

**Boulder Arts Commission Agenda**  
**September 16, 2015, 6:00 p.m.**  
**Canyon Meeting Room, Boulder Public Library**

**CALL TO ORDER**

Approval of Agenda

**REVIEW OF MINUTES**

August 19, 2015

**PUBLIC COMMENT AND COMMISSIONER RESPONSE**

**SEMI-ANNUAL REPORTS**

Boulder Museum of Contemporary Art  
The Dairy Center for the Arts

**GRANT PROGRAM ACTION ITEMS**

**OPEN GRANT FORMAL PROPOSALS**

Boulder County Arts Alliance (fiscal sponsor), History of Visual Art in Boulder  
Boulder County Arts Alliance (fiscal sponsor), One Action 2016: Arts + Immigration Project

**MATTERS FROM COMMISSION MEMBERS**

FOR DISCUSSION: Proposal for Arts Complex in Civic Area (Ann Moss)

**MATTERS FROM STAFF**

FOR DISCUSSION: Manager's Update  
FOR DISCUSSION: Civic Area Park Site Plan  
FOR DISCUSSION: Community Cultural Plan

**UPCOMING MEETING (Agenda Building)**

**ADJOURNMENT**

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

**Date of Meeting** Wednesday, August 19, 2015, at the Main Library

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

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

**Library Staff Present**

David Farnan, Library & Arts Director  
Matt Chasansky, Office of Arts and Culture Manager  
Greg Ravenwood, BAC Cultural Grants Coordinator

**Public Present** Charlotte LaSasso, Lisa Nesmith, Pat Connelly, Diane Fekete, Manuela Sifuentes, Heather Beasley, Julie Marshall, Beth Smith

**Type of Meeting** Regular

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

**Review of Minutes**

Moss motioned to approve the July 15, 2015, meeting minutes with revisions noted by Turbiak; Haertling seconded and the minutes were approved unanimously.

**Public Participation**

None.

**Guest Presentation**

Lisa Nesmith distributed literature about and spoke on the designs selected for the Paint the Pavement Project murals in the NoBo Arts District and invited the commissioners to attend the event planned on the evening of September 19 when the murals would be installed. This was an update on the 2015 Major Grant received by NoBo Arts District. There were no questions from the Commission.

**Grant Program Action Items**

Open Grant Letters of Intent

The Letters of Intent for Open Grants from Boulder County Arts Alliance, fiscal sponsor of History of Visual Arts in Boulder: A Celebration; Boulder County Arts Alliance, One Action 2016: Arts + Immigration Project; Boulder Ensemble Theatre Company, Ideation; Boulder Valley School District, Living Language; Dairy Center for the Arts, Music at the Dairy; and The Joshua School, Brainsong: Arts for Autism were reviewed in advance of the meeting. Each was voted up or down by the commission with discussion following and questions posed to the applicants who were ultimately invited to submit a formal proposal for the September BAC meeting.

Furman made a motion to advance Boulder County Arts Alliance, fiscal sponsor of History of Visual Arts in Boulder: A Celebration and Haertling seconded. Maldonado, Furman, Moss, Haertling and Turbiak all voiced support. The commission voted unanimous approval for an invitation to submit a formal proposal.

The commissioners offered questions for the applicant to consider in submitting a formal proposal. Maldonado wondered about under-represented groups' (Latino, Hmong) inclusion in the artist list. Moss was interested in understanding how the artists are being chosen. How are other funds being raised? How many visitors are expected? How will they advertise? How much will it cost for attendees to participate? Provide details on events that would be at cost or free. Turbiak asked: What amount is being requested? Provide details on additional sources of funding. With regard to a marketing plan: how is the community being asked to participate. How will they be engaged? Why this particular project? What will success look like and how is it being evaluated? What will the "day after" look like with regard to long-lasting impact? How to document the project? How will the foundation function? Can there be a tie-in with the CCP strategies?

Furman made a motion to advance Boulder County Arts Alliance, One Action 2016: Arts + Immigration Project and Moss seconded. Furman, Moss, Haertling, Turbiak and Maldonado all voiced support for the project. The commission voted unanimous approval to invite the applicant to submit a formal proposal.

The commissioners offered questions for the applicant to consider in submitting a formal proposal. Haertling: Provide more specifics on budget and details of the project. Moss asked: where is other funding coming from? What projects are taking place and what is their status? How is quality control of the project being handled? How does it have a long-lasting impact? Furman wondered: Will there be any other local financial support aside from the NEA funds noted? Will the marketing plan include marketing each artist program or project or is it an umbrella type situation for marketing? Maldonado asked: How can the steering group help individual artists achieve with the project? Turbiak: Provide details on the budget. Can all moving pieces be captured in the application? How is the community asked to participate and to be engaged? How will impact be measured?

There was no motion to advance the project proposal Ideation from Boulder Ensemble Theater Company. Haertling noted her sentiment that the project did not suggest a big enough impact for an Open Grant, and that the project felt more appropriate to the Major Grant project category. Moss, Maldonado and Furman agreed. Turbiak suggested the project did not meet the broad level of community impact required of an Open Grant.

Maldonado motioned to advance Boulder Valley School District: Living Language and Haertling seconded. Moss voiced her concern that the project and its impact was not at the level of an Open Grant. Haertling voiced support for connections to schools and teens in library, noting that a similar project was successful in another locale. Maldonado liked the discussions of diversity and inclusivity through the arts with students. Turbiak felt the proposal didn't adequately address long-lasting impacts and that it would be a better Major Grant or Arts in Education Grant project as it was basically limited to one production. He also wondered whether BVSD was really the program's main applicant as the letter from the school system seemed generically written. Furman noted the school district didn't seem to have much invested as the main applicant and reiterated the feeling that the project would not have a big enough impact city-wide. The motion failed with Maldonado and Haertling for and Moss, Furman and Turbiak against.

There was no motion to advance the project proposal Music at the Dairy from the Dairy Center for the Arts. Turbiak noted the project had better potential as a Major Grant, and that it had no broad community impact beyond the Dairy. Haertling agreed. Maldonado suggested that if the Dairy pursued the project as a Major Grant, they should add to their repertoire of artists, searching beyond "American" music to other diverse artists.

Maldonado motioned to advance the Joshua School: Brainsong-Arts for Autism, but there was no second. Moss noted that, as the project did not seem likely to engage the whole community, that the proposal seemed a better fit for a Major Grant application. Haertling suggested the Arts in Education category as another option. Maldonado was enthusiastic about the project, but did pose some questions as well: What is the percentage of autism in Boulder's children and adults? How could the project engage the general community and create awareness of autism issues? Furman echoed Moss's question about community engagement.

#### Grant Budget Reports

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

Furman motioned to approve the reports; Moss seconded and the motion passed unanimously. Moss called attention to the reports submitted by Frequent Flyers Productions and Flatirons PTO, noting that their projects were excellent examples of successful Arts in Education grant projects.

#### **Matters from Commission Members**

Moss spoke of her desire to see an arts focus on the east side of the civic area campus, and noted the Santa Fe Railyards as a success story. The commissioners all voiced support for the ideas. Moss agreed to write a letter for the commission to send to City planning. Farnan suggested the possibility of attaching this as a piece of the Community Cultural Plan presentation as it could provide specific ideas that might line up with CCP goals.

Turbiak reviewed the draft letter to the Convention & Visitors Bureau regarding Boulder Arts Week and provided his rationale for the content, stating that he felt it was time for the arts to step up their ability to justify expenditures to support arts and

cultural projects. Maldonado voiced concern that the Boulder Arts Week event as described in the letter was not acknowledged as a success and that spin on it might lead to loss of future funding, when, by her estimation, the event was very worthwhile. Moss and Furman both noted their take of the letter's negativity and heavy-handedness.

Farnan recommended that Chasansky work on the letter to soften the tone. He opined that the applicants gave unrealistic criteria for measuring success, but that the Commission was complicit in supporting the grant application with funding when the criteria might not have been measurable in the way that the applicant suggested. He also suggested that if consensus could not be reached on the content of the letter, that a dissenting position letter could be presented in addition.

Moss requested that the full commission be given access to the letter of request from the Convention and Visitor's Bureau that asked for a response from the BAC.

**Matters from Staff**

Chasansky reviewed his manager's update and led the discussion on the Community Cultural Plan, presenting the details of the goals, guiding principles and strategies of the CCP. The commissioners responded with questions and observations on the strategies which Chasansky noted and planned to incorporate into his next draft of the document.

Maldonado reviewed her concerns about the grants program as raised in her letter to the commission. The commissioners weighed the pros and cons of distribution of the grant categories' budgets and cap funds and provided feedback to Chasansky on their preferences.

**Adjournment**

The meeting was adjourned at 10:09 p.m.

**Date, Time, and Location of Next Meeting:** The next Boulder Arts Commission meeting will be held at 6 p.m. on Wednesday, September 16, 2015, in the Canyon Meeting Room of the Main Library's north wing.

APPROVED BY:

ATTESTED:

\_\_\_\_\_

Board Chair

\_\_\_\_\_

Staff Secretary

\_\_\_\_\_

Date

\_\_\_\_\_

Date

The logo for the Boulder Museum of Contemporary Art (BMoCA) is a black square with the letters "BMoCA" in white, bold, sans-serif font.

Boulder Museum of  
Contemporary Art

1750 13th Street  
Boulder, Colorado 80302  
303.443.2122

BMOCA.org

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September 4, 2015

Matt Chasansky  
Manager  
Office of Arts & Culture  
City of Boulder Library & Arts Department  
1001 Arapahoe Avenue  
Boulder, CO 80302

Dear Matt and Members of the Boulder Arts Commission,

It is my pleasure to submit the biannual report for Boulder Museum of Contemporary Art (BMoCA).

Thank you for your generous and ongoing support of the museum. We look forward to continuing our mission and share in our achievements with you.

With kind regards,

A handwritten signature in black ink that reads "David Dadone". The signature is stylized with a large, sweeping "D" and a horizontal line at the bottom.

David Dadone  
Executive Director



**BOULDER MUSEUM OF  
CONTEMPORARY ART**

Boulder Arts Commission  
Biannual Report  
September 4, 2015

Mission Statement

Boulder Museum of Contemporary Art (BMoCA) is a catalyst for creative experiences through the exploration of significant art of our time.

Strategic Plan through 2020

Between today and the end of 2020, we will focus our highest level of attention and resources on these three priorities:

- Grow awareness and diversify support for BMoCA
- Actively participate in and support the implementation of the Civic Area Master Plan, the development of the Community Cultural Plan, and the renewal of SCFD.
- Leverage and enhance human capital and operations to grow and thrive

I) LONG-RANGE PLANS

Development

- BMoCA continues to proactively seek funding from diverse sources for exhibitions, youth and adult education programs, and general operating expenses. These sources include members, donors, sponsors, collaborating organizations, foundations, corporations, Trustees, the National Endowment for the Arts and other governing bodies, and in-kind support.

Education Programs

- The Education Coordinator and Executive Director continue to develop experiential youth and adult programs that complement BMoCA's exhibitions and address the diverse needs of the community.

Youth Education

- BMoCA will continue to sustain and expand its youth education programs through fundraising, outreach, and collaborations.
- BMoCA is pursuing funding to support its expanded youth outreach programs, including ARTlab, Art Stop on the Go, and Contemporary Classroom.

Public Programs

- BMoCA will maintain its schedule of dynamic public programs, including workshops, lectures, special events, and other innovative offerings that serve Boulder's diverse community.
- BMoCA's collaborations with numerous organizations continue to thrive. The museum collaborates with over sixty organizations each year.
- BMoCA will continue to enhance marketing and outreach efforts in order to engage broader audiences with its public programs.

Exhibitions

- BMoCA's curatorial staff strives to present unique opportunities for diverse audiences to interact with contemporary art.

- In addition to three major exhibition cycles, BMoCA presents BMoCA at Macky and Present Box exhibitions. Launched in April of 2012, BMoCA at Macky exhibitions are curated by BMoCA and presented in The Andrew J. Macky Gallery, located in the foyer of Macky Auditorium Concert Hall at the University of Colorado Boulder. Launched in 2011, Present Box is a series of short-term exhibitions that last no longer than two weeks. Present Box exhibitions present innovative installations, performances, and events in BMoCA's foyer.
- Exhibitions are being planned over one year in advance, enabling BMoCA staff to develop fundraising strategies and educational programs that complement the exhibitions and support the museum's goals.

## II) CURRENT PLANS

Strategic and Organizational Updates for March 2015 – September 2015

### Development

- Grant Applications (recently completed and approaching)
  - Scientific and Cultural Facilities District, multi-county request for general operating support in Boulder County, and free access art programs for youth in Adams, Arapahoe, Broomfield, Douglas, and Jefferson Counties
  - The Andy Warhol Foundation for the Visual Arts
  - National Endowment for the Arts
  - Boulder Arts Commission
  - Target, Arts & Culture in Schools
  - Sheila Fortune Foundation
  - The Compton Foundation
  - The Gannett Foundation
  - City of Boulder Youth Opportunities Program
  - TEGNA Foundation
  - US Bank
  - The Community Foundation Serving Boulder County
- Corporate Solicitations and Support
  - Since 2012, BMoCA has successfully secured corporate support for its annual auction fundraiser from **EKS&H**
  - Since 2012, BMoCA has secured in-kind support for its annual auction fundraiser from **Mercury Framing** and **D&K Printing**.
  - **FirstBank** is a corporate sponsor of BMoCA's ARTlab program.
  - Beginning in 2013, **Macy's** became a corporate sponsor of BMoCA's young member affiliate group, Friends With Benefits (FWB). Macy's has renewed their support of FWB through 2015.
  - The corporate title sponsors of BMoCA's 2015 annual ARTMIX auction fundraiser include Alpine Modern, EKS&H, and Mike's Camera. Presenting sponsors include Arte Tequila, D&K Printing, Fine Art Associates, Finkel & Garf Brewing Company, Mercury Framing, Vapor Distillery.
  - BMoCA continues to build relationships with businesses that foster strategic development. In 2014, BMoCA partnered with Boulder business **LON Little Shop** to curate the museum's store. Rebranded in late 2014 as **Alpine Modern**, this local business also sponsored the 2014 New Year's Eve party and is sponsoring the 2015 ARTMIX fundraiser. Their management team maintains an active, visible presence at museum events and openings.
  - BMoCA successfully partnered with **Blackbilly** for the August 13<sup>th</sup> Nights at the Museum event and is partnering with them again for the 2015 ARTMIX.
  - **Newton Running** has been a sponsor of BMoCA's Summer Games programs in both 2014 and 2015.
- Board and Trustee Development
  - BMoCA's Board of Directors consists of: Jeff Gaillard (President), Josh White (Vice President), Jaye Zola (Treasurer), Teresa Booth Brown (Secretary), Ann Bateson, Stephen Batura, Tom Carter, Sheila Kemper Dietrich, Mary Dolo Young, Ron McMahan, Ann Moss, Greg Piche.
  - The Board has continued to meet on a quarterly basis. The most recent meeting was August 26.

- Fundraisers and Cultivation Events
  - On September 18, 2015, BMoCA will present ARTMIX for its 13<sup>th</sup> annual fundraiser. ARTMIX will feature a silent auction of contemporary art and curated gift and travel packages along with food and drinks.
  - BMoCA presents **Nights at the Museum** as innovative dinner events celebrating art, food, and the senses. Guests experience a unique artistic and culinary collaboration between one of BMoCA's exhibiting artists and a local chef amid innovative exhibitions and learn more about the museum's diverse programming. On June 24, 70 attendees enjoyed the collaboration between Martha Russo and Hosea Rosenberg of Blackbelly. August 13 saw 65 attendees dining with Rebecca DiDomenico and Michael Neff of Farmer's Table.
  - Opening reception at Macky Auditorium for our fall 2015 BMoCA at Macky exhibition series was "Painted Paper, movements through collage: works by Cecelia Feld and Ania Gola-Kumor".
  - Summer Celebration party hosted by Rebecca DiDomenico, August 20
  - Opening of summer exhibition *Flatlander*, May 21: Guests enjoyed meeting the exhibiting artists and touring the exhibition with guest curator Patty Ortiz.
- Annual Reports
  - BMoCA is currently completing its annual report for fiscal year 2014. BMoCA's annual reports are available on the museum's website and distributed to donors, supporters, Trustees, and Board members.

## Education

### Youth Programs

- BMoCA supports six outreach and education programs that impact over 6,000 Colorado youth ages 2-18 annually. These programs include: ARTlab, Art Stop on the Go, Contemporary Classroom, The Studio Project, Young Artists at Work, and Art Stop.
- **ARTlab**, established in 2011, empowers teens attending Justice High School (JHS), a Boulder Valley School District charter, with the means for positive self-expression through visual art. JHS teens are working to overcome issues of expulsion and juvenile delinquency and are at-risk of not graduating from high school. Museum educators conduct in-school art classes weekly for 15-20 students. In 2015, BMoCA expanded ARTlab to serve students attending Boulder Preparatory High School. This program has 20 students, and they recently made a mural for their school. In the 2015-2016 year they will learn stop-motion animation.
- Established by BMoCA in 2008, **Art Stop on the Go** provides youth ages 5-12 with free access to after-school and summer art education. In 2012, BMoCA began presenting Art Stop on the Go to youth in public libraries in Adams, Broomfield, and Jefferson Counties. In 2014, BMoCA sought and received additional funding to expand Art Stop on the Go into Douglas County. These outreach programs and partnerships continue to thrive.
- **Contemporary Classroom**, established in 2011, puts the museum's exhibitions "on wheels" to bring contemporary art and visiting artists directly to students' classrooms. Museum Educators and artists provide an hour-long in-classroom presentation and another hour of hands-on art experiences inspired by BMoCA's exhibitions to youth in grades K-12. BMoCA has been presenting Contemporary Classroom to youth in Adams County since 2013. In 2014, the museum successfully expanded Contemporary Classroom to provide workshops to Arapahoe County.
- **The Studio Project** is BMoCA's internship and leadership-training program for City of Boulder youth ages 13-18. Studio Project interns attend weekly meetings at BMoCA to gain in-depth knowledge of museum operations, and to plan and present Art Lounge. Art Lounge is a series of free events for Boulder County teens that promote peer-to-peer advocacy and raise awareness of issues relevant to teens' lives.
- **Art Stop**, now in its 15th year, engages over 2,000 youth and families with free-access art making outdoors during the Boulder Farmers' Market season. BMoCA has expanded Art Stop's outreach to include collaborations with City of Boulder Department of Arts & Cultural Services and the Department of Parks & Recreation to promote visiting artists and communitywide cultural activities.

### Public Programs

- **\$1 Admission:** In an effort to advance BMoCA's goals to improve accessibility to the museum and contemporary art and to continue to reduce economic barriers to participation, BMoCA reduced the cost

of general admission from \$5 to \$1 in January of 2015. This change in admission rate has successfully increased museum attendance.

- **Free Access:** BMoCA offers free museum admission to visitors every Saturday throughout the year and on Wednesday evenings from 4-8pm during the Boulder Farmers' Market.
- **Expert Talks:** BMoCA's series of open-dialog discussions present exhibiting artists in conversation with experts on their work.
- **Your Brain on Art:** Presented in collaboration with Bill Stoehr and the Department of Psychology and Neuroscience at the University of Colorado Boulder, Your Brain on Art explores the relationship between creativity and the brain.
- **Open Wall:** One of BMoCA's most popular public programs, Open Wall is a one-night, self-curated exhibition and silent auction. Over 100 artists of all ages line-up to hang their work at BMoCA and help raise funds for the museum's exhibitions and programs.
- **MediaLive:** BMoCA launched MediaLive in 2012 and established the region's only multi-day festival that celebrates emerging forms of live audiovisual art. The fourth annual MediaLive will be presented in the spring of 2016 with lectures, panel discussions, performances, workshops, and pop-up exhibitions held at BMoCA and throughout the Boulder community.
- **CSArt Colorado:** BMoCA and Denver Botanic Gardens (DBG) partnered to launch Community Supported Art Colorado (CSArt Colorado) in 2012, modeled closely on community supported agriculture (CSA) programs. Designed with seed money awarded by the Boulder Arts Commission in 2012, CSArt Colorado connects local artists with art lovers through a buy-local, share-based membership program.
- **BMoCA + Swoon International Residency Program:** BMoCA partnered with Swoon Art House, a Boulder-based exhibition and studio space, to launch an international residency program. The first participant, Dutch artist Berndnaut Smilde was in residence in Boulder for six weeks in April and May 2015. Berndnaut engaged with the local scientific community and created a new prototype for projecting rainbows.

#### Exhibitions

- On view from January 29– May 3, 2015, *Substrate* was an exhibition that invited seven artists to transform the museum's environment through interactive and immersive site-responsive artworks.
- BMoCA at Macky is a series of off-site exhibitions that BMoCA launched in 2012. In 2015, BMoCA at Macky's solo exhibitions are by Conor King (January 15 – March 29), Margaret Neumann (April 3 – June 7), and Cecilia Feld (August 27 – November 15).
- BMoCA's Present Box features a series of temporary exhibitions that explore performative and interactive art forms as a medium. BMoCA's 2015 Present Box series opened with *Bon Bon* by Kristen Hatgi Sink and Jillian FitzMaurice (March 31). The summer BMoCA Present Box was "Down the Rabbit Hole", curated by Brandon Johnson. An interactive exhibition encouraged visitors to participate in a drawing experiment by creating portraits of a 3D-printed version of the Stanford Bunny—an iconic computer graphics model. Participants contributed their own perspectives to the long tradition of depicting rabbits in the arts and investigate what happens when a complex, computer-generated composite image is rendered by hand. In November, Donald Fodness will create a multi-faceted installation for his Present Box series.

#### Facilities & Technology

- BMoCA continues to publish free, interactive mobile tours that offer additional exhibition information and commentary by exhibiting artists.
- In January and February of 2016, BMoCA will partner with Facilities & Asset Management of the City of Boulder to renovate its main gallery floors.

#### Finance

- General review of expenditures takes place on a regular basis.
- BMoCA will continue to advance efforts to diversify its funding sources and increase corporate donations and support from private foundations and individuals.

#### Marketing

BMoCA has produced the following printed materials from March 2015 to September 2015:

- o 2 exhibition gallery guides
- o 2 bilingual exhibition gallery guides
- o 2 Present Box exhibition gallery guides
- o 1 Young Artists at Work postcard
- o 2 Studio Project Art Lounge postcards
- o ARTMIX posters
- o 2 sets of exhibition posters
- o 1 set of Present Box posters
- o ARTMIX postcard

BMoCA's mailing list continues to grow. Each of BMoCA's exhibition postcards and the ARTMIX invitation were mailed to approximately 3,900 homes and businesses throughout Colorado. Additionally, all of BMoCA's postcards are distributed throughout downtown Boulder and the Denver metro-region.

BMoCA distributes weekly email newsletters highlighting exhibition openings, special events, and public programs to a growing subscription list of roughly 7,000 recipients. The Daily Camera renewed its marketing sponsorship through 2015.

#### Membership

- o BMoCA currently has 549 active member households. The museum's goal is to achieve and maintain a base of 600 members by 2017.
- o BMoCA's membership and development staff seek to revitalize its corporate membership program to foster a culture of sustained giving and cultivate multi-year support for the arts in our community.

### III) RECENT ACCOMPLISHMENTS

#### Highlights of Recently Completed & Upcoming Public Programs

##### ***Flatlander***

May 21 – September 14, 2015

Guest curated by Patty Ortiz, *Flatlander* features ten artists exploring how our compulsive relationship with the flat screen and the Internet has changed our view of the world. Thousands of years prior to understanding the planet was round, humans believed the world was flat. Since then the world has turned through a succession of mechanical inventions including the combustion engine, air travel, and the computer chip. Today, our horizon line has been recast as the shortest distance between two computer-generated points. The ever-increasing speed of travel and communication has made virtual Flatlanders of us all. *Flatlander* presents ten artists who meander unique paths across this flat world of commerce and culture, using form, process, and metaphor to map our diversified experiences.

##### **line break / disrupting rhythms: BMoCA's Poetry & Performance Café**

presented in collaboration with the 2015 Biennial of the Americas

July 14 - August 30, 2015

This summer BMoCA launched a pop-up poetry and performance café in downtown Denver. BMoCA engaged diverse members of the community with the arts, culture, and business innovation of Boulder, and highlight BMoCA's own brand of innovative exhibitions and programs with this seven-week site dedicated to the poetry of today and tomorrow / a pop-up cold brew, pour-over coffee, kombucha, and conversation bar in downtown Denver / a space that explores what it means to be a museum today.

##### **Nights at the Museum**

June 25, August 13

Through Nights at the Museum, BMoCA presents innovative dinner events celebrating art, food, and the senses. Guests experience a unique artistic and culinary collaboration between one of BMoCA's exhibiting artists and a local chef. The event on June 25 featured 2016 exhibiting artist Martha Russo in collaboration with Chef Hosea Rosenberg and the August 13 event celebrated the summer exhibition *Flatlander* with exhibiting artist Rebecca DiDomenico, guest curator Patty Ortiz, and Chef Michael Neff.

#### Expert Talks

**Berndnaut Smilde**, as part of his Swoon House residency, gave two artist talks. The first (April 7) was about his method of producing clouds and his aspirations for his rainbow projector. In the second artist talk (May 5), he will share developments in his research and work on rainbow projections during his residency in Boulder. A scientific expert who contributed to Smilde's project joined the artist to discuss his research and next steps. The talk was followed by a public reception. On July 9, the painter, printmaker, and installation artist **Hung Liu** spoke with Master Printer **Bud Shark** and his wife **Barbara Shark**. The Sharks are artists and owners of the nationally renowned print studio Shark's Ink. in Lyons, Colorado.

#### Access Days

**ACCESS ART** is specifically designed to make BMoCA's art exhibitions accessible for visitors with early-stage Alzheimer's or dementia and their caregivers. BMoCA staff has received specialized training and professional development from Laurel Humble, Assistant Educator for the MoMA Alzheimer's Project and co-founder of Meet Me at MoMA. One Access Art tour is held per exhibition cycle.

#### **Substrate**

January 29 - May 3, 2015 Opening reception attendance: 521 Identifying an opportunity to invite multimedia artists to push the boundaries of what is possible in a museum, BMoCA created *Substrate*, an exciting exhibition of seven site-responsive installations and sculptures that transform the museum's environment from the ground up. The opening reception for *Substrate* was the largest in the museum's recent history. [http://www.denverpost.com/entertainment/ci\\_27516530/at-bmoca-wonders-execution-and-demolition](http://www.denverpost.com/entertainment/ci_27516530/at-bmoca-wonders-execution-and-demolition)

#### **Young Artists at Work**

June 15-August 7

Young Artists at Work is BMoCA's signature series of workshops for youth ages 5–8 and 9–12. These creative art-making programs are designed to complement the exhibitions. In each workshop, a local guest artist encourages personal expression, material exploration, making friends, and fun.

#### **Open Wall**

August 21, 2015 Local artists present their work at BMoCA in **Open Wall**. This one-night exhibition and fundraising auction welcomes all artistic media and no pre-registration is required. BMoCA provides hammers, nails, pedestals, and levels. Proceeds are split 50/50 between participating artists and BMoCA. This year there were 228 attendees.

#### EVALUATION

As the Education Department continues to expand its youth and adult public programs, including outreach to underserved communities, the Educator Coordinator and Director of Advancement seek to enhance BMoCA's evaluative processes and solicit qualitative input directly from participants and collaborators. The financial health of the institution is excellent. BMoCA measures the impact of its success through continued fiscal evaluation via a variety of performance methods. Specifically, evaluation comes in the form of increases in funding from the museum's financial and in-kind supporters. Additionally, quarterly, biannual, and annual accountability grant reports are submitted to funding agencies.

#### STATISTICS

Attendance: 20,208 general museum attendance (March 2015 – August 2015)

Membership: 549 households

Paid Staff: 10 full-time, 4 part-time

Volunteers: over 350 volunteers and 3 office interns

Fundraisers: 1 large annual fundraiser, 5-7 other fundraising events

Biannual Financial Report: Please see attached document.

BMoCA thanks the Boulder Arts Commission for its ongoing support.

	Jul 31, 15	Jun 30, 15	Jul 31, 14
<b>ASSETS</b>			
<b>Current Assets</b>			
<b>Checking/Savings</b>			
1031 · First Bank Checking	65,948.32	34,751.75	25,916.17
1130 · First Bank Savings	200,884.96	180,868.61	205,517.40
1131 · 1st Bank Liquid Asset	0.00	0.00	40,044.90
1012 · Exchange Account	25.53	25.53	0.00
<b>Total Checking/Savings</b>	<b>266,858.81</b>	<b>215,645.89</b>	<b>271,478.47</b>
<b>Accounts Receivable</b>			
1200 · RECEIVABLES	34,152.69	65,796.06	19,677.65
<b>Total Accounts Receivable</b>	<b>34,152.69</b>	<b>65,796.06</b>	<b>19,677.65</b>
<b>Other Current Assets</b>			
1040 · Cash Drawer for Events	300.00	200.00	400.00
1300 · PREPAID EXPENSES	5,325.76	7,464.15	8,631.35
1400 · INVENTORY	8,153.79	7,906.85	5,061.12
1499 · Undeposited Funds	0.00	0.00	500.00
<b>Total Other Current Assets</b>	<b>13,779.55</b>	<b>15,571.00</b>	<b>14,592.47</b>
<b>Total Current Assets</b>	<b>314,791.05</b>	<b>297,012.95</b>	<b>305,748.59</b>
<b>Fixed Assets</b>			
1600 · PROPERTY & EQUIPMENT	194,931.47	196,516.61	209,125.49
<b>Total Fixed Assets</b>	<b>194,931.47</b>	<b>196,516.61</b>	<b>209,125.49</b>
<b>TOTAL ASSETS</b>	<b>509,722.52</b>	<b>493,529.56</b>	<b>514,874.08</b>
<b>LIABILITIES &amp; EQUITY</b>			
<b>Liabilities</b>			
<b>Current Liabilities</b>			
<b>Accounts Payable</b>			
2000 · ACCOUNTS PAYABLE	4,110.95	3,206.28	3,410.80
<b>Total Accounts Payable</b>	<b>4,110.95</b>	<b>3,206.28</b>	<b>3,410.80</b>
<b>Credit Cards</b>			
2110 · Credit Cards	10,462.90	1,864.62	823.64

<b>Total Credit Cards</b>	10,462.90	1,864.62	823.64
<b>Other Current Liabilities</b>			
<b>2200 - SALES TAX PAYABLE</b>	616.13	530.71	523.56
<b>2370 - DEFERRED REVENUE</b>	28,160.00	71,201.00	107,062.00
<b>Total Other Current Liabilities</b>	<u>28,776.13</u>	<u>71,731.71</u>	<u>107,585.56</u>
<b>Total Current Liabilities</b>	<u>43,349.98</u>	<u>76,802.61</u>	<u>111,820.00</u>
<b>Total Liabilities</b>	43,349.98	76,802.61	111,820.00
<b>Equity</b>			
<b>3900 - Retained Earnings</b>	527,311.77	527,311.77	464,086.67
<b>Net Income</b>	<u>-60,939.23</u>	<u>110,584.82</u>	<u>-61,032.59</u>
<b>Total Equity</b>	<u>466,372.54</u>	<u>416,726.95</u>	<u>403,054.08</u>
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<u><b>509,722.52</b></u>	<u><b>493,529.56</b></u>	<u><b>514,874.08</b></u>

Boulder Museum of Contemporary Art  
Profit & Loss Budget Performance  
July 2015

2:54 PM  
08/20/2015  
Accrual Basis

	Jul 15	Budget	Jan - Jul 15	YTD Budget	Annual Budget
<b>Ordinary Income/Expense</b>					
<b>Income</b>					
<b>4000 - EARNED INCOME</b>	32,564.67	21,370.00	155,565.33	145,174.00	374,270.00
<b>4200 - CONTRIBUTIONS/PUBLIC SUPPORT</b>	31,040.75	6,950.00	126,433.33	71,237.50	173,750.00
<b>4300 - GRANTS</b>	48,866.00	7,017.00	144,273.00	114,611.00	233,900.00
	112,471.4				
<b>Total Income</b>	2	35,337.00	426,271.66	331,022.50	781,920.00
<b>Cost of Goods Sold</b>					
<b>5000 - COST OF GOODS/SERVICES</b>	42,211.82	40,973.62	352,686.67	338,565.16	579,619.24
<b>Total COGS</b>	42,211.82	40,973.62	352,686.67	338,565.16	579,619.24
<b>Gross Profit</b>	70,259.60	-5,636.62	73,584.99	-7,542.66	202,300.76
<b>Expense</b>					
<b>6000 - EMPLOYEE EXPENSES</b>	3,957.48	4,694.91	35,648.57	34,856.61	60,327.36
<b>6050 - BUILDING EXPENSES</b>	3,466.63	2,213.00	15,945.99	15,491.00	26,700.00
<b>6100 - INSURANCE EXPENSES</b>	561.47	503.58	3,920.49	3,525.10	6,043.00
<b>6200 - EQUIPMENT EXPENSE</b>	1,128.95	1,125.33	7,497.28	7,877.35	13,500.00

<b>6250 - CONTRACTUAL SERVICES</b>	2,247.00	730.00	17,405.00	10,150.00	14,000.00
<b>6300 - MARKETING EXPENSE</b>	6,347.79	2,722.41	20,395.59	22,802.87	36,365.00
<b>6350 - OFFICE EXPENSES</b>	227.94	250.00	2,075.28	1,750.00	3,000.00
<b>6700 - FUNDRAISING EXPENSES</b>	250.73	350.00	5,830.33	2,450.00	4,200.00
<b>6900 - GENERAL EXPENSES</b>	857.23	1,653.67	14,909.86	12,331.65	21,920.00
<b>Total Expense</b>	<u>19,045.22</u>	<u>14,242.90</u>	<u>123,628.39</u>	<u>111,234.58</u>	<u>186,055.36</u>
<b>Net Ordinary Income</b>	51,214.38	19,879.52	-50,043.40	-118,777.24	16,245.40
<b>Other Income/Expense</b>					
<b>Other Income</b>					
<b>7000 - OTHER INCOME</b>	16.35	0.00	171.40	0.00	0.00
<b>Total Other Income</b>	<u>16.35</u>	<u>0.00</u>	<u>171.40</u>	<u>0.00</u>	<u>0.00</u>
<b>Other Expense</b>					
<b>8000 - OTHER EXPENSE</b>	0.00	0.00	0.00	0.00	0.00
<b>6930 - Depreciation Expense</b>	1,585.14	1,333.33	11,067.23	9,333.35	16,000.00
<b>Total Other Expense</b>	<u>1,585.14</u>	<u>1,333.33</u>	<u>11,067.23</u>	<u>9,333.35</u>	<u>16,000.00</u>
<b>Net Other Income</b>	<u>-1,568.79</u>	<u>-1,333.33</u>	<u>-10,895.83</u>	<u>-9,333.35</u>	<u>-16,000.00</u>
<b>Net Income</b>	<u><b>49,645.59</b></u>	<u><b>21,212.85</b></u>	<u><b>-60,939.23</b></u>	<u><b>-128,110.59</b></u>	<u><b>245.40</b></u>



## State of The Dairy Report

August 24, 2015

### **The Dairy Center for the Arts** **Bill Obermeier, Executive Director**

The major renovation of The Dairy, supported by Boulder's approval of Ballot Measure 2A, has begun right on schedule. We have phased the construction to allow The Dairy to remain operational. While the lobby and galleries are closed, our performance theaters will remain open. The entire Dairy will close during the month of January. In February the lobby and galleries and Gordon Gamm Theater open while the Grace Gamm Theater and the Carsen Theater will be closed through July for total renovation.

Thanks to a recent grant from the Boedecker Foundation, we will be able to initiate a third phase, which will construct a parent/family lounge at our back entrance as a waiting area for families of our nearly 2,000 music and dance students. An elevator will also be installed providing greatly improved access for our ADA patrons.

The Dairy is about to host the second annual Dairy Center Honors, recognizing 7 individuals whose lifetime work has made a major contribution to the arts in our community. We expect the evening to be a sell-out and to be another important step in calling attention to the important role the arts play in enhancing our lives here.

The Dairy introduced *Soundscape*, a matinee music series especially for people who cannot or do not like to travel at night. This 2:00pm series gained immediate popularity and clearly serves an underserved community of elderly, mountain community, and home schooling families.

We are about to introduce two new music series, which also utilize the excellent music venue offered by our Gordon Gamm Theater. *Jazz At The Dairy* kicks off September 4, followed by three more concerts during the 2015 jazz season. In October we will launch *One Night Only*, a season of 8 concerts which will present a variety of music genres and unique combinations of artists, offering Boulder fresh, new musical experiences not otherwise available. Each concert truly is a one-night-only experience.

This spring and summer The Dairy continued to leverage Boulder's reputation as America's Foodiest City with the second A Taste of Art 4-day festival. A food art exhibit was featured in our galleries, an art of plating class was offered, Artful Hors d'oeuvres was a ticketed event featuring some of Boulder's leading chefs, an Artful Chef competition was hosted by SRG and attracted a sell-out crowd. And, in collaboration with McGuckin Hardware, we hosted Barbecue, Blues & Brews in their parking lot featuring the Art of Barbecue taught by Escoffier School with live music by the Colorado Blues Society.

## Long Range Plans

- Our capital improvement project will soundproof our theaters, enable us to provide for more programming possibilities, better separate simultaneous events, provide a safer entrance and exit for patrons, build dressing rooms that meet equity performance standards, and introduce new sound and lighting technology in our theaters.
- Thanks to a second Boedecker Foundation grant, The Dairy will initiate a Path To Excellence program. A specially-formed committee will identify arts organizations and artists who have an opportunity to achieve excellence through a special offering, through a collaboration, or by simply being resourced to allow for a public performance. Up to \$25,000 will be given out each year for 6 years.
- We continue to support Boulder Arts Week and will again host the opening party, this time in our newly renovated lobby, followed by an opening night performance in our new Gordon Gamm Theater.
- Four mainstays that remain a part of The Dairy's quality programming include Boulder Ensemble Theater Company, 3<sup>rd</sup> Law Dance Company, Frequent Flyers Aerial Dance, and Boulder Fringe Festival. All have already assured bookings following our grand reopening in Fall of 2016.

## Current Short Range Plans

- Our launch of Kids At The Dairy has brought nearly 600 kindergarten students from Boulder's seven Title 1 schools (those with at least 45% low income population) to The Dairy for multi-disciplined arts experiences. The children participate in a hands-on arts activity, a music and dance session, and a performance session, all based on a story that is read to them at the beginning and is the book that each child takes home with them. This program is offered at no cost to the schools or the students, including paid-for bus transportation. The Dairy has integrated this program with Boulder Valley Schools curriculum and has programmed the sessions in collaboration with other arts organizations. We are now entering our second school year with this program.
- Our major challenge comes in January of 2016 when our theaters will not be available during renovation, thus depriving many arts groups of a performance venue for the first six months of the year and also eliminating a critical source of income that helps sustain The Dairy. While the end result of the renovation project will help facilitate a more thriving arts environment, there will be short term financial challenges for performers and The Dairy itself.

## Cinema

The Boedecker Theater continues to build on its reputation as one of the country's leading arts movie houses. We have again been awarded a Science on Screen grant from Coolidge Corner. The Boe has initiated a Children's/Family movie every Saturday at 12:30, and Friday Night Weird, a 10:30pm showing of an unusual film designed to attract a younger audience and build audiences for the future.

With over 850 screenings per year, national art house special events, 10 Science on Screen showings, 6 New York Film Critics screenings, and nearly 100 talk-backs, the Boe plays a vital role in the cinematic culture of Boulder.

The Dairy Center for the Arts  
**Balance Sheet**  
 As of June 30, 2015

Jun 30, 15

<b>ASSETS</b>		
<b>Current Assets</b>		
Checking/Savings:		
10100 - Elevations Credit Union	77,070.80	
10200 - CoBills - Operating	850.00	
10300 - CoBills - Refile Account	875.84	
10400 - Cash Drawers		
10401 - Bodecker Drawers #1	200.00	
10402 - Bodecker Drawers #2	200.00	
10403 - Box Office Drawers #1	200.00	
10404 - Lobby Drawers #1	200.00	
10405 - Cash Bag	980.00	
10410 - Petty Cash	30.00	
<b>Total 10400 - Cash Drawers</b>	<b>1,380.00</b>	
10600 - Patreon's / Coastal Campaign	129,748.20	
10650 - FireBase - Capital Campaign	188,281.00	
10700 - Charles Schwab	28.75	
<b>Total Checking/Savings</b>	<b>916,087.36</b>	
<b>Accounts Receivable</b>		
1200 - Accounts Receivable		
1202 - Pledges Receivable - Current	60,586.00	
1203 - Trade Accounts Receivable	11,224.40	
<b>Total 1200 - Accounts Receivable</b>	<b>71,772.40</b>	
<b>Total Accounts Receivable</b>	<b>71,772.40</b>	
<b>Other Current Assets</b>		
1270-C - Contributed Blog Use - Current	82,188.00	
12800 - Undeposited Funds	81,887.83	
<b>Total Other Current Assets</b>	<b>173,847.83</b>	
<b>Total Current Assets</b>	<b>1,088,698.21</b>	
<b>Fixed Assets</b>		
1300 - Construction In Progress	249,121.00	
1300 - Property & Equipment		
1301 - Computer Equipment	13,388.18	
1302 - Dairy Building	2,253,201.11	
1303 - Dance Space Equipment	716,685.43	
1304 - Office Equipment	83,543.85	
1305 - Parking Lot	126,379.81	
1306 - Wall System	19,740.00	
1307 - Computer Software	7,247.85	
1308 - Thomas Tech Equipment	4,329.00	
1309 - Bodecker Tech Equipment	43,512.43	
1300 - Property & Equipment - Other	50,880.38	
<b>Total 1300 - Property &amp; Equipment</b>	<b>2,793,895.03</b>	
1350 - Furniture & Fixtures		
1351 - Alarm System	18,116.00	
1352 - Lights	69,024.79	
1353 - Office Furnishings	29,572.32	
1354 - Marquee	13,180.00	
1355 - Venue Furniture & Fixtures	797,130.25	
1350 - Furniture & Fixtures - Other	3,908.98	
<b>Total 1350 - Furniture &amp; Fixtures</b>	<b>917,932.34</b>	
1395 - Accumulated Depreciation	1,423,804.00	
<b>Total Fixed Assets</b>	<b>2,494,455.37</b>	
<b>Other Assets</b>		
10900 - Operating Reserve	184,000.00	
10900 - Certificates of Deposit	200,000.00	
1202-1 - Pledges Receivable-Non current	6,250.00	
1270 - Contributed Property	248,781.00	
1271 - Other Contributed Property	21,032.88	
<b>Total Other Assets</b>	<b>660,063.88</b>	
<b>TOTAL ASSETS</b>	<b>4,250,130.81</b>	
<b>LIABILITIES &amp; EQUITY</b>		
<b>Liabilities</b>		
<b>Current Liabilities</b>		
Accounts Payable		
2000 - Accounts Payable	38,297.80	
2410 - Gross Wages Payable	14,365.75	
<b>Total Accounts Payable</b>	<b>52,663.55</b>	
<b>Other Current Liabilities</b>		
2400 - Payroll Liabilities		
2406 - Vacation Liability	21,896.08	
2400 - Payroll Liabilities - Other	1,170.15	
<b>Total 2400 - Payroll Liabilities</b>	<b>23,066.23</b>	
2500 - Sales Tax Payable		
25000 - Sales Tax Payable	3,168.62	
<b>Total 2500 - Sales Tax Payable</b>	<b>3,168.62</b>	
2700 - Deferred Income	7,300.00	
2720 - Security Deposits		
2725 - RD Security Deposits	7,982.78	
2730 - Venue Security Deposits	4,125.00	
<b>Total 2720 - Security Deposits</b>	<b>12,056.78</b>	
<b>Total Other Current Liabilities</b>	<b>85,698.33</b>	
<b>Total Current Liabilities</b>	<b>95,861.99</b>	
<b>Total Liabilities</b>	<b>95,861.99</b>	
<b>Equity</b>		
2120 - Unrestricted Net Assets	2,134,143.53	
Net Income	1,017,606.39	
<b>Total Equity</b>	<b>4,151,747.82</b>	
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>4,250,130.81</b>	

11:09 AM

08/19/15

Accrual Basis

The Dairy Center for the Arts  
**Balance Sheet**  
As of June 30, 2015

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Jun 30, 15

**ASSETS**

**Current Assets**

**Checking/Savings**

10100 · Elevations Credit Union	27,070.80
10200 · CoBiz - Operating	853.03
10300 · CoBiz - Raffle Account	875.94
10400 · Cash Drawers	
10401 · Boedecker Drawer #1	200.00
10402 · Boedecker Drawer #2	200.00
10403 · Box Office Drawer #1	200.00
10404 · Lobby Drawer #1	200.00
10405 · Cash Bag	500.00
10410 · Petty Cash	50.00

Total 10400 · Cash Drawers 1,350.00

10500 · Flatiron's - Capital Campaign 729,748.22

10600 · FirstBank - Capital Campaign 150,261.22

10700 · Charles Schwab 28.75

Total Checking/Savings 910,187.96

**Accounts Receivable**

1200 · Accounts Receivable	
1202 · Pledges Receivable - Current	60,568.00
1203 · Trade Accounts Receivable	11,204.42

Total 1200 · Accounts Receivable 71,772.42

Total Accounts Receivable 71,772.42

**Other Current Assets**

1270-C · Contributed Bldg Use - Current	62,196.00
12000 · Undeposited Funds	51,451.83

Total Other Current Assets 113,647.83

Total Current Assets 1,095,608.21

**Fixed Assets**

1390 · Construction In Progress	249,121.18
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11:09 AM

08/19/15

Accrual Basis

The Dairy Center for the Arts  
**Balance Sheet**  
As of June 30, 2015

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	Jun 30, 15
1300 · Property & Equipment	
1301 · Computer Equipment	13,366.18
1302 · Dairy Building	2,355,201.11
1303 · Dance Space Equipment	116,685.43
1304 · Office Equipment	53,543.85
1305 · Parking Lot	126,379.81
1306 · Wall System	18,740.00
1307 · Computer Software	1,247.95
1308 · Theatre Tech Equipment	4,329.00
1309 · Boedecker Tech Equipment	43,512.43
1300 · Property & Equipment - Other	50,860.28
<b>Total 1300 · Property &amp; Equipment</b>	<b>2,783,866.04</b>
1350 · Furniture & Fixtures	
1351 · Alarm System	18,116.00
1352 · Lights	69,024.75
1353 · Office Furnishings	25,972.32
1354 · Marquee	13,180.00
1355 · Venue Furniture & Fixtures	757,130.25
1350 · Furniture & Fixtures - Other	3,908.98
<b>Total 1350 · Furniture &amp; Fixtures</b>	<b>887,332.30</b>
1399 · Accumulated Depreciation	-1,425,864.00
<b>Total Fixed Assets</b>	<b>2,494,455.52</b>
Other Assets	
10900 · Operating Reserve	184,000.00
10800 · Certificates of Deposit	200,000.00
1202-1 · Pledges Receivable-Non current	6,250.00
1270 · Contributed Property	248,781.00
1271 · Other Contributed Property	21,035.88
<b>Total Other Assets</b>	<b>660,066.88</b>
<b>TOTAL ASSETS</b>	<b>4,250,130.61</b>
<b>LIABILITIES &amp; EQUITY</b>	
Liabilities	
Current Liabilities	
Accounts Payable	
2000 · Accounts Payable	38,297.60
2410 · Gross Wages Payable	14,395.78
<b>Total Accounts Payable</b>	<b>52,693.38</b>

11:09 AM

08/19/15

Accrual Basis

The Dairy Center for the Arts  
**Balance Sheet**  
As of June 30, 2015

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	Jun 30, 15
<b>Other Current Liabilities</b>	
<b>2400 · Payroll Liabilities</b>	
2406 · Vacation Liability	21,996.06
2400 · Payroll Liabilities - Other	1,170.16
<b>Total 2400 · Payroll Liabilities</b>	23,166.22
<b>2550 · Sales Tax Payable</b>	
25500 · *Sales Tax Payable	3,166.62
<b>Total 2550 · Sales Tax Payable</b>	3,166.62
<b>2700 · Deferred Income</b>	7,300.69
<b>2720 · Security Deposits</b>	
2725 · RO Security Deposits	7,930.78
2730 · Venue Security Deposits	4,125.00
<b>Total 2720 · Security Deposits</b>	12,055.78
<b>Total Other Current Liabilities</b>	45,689.31
<b>Total Current Liabilities</b>	98,382.69
<b>Total Liabilities</b>	98,382.69
<b>Equity</b>	
3120 · Unrestricted Net Assets	3,134,143.53
Net Income	1,017,604.39
<b>Total Equity</b>	4,151,747.92
<b>TOTAL LIABILITIES &amp; EQUITY</b>	<b>4,250,130.61</b>

August 30, 2015

**To:** Boulder Arts Commission

**From:** Jennifer Heath on behalf of *Celebration! A History of the Visual Arts in Boulder (HOVAB)*, [HeathCollom@comcast.net](mailto:HeathCollom@comcast.net), 303-444-1886

**Re:** Open Grant

Esteemed Commissioners,

We so appreciate your invitation to apply for the current Open Grant.

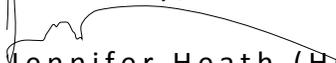
Below please find:

- Proposal Narrative
- Steering and Curatorial Committee Bios
- Preliminary Curatorial List (in draft)
- Marketing Plan
- Timeline
- Budget
- Letters of Support
- Letters of Commitment.

Please note that a few of the venues which are committed to exhibiting **A History of the Visual Arts in Boulder** are nevertheless filed under Letters of Support, e.g.: UCAR cannot commit to a monetary value, as it is a federal agency; The First Congregational Church has not had time yet to gather its figures in order to present a letter of commitment.

We are very grateful to you for considering our proposal and look forward to hearing from you.

Sincerely,

  
Jennifer Heath (HOVAB chair)  
on behalf of  
Karen Ripley-Dugan (1939-2015)  
Sally Elliott  
Kevin Kelley (treasurer)  
Kathy Mackin  
Joan Markowitz

## **Celebration! A History of the Visual Arts in Boulder (HOVAB)**

Open Grant Proposal to the Boulder Arts Commission

August 30, 2015

**Contact:** Jennifer Heath

1838 Pine Street, Boulder, CO. 80302

[HeathCollom@comcast.net](mailto:HeathCollom@comcast.net)

303-444-1886

This application for a Boulder Arts Commission Open Grant is made on behalf of ***Celebration! A History of Visual Arts in Boulder*** (HOVAB), a unique, city-wide project led and curated by Jennifer Heath (chair), Sally Elliott, Kevin Kelley (treasurer), Kathy Mackin and Joan Markowitz (bios attached). These individuals play dual roles as administrators and curators.

Karen Ripley-Dugan, a pillar of Boulder's arts community, was an original member of our committee until her passing on July 29, 2015. HOVAB will be dedicated to her memory.

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

Our goals for the project are to:

- Celebrate Boulder visual artists who have made an impact locally, regionally, nationally and internationally;
- Heighten visibility of local artists through exhibitions, programming and our publicity;
- Educate local community about the vibrancy of Boulder's past and present art scene;
- Document the exhibit through the publication of a catalogue;
- Serve the community with a once-in-a-lifetime, comprehensive, high-quality art event;
- Lay a foundation for the future of visual arts in Boulder by providing access to Boulder's visual arts legacy;
- Promote Boulder as an arts destination.

### **Celebration! A History of the Visual Arts in Boulder (HOVAB)**

Set to take place from September 29 through December 2016, HOVAB will be on view throughout the city, with multi-venue exhibitions displaying the work of more than 200 visual artists in all media, from internationally known artists like Betty Woodman, Robert Adams and Chuck Forsman to more obscure artists and craft makers. Fourteen Boulder venues which have enthusiastically embraced HOVAB and are committed to hosting exhibitions include: Boulder Museum of Contemporary Art; Canyon Gallery at the Boulder Public Library; Dairy Center for the Arts; First Congregational Church Gallery; Highland City Club; Macky Auditorium; Mercury Framing; Mr. Pool; Naropa University; NCAR; Rembrandt Yard; Swoon Art House; and 15th Street Gallery. Longmont's Firehouse Art Center has also joined us as our fifteenth venue. (Many Boulder artists have, across the past few decades, moved to more affordable cities and towns.)

*Pioneers: Women Artists in Boulder, 1895-1950*, curated by Professor Kirk Ambrose, Chair of

the CU Art and Art History Department, will be on display simultaneously at the CU Art Museum (our sixteenth venue) and mark the beginning of Boulder's Euro-American art history. We are also preparing to contact merchants and galleries in Boulder, as well as shops, museums and galleries in Lyons, Lafayette, Louisville, Nederland and other cities and towns in Boulder County, inviting them to join us by self-curating displays of their own histories. Each place will be supplied with HOVAB posters and HOVAB brochures.

The exhibits will include a variety of contemporary artists from diverse societies. We have met with Elvira Ramos at the Community Foundation Serving Boulder County, and she has provided us with names and introductions to many in the Latino, Native American and African American arts communities. The HOVAB committee is currently arranging meetings with historians and representatives from the Latino Arts Council, Latino History Project, the Boulder History Museum, One Action 2016: Arts + Immigration Project, Black Arts Festival, Native American Rights Fund, Museo de las Americas and others knowledgeable about forgotten and/or underserved communities, in order to identify and make possible the inclusion of their artwork in the exhibitions and to organize and mediate public discussions. Wall labels will The histories of these communities in and their contributions to Boulder are immeasurable and will be thoroughly explored and described in the HOVAB catalogue.

Wall texts will describe the overall HOVAB project, with individual texts describing the *raison d'etre* of each separate show. Wall labels will name the artists and their dates in Boulder. A binder at each venue will hold artist bios and statements (which will also be included in the catalogue).

In addition to the 2- and 3-D exhibitions, we have invited film experts to join us in ascertaining Boulder's brilliant history of experimental, narrative and documentary filmmaking. Some of these are world-renowned artists such as Stan Brakhage, Stacy Steers and James Balog. Others are notable, though locally based, such as experimental filmmakers Joel Haertling and J. Gluckstern or Leland Rucker and Don Chapman, who produced *Sweet Lunacy*, a documentary about Boulder's fertile music scene.

Our curatorial committee is guided by the following criteria:

1. How long was the artist in Boulder? There is no time limit, but if s/he has not lived here long, does the work have national-quality strength?
2. What influence has the artwork had nationally and internationally?
3. What influence has the artwork had regionally and locally in Boulder? (Some artists may not have ventured far into the world, but their work may have had powerful impact right here.)

Although Boulder has produced and nurtured a good number of internationally celebrated "art stars," who will certainly be highlighted, we have not restricted ourselves to those and do not wish to present an aesthetic hierarchy. Rather, HOVAB's committee concentrates on a deep investigation of the qualities of the artists whose work led Boulder to become the dynamic city it is today. Some artists' work will be shown more than once, illustrating differing phases for specific reasons determined by the committee. Some venues are programmed thematically, while others will host survey exhibitions.

There will be special displays of formative art movements that began here, such as CrissCross Artists Cooperative, Front Range Women in the Arts and The Women of the West Museum. And we are continually coming across new names, frequently offered to us by generous long-time Boulderites and art collectors, keen on the HOVAB project. We consider each suggestion with an eye to the criteria listed above.

Additionally, a self-guided tour is planned to selected iconic sculptural, public art, landscape and architectural landmarks in Boulder and beyond, such as the Charles Haertling "Sleeper house" and the Black Cube project in Gold Hill. A map will be supplied on our website and in our brochures. Speakers, slide shows, panel discussions, interactive events and other programming – to take place at many of the participating venues – will be offered to examine such topics as the artist's role in civic engagement, diversity, collecting, why we need art criticism, the importance of art in education, the art of advertising, business and the arts, public art, and more. We plan to bring several speakers from out of town, such as art historian Erika Doss, a specialist in public art, now teaching at Notre Dame -- who, when she was at CU worked closely with the Boulder Arts Commission on community projects -- and world-famous art writer Lucy R. Lippard, who spent ten semesters in Boulder and was an early visiting artist at CU.

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

With these and other activities, HOVAB will promote and showcase Boulder as an arts destination throughout its past and today and tomorrow.

## Engaging HOVAB

1. Engaging audiences – Average attendance rates for galleries and museums in Boulder are by and large higher than many around the country (and, according to the American Alliance of Museums, attendance at art exhibitions is rising throughout the United States). All the venues involved in HOVAB will be asked to keep track of visitor numbers, ask visitors to sign into a guest book (many galleries use counters) and to leave comments and feedback about the shows (this is common gallery practice). Those who provide their email addresses in the book will be entered into a drawing to win an exhibition catalogue, a \$25 value. In this way, HOVAB will capture the contact information of attendees that can be shared with each venue for their own publicity (with permission) providing an extra benefit for participating galleries.

Our publicity campaign will combine HOVAB networking and umbrella marketing for the overall project in addition to the marketing and networking normally done by each individual gallery. With double the publicity efforts, we expect that attendance at each HOVAB exhibition – and particularly opening receptions – will far exceed the median.

A vital key to engaging audiences will be the HOVAB website, where we will offer a blog on which people, including artists featured in the exhibits, can tell their stories, record their memories, either in writing or by podcast. This option of "Telling Your Art (Hi)story" will be available a few months before the shows open, during the entire HOVAB run and for a month after the project ends. This will be advertised through social media and even reach former Boulder residents (including artists), thus perhaps spreading the word about Boulder's arts scene nationally. A QR scanning code for access to the website's podcast/blog will be located next to each guest- and viewer-comment book to record first impressions and/or memories stimulated by the art exhibitions into the blog. These guests will also be eligible to win an exhibition catalogue.

Audiences will find all HOVAB event information on our posters and brochure (which will be widely available), so that they can attend as many as they like and in whatever order they like. Opening receptions are staggered, so they do not all happen at once, and some may attend receptions at several venues. There are no entry fees to any of the participating galleries, with the

exception of BMoCA (which charges only \$1). At receptions and at panels and film screenings, audiences will be able to connect with artists and filmmakers.

Programming – panels, speakers, artist talks, etc. – will be widely varied, offering something for everyone and will be free. Each will be followed by Q&A, so that audiences can express and discuss their ideas and opinions.

2. Engaging artists – The steering and curatorial committee of HOVAB has been meeting for more than a year during which we have been – according to the criteria listed above – identifying and seeking artists through their websites and by word-of-mouth. We are in process now of contacting each one to invite them into the show with specific works selected by us. (See attached preliminary curatorial list.) Estates or collectors located in the area are currently being contacted in order to secure artwork when the artist is not available (to avoid excessive shipping costs).

Artists will naturally be invited to participate in the "Telling Your Art (Hi)Story" web project (a kind of HOVAB StoryCorps). Those who can will – as artists traditionally do – attend the opening receptions. Some will be asked to participate on panels and to present individual artist talks to discuss their work, their creative processes, how their art may have changed from the older piece on display and how Boulder influenced their work and thought.

## **Marketing HOVAB**

In addition to publishing the printed catalogue as a bequest to future generations, HOVAB's central purpose is to publicize and market the exhibits and the artists, and we have created a comprehensive Marketing Plan to ensure wide visibility and attendance. Based on the *most conservative estimates*, we predict that the project will directly serve 23,650 people (20 people per day x 16 exhibit venues x 70 days (one exhibit starts after September 29, 2016 and some will close before December 31, 2016 + commercial venues are not open on Sundays and BMoCA is closed on Mondays) = 22,400 + 16 receptions x 50 people = 800 + 15 adjunct events x 30 people = 450). In comparison, the Boulder Museum of Contemporary Art sees 2,413 visitors a month, equaling 7,240 across three months.) The impact of publicity on the general public is incalculable. (See attached marketing plan)

## **HOVAB Community Impact**

HOVAB directly addresses three of Boulder's Community Cultural Plan Strategies:

Strategy Four: Enhance the Vitality of the Creative Economy – The community priority for this strategy is to build a city that is a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them. HOVAB exemplifies this priority in that five independent citizens and arts professionals are motivated to spend three years shaping and curating exhibitions and a comprehensive catalogue to document Boulder's visual arts history in order to lay a foundation for Boulder's growth into an international arts center. Through this large scale, citywide event, HOVAB is adding to the supportive environment we wish to create and reinforce for artists and creative professionals. Importantly, HOVAB will be the foundation of how we define what Boulder's identity actually is, shaping a much needed conversation about what makes Boulder unique.

Strategy Six: Support Individual Artists and Creative Professionals – HOVAB is supporting more than 200 local artists, who will be featured in well-organized, professionally curated and promoted exhibits around the city. HOVAB will provide a once-in-a-lifetime opportunity for art enthusiasts to see and enjoy Boulder's visual arts past from 1891 to the present and its place in the development of the visual arts nationally and internationally. The exhibits will recognize and honor those artists who have passed and those still active in the field. With the exception of Los Angeles

in 2008, we know of no other city Boulder's size or larger that has gathered representations of their city's visual arts past in local venues to be appreciated over a one- to three-month period. The HOVAB catalogue will provide a permanent record of these artists' role in Boulder's growth as a nationally recognized arts community.

Strategy Seven: Civic Dialogue, Awareness and Participation – HOVAB will provide opportunities to engage in civic dialogue about Boulder's visual arts, past and present, with adjunct programs that stimulate thinking and conversation about the city's civic priorities, with the visual arts at the center of that discussion and, by extension, other artistic disciplines which have thrived here: dance, poetics, music. Among the programs, HOVAB will face, head on, the issue of Boulder's lack of recognition of diverse heritages over the years with a lively panel of experts; issues of wealth and privilege that have driven many artists out of the city seeking affordable spaces; the lack of galleries that do not simply cater to tourists and easy commerce; the focus on "heads in beds" in the arts, rather than fostering and nurturing art and artists for their own sake; the lack of fellowships or work-in-progress funding to support and encourage individual artists of all disciplines; and more. HOVAB will explore, deeply and as thoroughly as possible, what the shifts in Boulder's arts history have been and how to move forward.

## **HOVAB Fundraising**

(See attached budget.)

The HOVAB *steering* committee will raise \$71,600 in cash to cover the costs of the citywide exhibit and exhibition catalogue from individuals, businesses, government grants, foundations and other private organizations. We believe that old and new Boulderites with private collections and/or who are leaders in the movements to develop Boulder's art scene, will be willing to support a project that celebrates local visual artists in an exciting and unique commemorative format. Indeed, there is now a memorial fund for HOVAB in Karen Ripley-Dugan's name.

All donations will go through the Boulder County Arts Alliance, HOVAB's fiscal sponsor, and be tax deductible.

Staff will include a project coordinator, catalogue editor and graphic designer. Additional personnel fees include honoraria for curators, panelists and presenters (plus travel stipends) and catalogue contributors and marketing and publicity consultant, coordinating assistant.

Other expenses include installation materials, office supplies, shipping, insurance and production costs for the catalogue, brochures, posters, banners and signs.

Our committee members have been active in the visual arts world for decades and personally know dozens of former or current arts supporters – clients and patrons, friends and colleagues — in the Denver metro-area. Committee members will meet with several of the potential donors to discuss large gifts (from \$1,000 to \$5,000). Other cash donations will be solicited by post with letters to be mailed out in September of this year. Each letter will be individually tailored for each potential donor and/or personally signed by someone they know on the committee.

Hundreds of smaller donors will be solicited through four email campaigns—in October 2015 and January, April and September 2016. We will compile the personal emails of committee members, as well as email

lists from the vendors and artists, who will forward the appeal to their own email lists, thus expanding the campaign. Our Facebook page and website will provide another way to invite people to donate.

In addition to the BAC Open Grant, HOVAB is seeking grants from The Community Foundation Serving Boulder County, the Boulder County Arts Alliance and the Boulder Convention and Visitors Bureau. We recently met with Josie Heath at The Community Foundation and MaryAnn Mahoney of BCVB to confirm our eligibility for applying for their grants. We have also spoken with Elvira Ramos, Director of Programs, at the Community Foundation, about the possibility of funding from the Knight Foundation, a national foundation with Boulder connections whose local giving is directed by the Community Foundation. Knight sometimes creates specific programs for community arts projects. In October 2015, we will apply to the Collins Foundation. In March 2016, we will apply to the Fine Arts Foundation.

Earlier this year, we received a \$5,000 donation from Avondale Trust and a contribution of \$1,000 from an individual prior to any organized fundraising.

We are currently researching sponsorships from Boulder businesses and corporations including Elevations Credit Union and The Millstone Evans Group of Raymond James. Both are generous supporters of local arts projects. In our research, we will be paying particular attention to local businesses that have had a role in developing the local arts scene who will want to recognize local artists and be identified with a local citywide arts event. Two of the benefits of sponsoring HOVAB are the length of time that the exhibits will feature a business logo or name on placards and in other media and the volume of people who will see the exhibits during the three months they are active. Supporters will also be honored and *immortalized* in the HOVAB catalogue.

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

### **How Success Is Measured**

HOVAB's success will be measured in several ways: the amount of press coverage received for the event, the number of catalogue purchases, the numbers of people who attend through the counts that galleries regularly perform, the number of people who sign and comment on the exhibit in the guest books, by the number of Facebook and Twitter followers and the number of people who post on the blog--or who contact us otherwise. We will also count the numbers of people and record the general makeup of those who attend the lectures, films and panel discussions and any other adjunct programming. Although HOVAB is a one-time, stand-alone event, these numbers will be beneficial to the venues and other arts professionals in planning future events in their facilities and will be helpful data toward implementing the Community Cultural Plan.

We will also rely on qualitative measures—the comments and posts about the exhibits—to discern the success of HOVAB, which we will write about in the final report. By virtue of the large amount of publicity generated by the event, we believe the general public (even those who do not participate in any events) will become more aware and enthusiastic about arts activities in their own backyard, view Boulder as an “arts town” and be more inclined toward supporting local artists.

## **Conclusion**

The history of the visual arts in Boulder is marvelously diverse. HOVAB will consider the historical, demographic, geographical, institutional and political conditions that generated Boulder's artistic efflorescence, to look at varieties of cross-fertilization, how micro-schools of art that emerged in Boulder were powerful influences affecting social and artistic change locally and nationally, how Boulder artists and art supporters nourished ideas and practices that coalesced around individuals and styles, and local, regional, national and international interpenetrations.

Boulder's art history has been exceptional, energetic, forceful, evocative and compelling. Ours is a city whose atmosphere, light and landscape has attracted and inspired artists and art making for generations. That history must not be ignored and forgotten. No other group or individual in Boulder has attempted a project as ambitious and inclusive as HOVAB. We know that the past informs the present and enlightens the future, so that unless we scrutinize the history of art in Boulder with clarity, intelligence, perception and affection, the future of Boulder's art is in danger of becoming featureless and stagnant.

Thank you.

Jennifer Heath (chair) on behalf of the HOVAB Steering and Curatorial Committee

## A History of Visual Arts in Boulder

Steering and Curatorial Committee  
Bios

**Karen Ripley Dugan** (1939-2015) worked first in Boulder at the Sun Sign, an art supply and craft store she owned with her husband. She then became the first paid and longest employed (12 years) director of the Boulder Center of the Visual Arts, now BMoCA. In 1992, she moved to the Boulder Public Library as Director of Cultural Programs. She worked there until the end of 2005, when she retired. Working in the arts was often difficult but something she loved doing. A History of the Visual Arts in Boulder is dedicated to her memory.

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

**Jennifer Heath** (chair) is an independent scholar, award-winning cultural journalist, critic, and curator. Her many touring exhibitions include *Water, Water Everywhere: Paean to a Vanishing Resource* (the first in a climate-change trilogy), which began traveling in 2012; *The Veil: Visible & Invisible Spaces*, which toured the United States from 2008 to 2013; and the notorious *Black Velvet: The Art We Love to Hate*. In 2010, she curated a “locavore” show in Boulder, *Resurrections: ECO-logy & ECO-nomy: A Functional Trash-Art Exhibition*, accompanied by two satellite shows: *Rising Tides: Trashing the Ocean and Twilight's Last Gleaming: Nuclear Waste. The Map is Not the Territory: Parallel Paths— Palestinians, Native Americans, Irish* launched in 2013 in Washington, D.C., and is the foundational exhibition for a planned series of art shows about peace, justice, and reconciliation. Heath is the author/editor of twelve books of fiction and non-fiction, including *A House White with Sorrow: A Ballad for Afghanistan* (Roden Press, 1996), *On the Edge of Dream: The Women of Celtic Myth and Legend* (Penguin, 1998), *The Echoing Green: The Garden in Myth and Memory* (Penguin, 2000), *The Scimitar and the Veil: Extraordinary Women of Islam* (Paulist Press, 2004), *The Veil: Women Writers on its History, Lore, and Politics* (University of California Press, 2008), *Land of the Unconquerable: The Lives of Contemporary Afghan Women*, with Ashraf Zahedi (University of California Press, 2011) and *Children of Afghanistan: The Path to Peace*, also with Zahedi (University of Texas Press, 2014).

**Kevin Kelley** (treasurer) is Senior Vice President of Investments for Wells Fargo Advisors. His background includes politics, finance, and community service. He spent five years as a Legislative Assistant to a senior U.S. Congressman, followed by five years in Federal Relations for the City of Boston. He has been a Financial Advisor

with E.F. Hutton and Merrill Lynch before joining Wells Fargo Advisors in Boulder. He has served on the boards of The Community Foundation Serving Boulder County, Attention Homes, and the Colorado Chautauqua Association. He's been active with his church as a trustee, treasurer, and Sunday school teacher.

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

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

# Preliminary Curation to date (DRAFT) A History of the Visual Arts in Boulder

## **Swoon – 29 September to 10 November**

Large Installations, these artists curated by Joan Markowitz & Jennifer Heath

### **Opening TBA**

Dickey, Kim  
DiDomenico, Rebecca  
Hardy, Emma  
Lewin, Jen  
Maker, Terry??  
Russo, Martha  
Steers, Stacy

## **Canyon Gallery, Boulder Public Library – 15 Oct to 10 Dec., 2016**

Karen Ripley-Dugan originated, now curated with Greg Ravenwood and Jennifer Heath with Sally Elliott – late installation due to Open Studios annual commitment

### **Opening Sun. 23 Oct., 1-3**

- Posters from Boulder History Museum of Boulder Arts Center and BCAA next to Karen's former Cultural Affairs office, plus wall text about Karen and photos of her

Addison, Polly  
Anderson, Joan  
Anderson, Vickie  
Cohan, Priscilla  
Dalrymple-Hollo, Jane ??? (or Book Arts?)  
Dillon, Jane (Joan owns)  
Douglas, Caroline  
Escalante, Danny  
Elliott, Sally  
Gilboy, Margaretta  
Libertone, Andy???  
Maldie, Carrie  
Miller, Kay  
Peters, George (kites)  
Quinn, Jalal  
Roesler, Susie (Karen owns)  
Roller, Jean  
Sampson, Frank  
Shark, Barbara  
Shaw, Catherine Robles  
Smith Segal, Connie (Karen owns)  
Smock, Kristine (Karen or Jennifer own)  
Spellman, Robert

Tennenbaum, Thea (Karen owns)  
Varnes, Richard  
Vorhaus, Kate  
Wiggins, Sherry  
Woodman, Betty (functional ceramics with old posters of her sales)

**BMoCA –29 Sept. 2016 to ca. 7 Jan 2017** (strike date)

Environment/Land Theme, curated by Joan Markowitz

**Opening Thursday 29 Sept.**

Adams, Robert  
Balog, James  
Beckmann, Max (1949)  
Carley, Amelia  
Coen, Don  
Colbert, Jim  
Crites, Gayle  
Dakin, Karla  
Daniel, Joe (photographer Rocky Flats protest history)  
Green, Elmer P., Boulder Falls, 1891  
Elting, Buff  
Feder, Sharon  
Forsman, Chuck  
Green, Jim (in gallery? Otherwise elsewhere, maybe downtown or on guarded pedestal in Dairy?)  
Hernando, Ana María  
Iwamasa, Ken  
Kunkel, Jerry  
Matlack, John  
Romeo, Chandler  
Sturdevant, Rocky Mountain Joe  
Yazzie, Melanie

**BMoCA Union Gallery**

J Gluckstern – Lyons flood looped film  
Jane McMahan – Bees looped films

**Present Box Possibilities/Ideas**

Melanie Yazzie

**CU Art Museum**

*Pioneers: Women Artists in Boulder, 1895-1950*, curated by Kirk Ambrose and Steve Martonis

**Opening TBA**

Campbell, Floy  
Drewelowe, Eve  
Hale, Dolores  
Hoar, Fran (Truksess)

Hoffmann, Myrtle (Campbell)  
Jones, Ann E.  
Kerr, Adma Green  
Meux, Gwendolyn (Waldrop)  
Peers, Katherine  
Pneuman, Mildred  
Sherwood, Jean  
Sibell Wolle, Muriel  
Skiff, Bessie  
Steele, Mildred  
Vanderpoel, Matilda  
Sally Kay Smith (tentative)

**Highland Building, Sept. 29-Dec. 1**

Curated by Jennifer Heath with Joan Markowitz and Kathy Mackin

**Opening Friday, Sept. 30**

Tribute to the Abbey of St. Walburga:

Clevenger, Esta (paintings courtesy of Felicia, Dan & Susie Hankin, other collectors to be identified)

Jack, Valari (Photographs, Jennifer has three)

Abbott, Ken  
Brown, Chris  
Chong, Albert  
Corey, William  
Downs, Jerry???  
Hinkley, Caroline  
Katz, Andy  
Lange Vidie (&/or video?) ???  
Lichter, Michael  
McInnes, Roddy  
Paddock, Eric  
Relin, Liz  
Roitz, Charlie  
Sutton, Willie ???  
Sweetman, Alex  
Walker, Melanie  
Wald, Beth  
Zahn, Randy ???  
Tom Someone, now living in Santa Fe?

**Dairy Center -- 29 Sept. to Nov. 11, 2016**

curated by Sally Elliott

**Opening for all Dairy shows Oct. 7**

Alpern, Tyler  
Barchilon, Paul  
Chamberlin, Scott + 1, his wife Deborah???

Clower, Joe  
Duke, Marilyn  
Echohawk, Bunky  
Folwell, Gail  
Forbes, Bonny  
Gillis, Paul  
Johnson, Ginny (V. Maitland owns)  
Johnson, Jim  
Maitland, Virginia  
Markowitz, Marilyn  
Matthews, Gene  
Matthews, Wanda  
Quinn, Jeanne  
Redman, Helen  
Rehm, Celeste  
Robinson, Sue  
Roots, Garrison  
Rosato, Toni  
Seidel, Terry (aka Mr. Pool) – outdoors  
Stevens, C. Maxx – sculpture, printmaking

**Dairy Side walls – if they still exist -- for “vignettes”**

Curators Jennifer Heath + various

BAG documentation, Video documentation of agitprop involving Lucy R. Lippard and others.

**McMahan Gallery Dairy**

CrissCross Artists Cooperative -- Boulder artists only – curated by Clark Richert,

DiJulio, Charlie

Kallweit, Richard

Nelson, Marilyn

Richert, Clark

Woodman, George

Worden, Fred

Plus documentation (CC mag)

**Front Range**

Founders only with works from that era – curated by Fran Metzger

Sally Elliott

Helen Redman

Micaela Amato/Michele Amato

Fran Metzger

Jaci Fisher

Plus documentation (various, including DPL digital archives, requiring monitor, and video interview, requiring TV set)

**Macky Auditorium – 29 Sept.2016-ca. 07 Jan. 2017, curated by Joan Markowitz**

**Opening TBA (likely November)**

Shark's Ink prints from Boulder artists:

Anker, Suzanne  
Brown, Theresa Booth  
Colbert, Evan  
Christie, Matt  
Eades, Luis  
Johnson, Jim  
Hernando, Ana Maria  
Takenaga, Barbara  
Woodman, Betty

**Mercury Framing – 29 Sept. – 30 Nov.**

Small works curated by Lisa Rutherford and Sally Elliott

**Opening Friday, Oct. 14**

Bramsen, Patricia  
Eckert, Bob  
Haynes, Deborah  
Kliger, Carol  
Moon, Charles  
Roth, Yumi  
Rotta, Dismas  
Trusz, Stefka

**Book Arts, Sept.29-undetermined**

Jennifer Heath, curator

(Book arts displayed scattered throughout the library on protected pedestals and niches. Will arrange letterpress demos and children's book author talk. )

**No opening reception**

Adams, Robert (Poetry and Photography)???  
Anderson, Joan?????  
Bash, Barbara (Sierra Club children's book)  
Bell, Sarah C. (Comics)  
Bernstein, Tree  
Boulder County Books Arts Association  
Collom, Jack with painter Jill Hadley Hooper (Art/Poetry/Children's)  
Dalrymple-Hollo, Jane (her "game" ??? Or at library?)  
Dowden, Anne Ophelia  
Edwards, Susan  
Fisher, Aileen  
Forster, Clare  
Gardiner, Lisa (NASA Children's Books)

Jenkins, Steve  
Marshall, Laura (Children's Books)  
Ortega, Tony and Geo. Rivera (Children's Books)  
O'Sullivan, Brad (mimeo demonstration, too?)  
Page, Robin  
Palmer, Sue McDougall  
Reshetinik-Brawner, Eve (Botanical art)  
Ringer, Ted  
Rovetch, Gerta  
Saport, Linda (Children's Books)  
Schumacher, Mary Lynn (Khamseh book arts as ceramic Jennifer owns)  
Seko, Julie (Letter Press demo?)  
Semingson, Mia  
Stevens, Janet (Children's Books)  
Sweet, Mary  
Swink, Steve (Comics)  
Thompson, Karmen Effenberg & Pauli Wanderer (illustrated cookbook)  
Tiffany, Sean (Comics)  
Walker, Melanie

### **Self-Guided Tour**

Contact Banjo Billy (?) to give tours in Sept. and Oct?

Bernstein, Ken  
Black Cube Project at Gold Hill  
BMoCA (could be a one-shot specially arranged tour) ???  
Campbell, Bruce  
ChaCha  
Dairy murals  
Dairy, new architecture (per Bill Obermeier, could also be a one-shot special tour of the building, in addition to drive- or walk-by) ???  
Dakin, Karla (Louisville gardens)  
Daukantas, Vaida  
Dushanbe Teahouse  
Eccentric Garden at BPL  
Echeverria, Mario  
Echohawk, Bunky  
Fields, Kim  
Goodacre, Glenna ???  
Haertling, Charles  
Haertling, John  
Hart, Sherry (Art Farm, see also BAG)  
Holmes, Jesse  
King, John  
Libertone, Andrew ??? (See library)  
Logan, Jamie Eco Homes

Longmont?  
Lyons (water tank)  
Lyons mosaic  
Lyons others?  
Moss, Anne  
Nelson, Kristin Post-modern architecture tour?  
Parry, Megan (Old Main)  
Peters, George & Melanie Walker  
Smock, Kristine  
Vielehr, Bill  
Wingren, Jerry

**Oral Histories on Video from Carnegie Library and Channel 8 Artist Profiles (Begin screenings in June/July. All these can be shown on Channel 8 across the three months, with repeats as in the past)**

Curator TBA

**Include Sally Elliott's small interview at Arvada????**

**Film Program , various locations, various dates, repetitions at other locations at other times okay to give viewers more than one chance to see them. Screenings can also take place in Longmont and Lyons, TBA**

Curators and speakers: Jim Palmer, Joel Haertling, Stephanie Rudy, Glenn Webb, Suranjan Ganguly

Aronson, Jerry (Ginsberg film)

Balog, James (Did HE make the glacier film or was it someone else about him? If so, was that person from Boulder? Does it matter?)

Brakhage, Stan

Brooks, Patti

Christo & Jean-Claude, Valley Curtain (pretty sure there's a film about it – ask Matlack, who was working on it along with other Boulder artists)

DuPre Pesmen, Paula

Gluckstern, J.

Haertling, Joel

Hamilton, Ava

Psihoyos, Louie – The Cove

Rucker, Leland & Don Chapman – Sweet Lunacy

Solomon, Phil

Steers, Stacey

Valdevino, Luis

partners with Dan Board

**First Congregational Church Gallery – 29 September to TBA**

Guest curated by Carol Taylor, Boulder History Museum (Jennifer Heath liaison) and by various HOVABers

**Opening TBA**

Selected posters from the 1970s/80s Martin Kim/Boulder History Museum Collection

Wanda and Gene Matthews from the church collection

Selected other work based on History Museum Latino Project, Colorado Heritage, etc.

Possible additional space for carefully curated overrun.

**Firehouse, Longmont – "Sept. into Nov., 2016"**

Curated by Jessica Kooiman, theme and final artists TBA based around Dia de Los Muertos, Jennifer Heath, Joan Markowitz and Sally Elliott, liaisons

**Opening TBA**

Ace, Zoe  
Acousta, Gamma  
Beloian, Angela  
Bernhardt, Mike  
Campbell, Michael  
Clement, Julie  
Colbert, Evan  
DeGrove, Nan  
Dickey, Kim (small work? See Swoon)  
Farrelly, Mimi  
Frasier, Scott  
Glietz, Linda  
Gregario, Alvin  
Hassrick, Betsy (ceramics with figures)  
Hilvitz, Stephanie  
Lever, Janet  
Malstom, Olive (still life with peaches; d. 1951)  
Markowitz, Gary  
Martonis, Diane  
Mathews, Sibylla  
McCray, Irene Delka  
Metzger, Fran  
Petley, Kate  
Pitman, Sabrina  
Plam, Olga  
Recchia, Louis  
Secor, Electa (watercolor poinsettias; d. 1941)  
Sugg, Janice????  
Vali, Rita  
Villareal, Kate  
Zink, Ben & Charlotte

**Longmont Museum** to be Contacted for extracurricular Wes Jessup – Jessica Kooiman at Firehouse has already spoken with someone there and gotten names and work of some very old-time Longmontians.

**15th Street Gallery – "late Sept. thru Dec. 2016"**

Women of the West Museum posters and documentation and possible additional Shark's prints, curated by Joan Markowitz

**Opening TBA**

Liu, Hung  
Rodriguez, Anita  
Saar, Alison  
Whitehorse, Emmi

**Boulder Arts and Crafts Cooperative**

Curated by Priscilla Cohan TBA

Early co-op ceramicists, fibre artists, etc.

**NCAR Science Gallery– Contact Lisa Gardener – 29 Sept.-31 Dec., 2016**

Guest curator Marda Kirn, Jennifer Heath HOVAB liaison

**Opening TBA**

Eco-Arts Connections Retrospective/documentation (*Weather Report*, others)

Miss, Mary (with Subhankar Banerjee article/documentation of flood??)

Others TBA

(NCAR Cafeteria –availability pending – if we need the space we can apply in Spring 2016 to be juried in for fall)

**Mr. Pool – "late Sept. thru Dec. 2016"**

(Non-representational/ abstract artists) Curated by Various HOVABers

**Opening Friday, Nov. 4**

Chisman, Dale  
Friedlander, Dan  
Hanson, Sarah  
Lowry, Linda  
Maker, Terry??? (or Swoon???)  
Metier, Amy  
Myrow, Melinda  
Poulson, Karen  
Villareal, Mark

**Naropa – 29 Sept. – 23 Nov.**

Guest curator Charmain Schuh with Sally Elliot, Kathy Mackin HOVAB liaisons

**Opening Thursday, Oct. 27**

Abbott, Keith  
Acosta, Elizabeth  
Anderson, Joan  
Bash, Barbara (Book Arts program)  
Blausey, Daniel  
Brooks, Marlow  
Bash, Barbara  
Doctor, Laurie (Book Arts program??)  
Edwards, Susan (Book Arts program???)  
Fekete, Diane Stum  
Franklin, Michael  
Marshall, Laura  
Moku, Cynthia  
Powers, Jill

Spellman, Robert  
West, Sue Hammond West

**Rembrandt Yard, Sept. 29 – Oct. 29**

Guest curator Stephen DeNorscia, Kathy Mackin HOVAB liaison) theme

*People/Places and Things* (due to their agreement with Rembrandt, artists must have been in Open Studios or Visual Eyes)

**Opening Thursday, 13 October**

Visual Eyes posters, courtesy of Charmain Shuh

*PEOPLE:*

Clay, Amy  
Hurd, Jerry  
Eckhert, Sally  
Matthews, Sibella  
Siebel, Dawn Howkinson (now in NY)  
Stuart, Melissa  
Stoehr, Bill  
Sussman, Paula

*PLACES:*

Black, Elizabeth  
Haberkorn, Theresa  
Luce, Ann  
Wood, Virginia

*THINGS:*

Clough, Wendy  
Ellis, Linda (NM)  
Evans, Claire  
Maren, Julie  
Neary, Maria  
Nixon, Elaine  
Schuh, Charmain  
Traeger, Judy

\*\*\*

ADDITIONALLY (theme placement yet to be determined)

Border, Bill  
Chanmer, Marie  
Daniel, W.F.  
Fraser, Daniel  
Grojean, David  
Krasnoff, Keavn  
Lhotka, Bonnie  
Mahaffey, Merrill (NM)  
Rovetch, Gerda (she's 91 yrs. old)

West, Doug (NM)

Zeff, Gary (Founder of Open Studios)

**General List other suggestions to be determined**

Bierman, Sandra

Bliss, Ann

Chapman, Patricia

Sweetrocket, Riva

Wyson, Peter

**MARKETING PLAN**  
**A HISTORY OF THE VISUAL ARTS IN BOULDER (HOVAB)**  
**September 29 – December 31, 2016**

**EXHIBIT PURPOSE:** To present and document an unprecedented, community-wide cultural event that will revisit and celebrate the city of Boulder’s dynamic and diverse visual arts past, beginning in the late 19<sup>th</sup> century and continuing all the way to Boulder’s current contemporary artists.

**SCOPE:** The exhibit will be held in sixteen venues in Boulder (including one in Longmont), featuring over 200 artists and a similar number of works of art. It will open in all venues on September 29 and run in most venues through December 31, 2016. A self-guided tour will highlight public art, architecture and landscapes. In addition, the project will feature presentations and panel discussions as well films screened at various locations. Staggered opening receptions will be hosted by each venue. Venues include: Boulder Museum of Contemporary Art; Boulder Public Library; Canyon Gallery at the Boulder Public Library; Dairy Center for the Arts; First Congregational Church Gallery; Highland City Club; Macky Auditorium; Mercury Framing; Mr. Pool; Naropa University; NCAR; Rembrandt Yard; Swoon Art House; the 15th Street Gallery and Longmont's Firehouse Art Center. *Pioneers: Women Artists in Boulder, 1895-1950*, curated by Professor Kirk Ambrose, Chair of the CU Art and Art History Department, will be on display simultaneously at the CU Art Museum and mark the beginning of Boulder's Euro-American art history.

**AUDIENCE:** Art enthusiasts, civic supporters, art buyers, art dealers, artists, historians, tourists, gallery opening attendees (from venue lists), curators, museum and library personnel, library patrons, venue customers or patrons and a general public curious to be part of Boulder’s lively arts scene.

**STRATEGY:** The HOVAB strategy will focus on two-way messaging approaches to market the exhibit including personal word-of-mouth media messaging from the artists (221), curators (4) and galleries/museums (16) and their networks. Because of the length of time the exhibits will be up – in most venues from September 29-December 31, 2016– there are many opportunities for sizable word-of-mouth exposure, known to be the most effective form of exposure. In addition, each venue will do their own publicity and marketing for the specific show, reception and auxiliary events to take place in their venue, thus further promoting the entire event. The project will invite the Daily Camera, KGNU and others to sponsor the exhibit through publishing stories, interviews and listings and through advertising spots. There will be a robust website and brochure. Radio and television interviews with artists and curators and PSA’s will also be sought. HOVAB will work with a marketing consultant to establish brand identity and scheduling and a professional designer to create and implement brand identity, logo and graphic design. Merchants throughout the city will be invited to participate by displaying historic materials in their windows as well as a HOVAB poster.

**TACTICS:**

**SOCIAL MEDIA**

Facebook, Twitter, Instagram, Pinterest, YouTube and Vimeo and email updates and reminders.

Website Outline:

- About
- A tribute to Karen Ripley-Dugan

- Galleries: list with map of galleries and locations and artists exhibited linked to galleries' and artists' websites
- Artists: alphabetical list of artists with links to websites and galleries
- Other Programs: presentations, panel discussions and film screenings
- Self-guided tour of outdoor art, architecture and landscapes, including map
- Supporters: Individuals, foundations, corporations and in-kind with logos
- Blog (written or audio), "Telling Your Art (Hi)story"
- How to Order Catalogue
- Press
- Donate
- Contact Us

### **PRINT**

- Informational Brochure: Including galleries, locations and artists exhibited; information and map of self-guided tour; list of other programs, date and location; major donors; how to buy catalogue; how to donate; and contact. These will be at every gallery, the Chamber of Commerce, as well as various other locations.
- Advertising posters and/or banners for galleries and businesses to display

### **PRESS**

Publicity: Press Releases, PSAs and Calendar listings (unpaid placement):

- Daily Camera
- Denver Post
- Rocky Mountain News
- BizWest
- Broomfield Enterprise
- 5280
- CRANE
- Denver Life Magazine
- Denver Women Magazine
- Huffington Post
- Westword
- Colorado Daily
- Boulder Weekly
- Boulder Magazine
- Longmont-Times Call
- KGNU
- CPR

- Television stations
- National and international arts publications--because of Boulder's national and international reputation as a vibrant art enclave and the fact that HOVAB may be unique in producing a large citywide event for local artists.

Press Release Schedule:

- Introductory Press Release (All) January 2016 – print and electronic
- Update press release (All) May 2016 – print and electronic
- Press Release (Denver/Local) September 2016 – print and electronic
- Feature Article (Daily Camera/Friday Magazine week before opening) with section on all adjunct activities)
- Press Releases for each opening reception (Denver/Local) 2 weeks beforehand
- Press Releases for each adjunct activity (Denver/Local) 2 weeks beforehand
- Maintain presence on listing calendars (Denver/Local) September-December 2016

### **ADVERTISING**

Print:

- In-kind sponsors—Daily Camera (ads in Friday Magazine starting a week before the opening every week until the end of December.) as well as multiple ads in Boulder Weekly and Westword, Boulder Magazine and ads in local playbills of summer festivals and performances

Television:

- Interviews at Denver studios with artists and curators
- Channel 8 Boulder screening of archival features about Boulder artists in collection beginning the summer of 2016

Radio:

- Investigate Community Public Radio sponsorship
- In-kind sponsor—KGNU

Web:

- Special series of Carnegie Library oral histories published on the Maria Rogers' Oral History Program's *Listen to This!* blog including video interviews of local artists in collection.
- Venue and artist websites and other options to be explored.

### **PARTNERSHIPS**

- In addition to our venues, we have had initial conversations with the Jaipur Literary Festival, the Colorado Book Arts Association and Two Hands Paperie, to join us with readings, letterpress, mimeograph and paper-making demonstrations for our Book Arts exhibition to take place at the Boulder Public Library. We have had an initial meeting with One Action 2016: Arts + Immigration Project to discuss collaborations.

## **HOVAB TIMELINE**

### **April 2014 to January 2017**

#### **April – December 2014**

- Form committee
- Meet to create artist eligibility criteria
- Create a list of eligible artists
- Contact venues to confirm dates and commitment
- Assign venues to specific curators
- Assign artists to specific venues

#### **January – March 2015**

- Set up HOVAB fiscal sponsorship with BCAA
- Set up bank account
- Identify possible funders
- Identify possible donors
- All venues should be committed
- Fundraising plans...

#### **April – July 2015**

- Grant applications -- identify deadlines
- Create a statement of purpose and goals, and how we will evaluate the project
- Letters to additional self-curating institutions (such as Naropa) letting them know about HOVAB, so they can join with their own program.
- Discussions with Josie Heath at Community Foundation, Mary Ann Mahoney at Conference and Visitors Bureau and Deborah Malden at Chamber.
- List of possible corporate sponsors
- CURATE the work – for chronological, aesthetic, thematic, etc. relations/possibilities – for each venue
- Begin writing letters to artists inviting them to participate; specifying a work may not always be possible, in which case, the letter could lead to a discussion with the artist about availability, possibly looking at work from earlier eras and so on.
- Seek Letters of Support
- Invite film committee
- Contact Elvira Ramos from Knight Foundation
- Marketing and publicity plan

- Contact Library Foundation

### **Aug – September 2015**

- Meet with potential individual donors
- Individual fundraising letters written, edited and mailed
- Contact galleries to secure opening reception dates for each
- Submit LOI to BAC Open Grants
- If accepted, BAC Open Grant Proposal (**Sept. 1**)
- BCAA grant deadline (**August 8**)
- Community Foundation grant deadline (**Sept. 8**)
- Contact Boulder County Latino History Project, Marjorie MacIntosh, Latino Arts Council, etc., per Elvira Ramos and Carol Taylor of the Boulder History Museum
- Contact Glenda Russell, LGBT History
- HOVAB Facebook page

### **October – December 2015**

- The Collins Foundation through Wells Fargo Bank. Deadline is (**November 30, 2015**).
- Planning with Arts & Crafts Co-op
- Planning film programming with film experts
- Letters to galleries, museums, shops in Boulder and other Boulder County towns & cities to join with self-curation
- Conference and Visitors Bureau grant (**Oct. 1**)
- Partnership discussions with Jaipur Literary Festival, Colorado Books Arts Association, Two-Hands Paperie for Book Arts exhibition
- First email individual funding campaign (**October**)
- Other partnerships to be explored
- Request to possible services in-kind donors (printing, etc.)

### **January – March 2016**

- BAC grant application if necessary (**January/February**)
- Fine Arts Foundation Grant deadline (**March 15**)
- Second email individuals funding campaign (**January**)
- Secure artists for all venues and locate desired artwork
  - HOVAB artist contracts, including publicity photos, insurance values, bios and artist statements
  - Exhibition checklist
- Begin catalogue
  - Assign essays, begin book design
- Plan panels, speakers, programming.
- Website finished
- Write wall texts/didactics, create wall labels, individual exhibition checklists for each gallery
- Contact Boulder Arts Week to find out if HOVAB dates can be announced on site.

### April – June 2016

- Contact reception in-kind donors for <https://heathcollom.wordpress.com/galleries> – Rembrandt Art Yard, Canyon Gallery at Library (others?)
- Brochure finished, ready to go and distribute
- Ask galleries for delivery dates and alert artists
- Third email individuals funding campaign (**April**)
- Further marketing
- Invitation lists
- Further Catalogue design and writing/editing (deadline **September 1, at latest**)
- Wall texts, labels, etc., printed for galleries that cannot do it themselves and presented to galleries that can

### July – September 2016

- Fourth email individuals funding campaign (**Sept.**)
- Delivery, installation of to all galleries, various dates
- **All HOVAB shows, except for Library and CU Art Museum, open Sept. 29**
- BMoCA opening reception (**Sept. 29**)
- Begin series of panels/programs/speakers (5 per month of varying intensities)
- Dairy Center, **Sept. 29-Nov. 11**
- Mercury Framing, **Sept. 29-Nov. 30**
- Firehouse **Sept. 29-Nov. 30**
- NCAR, **Sept. 29 – Dec. 31**
- Mr. Pool, **Sept. 29-Dec.31**
- Rembrandt Yard, **29 Sept. - October 29**
- Highland City Club, **Sept. 29-Dec. 1**
- Swoon Art House, **Sept. 29-Nov. 10**
- **Book Arts at Library Sept. 29** – no opening reception...programs TBA

### October – December 2016

- Dairy Center, opening reception (**Oct. 7**)
- Rembrandt Yard opening reception (**Oct. 13**)
- Mercury Framing opening reception (**Oct. 14**)
- Library, Canyon Gallery **Oct. 15-Dec. 21 (Opening, Oct. 23)**
- Library Canyon Gallery opening reception, library takes care of it (**Oct. 21 or 22**)
- Firehouse opening reception (**Oct. 28**)
- Various galleries strike shows at various times)
- Rembrandt strikes (**Oct. 30**)
- Mr. Pool opening reception (**Nov. 4**)
- Panels, programs, speakers at various venues, TBA
- Dairy Center strikes (**Nov. 12**)
- Library strikes (**Dec. 22**)
- Mercury strikes (**Dec. 1**)

## January 2017

- BMoCA strikes (**Jan. 8**) See Macky Auditorium as well.
- Thank you letters
- Final reports

**A History of the Visual Arts in Boulder  
Budget (Expenses)**

August 27, 2015			
<b>A History of the Visual Arts in Boulder-Boulder Arts Commission</b>			
<b>EXPENSES</b>	<b>EXPENSE</b>	<b>IN-KIND</b>	<b>TOTAL</b>
January 1, 2015 - December 31, 2016			
<b>1. Administration</b>			
Project Coordinator (45 hrs x 12 mos x \$20 hr)	10,800	0	10,800
Steering Committee: planning, marketing, financial, fundraising and administration (4 people x \$20 hr x 100 hrs)	0	8,000	8,000
Office supplies	0		0
Insurance	1,800	0	1,800
Shipping: 200 catalogues to Boulder from Amazon on demand = \$40 + 200 catalogues to donors x \$4 = \$800	840		840
Contingency	437		437
<b>TOTAL</b>	<b>13,877</b>		
<b>2. Production Costs</b>			
Catalogue: Editor (\$5,000), copy Editor (\$500), designer (\$6,000), contributors (4 x \$500 = \$2,000), proof reader (\$300) + Amazon on- demand printing of 200 complementary copies for donors x \$12 at cost = \$2,400	16,200		16,200
Printing: Labels, didactics and wall text (300 x \$5 = \$1,500, brochure (6,000 x .15 = \$900), poster (\$1,000 x \$.32 = \$320), banners or signs (6 x \$50 = \$300)	3,020	700	3,720
Installation materials (Giclée prints, mounting supplies, etc.)	1,500		1,500
<b>TOTAL</b>	<b>20,720</b>		
<b>3. Rent</b>			

Venues in-kind (14 gallery spaces + installation and breakdown + reception)		137,705	137,705
Film rental	1,000		1,000
Equipment Rental [AV or projection equipment for panels]	1,000		1,000
Shipping and transport of art* (Rental of van 6 days x \$60 = \$360) + FedEx for films (10 x \$25 = \$250) and cargo shipping if necessary, estimated at \$1,000 -- *most art will be delivered to venue by artist or representative. Loans from collectors may have to be transported by HOVAB.	1,610		1,610
<b>TOTAL</b>	<b>3,610</b>		
<b>4. Marketing/Publicity</b>			
Marketing/Publicity Consultant: Branding, marketing, publicity, SMM, advertising	3,000	0	3,000
Graphic Designer: website, Facebook, blog, brochure, poster, banner/sign, advertisements	7,000	0	7,000
Web hosting	150		150
Twelve 3.4 wide x 4 tall paid ads in <b>Daily Camera</b> Friday Magazine	1,100	1,000	2,100
One 1/4 page paid ad in <b>Boulder Magazine</b>	1,100	1,000	2,100
Thirteen 1/6th page ads in <b>Boulder Weekly</b>	2,000	1,497	3,497
Thirteen -- 1/12th page paid ads in <b>Westword</b>	2,000	1,744	3,744
Ads in late spring/summer performance playbills CMF, CSF, etc. = 5 x \$200)	1,000		1,000
KGNU		3,000	3,000
<b>TOTAL</b>	<b>17,350</b>		
<b>5. Artists Fees</b>			
Curators (4 x \$25 hr x 80 hrs)	8,000		8,000
Guest Curators 3 x 500	1,500		1,500
6 speakers x 500	3,000		3,000
10 panelists honoraria x \$50	500		500



**A History of the Visual Arts in Boulder  
Budget (Income)**

August 27, 2015		
<b>A History of the Visual Arts in Boulder--Boulder Arts Commission</b>		
<b>INCOME</b>	Income	Contributions
January 1, 2015 - December 31, 2016		
<b>1. Project Sales (Catalogue: 200 x \$13)</b>	2,600	
<b>2. Cash Donations (Individuals)</b>		23,000
<b>3. Grants</b>		
<b>Foundations</b>		
Avondate Trust (secured)		5,000
The Community Foundation (submitted)		5,000
Knight Foundation (tbd)		0
BCAA Endowment (submitted)		3,000
Collins Foundation		1,000
Fine Arts Foundation		1,000
<b>Corporations/Businesses (TBD)</b>		5,000
<b>Total Grants</b>		<b>20,000</b>
<b>4. IN-KIND (rounded)</b>		155,000
<b>5. Other</b>		
Boulder Visitors and Convention Bureau		5,000
<b>TOTALS OF INCOME AND CONTRIBUTIONS</b>	<b>2,600</b>	<b>203,000</b>
<b>GRAND TOTAL INCOME</b>		<b>205,600</b>

Expense Total (rounded)	<b>226,000</b>
Income Total (rounded)	<b>206,000</b>
Amount Requested from BAC	<b>20,000</b>

## A History of the Visual Arts in Boulder Letters of Support



Boulder Museum of  
Contemporary Art

1750 13th Street  
Boulder, Colorado 80302  
303.443.2122

BMOCA.org

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November 14, 2014

Jennifer Heath  
1838 Pine Street  
Boulder, CO 80302

Dear Jennifer,

On behalf of Boulder Museum of Contemporary Art, I want to affirm our commitment to presenting the exhibition *A History of the Visual Arts in Boulder*. We look forward to working with you on this important exhibition.

*A History of the Visual Arts in Boulder* will be presented at BMOCA from October-December of 2016. The museum is excited to support this exhibition and your efforts to bring attention to the strong and dynamic history of the arts in our community.

If you have any further questions or concerns, please contact me at 303.443.2122 or by e-mail at [david@bmoa.org](mailto:david@bmoa.org). Thank you.

Sincerely,

A handwritten signature in black ink that reads "David Dadone". The signature is stylized with a large, sweeping "D" and a long horizontal line extending from the end of the name.

David Dadone  
Executive Director

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

**From :** Martie McMane <martie@firstcong.net>  
**Subject :** Re: A History of the Visual Arts in Boulder (HOVAB)  
**To :** heathcollom@comcast.net

Tue, Aug 18, 2015 10:29 PM

1 attachment

Hi Jennifer,

Yes, I think this is a wonderful idea! Our Ministry of the Arts Committee will be meeting next Thursday evening, and I will be sure to let them know that I told you we would be a part of it, so they can plan their exhibits accordingly. By the way, just so you know, the church owns three large (monumental) works by Gene Matthews, two smaller ones, and two prints by Wanda.

Though I will be retiring at the end of January, I know the church will be delighted to be a part of such a wonderful city-wide project.

Blessings,

Martie



Senior Minister  
 First Congregational Church  
 1128 Pine Street  
 Boulder, CO 80302  
 303-442-1787, ext.101  
 cell: 720-331-1591

**From:** "heathcollom@comcast.net" <heathcollom@comcast.net>  
**Date:** Monday, August 17, 2015 2:03 PM  
**To:** MARTHA MCMANE <martie@firstcong.net>  
**Cc:** "Elliott, Sally" <sdeliott@mindspring.com>  
**Subject:** A History of the Visual Arts in Boulder (HOVAB)

Dear Reverend McMane,

Bonney Forbes suggested that we contact you regarding A History of the Visual Arts in Boulder (HOVAB), a city wide project to begin on Sept. 29, 2016 to celebrate the long history (1890s to the present) of the visual arts in Boulder. Below please find a brief description of the project.

We are hoping that the First Congregational Church might join us and allow us to hang art in your wonderful gallery spaces. Among the work we'd like to show would be the two pieces in your collection by Wanda and Gene Matthews. Among other pieces would be a set of art posters belonging to the Boulder History Museum that illustrate arts events and artists in the 60s and 70s (sadly, renovations on their new building across the street will not be complete). The rest of the space would be filled with visual artists such as Bonney.

My colleague Sally Elliott and I visited the church today, admired the wonderful work in your gallery and hoped to visit with you, but Mondays are off.

I hope that the First Congregational gallery can join us in our unique endeavor, honoring artists in the city of Boulder. Please let me know if you have any questions and what further materials and information you might need.

I look forward to hearing from you.

Jennifer Heath (chair)  
 on behalf of the HOVAB steering and curatorial committee: Karen Ripley Dugan (deceased), Sally Elliott, Kevin Kelley (treasurer) Kathy

# BOULDER PUBLIC LIBRARY

April 17, 2015

Dear Arts Commissioners:

On behalf of the Boulder Public Library, I am pleased to offer our Main Library facility to host a "Book Arts" exhibition in conjunction with the planned project, *A History of the Visual Arts in Boulder*, to take place city-wide beginning in September 2016.

Book Arts have a long and rich history in Boulder – indeed, there was a period in the 1990s when Boulder boasted the most active small presses in the United States. Boulder artists have written and illustrated children's books, cookbooks and comic books. There is ongoing work in the community using offset printing, letterpress, made sculptural books, and more (even creating books from pastry). Several book artists in Boulder still own printing presses and continue to produce work. The Boulder Public Library would love to include demonstrations during the exhibit, along with talks by children's book artists and other programming.

The 'book' has a rich and diverse history stretching from oral traditions to today's multi-media platforms. The library is an embodiment of this tradition and a great space to portray Boulder's part in this history. Our community would benefit from viewing a diverse range of materials that remind us, and stretch our imaginations about the place of the book in our culture.

Sincerely,

A handwritten signature in black ink, appearing to read "David Farnan". The signature is written in a cursive style with a horizontal line above the name.

David Farnan  
Library and Arts Director  
City of Boulder



University of Colorado  
Boulder

**Department of Art and Art History**

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Campus Box 318  
Visual Arts Complex, Room 330  
Boulder, Colorado 80309-0318  
(303) 492-3580 FAX: (303) 492-4886

July 10, 2015

Jennifer Heath, Chair Steering Committee  
A History of Visual Arts Boulder

Dear Jennifer,

I am writing to signal my enthusiastic support of the programmatic goals of ***A History of Visual Arts Boulder***. For well over a century, the Boulder area has drawn artists with distinctive visions and talents. Yet, this important history remains little known, even to the residents of Boulder.

HOVAB's various exhibitions and other events, planned for the fall of 2016, will help to raise awareness, document, and celebrate the rich artistic tradition of Boulder. Ideally, a catalogue could be produced to serve as a permanent record of this important series of exhibitions.

Please let me know if I can assist in any way.

Sincerely,

A handwritten signature in black ink, appearing to read 'Kirk Ambrose'.

Kirk Ambrose, Ph.D.  
Professor & Chair



June 19, 2015

To Whom It May Concern:

The Boulder Chamber enthusiastically supports the planned programming in September through December 2016 for a History of Visual Arts in Boulder (HOVAB) city- and county-wide celebration of Boulder's visual arts past and present. HOVAB will present gallery exhibits in over 13 venues, a self-guided walking tour, films, symposia and interactive events.

As a measure of our enthusiasm, the Boulder Chamber may also participate directly in the HOVAB programming. Since the early 1990's the Boulder Chamber has commissioned a local artist to create artwork for the annual Boulder Star Card. Proceeds from the sale of the Star Card have helped support the maintenance and upkeep of the Boulder Star on Flagstaff Mountain to ensure that it shines over Boulder each holiday season. A retrospective of the Boulder Star Card art would also shine a light on the artists who have played such an important role in keeping this treasured community tradition alive. The Chamber will explore with the HOVAB team the feasibility of including this retrospective show in the overall program.

As you may know, the City of Boulder is in the midst of a sea change with respect to the role of arts in our community. The overwhelming support for Ballot Initiative 2A in November 2014, which provides \$8.6 million of sales tax support for arts-related investments, and community input from the Community Cultural Plan (which is in progress) indicate that the arts are an ascending priority. As Boulder explores the future of the arts in the City, the planned HOVAB program comes as a timely reminder of the vivid past and may serve as inspiration for the years ahead.

Sincerely,

A handwritten signature in black ink, appearing to read "D. Malden", written over a light blue horizontal line.

**Deborah Malden**  
*Arts Liaison & Advisor*  
2440 Pearl Street, Boulder, CO 80302  
303.870.5263 m  
[deborah.malden@boulderchamber.com](mailto:deborah.malden@boulderchamber.com)  
[www.boulderchamber.com](http://www.boulderchamber.com)

cc: John Tayer, President & CEO, Boulder Chamber

August 9, 2015

Jennifer Heath  
HOVAB Steering Committee  
1838 Pine Street  
Boulder, Colorado 80302



**Re: A History of the Visual Arts in Boulder: A Celebration - Boulder Chamber Support**

Dear Jennifer:

I want to offer the Boulder Chamber's enthusiastic support for A History of the Visual Arts in Boulder: A Celebration (HOVAB).

The success of Boulder's economy is rooted in the creative class of young entrepreneurs and innovators who are drawn to our vibrant cultural environment. Those who follow our local arts scene certainly recognize that Boulder's history of excellence in the visual arts is an important contributor to our wealth of cultural assets. Boulder's status as a visual arts center, though, should be much more widely appreciated within and beyond our community.

HOVAB is an important step forward toward more widely sharing exposure to our community's wealth of talented visual artists, even before there was a city of Boulder. The HOVAB programming is extremely diverse and will appeal to a wide spectrum of audiences that typical art exhibits fail to reach. In all, HOVAB will be a true celebration of the wonderful visual artwork that our community has produced throughout our history.

On behalf of the Boulder Chamber, I want to thank you and the other HOVAB Steering Committee members who are producing this wonderful event. We applaud your efforts and look forward to celebrating all that the visual arts has meant for our community, including their contribution to the strength of our local economy.

Regards, John

L. Tayer  
President & CEO

July 25, 2015

To Whom It May Concern:

As Director and Chief Curator of the CU Art Museum, I am writing this letter in strong support of the countywide exhibition *A History of Visual Arts in Boulder*. Recent discussions about the arts have revolved somewhat simplistically around how culture is an important driver in our developing creative economies. While this has been quantified, more importantly, artists are paradigm-shifters as they grapple with issues highly specific to particular communities that often have national and international dimensions. Artists give form and change our perception of the big ideas of our time, whether it is the environment, social justice concerns, rural and urban landscapes, and the nature of aesthetic pleasure. Boulder County's legacy is, in large part, its robust and influential arts community. Lamentably, all too often history is reduced to what took place in major urban centers and it is the job of historians and curators to expand the historical record with the people and stories that make the world an endlessly fascinating place to live. To provide long overdue recognition to Boulder's notable contributions to the history of American art requires extensive original research and coordinated effort between many cultural institutions. The CU Art Museum is thrilled to be organizing two exhibitions as part of this endeavor—a historical survey of how women shaped culture in Boulder from 1890 to 1950 and a solo exhibition for Ana Maria Hernando, whose work is rooted in collaboration and the lives of women. *A History of Visual Arts in Boulder* will tell a fascinating story that previously was only understood in bits and pieces and act as a catalyst to bring art organizations together to collectively establish Boulder's reputation in the arts.

Sincerely,

Sandra Firmin  
Director, CU Art Museum



UNIVERSITY CORPORATION FOR ATMOSPHERIC RESEARCH

---

February 5th, 2015

Jennifer Heath  
1838 Pine  
Street  
Boulder, CO  
80302

Dear Ms. Heath,

The UCAR Center for Science Education is pleased to collaborate on your proposal to the Boulder Arts Commission titled "A History of the Visual Arts in Boulder: A Celebration." Dr. Lisa Gardiner will lead this collaboration for UCAR.

Within our broad mission of developing educational experiences that connect diverse learners to science, UCAR maintains galleries at our Mesa Lab visitor center with the specific goal of bringing the rich connection between art and science to the public. An estimated 90,000 people visit the Mesa Lab each year to enjoy and learn from our exhibits. We believe our facility will provide a broad audience for the proposed exhibition and that it will enrich the experience of our visitors.

We would be very happy to make our Mesa Lab art-science gallery space available from September 29, 2016 through December 31, 2016 to showcase works that highlight the history of Boulder's environmental art.

As a federally funded institution, artwork displayed at our facilities must be appropriate for a business setting, appropriate for all age groups of public visitors, and able to be hung safely on our existing hardware. We are glad to work with you on this. There is no charge to use the galleries and they are open to the public free of charge.

Should you have any questions regarding UCAR's collaboration on this proposal, please contact Lisa Gardiner, 303-497-2584, [lisagard@ucar.edu](mailto:lisagard@ucar.edu), referencing UCAR proposal number 2015-0266.

Sincerely,

Emily CoBabe-Ammann, PhD Director  
UCAR Community Programs



**Naropa University**  
2130 Arapahoe Ave.  
Boulder, CO 80302  
[www.naropa.edu](http://www.naropa.edu)

May 29, 2015

Dear Kathy Mackin and Sally Elliott,

Naropa University is pleased to be a participant and venue for the *History of Visual Arts Boulder* (HOVAB) exhibition. The show is being planned for **September 29 – November 23, 2016** in the White Cube and the Nalanda Galleries at the Nalanda Building on the Nalanda Campus. It is our honor to work with you and all the Boulder County arts organizations and create an amazing exhibition about the impact of visual arts throughout the city's history.

Naropa University celebrated our 40<sup>th</sup> Anniversary in 2014-2015 and re-affirmed how rooted we are in the Boulder artistic and educational community. The university's Visual Arts program offers studio skills in both eastern and western modalities with a compelling ability to strengthen who students choose to be as artists. Students develop contemplative awareness in relation to their art as the ability to know their own mind and create their own unique body of art work as a result. Confidence combined with professional portfolio development, arts research, and business skills, open students to opportunities for their art and life in the world.

The following artists will be included in the exhibit at Naropa: Sue Hammond West, Robert Spellman, Joan Anderson, Cynthia Moku, Tyler Alpern, Jill Powers, Marlow Brooks, Elizabeth Acosta, Michael Franklin, Diane Stum Fekete and Daniel Blausey. The work will range from painting, sculpture, calligraphy, mixed media and clay.

As an in-kind donation the following estimated services will be provided by Naropa University:

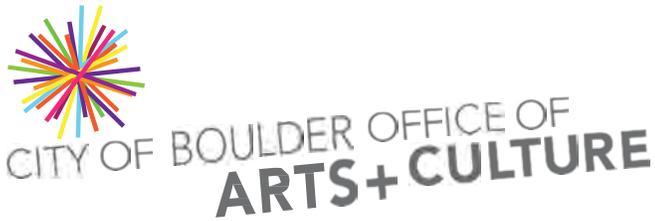
- Research and Development - Gallery Director/Manager – Charmain Schuh (25 hrs. x \$30 = \$750)
- Marketing/Evite Design/Planning – Gallery Director/Manager (20 hrs. x \$30 = \$600)
- Installation Costs (including materials and labor) (16 hrs. x \$30 = \$480/Materials @ \$150)
- Reception – Catering - \$350
- Gallery space cost: \$550

Total In-kind donation: \$2,880.00

If you have any questions, please do not hesitate to contact me at 303-245-4637. I am looking forward to working with you.

Sincerely,

  
Charmain Schuh  
Gallery Manager  
Naropa University  
[cschuh@naropa.edu](mailto:cschuh@naropa.edu)  
303-245-4637



Boulder, Colorado 80302  
www.boulderarts.org

June 4, 2015

Jennifer Heath 1838 Pine  
Street  
Boulder, CO 80302

Dear Jennifer,

Please accept this letter as confirmation that the exhibition A History of the Visual Arts in Boulder has been approved for display in the Canyon Gallery of the Boulder Public Library (1001 Arapahoe Avenue, Boulder, CO 80302). The dates of exhibition are: October 15 to December 21, 2016. There will be no cost applied to use of the gallery for this exhibition and the exhibition will be free and open to the public.

The in-kind value of the gallery for this amount of time, including installation and dismantle is \$70,100. An additional \$2000 could be added to that figure for services provided by the library and staff to install and light the exhibition and provide labels, price list and other signage.

If you have any further questions or concerns, please contact me at 303-441-4397 or by e-mail at [ravenwoodg@boulderlibrary.org](mailto:ravenwoodg@boulderlibrary.org). Thank you.

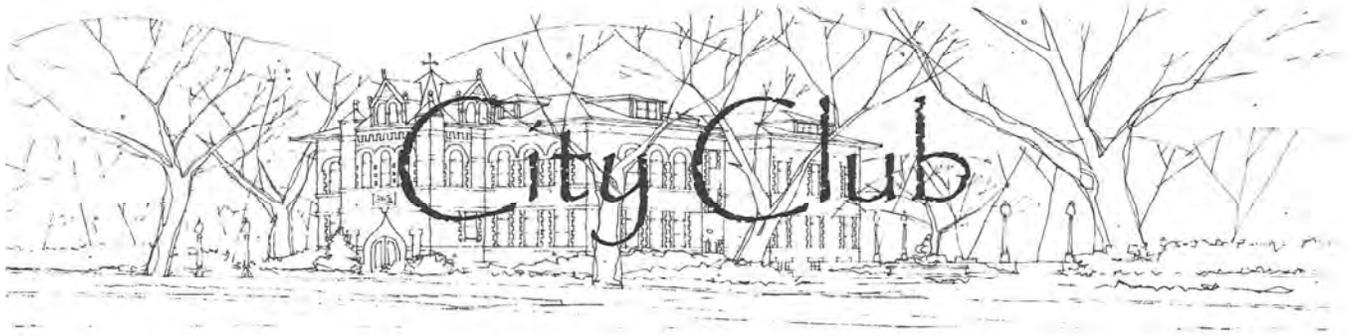
Sincerely,

A handwritten signature in blue ink that reads "G. Ravenwood". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Gregory Ravenwood  
Canyon Gallery Curator  
Boulder Public Library



LIBRARY & ARTS  
DEPARTMENT  
BOULDER ARTS  
COMMISSION  
CREATIVE SECTOR – ARTS RESOURCE – DANCE  
BRIDGE CULTURAL PROGRAMS – CONCERT  
SERIES – CINEMA PROGRAM PUBLIC ART



April 1<sup>st</sup>, 2015

To whom it may concern:

As an organization dedicated to celebrating, engaging and advancing the Boulder community, Highland City Club is proud to offer our Gallery for the History of Visual Arts in Boulder (HOVAB) 2016 event. We learned about this event through our relationship with Art Movement Colorado and are interested in donating our staff, time and facilities for this important, city-wide exhibition.

Highland Gallery is committed to hosting a HOVAB exhibition from September 29th through December 1st, 2016. Our gallery space rents for \$2,500/month, which values our in-kind donation of eight weeks as \$5,000. The opening and closing receptions we will host for the exhibit are estimated at \$500 each. Also, our continued partnership with Art Movement Colorado includes installation and de-installation services at no cost, making the total value of our participation in HOVAB \$6,000.

We are excited to join other local organizations like BMoCA in our support of and participation in HOVAB 2016.

Sincerely,



Sina Simantob  
*Founder and Board Chair  
Highland City Club*



December 1, 2014

Jennifer Heath  
1838 Pine Street  
Boulder, CO 80302

Dear Jennifer,

15th Street Studio Inc. has agreed to donate a portion of gallery space at 1708 15th Street, Boulder Colorado for the purposes of exhibiting prints made in collaboration with Bud Shark for “A History of the Visual Arts in Boulder.”

The dates of the exhibition are late September through December, 2016. This exhibition will be free and open to the public during 15th Street Studio’s normal business hours. The space will also be made available for any gallery openings that occur outside of normal business hours.

15th Street Studio commits to an in-kind donation of \$25,000 to HOVAB, History of Visual Arts in Boulder. This in-kind contribution is for 50% of the gallery’s exhibition space for the period of late September through later November 2016.

Stephen Grant  
15th Street Studio  
Respectfully,  
Stephen Grant  
President, 15th Street Studio



June 6, 2015

Jennifer Heath 1838 Pine  
Street  
Boulder, CO 80302 Dear Jennifer,

Please accept this letter as confirmation that the exhibition *A History of the Visual Arts in Boulder* has been approved for display in the galleries of The Dairy Center for the Arts in Boulder. There will be no cost applied to the use of the galleries for this exhibition and the exhibition will be free and open to the public. The exhibition will be on display at The Dairy September 29 through November 11, 2016.

Our in-kind support of this unique initiative is valued at \$6,000 for the 9-week exhibit. We are pleased to be part of this significant endeavor.

Sincerely,

A handwritten signature in black ink, appearing to read "Bill Obermeier", is written over a light gray circular stamp.

Bill Obermeier Executive  
Director



667 4<sup>th</sup> Avenue, Longmont CO 80501  
303.651.2787 | [gallery@firehouseart.org](mailto:gallery@firehouseart.org)  
[www.firehouseart.org](http://www.firehouseart.org)

May 29, 2015

Jennifer Heath  
1838 Pine Street  
Boulder, CO 80302

Dear Jennifer,

Please accept this letter as confirmation that the exhibition *A History of the Visual Arts in Boulder* has been approved for display in the Firehouse Art Center (667 4<sup>th</sup> Ave., Longmont, CO 80501). A six-week exhibition will be possible between September into November 2016. There will be no cost applied to use of the gallery for this exhibition; and the exhibition will be free and open to the public.

Our in-kind contribution of \$4,100 includes:

- research, writing and printing of Gallery Guides (printing cost: \$150)
- usual and customary marketing such as online and postcards (printing cost: \$100);
- hospitality for the Meet-the-Artists reception during 2<sup>nd</sup> Friday (\$250)
- gallery overhead costs (i.e. staff, utilities, volunteers: \$3,300).

As a contemporary art center, we are most excited to participate in this wide-ranging project.

If you have any further questions or concerns, please contact me at 303.651.2787 or by e-mail at [gallery@firehouseart.org](mailto:gallery@firehouseart.org).

Thank you.

Sincerely,



Jessica Kooiman  
Executive Director  
Firehouse Art Center

**Executive Director/Curator**  
Jessica Kooiman

**Board of Directors**

Kaitlyn Anderson (President) | Kim Sorden (Vice President) | Giselle Lehman (Secretary) |  
Olivia Lundeen (Treasurer)  
Vern Seieroe | Tom McCoy | Kimberly Gent | Julie Clement | Charles Smith



6/2/2015

Dear Sally,

Please accept this letter as confirmation that the exhibit A History of the Visual Arts in Boulder is approved for the dates September 29th through November of 2016. There will be no cost and the exhibit will be free and open to the public.

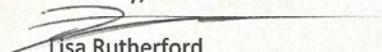
Mercury Framing will contribute the following in-kind donations:

Our gallery space for 8 weeks  
Show card printed and distributed 175.  
Labels and graphics for the show 50.  
Cost of the artist reception 400.

Please contact me with any further questions- 303-938-0123 or [Lisa@mercuryframing.com](mailto:Lisa@mercuryframing.com).

Thank you for including us in your exhibition.

Sincerely,



Lisa Rutherford

Owner -Mercury Framing

[www.mercuryframing.com](http://www.mercuryframing.com)

p 303.938.0123 = f 303.938.0121  
4692 North Broadway Boulder, CO 80304

# MR. POOL, Inc.

SALES ▯ SERVICE ▯ DESIGN

2347 South Street  
Boulder, CO 80302-5607

Phone (303) 443-0821 Fax (303) 449-6335

January 26, 2015

Dear Sally Elliott,

Thank you for your interest in considering Mr. Pool, Inc. as a participant for A History of Visual Arts in Boulder. Please accept this as a letter of confirmation that our space here will be available for this event. The dates of the exhibition will be from late September through December and the exhibition will be free and open to the public. There will be no cost for the use of our gallery space. In general, our in kind costs *would* include a \$500 dollar fee for the use of the space, \$200 dollar fee for installation/de-installation (to cover labor), a \$500 dollar cost for opening event (including beverages, snacks and potential entertainment) and a \$700 cost for marketing (we usually create two separate post cards to have printed and mailed to our art list). If you have any questions or concerns, please get in touch with either me or Terry Seidell at (303)-443-0821, or by email at [ahistorianmarge@gmail.com](mailto:ahistorianmarge@gmail.com).

Sincerely,

MARGARET ZECHER  
Administrative Assistant  
Mr. Pool, Inc.

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# Open Studios

Gallery @ Rembrandt Yard

June 3, 2015

To whom it may concern,

OpenArts and Rembrandt Yard are excited to host an art show in conjunction with the History of the Visual Arts in Boulder. It is our honor to showcase the work of Boulder artist who have influenced our community, through their artistic vision.

The Open Studios Gallery @ Rembrandt Yard will host a show tentatively titled, "People, Places and Things," in the second floor gallery at 1301 Spruce Street, Boulder, CO 80302. The show will hang from September 29, 2016 – October 29, 2016. It will be available to the public Monday through Saturday 11:00 am – 5:00 pm, except at times when there is a private event being held at the site. Admission to the show will be free.

People, Places and Things, will feature 2 dimensional work by ~25 artists of significance in the history of visual arts in Boulder. An opening reception will be held on or around Thursday, October 13, 2016 from 5:30 pm – 7:30 pm.

The value of the donation to HOVAB is:  
Curatorial Services from OpenArts: \$500  
Gallery Rental from Rembrandt Yard: \$8,500



Stephen DeNorscia  
Interim Executive Director, OpenArts

stephen@openartsboulder.org  
303.444.1862  
www.openartsboulder.org

Rebecca DiDomenico  
artist & design consultant



Swoon, LLC  
4295 Broadway  
Boulder, CO 80304  
720.217.1461

didomenicostudio.com  
rebecca@didomenicostudio.com

swoonarthouse.com  
info@swoonarthouse.com

To Whom It May Concern:

Please consider this letter as confirmation that I, Rebecca DiDomenico/Swoon, LLC., will be providing my residence, Swoon Art House, as an Artist In Residency property for The History of Visual Arts in Boulder (HOVAB) beginning September 29, 2016 and continuing through November 10, 2016. A number of local artists in residence will be exhibiting their work, along with that of my own, during this six week period.

The use of Swoon Art House will be offered as in in kind contribution to HOVAB, the values of which are as follows:

<b>Six weeks Rental</b>	<b>\$7,000.00</b>
<b>Installation and De-installation costs (supplies, drywall repair, paint, cleaning)</b>	<b>\$1,500.00</b>
<b>Opening Reception</b>	<b>\$1,000.00</b>

Please feel free to contact me with any further questions or concerns.

Warm Regards,

A handwritten signature in black ink, appearing to read "Rebecca DiDomenico". The signature is fluid and cursive, with a long horizontal stroke at the end.

Rebecca DiDomenico  
Swoon Art House  
DiDomenico Studio



# **one action 2016**

## **arts + immigration project**

### **Summary of Open Grant Document**

1. Letter of Application
2. Application
3. Event List
4. Budget
5. Steering Committee List
6. List of Collaboration Letters
7. Collaboration Letters



8/28/2015

On behalf of Boulder County Arts Alliance (BCAA) and the *One Action 2016: Arts + Immigration Project* steering committee, it is a privilege to submit a proposal to the Boulder Arts Commission (BAC) to request \$25,000 to implement the *One Action 2016: Arts + Immigration Project*.

Our very successful One Action project in 2012 used the arts to shed light on the impact of early immigration to Boulder County on the indigenous Native American population. This new project continues that conversation by taking a broader, but still local, look at immigration and the immigrant experience. Over the last year, with the generous support of a planning grant from BAC, we have inspired dozens of leading arts, cultural, civic, and immigrant-serving organizations from across Boulder County to participate in *One Action 2016: Arts + Immigration Project*, a county-wide arts-based project on immigration, which will take place between January and November 2016. The program that is taking shape, which involves many unique and ground-breaking collaborations, will bring a wide range of high-quality arts experiences to audiences all over the county, and will spark meaningful conversations about what kind of community we want to be.

In addition to focusing on what is clearly a very heated topic on the current national agenda, *One Action 2016: Arts + Immigration Project* addresses a number of the goals and strategies of the draft Community Cultural Plan for the City of Boulder. The soul of the project is to use the arts to facilitate civic dialogue on the topic of immigration, which is closely aligned with Strategy Seven (1.7) of the plan, the ability of culture to contribute to the economy, social offerings, environment and authentic expression of diversity. Strategy Five (Section 1.5.4) of the Community Cultural Plan is to build bridges to marginalized communities and ultimately include them in local leadership, which is a strong component of the *One Action 2016: Arts + Immigration Project*. The highly diverse group of people engaged in planning the project are interacting with leading mainstream organizations, and building the relationships across communities that lead to more diverse leadership in the arts and more culturally competent programming. Thus, the project can provide a valuable opportunity for Boulder to realize its own goals.

Implementation funding from BAC will make it possible for BCAA and the project steering committee to move forward with the extensive marketing effort that will be required to deeply engage Boulder County's immigrant and Latino communities in the project. Your support is vital to the success of the project, and we will be honored to acknowledge the Boulder Arts Commission along with National Endowment for the Arts and the Community Foundation Serving Boulder County as the key funders of this project.

We look forward to partnering with the BAC to realize the *One Action 2016: Arts + Immigration Project*, demonstrating how the arts can be vital to creating a stronger and more inclusive community.

Thank you for your consideration of this request.

Sincerely,

A handwritten signature in blue ink that reads "Charlotte LaSasso".

Charlotte LaSasso  
Executive Director, BCAA

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**Proposal from the Boulder County Arts Alliance and One Action 2016: Arts + Immigration Project  
Steering Committee  
To the Boulder Arts Commission  
September 1, 2015**

**PROJECT OVERVIEW**

*One Action 2016: Arts + Immigration Project* is a yearlong, countywide project utilizing the arts to foster conversation on immigration and create a more inclusive community. A group of more than 30 leading cultural, immigrant and educational organizations, that possess the artistic breadth and reach to engage diverse audiences in Boulder County, will collaborate on a range of exhibitions, performances, films, readings and other events to stimulate dialogue on historic and contemporary immigration issues. Through this project, stories of immigrants and our immigrant past will become visible, stronger relationships will be formed between arts, educational and immigrant organizations, and bridges will be built between communities.

The *One Action 2016: Arts + Immigration Project* is scheduled from January 18, 2016 through November 19, 2016. The current list of collaborators includes organizations in Boulder such as The Dairy Center for the Arts, Motus Theater, CU Art Museum, Barrio E', Playback Theater West, EcoArts, Resonance Women's Chorus, Latino History Project, Museum of Boulder, YWCA of Boulder County, Boulder Public Library, El Centro Amistad, Intercambio, Local Theater, Northern Colorado Dreamers United, BMoCA and more. Leading arts organizations across the county that have committed to participating in the project include The Longmont Museum and Cultural Center, Muse Gallery, Firehouse Art Center, Kay Carol & Priscila Gallery, Lafayette Cultural Arts Commission, Inclusive Communities Celebration, and the Longmont, Louisville and Lafayette Libraries.

In 2014 the Boulder Arts Commission generously supported the planning phase for the One Action Creative Community Conversation on Immigration (now officially branded as the *One Action 2016: Arts + Immigration Project*) with an Open Grant of \$25,000. Your support for the planning phase was quickly matched by a \$30,000 grant from the National Endowment for the Arts. More recently, the project was awarded a \$20,000 grant for implementation from the Millennium Trust of the Community Foundation Serving Boulder County. We are now requesting a \$25,000 Open Grant to successfully implement this ground-breaking project. Funding will be used for:

- Overall marketing of the project
- Printed seasonal marketing materials (calendars, postcards, banners) provided to participant organizations
- A professional central website, One Action calendar design, FB, and central email list serve, social media and advertisements
- Project and Communications Directors to coordinate and facilitate communication, meetings, and general scheduling
- Consultant guidance and support for attracting a representative audience to collaborator events

## PROJECT OBJECTIVES

*One Action 2016: Art + Immigration Project* will harness the unique power of the arts to spark dialogue, nurture empathy, and inspire appreciation of our community's diverse cultural assets through authentic representation of immigrant voices. *One Action 2016: Art + Immigration Project* strives to engage both dominant and marginalized groups of our community with the arts in order to inspire a shared dialogue that strengthens and transforms the community. Our goal is to use the arts to catalyze, engage and inform county residents on both historic and contemporary immigration issues in order to foster greater understanding and make this a more welcoming and inclusive community. Toward this end, the project will:

- Create cross-disciplinary arts collaborations on immigration themes
- Use the knowledge of immigrant organizations to inform project content
- Develop a broad range of high quality arts experiences designed to educate and engage the public in conversations on immigration
- Celebrate the cultural capital of all our immigrant communities
- Cultivate empathy for current immigrants among the majority population by reminding them of their own immigrant past
- Encourage local arts & civic leadership to build relationships in minority communities in order to diversify leadership

The project is intended to benefit all members of our community by bringing them closer together and building bridges of understanding. However, there will be an emphasis on providing access to arts programs for underserved audiences through free or reduced-rate tickets. Ultimately, if the project is successful, it will improve understanding of immigrants in our community and the Latino minority, which is comprised of both recent immigrants and some of the earliest residents of our community. This will occur through educational and empathetic engagement with diverse stories and histories, and through improved relations between members of our community.

## COLLABORATION

*One Action 2016: Arts + Immigration Project* has been developed from the start by a highly diverse group of people representing the demographic and geographic mixture present in Boulder county. The Countywide Steering Committee provides overall vision and direction to the project. These 14 representatives were carefully selected, respected individuals whose leadership stems from long-standing personal and professional ties to the arts, immigrant rights and education sectors. The Steering Committee members advise project staff on potential collaborations, sponsors and marketing resources. The *One Action* staff, in turn, works with collaborators to create a calendar of events. The staff of *One Action* does not curate or limit engagement except to ensure participating collaborators conform to the following key points: diversity of participants, enhancing visibility of immigrant arts, display of *One Action 2016: Arts + Immigration* marketing material at events, and lastly the collection of evaluation materials. The rigors of participating in the planning phase have self selected a group of organizations whose artistic leadership is well respected in the community (see events list) so we are confident of the high quality of the arts projects being presented.

Representatives from the Steering Committee also serve as chairs of the Community Action Committees in Boulder, Lafayette, Longmont, and Louisville. These Community Action Committees are responsible for guiding and managing the various projects that are developed within their community, planning

effective local outreach, and coordinating with countywide efforts. (A list of Steering Committee and Community Action Committee members is attached.)

The Planning Stage was designed to build understanding. It included a series of gatherings to ensure that participating organizations were informed about current obstacles facing immigrants, that they recognize the cultural capital of our immigrant communities, and that collaborators build meaningful relationships. Our highly collaborative approach ensures that our programs are well rooted in, and representative of, the communities we hope to benefit.

Over 30 organizations across the county have agreed to participate in the project, many in new collaborative ventures, and at least 26 Boulder-based events are planned for 2016, with additional organizations participating in outreach and support. **Because there are over seven pages of events we have them listed in an attachment. In addition, letters of collaboration are provided as an attachment.**

The planning process itself is already creating greater awareness of immigration and multicultural competence issues, and leading to positive change. For example, The Community Action Committee meetings have revealed the very real divide between immigrants and the receiving community. As immigrants and educators collaborate with arts organizations that do not often interact with immigrants, we have had an opportunity to engage in unplanned cultural sensitivity training. For example, we have discussed how organizations can elevate authentic voices, that immigrants tell their own story, and do not engage unwittingly in cultural appropriation. As a result of our involvement, Boulder County Arts Alliance (BCAA) is translating the spring 2016 grant application form and guidelines into Spanish and will work with the Latino Chamber of Boulder County to conduct a Spanish language grant coaching session. This collaboration is the result of leadership from BCAA and the Latino Chamber being at the same table. Additionally, BCAA is working on enhancing the cultural sensitivity of grant panelists so that applications from underrepresented artists and cultural organizations are reviewed fairly and take into account the cultural collateral immigrants offer to the arts community. The initial training session was attended by members of the Boulder County Cultural Council of SCFD, BCAA panelists, Community Foundation staff and panelists, Boulder County Parks and Open Space staff, Louisville Cultural Council and the BAC. Other cities are following suit; the Lafayette Cultural Arts Commission has made the One Action: Arts + Immigration Project one of its funding priorities for Fall 2015 and Spring 2016, giving extra weight to proposed projects that will be part of One Action. It has also translated its grant application into Spanish. Longmont is in the process of translating its mini-grants application.

## **MARKETING PLAN**

BCAA and the One Action Steering Committee are requesting a \$25,000 Open Grant from the Boulder Arts Commission which, in addition to staffing, will support a robust marketing campaign for the **One Action 2016: Arts + Immigration Project**. While participating organizations will promote their own events to their constituents, there is great added value in marketing the larger project.

- Comprehensive publicity materials, displayed at each event, will expose audiences to other organizations and artists. The unified calendar of events will help audiences find related programming and explore how they may engage further in the project. Evaluation results from the first One Action 2012 project showed that when audience members were impressed with one event on a particular subject they became interested in finding out more about that subject and attended multiple One Action events.

- Support for marketing will also allow project staff to focus their efforts on extensive, direct outreach to immigrant communities, where participation in mainstream arts events tends to be lower due to barriers such as cost or lack of familiarity with venues and art forms.
- The unified calendar of events along with the website will be the forum highlighting the extraordinary diversity of collaborations under this project. For the first time, programming of organizations that serve the monolingual, Spanish speaking, immigrant population will be woven together with dominant culture events so that people can see that immigrants and immigrant-serving organizations are leading cultural contributors to our city.
- Each organization involved in this project understands the need to invest risk capital in order to accomplish our collective goals. Cultural organizations are looking to marginalized communities and exploring new subject matter to not only fill seats but also to find staff, volunteers, jurors and new artists. Marginalized organizations with limited resources, that have previously experienced frustrating and fruitless collaboration efforts with dominant cultural institutions, are reaching out once more despite this history. It is important for these organizations to be acknowledged and valued for their willingness to take risks in an effort towards creating a more inclusive Boulder. Rewarding these successful collaborations through skillful marketing will engender trust and encourage future collaborations as well as attract audiences.
- And finally, comprehensive project marketing makes it possible to put individual events into a larger context, explaining the purpose of the overarching project and increasing awareness of this effort to build a more inclusive and tolerant city.

The Arts (+) Immigration Project website will be active by December 2015. This will serve to advertise upcoming events, document those that have occurred and provide resources on immigration history and present day issues that build awareness and deeper understanding of the experiences of immigration across the County. This will be augmented by printed calendar printed quarterly in English and Spanish that will be available at each event and will encourage participants to attend other related upcoming events. Formats under consideration include a passport or punch card, which individuals can use to record their yearlong experiences. Quarterly calendars of events will be shared and distributed among all the arts and cultural organizations collaborating. Promotional postcards and fliers are available for business and organizations to display. Special postcards listing teen events are being created at the suggestion of the One Action youth advisory leaders. Banners celebrating the One Action 2016: Arts + Immigration project will be showcased at each collaborator event. There will be a countywide launch of the project at the Longmont Arts & Cultural Museum on Saturday, January 23<sup>rd</sup> from 2-4pm. Collaborators across the county will be at this event promoting their individual event here, so we will be pushing additional marketing materials to get people to this family friendly launch.

Social media will be employed to spread the word and draw attention to all the events. It will be also a vehicle of moving different artistic projects created for the project and on the theme of immigration—short videos, photographs and poems. Some projects, such as the collaboration between Northern Colorado Dreamers United, Juan Stewart and Motus Theater are art videos created specifically for social media as the medium of displaying the work. In addition the #OneActionSyllabus is a collaboration between One Action 2016: Arts + Immigration Project and immigration history professors designed both to help people learn about immigration history and facts as well as encourage involvement in events. Nini Coleman of PhatPencil has been contracted as designer of these efforts. Nikki McCord of McCord Consultants is handling the social media. Sebastian Sifuentes, both a first generation immigrant and graphic designer is the creator of the project logo. In addition, all the participating organizations will advertise their own programming, while acknowledging that they are part of the overall project.

Advertising is also important to expand the audience for this the project. Both KGNU and the Daily

Camera have joined as official sponsors of the project. The Daily Camera will be providing 4x4inch adds once or twice a month highlighting the overall collaboration and events happening that month (the number is still being worked out based on how many adds One Action can buy. For example for the One Action 2012 project they provided 4 free adds for everyone one we purchased. Our budget estimate is based on this earlier collaboration but since we won't get a final number until we can commit to our purchase power – this number is in flux). KGNU will be featuring programming throughout the year.

### **BROAD AND LASTING IMPACT**

#### **Current Local Situation:**

The Trends and Latino Task Force reports show 43% of people in Boulder County feel we are less welcoming to immigrants and people of color. More than 21% of Latino Task Force respondents said discrimination was a problem in Boulder County. Both the recently arrived and those who have been here for generations felt they had been subject to negative stereotypes and "subtle but painful" discrimination based on the color of their skin, the way they spoke, or their ethnicity. Latinos cited examples of both personal discrimination as well institutional structures that served as barriers to their full participation or that made them feel less valued or welcome -- like a lack of bicultural/bilingual staff or perceived racial profiling. Focus group participants recalled being: shadowed in stores, stopped repeatedly by law enforcement and asked for identification, refused check cashing with a Mexican driver's license, asked why he/ she was shopping in a particular store, ignored altogether, made fun of for not being able to speak English, and not getting paid for a day's work because employers assumed they had no political or legal recourse. To help break down barriers and improve dialogue, several respondents suggested people of color and Anglos in Boulder County need more opportunities for positive interaction and dialogue. Said one, "They must have opportunities to share stories, make human connections, and in general opportunities to develop greater understanding and trust with each other."

#### **Impact of the One Action Arts + Immigration Project will be:**

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

### **IMPACT IN ALLIANCE WITH COMMUNITY CULTURAL PLAN**

Although at the time of submission of this grant, the update to the Community Cultural Plan for the City

of Boulder remains in draft form; this project fits well within various strategies of the plan. The soul of the project is to use the arts to facilitate civic dialogue on the topic of immigration, which is closely aligned with Strategy Seven (I.7) of the plan. By de-emphasizing immigration as an exclusively contemporary issue and refocusing it as the experience of many in the community—be it recent or decades past—it prioritizes civic dialogue and the ability of culture to contribute to the economy, social offerings, environment and authentic expression of diversity.

Strategy Five (Section 1.5.4) of the Community Cultural plan is to build bridges to marginalized communities and ultimately include them in local leadership is a strong component of the One Action 2016: Arts + Immigration Project. In order to ensure the success and cultural competency of the One Action collaboration, the leadership, both the staff and steering committee, has been drawn heavily from immigrants and people of color who are at the table with leading dominant culture arts organizations. Six out of 14 steering committee members are first or second generation immigrants and the majority of steering committee members are people of color. The One Action's Project Director, Manuela Sifuentes is an immigrant in the community and also the Executive Director of the Latino Task Force. The One Action Communication's Director is an African American woman.

The One Action Arts + Immigration conversation has challenged participating art organizations to seek out immigrant artist, storytellers and leaders in order to have programming that highlights immigrant voices. For example, in order for The Dairy Center for the Arts to do a traveling exhibition of immigrant artists it needs to network skillfully with immigrants in the community to reach out to these artists and it has had to ensure that jurors reviewing submitted art come from the immigrant community so there is trust from the immigrant community that the creative aims of their artists will be understood. The calendar of events weaves dominant cultural arts organizations with immigrant serving organizations that use art in their programming. For example, the Cumbre, produced by El Centro Amistad every year is a summit for women in Boulder County that is all in Spanish. They have brought in writers and artists to work with immigrant women in the community for years. Last year, Laura Esquivel, the author of *Like Water for Chocolate*, was the keynote speaker. And yet these organizations using the arts to serve the immigrant community are not recognized for their leadership in the arts, nor are they part of arts funding programs in Boulder. As the BAC knows from the One Action interim report, this project has already made structural changes – like grant applications in Spanish that will have long lasting impact. The One Action 2016: Arts + Immigration Project is a concrete move to build relationships that have the potential to diversify arts leadership and audiences in Boulder.

In addition, researchers for the Cultural Plan discovered that the Latino community feels strongly the need for “equitable and authentic” cultural expressions. And that too often they feel their voice is simply appropriated by art organizations. If we are truly going to enact the plan we must move towards programming **created by and for marginalized peoples moving them out of the state of marginalization itself**. This is the heart and core of this initiative and a clear, compelling and necessary step towards realizing our shared vision of inclusivity outlined in strategy 7 of the cultural plan.

The connection between the arts and prosperity is an often cited as a rationale for funding priorities and is ubiquitous in the Cultural Plan itself. According to Americans For the Arts the average attendee of a creative event spent an average of \$24.60 per outing in 2010 not including ticket prices. While this is an obvious byproduct of One Action campaign, the project aligns with deeper less visible strategies that build towards long-range community resilience and increased unity. A true and authentic respect for our community's diversity and authentic bridges built between various stakeholders will ensure our ability to continue to meet the challenges that seem to be a repeating hallmark and our 21<sup>st</sup>-century civic life: wild fires, floods, and enduring economic and achievement gaps. The One Action campaign represents an uncommon opportunity to build those vital alliances and uncommon opportunity for Boulder, once

again, to serve as a lighthouse for how other cities across the world might implement similar initiatives for how to move towards greater resilience in an ever more complex and challenging world.

## **RECOGNITION OF BOULDER ARTS COMMISSION**

BAC will be acknowledge as a key funder of this project along side the National Endowment for the Arts and the Community Foundation of Boulder County through logo placement on all marketing materials, including: One Action 2016: Arts + Immigration website, advertisements and project related print and digital communication.

## **PERFORMANCE MEASUREMENT**

The impacts and achievements of the One Action 2016: Arts + Immigration Project will be evaluated through qualitative and quantitative surveys administered to attendees, participating organizations and countywide leadership.

**Audience Evaluations:** At each event, audience will be asked to respond to questions about their experience, engagement and understanding of immigration. They will be asked to provide information about: 1. Increased understanding of immigration issue (current or historical) 2. Increased engagement with immigrants in our community. 3. Personal demographic that will help organizers track the age, ethnicity, residence and whether or not they are a first or second generation immigrant)

**Participating Organizations Evaluations.**

Participating organizations will be poled after their events about attendance, new collaborations, the artistic discipline of the event, percentage of immigrants involved in event presentation as panelists, performers, artists, lecturers. They will be asked whether they have developed new relationships with immigrant artists, leaders or community members. Their increased understanding of immigration issues or working with the immigrant community Desire to participate in new One Action arts-based conversation.

**Steering Committee Leadership.**

The steering committee will evaluate their increased understanding of immigration issues or working with the immigrant community. The strength of new relationships developed across the county and cross discipline. They will also evaluate the overall project according to the following measurements;

We will measure our success as follows:

**Shared Dialogue:** At least 10% of participants will be immigrants or children of immigrants, measured through audience surveys.

**Collaboration:** At least 10 events will be created by 2 organizations working together that have not previously collaborated, measured through survey of partner organizations.

**Broad Range of Arts:** At least 5 different arts disciplines will be represented, measured through program catalogue.

**Celebrate Cultural Capital:** At least 25% of all performers will be immigrants or children of immigrants, measured through survey of partner organizations.

Cultivate Empathy: At least 50% of participants will agree that they have a better understanding of the challenges faced by immigrants, measured through audience surveys.

Diversify Leadership: At least 35% of mainstream partner organizations will form new partnerships with immigrant organizations, measured through survey of partner organizations.



# **one action 2016**

## **arts + immigration project**

**This list includes new events that have never happened before and have been created specifically for this project. It also includes events submitted to the project by Immigrant Serving Organizations that happen regularly, but should be highlighted because they exemplify the inclusivity, creativity and community building at the heart of the One Action 2016: Arts + Immigration Project. These are confirmed events. There will be additional events that are still in process.**

### **CONFIRMED:**

The **Dairy Center for the Arts** will participate by producing a juried exhibition of visual art by immigrants from various communities throughout Boulder County to open at The Dairy in May 2016 and then “travel” in whole or in part to exhibition venues in these other cities in Boulder County. In seeking art for this exhibition, they will be requesting of the artists that submissions relate to their own experience of immigrating to this country. The Dairy is collaborating with other arts and human services organizations in Longmont, Louisville and Lafayette to identify immigrant artists and invite them to participate. Aside from the collaborative nature of this project, in an effort to understand and be more welcoming of immigrants into the arts community, the exhibit jurors will be members of various immigrant communities from within the county. The exhibit opening on May 6, will feature talks by some of the immigrant artists. Exhibition dates and locations in Longmont, Louisville and Lafayette are to be determined

**Northern Colorado Dreamers United**, an organization of youth leaders in Boulder County that advocate for immigrant rights and educate immigrants in the community about legislation that affects their lives will be collaborating with videographer Juan Stewart and Motus Theater to create short videos for the One Action 2016: Arts + Immigration Project. These videos will highlight the experiences of undocumented immigrant leaders in our community who are struggling for justice, educational opportunities and recognition of our contributions to our communities and will be shared on social media and the project website throughout 2016.

The **Boulder History Museum** plans to participate in One Action 2016 with the following events:

- An introductory lecture on Colorado immigration by esteemed history professor at the University of Colorado, Dr. Tom Thomas.
- The museum will also include two speakers who are immigrants in its series *Boulder Conversations with Extraordinary People*. Speakers are Mark Plaatjes is a world-champion marathoner from South Africa and Dr. Ana Maria Rey, an atomic physicist and McArthur Fellow from Colombia, teaching at the University of Colorado in Boulder.
- The museum is also planning a guided trip to Amache, the former Japanese internment camp in southeastern Colorado.

The **University of Colorado Art Museum** is planning to participate in One Action 2016 through two Artist in Residence participations. Boulder-based Ana María Hernando is an immigrant from Argentina who incorporates issues of immigration and the blending of cultures into her art. Queens, NY-based Janelle Iglesias is a second generation Norwegian-Dominican whose work is influenced by Scandinavian folk-traditions/modern design with the *rasquache* of the Latin world. The museum is also partnering with the CU College of Music to present music from around the world related to the museum's Latin America collection, as well as the exhibit of Shakespeare's First Folio, which is part of an exploration of movement of people and culture throughout the world during the Elizabethan era.

**Playback Theatre West** will perform *Sharing Our Immigrant HiStories* at the Dairy Center for the Arts in March of 2016. *Sharing Our Immigrant HiStories* encourages people from the community to reflect on their immigrant history and come tell a story from their family's experience of immigration.

**EcoArts Connections** will participate in One Action 2016 through its arts-based Resilience Project with High School students across Boulder County which includes four sub-themes: immigration, environment, energy and youth empowerment. The immigration theme is being framed as part of a sustainability story, meaning that people leave a place that is unsustainable, for a variety of reasons, and move to a place they believe or hope will be more sustainable. The project will culminate with two exhibits of photographs taken by the students, one at the Boulder Public Library (July 9-August 24, 2016) and the other at the Lafayette Public Library (September and possibly October, 2016).

**Resonance Women's Chorus**, along with **Sound Circle**, will participate in One Action 2016 through a collaborative community concert on the topic of immigration that uses the power of music to support awareness of social change on November 19<sup>th</sup> at the First United Methodist Church in Boulder. The music is still in development, but will include music and musicians who represent many of the cultural lineages of Boulder County's immigrant community.

**Boulder Martin Luther King Jr. Day Celebration Sponsored by the Human Relations and the Youth Advisory Board.** Featured event on Martin Luther King Jr. Day, Monday, January 18<sup>th</sup>: African American history scholar, and former lead historian for the Colorado Historical Society, Dr. Modupe Labode to offer a lecture that grounds the legacy of Martin Luther King and the civil rights movement in local Colorado history, and connects local history with current debates over immigration rights and the the Black Lives Matter movement. This event will take place on Martin Luther Jr. Day on Monday, April 18<sup>th</sup> at 7pm at the Museum of Boulder. A Hip Hop Poet as well as a musician will provide short creative reflections on Dr. Labode's lecture before questions and answers. There will be a short presentation on the One Action 2016: Arts + Immigration Project and the importance of creating inclusive community.

**El Centro Amistad** has provided services for Spanish-speaking immigrants to Boulder for over

10 years and will participate in One Action 2016 with the following events:

- The 2016 Cumbre de Mujeres and Cumbre Juvenil (Women's and Youth Conference), this conference for Latina women and youth gathers over 200 participants, mostly immigrant and first generation Latinas for a day of leadership, education and empowerment arts-based activities. Last year the keynote speaker was Laura Esquivel, the author of *Like Water for Chocolate*. The Speaker for 2016 is not yet determined. The Cumbre de Mujeres and Cumbre Juvenil take place in the University Memorial Center at the University of Colorado at Boulder main campus, and although a final dates will not be set until spring 2016, it will fall between the last Saturday in September and the second Saturday in October.
- Grupo Compañeras is an empowerment and support program for Latina immigrants that each year hosts a *Día de los Muertos* celebration in Boulder. Program participants work throughout the months of September and October to create elaborate altars that celebrate the lives of those who have passed away. The 2016 *Día de los Muertos* Celebration will incorporate immigration as a theme and will be part of the One Action activities.

**Project Yes** will participate in One Action 2016 through the following projects:

- Artist in Residence programs at various Boulder locations, including Boulder Juvenile Detention Facility, Attention Homes residential shelter, and SPAN/MESA Peers Building Justice program. Themes explored by the artists and students will include present immigration situation as well as immigrant heritage in an effort to build empathy and understanding for immigrants.
- Two Project Yes high school interns dedicated to organize youth engagement for One Action community events.
- A community photography mural in which residents, primarily youth, will pose with a placard explaining their immigrant origins and these photographs will later be placed on a folding wall divider and glazed over with red, white and blue to create the American flag.
- School-based program in East Boulder County will debut the "Kindness Curriculum" which is composed of opportunities for elementary school children to learn about the values of integrity, service and empathy through small arts-based learning projects. The curriculum is divided into three units, one of which focuses on immigration, understanding and welcoming others.

The **City of Longmont**, through the **Community and Neighborhood Resource Department** and the **Multicultural Action Committee** will participate by including the Inclusive Communities Celebration in the One Action 2016 events, which celebrates Longmont's diversity as an asset within the community, showcases several other programs that promote understanding of the many different cultures that are part of the community and where community members come and volunteer their time to share their cultural gifts. This event will take place in late September 2016 in Longmont.

The **Boulder County Latino History Project** has powerfully and gracefully researched and documented the long history of Latino immigration to Boulder County throughout the 20<sup>th</sup> Century and will participate in One Action 2016 with activities and events around the publication

of the book written by Dr. Marjorie McIntosh, *Latino Life in Boulder County, Colorado, 1900-1980*. Various interactive community exchanges will take place in Boulder, Longmont and Lafayette, and will include storytelling around issues central to immigration, both from the book and from the audience. These conversations will welcome immigrants from other ethnic backgrounds. The exact date for the book's publication is not yet been sent, so the dates of the community conversations are still pending, but will take place no later than fall 2016.

The **YWCA of Boulder County's** participation in One Action 2016 will consist of having two sessions (February and November) of their Empowered Thinking Series to focus on topics around immigration. The Empowered Thinking Series brings about conversation in the community based upon three branches of the YWCA's mission: women's empowerment, racial justice and the next generation. Specific topics for each session are set by the Board of Directors during its first meeting of the year in early January.

**Growing Up Boulder** will participate in One Action 2016 through the Resilience Project, which is a partnership between the City of Boulder, Boulder Valley School District and the University of Colorado Environmental Design Program and part of the City of Boulder's participation in "100 Resilient Cities." The Resilience Project will work with students at Whittier Elementary and the AVID program at Boulder High School—both of which include a large number of immigrant or first generation students. In a pilot project on resilience conducted at public housing sites in the City of Boulder, which houses many immigrant and first generation families, many immigrant youth reported cultural exclusion as one of the primary factors affecting their feelings of resilience within the city. This work will involve photography, multi-media art and poetry, and will deepen young people's exploration of resiliency and immigration. The project will be implemented from September 2015 through February 2016.

Leadership at **New Vista High School** and **Arapahoe Ridge High School** is collaborating with Boulder Council Member Mary Young on a civic engagement project that has students write their immigration experience and present it during public comment time at City Council meetings. The schools will incorporate preliminary work into their language arts class and students will later have the opportunity to participate in a writing workshop, to take place on the CU Boulder campus, with a well-known writer. The project is hoping to bring poet, performer and Naropa University graduate, Tim Hernandez to lead this workshop. The project, with the current working title "Two-minute Immigration Stories," has the commitment of New Vista and Arapahoe Ridge high schools, both with a large number of immigrant or first generation students, but also has the potential of being replicated in other high schools in the county.

The **Boulder Public Library's Cinema Program** is organizing a retrospective of motion pictures with screenplays written by Boulder immigrant novelist and screenwriter John Fante.

- Ancillary book reading groups will be organized to discuss "Wait Until Spring, Bandini," an autobiographical novel about growing up in Boulder as an immigrant in the early 1900s.

**Truth be Told** is collaborating with One Action and various immigrant-serving organizations to

secure authentic voices to participate in their Story Slam events. Two events in 2016 will be devoted to themes of immigration.

**Local Theatre Company's** participation in One Action 2016 will consist of its stage adaptation of Sandra Cisneros's acclaimed novel *The House on Mango Street*, which will be performed at the Boulder Public Library. The stage adaptation of the book, which touches on themes of immigration, sense of place and belonging, will help tell the stories of Mexican immigrants and will incorporate audience/artist conversations, audience performance opportunities and, through the use of smart phones, will generate collaborative writing, creating meaningful and varied opportunities for students to engage with the show. Local Theatre Company will work with students in the bilingual program at Casey Middle School, many of which are either immigrants or first generation Americans.

The **Boulder Public Library** will participate in One Action 2016 in a variety of ways:

- It will host two exhibits focused on immigration:
  - **Hybridity:** Denver-based visual artist Tony Ortega's exhibition depicts common people and pop-art paintings and comments on the culture clash between all-American and Latino communities.
  - **Resilience: Immigration, Environment, Energy and Empowerment.** This is an exhibit of photographs taken by high school students from across Boulder County, many of them immigrants. The project will frame immigration as a sustainability story.
- It will host a presentation of Motus Theatre's new SALSA performance, which explores the immigration experiences of local Latina women.
- It will host LOCAL Theatre's performance of Sandra Cisneros's book *House on Mango Street*, part of a program involving for 8<sup>th</sup> graders in Casey Middle School's bilingual program, which has a large number of immigrant and first generation students.

The library is also in conversations with its book clubs and presenting reading list of books on the immigration experience, as well as looking at any visiting authors in conjunction with The Boulder Bookstore.

### **Intercambio de Comunidades**

- Will participate with its annual La Fiesta: World Party. La Fiesta is Boulder's largest multicultural event, drawing over 1,000 people each year and featuring an array of cultures. The event includes a delicious spread of ethnic foods and the music and dancing ranges from Brazilian bateria and samba, to Caribbean rhythms, to African drumming and dancing, and even funk and Motown hits—it is truly a celebration that highlights the strengths and assets that immigrants bring to our community.

**Motus Theater** has a number of events in Boulder and across the county including:

- **SALSA** weaves autobiographical monologues in Spanish and English into a performance detailing the struggles, resilience and courage of the Latin American immigrant women who perform them. This is a first time collaboration with **Programa Compañeras**.

- Performances in English at the Boulder Public Library and the Longmont Arts & Cultural Center.
- Performances in Spanish in Boulder at the 10<sup>th</sup> Annual Cumbre (Women's Summit) produced by El Centro Amistad at the University of Colorado in October of 2016 and in Lafayette (tentatively at the Church of the Arts in September of 2016).
- **Captain UndocuAmerica Video** is collaboration between Motus Theater, Northern Colorado Dreamers United and videographer Juan Sifuentes to create a video that highlights the voices of immigrant youth that will be promoted on social media. Launch scheduled for January 23<sup>rd</sup> 2016.
- ***Do You Know Who I Am?*** is an award-winning performance comprised of true stories from undocumented youth leaders who are also the performers. The show is followed by a talk-back with the performers, who are professionally trained to lead non-violent conversations on immigration.
  - Film showings at various locations throughout Boulder County. In Boulder that includes: Aging Services, Casey Middle School, CU-Boulder and the Parent Engagement Network.
  - Live performances in Spanish on April 22<sup>nd</sup>, 2016. This performance is a collaboration with Boulder County for Parents Involved in Education. There will be a countywide call for Spanish speaking parents to participate generated from: Alternatives for Youth Inc. (AFY), Boulder County Housing and Human Services (HHS), Boulder County Healthy Youth Alliance (HYA), Boulder County Public Health's Tobacco Education Prevention Partnership (TEPP), Boulder Valley Women's Health Center, Children First of the Rockies, City of Longmont Children and Youth Resources, Dental Aid Inc., Ed & Ruth Lehman Longmont YMCA, Intercambio Uniting Communities, St. Vrain Valley School District (SVVSD). This performance will be held at the Longmont Museum & Cultural Center. In addition there will be a showing in English at the same location on April 23<sup>rd</sup>.
- **Rocks Karma Arrows Film** showing, Rocks Karma Arrows is included in One Action because It explores the impact immigrants had on the Native American tribes from this area and challenges different immigrant groups faced when they came here as part of mining or agricultural industry. Casey Middle-School will be doing a curriculum including this film. And there will be showing at various locations throughout Boulder County during Native American History Month in November of 2016.

The **Parent Engagement Network (PEN)** is participating in One Action 2016 by showing Motus Theater's award-winning work during its parent engagement meetings for schools located in the Boulder Valley School District, as well as hosting a Q&A session after the presentation. Presentations will take place during summer and fall 2016.

**Barrio E'** will participate in One Action 2016 with the following activity:

- The Cultura Viva Series, most of which is taking place in 2015 and serving as a preamble to the One Action 2016 programming, will culminate in 2016 with *Cultura Viva: A Musical Production*. This one-day event will feature one traditional song from each country in Latin America that is still alive today. Barrio E' is finalizing confirmation of a date to hold this event at the Dairy Center for the Arts.

The **Longmont Museum and Cultural Center** will host the main, county wide launch of the One Action 2016 project on January 23<sup>rd</sup>, 2016. This two-hour, family friendly event will showcase a sampling of the various projects to come throughout the year. Additionally, the museum will participate with the following events:

- Longmont Immigration Exhibition, opening in January 2016, a photographic exhibit that documents the history of immigration to Longmont;
- The Annual *Día de los Muertos* event, which includes community in the creation of altars to honor those that have passed, arts programming for children on the various decorations created for this day (such as sugar skulls and *cempazuchitl* flowers made out of tissue paper), traditional meals (such as *pan de muerto* and hot chocolate). One of the altars will be created in remembrance of immigrants to Longmont that have passed, as well as to those who have perished along the way;
- Various performances at the new Stewart Auditorium, to include screening of films by immigrants about immigration experiences, as well as dance and theatre performances (for example Motus Theater's *Do You Know Who I Am* and the Salsa Project).

The **Longmont Public Library** will set up a separate bookshelf in its main lobby displaying books written by immigrants and highlighting the experience of immigration. Among the books to be displayed are: *The House on Mango Street* by Sandra Cisneros, *Tortilla Curtain* by T.C. Boyle, *Dying to Cross* by Jorge Ramos, *How the García Girls Lost Their Accent* by Julia Alvarez. The Main Branch of the Longmont Public Library will also host a *Día de los Muertos* altar that will focus on the lives of immigrants to Longmont that have passed away, as well as bring attention to immigrants that have lost their lives in the treacherous journey.

**Boulder County Arts Alliance** will participate in One Action 2016 through collaboration with the City of Lafayette to create a community mural, to be designed and outlined by San Diego-based artist Rafael Lopez, with community participation, including from children. The mural design will be inspired by immigration stories from community members. The actual creation of the mural will be part of a larger celebration that will include food, music and dance. Additionally, BCAA has translated its endowment Grant application into Spanish, to help monolingual Spanish-speaking artists in the community apply for funds.

The **Lafayette Public Library** will also have a separate bookshelf in its main lobby displaying books written by immigrants and highlighting the experience of immigration. It is also planning on its "On The Same Page" book to be about immigration. "On The Same Page" is a community book reading program that seeks to create a shared experience of reading and discussing a single book to expand our understanding of the world that surrounds us.

The **Louisville Public Library** is organizing a display around the Who do You Think You Are series that takes celebrities down a genealogical history trip. The library offers a course called Basic Genealogy and also has a volunteer who helps patrons research their genealogy.

The **KCP Gallery** in Longmont is planning to participate through its DNA Genealogy Project in which the Mayors of each of the four cities participating in One Action will take a DNA Genealogy swab test and a local artist will create a portrait for each Mayor that incorporates themes from the genealogical heritage as reported by the DNA test. Results from the upcoming November 2015 elections will determine new Mayors, who will be then asked if they are interested in participating. If any Mayor declines, we will ask other people in a position of leadership in that city.

The **#OneActionSyllabus2016** is a social media project run by the One Action 2016: Arts + Immigration Project Communications Director, Nikki McCord in collaboration with immigration, history, and ethnic studies professors at CU-Boulder. It attempts to engage a large group of individuals in the county by using social media to share short quotes and facts on immigration. The goal is not to support a specific immigration policy but to reach people with facts, quotes, cartoons and videos that break open the conversation on immigration in a new way. We hope the hash tag #OneActionSyllabus2016 catches on in Boulder County to create dialogue about immigration and to bring focus to the art activities going on in the county around the One Action 2016: Arts + Immigration Project.

The **City of Lafayette**, through the **Lafayette Youth Advisory Committee** and the **Lafayette Peer Empowerment Project**, is participating through coordinating the creation of a One Action Youth Advisory Board, in collaboration with the **City of Boulder Youth Advisory Committee** and youth serving organizations **EcoArts Connections** and **Project Yes**. Considering that the Latino/immigrant community in Boulder is very young and has a large representation of current immigrants or first generation Americans in the school districts, the One Action Youth Advisory Board is of great importance. The first meeting is taking place on September 2<sup>nd</sup> and is being led by Elaina Verveer from the Lafayette Youth Advisory Committee. Various One Action 2016 projects are geared towards youth and we expect that more collaborations will spark from this project.

<b>One Action 2016</b>		<b>Arts+Immigration Implentation Budget 1/18/16-2/18/17</b>				
<b>Income</b>	<b>Income Explanation</b>	<b>Cash Income</b>	<b>In Kind</b>	<b>TOTAL</b>	<b>Pending</b>	<b>Secured</b>
<b>Direct Public Support</b>						
Individual/Business Contributions		\$6,000	\$40,230	\$46,230	\$3,500	\$2,500
<b>Direct Public Grants</b>						
Foundation Trust Grants		\$20,000		\$20,000		\$20,000
Federal Grants	Millenium Trust Grant \$20,000 Secured	\$32,500		\$32,500	\$17,500	\$15,000
Local Government Grants	National Endowment for the Arts \$17,500 (Pending); \$15,000 secured	\$1,000		\$1,000		\$1,000
	Boulder Human Relations Commission (\$1,000 Pending)					
<b>TOTAL INCOME</b>						
BAC request		\$59,500	\$40,230	\$99,730	\$21,000	\$38,500
		\$25,000		\$25,000		
		\$84,500		\$124,730		
<b>CASH ONLY EXPENSES</b>						
<b>Expenses</b>	<b>Expense Explanation</b>	<b>Cash Expenses</b>	<b>In Kind</b>	<b>TOTAL</b>	<b>Boulder</b>	<b>East County</b>
<b>Facilities &amp; Equipment</b>						
Meeting Space for One Action Committee Meetings	\$30 per hour for 20x2hr mtg, 1x6hr mtgs (66hrs) total mtgs)					
One Action Collaboration Office	Boulder Office: 12months x\$300 ( \in-kind)		\$1,380	\$1,380	\$0	\$0
			\$3,600	\$3,600	\$0	\$0

<b>Office Expense</b>						
Printer		\$500		\$500	\$250	\$250
<b>Operations</b>						
Postage		\$200		\$200	\$100	\$100
Office Supplies	Including Supplies One Action Meetings plus general project supplies	\$1,650		\$1,650	\$650	\$1,000
<b>Operational Staff</b>						
One Action Boulder Arts Strategic Advisor	\$25 per hr for 240 hours		\$6,000	\$6,000	\$0	\$0
Project Director for One Action	\$20 per hr for 1079 hours	\$21,580		\$21,580	\$10,790	\$10,790
Communication Director	\$20 per hr for 480 hours	\$9,600		\$9,600	\$4,800	\$4,800
Administrative staff	\$15 per hr for 240 hours	\$3,600		\$3,600	\$1,800	\$1,800
<b>Marketing</b>						
Marketing Plan	Contractual Flat Fee	\$6,500	\$5,000	\$11,500	\$3,250	\$3,250
Print Designer	Design of calendars, ads, banners	\$8,000		\$8,000	\$4,000	\$4,000
Photographer	Select Events for Social Media	\$1,500		\$1,500	\$750	\$750
Advertisement	Newspaper/DailyCamera \$11,000/8,000 (inkind); E-Newsletter \$1,500; 30 organizations with e-lists, individual event posters, newsletters (\$15,000 inkind)	\$4,500	\$23,000	\$27,500	\$2,250	\$2,250
Social Media	Facebook/Twitter/Instagram/Hootsuite	\$2,500		\$2,500	\$1,250	\$1,250
Web site						
Update/Development		\$3,000		\$3,000	\$1,500	\$1,500
Printing	Posters/1000, Banners/1000, Seasonal Calendar/9000)					
	Postcard/1000	\$12,000		\$12,000	\$6,000	\$6,000
Translation	Web site, Printed materials, select events	\$3,000		\$3,000	\$1,500	\$1,500
<b>Other Expense</b>						
Food and Beverages One Action Mtgs	20 total Steering Comm and Advisory Mtg \$25 per mtg	\$500	\$250	\$750	\$150	\$350
Food and Beverage Countywide One Action summits	1 total 1/2 day Countywide Summits (lunch and social hour)for Final Evaluation \$12 per person x 60 people	\$720		\$720	\$360	\$360
Opening Launch	\$3000/catering, \$1,000/performers, \$700 Family Photographer, \$1000 Rental	\$4,700	\$1,000	\$5,700		\$4,700
Mileage and Parking		\$450		\$450	\$225	\$225
<b>Total Expenses</b>		<b>\$84,500</b>	<b>\$40,230</b>	<b>\$124,730</b>	<b>\$39,625</b>	<b>\$44,875</b>
		Expenses	Expenses (Provided In Kind)	Overall Total Budget		



# **one action 2016**

## **arts + immigration project**

### **Steering Committee Members**

**Jose Beteta:** President, Latino Chamber of Commerce

**Jorge De Santiago:** Executive Director, El Centro Amistad

**Marcelo Fernandez:** Director, Kay Carol & Priscila Gallery

**Richard Garcia:** Executive Director of Colorado Statewide Parent Coalition's & Program Coordinator for PASO program

**Janet Heimer:** (Retired) Former Director of Community Action Program – Boulder County

**Laurel Herndon:** Director, Immigrant Legal Center of Boulder County

**Wes Jessup:** Director, Longmont Museum and Cultural Center

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

**Bill Obermeir:** Director, The Dairy Center for the Arts

**Carmen Ramirez:** Program Coordinator, Longmont's Community and Neighborhood Resource Community

**Karen Raforth:** Lafayette Cultural Arts Council

**Elvira Ramos:** Program Director of The Community Foundation Serving Boulder County

**Gustavo Reyna:** Mayor Pro Tem of Lafayette

**Karen Shimamoto:** Assistant Director at Student Outreach Retention Center for Equity at the University of Colorado Boulder & Co-chair of the Pan-Asian Alumni Association Chapter, Pan-Asian Faculty and Staff Association

**Maria Velasco:** Programming Director for Intercambio: Uniting Communities



# **one action 2016**

## **arts + immigration project**

### **Collaboration Letters on File\***

- Boulder Public Library
- The Dairy Center for the Arts
- Centro Amistad
- Motus Theater
- Barrio e'
- BMoCA
- CU Art Museum
- Playback Theater West
- Growing Up Boulder
- Local Theatre
- Museum of Boulder
- Resonance Chorus
- YWCA of Boulder County
- KCP Gallery
- Longmont Arts & Cultural Museum
- Parent Engagement Network (PEN)
- City of Longmont Inclusive Communities Celebration
- Project Yes
- Northern Colorado Dreamers United (NCDU)
- EcoArts Connection
- Colorado Immigrant Rights Coalition (CIRC)
- Latino History Project
- Lafayette Youth Advisory Committee
- Intercambio

**\*A few notes:**

1. Because of the short turnaround between acceptance of LOI and Open Grant due date there were a few organizations that did not get letters to us by today. For example, Truth be Told (Story Slam organization) is doing programming but both directors are out of town. Also note a few organizations are doing multiple events.
2. There are a few projects that are being managed by City Employees and City Council Members who thought it might be a conflict of interest to provide letters.
3. Because this is city of Boulder grant, we only asked a few East County projects to provide letters.

# BOULDER PUBLIC LIBRARY

August 7, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Boulder, CO 80302

Dear Commissioners:

The Boulder Public Library is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by engaging our community through cultural, informational and educational experiences.

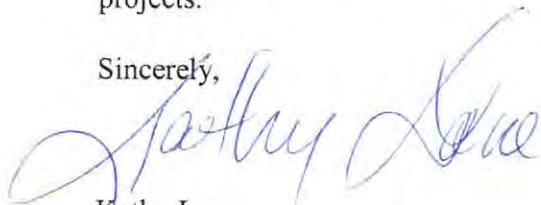
The Boulder Public Library is planning to participate by hosting:

- Two exhibits with an immigration focus July 9 – August 24, 2016 in the Canyon Gallery.
  - Professional artist Tony Ortega: Hybridity.
  - EcoArts / BVSD student exhibit: Resilience: Immigration, Environment, Energy, and Empowerment.
- Motus Theater performing their SALSA piece.
- LOCAL Theater performing House on Mango Street for 8<sup>th</sup> graders in partnership with the library and BVSD as well as a public performance autumn 2016.
- We will also invite book clubs to consider including an immigration topic for discussion during the year.
- We are enquiring with the Boulder Bookstore to identify any visiting authors connected to the topic.

The main activities will take place approximately July – September 2016 at the Boulder Public Library in Boulder, Colorado.

The Boulder Public Library supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,



Kathy Lane  
Programs, Events and Outreach Coordinator  
lanek@boulderlibrary.org

Boulder Public Library  
1001 Arapahoe Avenue  
Boulder, CO 80302

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

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

Meadows Branch Library  
4800 Baseline Road  
Boulder, CO 80303

NoBo Corner Library  
4600 Broadway  
Boulder, CO 80304



The Dairy Center for the Arts  
2590 Walnut Street  
Boulder CO 80302

August 29, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

The Dairy Center for the Arts Gallery Program is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. The fundamental goal of The Dairy is to serve the community as a multidisciplinary home for the arts for Boulder and surrounding areas. Included in this overall organizational goal is a commitment to provide inclusive access to all of the visual and performing arts and to encourage artists from every segment of the community to share in arts experiences.

The Dairy will participate by producing a juried exhibition of visual art by immigrants from various communities throughout Boulder County. In seeking art for this exhibition, we are requesting of the artists that pieces submitted for consideration relate to their own experience of immigrating to this country. We are collaborating with other arts and human services organizations in Longmont, Louisville and Lafayette to identify immigrant artists and invite them to participate. It is our intent that the exhibit will open at The Dairy in May 2016 and then "travel" in whole or in part to exhibition venues in these other cities in Boulder County.

Exhibit jurors will be members of various immigrant communities in the county. The exhibit opening on May 6, will feature talks by some of the immigrant artists. Each artist will be asked to provide and/or assisted in creating a statement explaining the relevance of the art to their immigration experience. Exhibition dates and locations in Longmont, Louisville and Lafayette are to be determined.

The Dairy Center for the Arts supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Mary Horrocks  
Curator of Visual Art and Education  
The Dairy Center for the Arts



Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

8/10/2015

Dear Commissioners:

El Centro AMISTAD is delighted to participate in the One Action 2016: Arts + Immigration Project. El Centro AMISTAD works to integrate and transform the Boulder County community through opportunities and programs for Latinos.

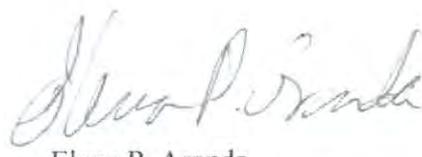
El Centro AMISTAD is planning to participate in One Action by including the following events as part of the One Action 2016 programming:

- **Cumbre de Mujeres and Cumbre Juvenil** – An annual summit of the *Compañeras* program that uses various art forms to increase leadership, education and empowerment for women and youth. Tentatively scheduled for September 24<sup>th</sup>, 2016 at the University of Colorado University Memorial Center.
- **Día de los Muertos** – Women from the *Compañeras* program work throughout September and October to create elaborate altars that celebrate the lives of friends and family who have passed away. Tentatively Scheduled for October 30<sup>th</sup>, 2016 at the Museum of Boulder.

El Centro AMISTAD supports One Action's BAC Open Grant application to secure funding that will allow us to participate in this program that uses the arts to engage all segments of our community in a shared dialogue on immigration that strengthens and transforms the community.

Sincerely,

  
Jorge De Santiago  
Executive Director  
El Centro AMISTAD

  
Elena P. Aranda  
Compañeras Program Director  
El Centro AMISTAD

*El Centro AMISTAD*  
2222 14<sup>th</sup> Street, Boulder, CO 80302 P 303.443.9899  
E-mail: [info@elcentroamistad.org](mailto:info@elcentroamistad.org) [www.elcentroamistad.org](http://www.elcentroamistad.org)

8/27/2016

Dear Boulder Arts Commissioners:

The mission of Motus Theater is to create original theater to facilitate dialogue on critical issues of our time. We aim to use the power of art to build alliances across diverse segments of our community. The focus of all our work in 2016 is on the theme of immigration.

This is a partial list of some of the events we are excited about:

**SALSA** weaves autobiographical monologues in Spanish and English into a performance detailing the struggles, resilience and courage of the Latin American immigrant women who perform them. This is a first time collaboration with Programa Compañeras.

- Performances in English at the Boulder Public Library and the Longmont Arts & Cultural Center.
- Performances in Spanish in Boulder at the 10<sup>th</sup> Annual Cumbre (Women's Summit) produced by El Centro Amistad at the University of Colorado in October of 2016 and in Lafayette (tentatively at the Church of the Arts in September of 2016.

**Captain UndocuAmerica Video** is collaboration between Motus Theater, Northern Colorado Dreamers United and videographer Juan Ignacio Stuart to create a video that highlights the voices of immigrant youth that will be promoted on social media. Launch scheduled for January 23<sup>rd</sup> 2016.

**DO YOU KNOW WHO I AM?** is an award-winning performance comprised of true stories from undocumented youth leaders who are also the performers. The show is followed by a talk-back with the performers who are professionally trained to lead non-violent conversations on immigration.

- Film showings at various locations throughout Boulder County. In Boulder that includes: Aging Services, Casey Middle School, CU-Boulder, Parent Engagement Network.
- Live performances in Spanish on April 22<sup>nd</sup>, 2016. This performance is a collaboration with Boulder County for Parents Involved in Education. There will be a countywide call for Spanish speaking parents to participate generated from: Alternatives for Youth Inc. (AFY) , Boulder County Housing and Human Services (HHS), Boulder County Healthy Youth Alliance (HYA), Boulder County Public Health's Tobacco Education Prevention Partnership (TEPP), Boulder Valley Women's Health Center, Children First of the Rockies, City of Longmont Children and Youth Resources, Dental Aid Inc., Ed & Ruth Lehman Longmont YMCA, Intercambio Uniting Communities, St. Vrain Valley School District (SVVSD). This performance will be held at the Longmont Museum & Cultural Center. In addition there will be a showing in English at the same location on April 23<sup>rd</sup>.

**Rocks Karma Arrows Film** showing, Rocks Karma Arrows is included in One Action because It explores the impact immigrants had on the Native American tribes from this area and challenges different immigrant groups faced when they came here as part of mining or agricultural industry. Casey Middle-School will be doing a curriculum including this film. And there will be showing at various locations throughout Boulder County during Native American History Month in November of 2016.

We are thrilled with the momentum, creativity and scale of the projects being created for the One Action 2016: Arts + Immigration Project collaboration. We hope you will fund this project generously. The steering committee and staff for One Action have been doing strong outreach. With the help of BAC this extraordinary project could show the power of art to engage a community in creative conversation on an issue that is challenging, such as immigration.

Sincerely,



Kirsten Wilson, Artistic Director of Motus Theater

August 31, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

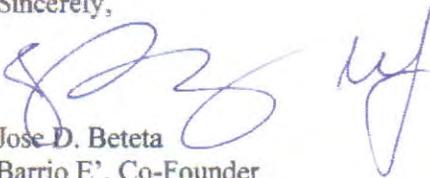
Barrio E' is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by supporting individuals we serve and support while accomplishing our mission of fostering cultural diversity in the arts in Colorado with a focus in Latin America and the Caribbean.

We were motivated this year by the One Action effort and have been doing various activities called Cultura Viva series throughout the County and will continue to do them until the end of this year as a preamble of events coming in 2016 that will lead to a musical production called Cultura Viva in 2016. The preamble events are August 9 in Sunrise Amphitheater-Boulder, Sept 19- ArtsWalk-Longmont, Oct 9&10 with Las Cafeteras- Longmont Museum, Oct 18 Lafayette, Nov 29 Cultural Exchange-Puerto Rico.

In 2016 Barrio E' is planning to participate by organizing and performing a grand collaboration with local artists in a musical production called Cultura Viva (Live Culture). In this production we will expose traditional music of countries from Latin America and the Caribbean that are still practiced today in neighborhoods. For Latinos, this is essential to reconnect with their heritage and empower immigrants and their descendants. For other ethnic groups it is imperative for them to understand and embrace other cultures and diversities. This event will take place November 20, 2016 at the Dairy Center for the Arts in Boulder.

Barrio E' supports One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

  
Jose D. Beteta  
Barrio E', Co-Founder  
barrioe@barrioe.org



Boulder Museum of  
Contemporary Art  
1750 13th Street  
Boulder, Colorado 80302  
303.443.2122  
BMoCA.org

---

August 28, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

On behalf of Boulder Museum of Contemporary Art, I am writing to express our encouragement for the Boulder County Arts Alliance's proposal to support the One Action 2016: Arts + Immigration Project.

BMoCA is developing programming for this project, as we are still exploring the best form of participation in 2016. We look forward to collaborating with other local arts organizations to create a unique arts program that will explore the contemporary immigrant experience.

As an immigrant from Argentina, I am personally very excited about this project. There is a great need to build bridges of understanding, and I am convinced that the One Action 2016 program will take an important step in that direction. I hope you will support the program generously.

Sincerely,

A handwritten signature in black ink that reads "David Dadone". The signature is stylized with a large, sweeping "D" and a long horizontal line extending from the end.

David Dadone



Art Museum

UNIVERSITY OF COLORADO **BOULDER**

August 18, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

CU Art Museum is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by promoting a greater understanding of art and societal issues within a global and historical context.

CU Art Museum is planning to participate by mounting a solo exhibition for Ana Maria Hernando, an artist originally from Argentina, who, as part of her exhibition, will host in-gallery talks for Latino youth. We are also partnering with CU's College of Music to present music from around the world related to our Latin American collection and Shakespeare's First Folio, a traveling exhibition the museum will be hosting in the summer of 2016. As part of the Shakespeare exhibition, we will be considering the movement of people and culture throughout the world during the Elizabethan area.

Shakespeare and Ana Marie Hernando's exhibition will run throughout the summer and fall at the CU Art Museum in Boulder. Performances will be scheduled in February and August.

The CU Art Museum supports One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Sandra Firmin

Digitally signed by Sandra Firmin  
DN: cn=Sandra Firmin, ou=CU Art Museum, o=CU  
email=sandra.firmin@colorado.edu, c=US  
Date: 2015.08.18 17:05:05 -0600

Sandra Firmin  
Director  
CU Art Museum

CU Art Museum  
University of Colorado at Boulder  
Visual Arts Complex 518 I CB  
Boulder, CO 80309-0318  
Telephone: 303-492-8013  
Fax: 303-492-1077



August 8th, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

To Boulder Arts Commissioners:

We are delighted to announce that Playback Theatre West will be dedicating a night of our season with a public improvisational performance for the One Action 2016: Arts + Immigration Project.

Playback Theatre West is a professional theatre company, using the art of the story to entertain, enrich, and enlighten. An audience member shares an experience from his or her life and we re-enact it, capturing the heart or essence of their experience.

The One Action project's aim to use art to move community conversation on an issue of importance to the community, immigration, is directly in alignment with our mission to use shared storytelling to "enrich and enlighten."

On March 19<sup>th</sup> of 2015, Playback Theatre West will do a performance at the Dairy Center for the Arts in the Performance Space for the Arts + Immigration Project. The working title of this Playback performance is "Sharing Our Immigrant HiStories." In "Sharing our Immigration HiStories," Playback Theater West will encourage people in the community to reflect on their immigrant history and come tell a story from their family's experience of immigration. Some of these stories will be from recent immigrants or first generation families. But the promotional literature will encourage people to learn about their family's immigration history and come share that story. This performance will help the audience get in touch with the fact that everyone, unless they are 100% Native American, has an immigration history.

Playback Theatre Wests hopes you will fully fund the Boulder County Arts Alliance Open grant for the One Action 2016: Arts + Immigration Project. Playback Theatre West will be doing our own marketing but to fill the Performance Space at the Dairy we will need marketing support from One Action to reach new audiences and increase participation.

Sincerely,

A handwritten signature in black ink, appearing to read "Rebecca", followed by a long horizontal line extending to the right.

Rebecca Brown Adelman  
Ensemble Member  
Playback Theatre West



University of Colorado  
Boulder

**Program in Environmental Design**  
Environmental Design Building  
Room 146  
314 UCB  
Boulder, Colorado 80309-0314

303 492 7168 office phone  
victoria.derr@colorado.edu

August 11, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

Growing Up Boulder is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. Growing Up Boulder is a partnership between the City of Boulder, Boulder Valley School District and Environmental Design Program at the University of Colorado. Our mission is to provide opportunities for Boulder's young people's inclusion, influence, and deliberation over issues that affect their lives. This project meets the goals of our partnership by pairing arts and immigration topics.

We will specifically integrate these issues in our work this fall with third graders at Whittier International Elementary School (a Title I school) and the AVID program at Boulder High School to consider Resilient Cities. In a pilot resilience project with youth at Boulder's public housing sites in the spring of 2015, many youth expressed feelings of cultural exclusion as one of the primary factors affecting their feelings of resilience within the city. We hope that our work, which will involve photography, multi-media, and poetry, will deepen young people's exploration of this important topic. We plan to implement this work from approximately September through February of the 2015-2016 academic year.

Growing Up Boulder supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Victoria Derr  
Senior Instructor, Program in Environmental Design  
Coordinator, Growing Up Boulder  
[www.growingupboulder.org](http://www.growingupboulder.org)



August 27, 2015  
Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

LOCAL Theater Company's LIVING LANGUAGE production of Sandra Cisneros' "The House on Mango Street" at the Boulder Public Library, produced in collaboration with the Boulder Valley School District, will be a part of the One Action 2016: Arts + Immigration Project.

Discussion around issue of immigration-- and immigrants-- is so vital to the health of our community as a whole. We have attended two One Action meetings thus far and have found the process inclusive and steered by conscientious leadership. We're delighted that One Action is looking to promote all affiliated events to a broad market and believe their efforts will be successful.

Sincerely,

Mare Trevathan  
Associate Artistic Director  
LOCAL Theater Company

---

### **What is LOCAL?**

LOCAL Theater Company is a non-for-profit theater company based in Boulder, CO specializing in original works of exceptional quality. We engage audiences through innovative performances that spark camaraderie, learning, and contemplation, and provide a resourceful environment for theater artists to take creative risks, and develop their work.

**All theater is LOCAL.** Theater is a LOCAL experience. When you elect to enter an audience, you create a new community where- for that brief span of time- everyone is a local.



August 14, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

The Boulder History Museum/Museum of Boulder is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by including educational public programming that explores the diverse history of the Boulder region.

The Boulder History Museum/Museum of Boulder is planning to participate by presenting an introductory lecture on Colorado immigration history by highly regarded historian Dr. Tom Thomas. We will also feature two speakers in our *Boulder Conversations with Extraordinary People* series who are immigrants to our Community- Mark Plaatjes from South Africa and Dr. Ana Maria Rey from Colombia. We are also planning to host a bus trip to Amache, the former Japanese internment camp in southeastern Colorado. These activities will take place January-May of 2016 at the Museum of Boulder.

The Boulder History Museum/Museum of Boulder supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Carol Taylor  
Associate Director  
Boulder History Museum/Museum of Boulder  
[ctaylor@boulderhistory.org](mailto:ctaylor@boulderhistory.org)



August 27, 2015

Boulder Arts Commission  
1001 Arapahoe Ave  
Boulder, CO 80302

Dear Commissioners:

Resonance Women's Chorus and Sound Circle are excited to participate in the One Action 2016: Arts + Immigration Project. Both ensembles believe strongly in using the power of music to support awareness of social change issues and this is a perfect project for us: a timely, relevant, and very welcome focus on immigration issues and experiences in this area that lends itself beautifully to musical expression and an organic quality of collaboration.

Resonance and Sound Circle will perform—with others still to be determined—in a free concert on November 19, 2016 at the First United Methodist Church in Boulder. Resonance will take the lead in regard to production elements and publicity for the event. The venue is already reserved; it is the rehearsal and performance home of Resonance.

We did a similar collaboration in 2012 for the first One Action project with performers and speakers representing beautifully varied cultural perspectives, all strongly rooted in this community. It was a great success, with over 700 in attendance. The timing of the concert after the presidential election, as in 2012, gives us a perfect setting to reflect on the state of the country and to offer a vision for the future. The music for this performance is still in development but we anticipate highlighting music and musicians who represent many of the cultural lineages of our immigrant community. We intend that the concert and the learning process leading to it will be an meaningful growth experience for the singers, and that the concert will be an illuminating and moving experience for the audience.

We encourage you to generously support the One Action 2016: Arts + Immigration Project.

Sincerely,

Sue Coffee  
Artistic Director  
Sound Circle and  
Resonance Women's Chorus

eliminating racism  
empowering women  
**ywca**

You, Women, Children, All of us

YWCA of Boulder County  
2222 14th Street  
Boulder, CO 80302

T: 303-443-0419  
F: 303-443-5098  
www.ywcaboulder.org

September 1, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

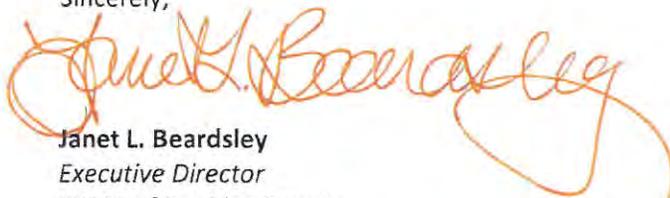
Dear Commissioners:

The YWCA of Boulder County is hoping to participate in the One Action 2016: Arts + Immigration Project. Our mission is to empower women and end racism and this project truly address the root of the racial issues through stories of immigration. Immigration stories humanize the individual which closes the gap between different races.

The YWCA is planning to participate by including immigration themes in our Empowerment Thinking Series, pending approval by the Board of Directors. This series consists of panel discussions centered around a specific topic with prominent speakers in the community. We are expecting to have these panels in Spring of 2016 in Boulder, CO.

The YWCA wholly supports One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,



**Janet L. Beardsley**  
*Executive Director*  
YWCA of Boulder County  
2222 14th Street  
Boulder, CO 80302  
P: 303.443.0419 x101  
F: 303.443.5098  
janet@ywcaboulder.org

YWCA - It's about You, Women, Children, All of us





August 31, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

Kay Carol & Priscila (KCP) Gallery is enthusiastic to participate in the One Action 2016: Arts + Immigration Project through its DNA Genealogy Project. Mayors from four cities participating in One Action will take a DNA Genealogy swab test and visual artist Marcelo Fernández will create portraits of the four Mayors. Portraits will incorporate themes from the genealogical heritage as reported by the DNA test. If any Mayor declines to participate we will ask another city official to participate in their place.

The night of the opening show will include world music, live body painting food and drinks. This event will take place in the first quarter of 2016 at KCP Gallery at 364 Main St in Longmont, Colorado.

KCP Gallery supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Marcelo Fernández  
Owner/Artist  
KCP Gallery & Working Art Studio

August 28, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

The Longmont Museum and Cultural Center is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. As a museum of history and art, this project fulfills our organizational mission because it explores and celebrates immigration as an integral piece of our region's history.

The Longmont Museum and Cultural Center is planning to participate by:

- Hosting the county-wide main launch for the project on Saturday, January 23<sup>rd</sup>, 2016, which will be short celebration with sampling of the different events that will be held throughout the county.
- The Longmont Immigration Exhibition, an exhibition of photographs and documents illustrating immigration into Longmont from the late 1800s to the present, as well as coordination a trip to the Amache Relocation Camp, where Japanese-Americans were interned during World War II. The exhibit will run from January through March of 2016.
- The annual *Día de los Muertos* (Day of the Dead) celebration which includes community altars for the dead, one of which will be in remembrance of immigrants.
- Performance programs in the new Stewart Auditorium are in development and are likely to screening of films by immigrants on the subject of immigration as well as dance and theatre performances.

The Longmont Museum and Cultural Center supports One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,



Wesley Jessup  
Executive Director





**Engage | Educate | Empower**

August 31, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

Parent Engagement Network is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by empowering parents and community members to understand the struggles of our students so that we may learn how to best support them and one another.

PEN is planning to participate by showing the award-winning work of Motus Theater during one of our parent engagement meetings and hosting a Q&A session in the summer and fall of 2016. These activities will take place at BVSD locations to be determined within Boulder city limits. Furthermore these events will be promoted to thousands of our participating Boulder families.

PEN supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

A handwritten signature in black ink that reads 'Paula Nelson'.

Paula Nelson  
Program Director  
Parent Engagement Network

[parentengagementnetwork.org](http://parentengagementnetwork.org)



## COMMUNITY & NEIGHBORHOOD RESOURCES

350 Kimbark Street • Longmont, CO 80501  
Tel: 303-651-8444 • Fax: 303-651-8799 • [www.ci.longmont.co.us](http://www.ci.longmont.co.us)

September 1, 2015

Boulder Arts Commission/City of Boulder  
1001 Arapahoe Ave (Administrative Office)  
Boulder, CO 80302

Dear Commissioners:

Community & Neighborhood Resource and the Multicultural Action Committee with the City of Longmont are enthusiastic to participate in the One Action 2016: Arts + Immigration Project. The Multicultural Action Committee vision is "The people of Longmont working together to be a caring and inclusive community-proud to embrace, respect and celebrate each other"

One event that provides this opportunity is the Inclusive Communities Celebration, which celebrates Longmont's diversity as an asset within the community. The celebration showcases several other programs that promote understanding of the many different cultures that are part of the community; in addition to community members that come and volunteer their time to share their cultural gifts. This event will take place in late September 2016 in Longmont.

Community and Neighborhood Resources along with the Multicultural Action Committee support One Action's BAC Open Grant application to secure funding that will enable all project activities to reach broad public sector. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Carmen Ramirez  
Community & Neighborhood Resources Manager  
303-651-8445  
Email: [carmen.ramirez@longmont.colorado.gov](mailto:carmen.ramirez@longmont.colorado.gov)





August 30, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

Northern Colorado Dreamers United (NCDU) are excited by the One Action 2016: Arts + Immigration Project. NCDU is comprised of youth leaders in Boulder County that advocate for immigrant rights. We educate immigrants in the community about legislation that affects their lives. We advocate with local city councils and police departments in Boulder County, as well as at lobby the State House to support immigrant friendly legislation. We believe that immigration reform is vital to the health and well being of not simply immigrants but our entire community and our nation.

We will be collaborating with videographer Juan Sifuntes and Motus Theater to create a short videos for the One Action 2016: Arts + Immigration Project to highlight the experiences of undocumented immigrant leaders in our community who are struggling for justice, educational opportunities and recognition of our contributions to our communities. These videos will be shared on social media and the Arts + Immigration website through out 2016.

NCDU supports One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects. We saw how much the performance Do You Know Who I Am? helped people empathetically engage in immigration conversation and look forward to collaborating with all the other organizations using art to support conversation on immigration for the One Action collaboration.

Sincerely,

Juan M. Juarez  
Organizing Director  
Northern Colorado Dreamers United



Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

August 20, 2015

Dear BAC Commissioners:

EcoArts Connections (EAC) is honored to participate in the One Action 2016: Arts + Immigration Project. Our experience of Arts + Immigration so far is that it is a deeply important project not only artistically but also as a model for how the arts can ignite a community to reflect on and engage in some of the most important issues of our time.

EAC will participate in Arts + Immigration with our Resilience Project: an exhibit of photographs taken by high school students from across Boulder County exhibited at the Boulder Public Library (July 9-August 24, 2016) and the Lafayette Public Library (September and possibly October, 2016).

The Resilience Project exhibit will have four sub-themes: immigration, environment (both natural and human-built), energy (heat, light, water – both conventional and renewables), and youth empowerment. The immigration theme is in collaboration with the Arts + Immigration Project. The other themes are in collaboration with the City of Boulder's "100 Resilient Cities" efforts, among others. We are framing immigration in part as a "sustainability story" – meaning that people leave a place that is unsustainable for a variety of reasons and move to a place that they believe or hope that will be more sustainable.

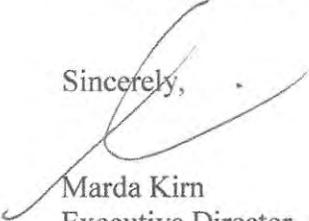
The art teachers at each school will be encouraged to collaborate with language arts, social studies, and science teachers at their schools to inspire students to expand their thinking about "real" issues and people in Boulder County for their thematic material, and to explore the relationships among the four themes. Depending on fundraising, we will be bringing professional artists into the schools to inspire students with extraordinary work. Artists who have so far agreed to participate are photographers Melanie Walker, Daniel Salazar, and Alan Rabold.

Teachers will be asked to have their students research their chosen theme, to explain it in a written essay, whenever possible to interview their photographic subjects, and to create text to accompany their photos in the exhibit if selected explaining the photos' relationship to the chosen theme. Students will be loaned cameras to go out into neighborhoods and various city and county locations to take photos following their selected theme(s).

Each high school art teacher will select the best photos taken by their students for consideration for the exhibits. Final selection will be made by an outside jury. High schools that have expressed interest and/or have been confirmed include: Centaurus, Fairview, Boulder High, and Arapahoe Ridge; we are also reaching out to New Vista and Monarch as well.

EcoArts Connections fully supports One Action's BAC Open Grant application. Already the meetings of involved organizations has been deeply impactful for networking, collaboration, and for raising consciousness about issues of immigration, race, ethnicity, blind spots, inequity, etc. that has increased awareness and commitment among arts participants that will extend well beyond the project dates. Having funding for Arts + Immigration for cross-marketing and an overall umbrella for all the incredible activities that it has helped to spark will be essential to having this project reach wide audiences.

Sincerely,



Marda Kirn  
Executive Director  
EcoArts Connections



August 28th, 2015

To Whom It May Concern:

I am writing in strong support of the upcoming One Action 2016: Arts + Immigration Project. We recommend full funding of this critically important initiative.

The Colorado Immigrant Rights Coalition was a sponsor of Motus Theater's recent production, *Do You Know Who I Am*, a play based on monologues by five young Latino immigrants in our community. We have experienced first hand throughout the community the incredible positive benefits of the Motus Theater production on building a constructive arts-based dialogue on immigration and promoting immigrant integration. We have also witnessed the leadership and professional development and growth of the *Do You Know Who I Am* cast and crew, all of who are now front-line organization and movement leaders in the community. Because of the resounding success of the productions, our Board of Directors recently approved a 2015-2016 project to help bring the Motus production to the Western Slope of Colorado, a large rural and mountain region that will benefit greatly from the innovative and groundbreaking production.

We are thrilled to see the One Action 2016: Arts + Immigration Project progressing and we are active and eager supporters. The Motus Theater has demonstrated its competence, skill, experience, commitment, and infrastructure to deliver a powerful and successful One Action 2016 effort. We need this exact kind of arts-based dialogue desperately in Colorado and across the country. The urgent need for the constructive and respectful dialogue that the Motus production brings has further intensified in recent months with the vitriol and polemic surrounding the immigration debate in the Presidential campaign. We are fully committed to participating on the One Action panels and talkbacks with collaborating organizations and providing whatever support necessary to ensure the success of One Action 2016.

Thank you for your consideration of the Motus Theater and we respectfully recommend full financial support.

Sincerely,

Julian Ross, Executive Director  
Colorado Immigrant Rights Coalition  
720-290-1125  
julien@coloradoimmigrant.org



August 17, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

The Boulder County Latino History Project is pleased to participate in the One Action 2016: Arts + Immigration Project. Immigration is a key feature of our own work to document and publicize the history of Latinos in this area. We have gathered considerable information about immigration of Latinos across the 20<sup>th</sup> century and are now making it available to the community through a variety of means. Collaborating with One Action's project is a natural fit, including the opportunity to link our website (which contains 1,600 primary sources) with a new, master site for the One Action project.

The book that I have written based upon our research, *Latino Life in Boulder County, Colorado, 1900-1980*, will be published in 2016. We will hold a series of events in the three towns upon which our project focuses—Boulder, Longmont, and Lafayette—in conjunction with the appearance of the book. We envision them as interactive community exchanges around issues central to immigration. In them, we will tell some stories from our book and ask the other participants to share their own stories. These conversations will welcome immigrants from other ethnic backgrounds as well, not just Latinos. The exact date of publication of the book has not yet been set, but it—and hence our community conversations—will be no later than fall, 2016.

The Boulder County Latino History Project supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely yours,

A handwritten signature in cursive script, appearing to read "Marjorie K. McIntosh".

Marjorie McIntosh  
Advisory Committee member, BCLHP



September 1, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Avenue, Administrative Office  
Boulder, CO 80302

Dear Commissioners:

On behalf of the Lafayette Youth Advisory Committee and Lafayette Peer Empowerment Project, I am writing to support One Action's funding application to the Boulder Arts Commission.

An extension of the Lafayette City Council, the Lafayette Youth Advisory Committee engages exceptional Lafayette youth in outreach, advisory, and educational opportunities through solutions-based discourse and action in their community. Comprising 23 middle and high school students, the Lafayette Youth Advisory Committee not only advises the City Council, but also promotes youth voice and civic participation through the coordination of annual service events and initiatives. Like the Lafayette Youth Advisory Committee, the Lafayette Peer Empowerment Project (LPEP) seeks to foster youth-centered civic engagement through near-peer mentoring and skills building workshops. LPEP, which was formally launched in June 2015, involves more than 60 secondary students, the vast majority of whom is low-income.

Members of the Lafayette Youth Advisory Committee and Lafayette Peer Empowerment Project are excited to have an opportunity to participate in the One Action 2016: Arts + Immigration Project. Their pending involvement not only supports their continued work, but also provides a vehicle to generate awareness about immigration issues and particularly those issues affecting young people. While details have yet to be solidified, participating Lafayette youth propose convening a One Action Boulder County Youth Advisory Board this fall.

To build capacity for the board, which will ultimately develop relevant actions to implement in 2016, members of the Lafayette Youth Advisory Committee and Lafayette Peer Empowerment Project will not only research relevant immigration policy, but also investigate the role and structure of advisory boards. Lafayette youth will concurrently reach out to their peers in neighboring communities to ensure there is diverse representation, as well as consider emerging best practices in grassroots organizing.

Once formed, the proposed One Action Youth Advisory Board will meet monthly to outline possible actions to undertake during the 2016 calendar year. For example, organizing youth might collect the narratives of undocumented youth and their families, which they will later share during City Council meetings and public presentations. In addition, organizing youth will likely collaborate with other groups, including Motus Theater and Project YES, to find additional opportunities to use the arts as a vehicle for social change.

The Lafayette Youth Advisory Committee and Lafayette Peer Empowerment Project supports One Action's BAC Open Grant application. Not only would BAC funding provide the increased capacity for One Action's Arts + Immigration project, but it would also highlight the City of Boulder's commitment to civic participation and public art in the greater community.

Thank you for your consideration.

Sincerely,

A handwritten signature in cursive script, appearing to read "Elaina Verveer", followed by a horizontal line.

Elaina Verveer  
Advisor, Lafayette Youth Advisory Committee  
Program Manager, Lafayette Peer Empowerment Project  
City of Lafayette



August 3, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

Intercambio is enthusiastic to participate in the One Action 2016: Arts + Immigration Project. Intercambio is a nonprofit organization originally founded in Boulder in 2001 and since then has offered English classes, cultural training, citizenship classes, and multicultural events to more than 10,000 immigrants with help from more than 4,500 volunteer English teachers. This project meets the goals of our organization by providing a space for a shared dialogue that includes our immigrant community, thus strengthening and transforming the community.

Intercambio is planning to participate through its annual fundraiser event, La Fiesta, which features music, dancing and dining from around the world and is an opportunity to highlight the strengths and assets that immigrants bring to our community. This event will take place in October 2016 at The Elks Lodge in Boulder.

Intercambio supports One Action's BAC Open Grant application to secure funding that will enable all project activities to be marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

Lee Shainis  
Executive Director



August 15, 2015

To whom it may concern:

At Project Yes we believe that art is the ground of social change, fuel for empathy and cause for hope for our community. We believe the young people can use their minds to envision a better future and work, together with their friends and families, to create that vision in real life. We are proud to share this vision with the 2016 OneAction campaign and are integrating a dynamic thought-provoking curriculum on immigration into all of our program offerings to show our support and solidarity to our Boulder city limits based programs.

As of August 1, 2015 Project Yes has engaged 301 youth in ongoing programs aimed at social emotional development through arts and service learning. By the end of the year we expect this number to exceed 500. **Beginning in the fall of 2015 we will be offering several artists in residence programs at various locations within the city limits of Boulder including the Boulder Juvenile Detention Facility, Attention Homes residential shelter, as well as the combined SPAN/MESA Peers Building Justice program.** As part of our regular scheduled programming participants at each of these Boulder artist in residence locations will explore both the present immigration situation and their immigrant heritage to build empathy and understanding for immigrants in our midst.

As an artist personally moved and inspired by Motus Theater specifically and the One Action campaign generally I personally stand behind this worthy initiative. Truly it is already effectively creating greater integration and cohesion in Boulder, a community leading the nation in divisions between race and class. As the director of a thriving staff of 10 I can attest to the heartbreak, struggle and racism we witness our precious immigrant students enduring in class every day. If we are to reach and lift up these students we must work together as a community to welcome and understand both their struggles in a new county and embrace our own immigrant identity in the process. One Action is a bold and broad step towards this end and we hope you will stand together with the broad coalition of organizations backing this proposal. Please do not hesitate to reach me via cell or email for further questions.

Sincerely,

Brenda Cleary  
Acting Director  
720-298-7994  
brenda@project-yes.org

September 1, 2015

Boulder Arts Commission  
City of Boulder  
1001 Arapahoe Ave  
Administrative Office  
Boulder, CO 80302

Dear Commissioners:

The Daily Camera enthusiastic to participate in the One Action 2016: Arts + Immigration Project. This project meets the goals of our organization by supporting the communities we serve.

The Camera is planning to participate by providing free advertising in the Daily Camera, Colorado Hometown Weekly and Longmont Times-Call throughout the year-long event. The value of the donated advertising will exceed \$31,000.

We support One Action's BAC Open Grant application to secure funding that will enable all project activities to marketed to a broad public. This funding will strengthen the overall project and dramatically increase audience participation for all individual projects.

Sincerely,

**Jill Stravolemos**  
VP/Marketing & Advertising  
Prairie Mountain Media

TO: Members of the Boulder Arts Commission  
FROM: Matt Chasansky, City of Boulder Office of Arts & Cultural Services  
DATE: September 10, 2015  
SUBJECT: Boulder Arts Commission Manager's Update

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1. Notes on the Agenda for September 16, 2015:

▪ Open Grants

Please note that, after the deadline for Letters of Intent to the Open Grant for this cycle had elapsed, we received late LOI's from three groups: Boulder Symphony, Open Arts Boulder, and the Boulder International Film Festival. At least one group misunderstood the instructions that were posted online, but we do not yet know if the other two also had the same experience. We regret that this misunderstanding happened. However, due to the structure and timing of the Open Grant review, we are unable to offer them any accommodation.

▪ Draft Letter Regarding the Proposed Civic Area Arts Complex

Attached please find a draft letter, written by Ann Moss, which follows up on her proposal which was discussed during the August meeting.

▪ Civic Area Park Site Plan

Attached is an Information Item for the Civic Area Masterplan. The Civic Area leadership team will be distributing it to several Boards & Commissions this month. Please feel free to get in touch with me with your questions and input.

▪ Community Cultural Plan

Attached please find a copy of the Draft Community Cultural Plan dated September 4, 2015. This is an updated version of the one you received in an advance email on 9/4. There are a few formatting changes, plus a revision to the recommended budget figures, found on page 76.

Please keep in mind that our goal by the end of the September meeting is to hear any last suggestions or questions you have so that staff may make final refinements. We then anticipate the Boulder Arts Commission to consider a recommendation to City Council regarding the Community Cultural Plan at the October Commission meeting.

2. Interim Public Art Policy Update

Earlier this month staff worked with the City Manager's Office and the legal department to craft a revision of the Interim Public Art Policy. In practice, this revision puts a hold all donations of public art to the city until the final Public Art Policy is adopted. That is anticipated for the first quarter of next year. The new language is in section VI, appearing here with red-line changes:

- A. Methods of acquisition - The City may acquire artwork through a variety of means, including through competitive or non-competitive purchases ~~or commissions as well as through donation~~. The City shall not accept any Donated Public Art until a comprehensive final Policy on Public Art is adopted by the city manager.

### 3. Budget Update

City Council received their first 2016 budget presentation at a Study Session on September 8, 2015. Included are recommended improvements to the budget of the Office of Arts + Culture, including proposed increases for added staff, increased grant funds, and other funds for implementation of the Community Cultural Plan. I encourage you to read the full budget or watch the video of the Study Session:

[https://www-static.bouldercolorado.gov/docs/2016\\_Recommended\\_Budget\\_v3-1-201509021259.pdf](https://www-static.bouldercolorado.gov/docs/2016_Recommended_Budget_v3-1-201509021259.pdf)

<https://bouldercolorado.gov/channel8/city-council-video-player-and-archive>

### 4. Update on *Untitled* by Kim Fields

On Friday August 28 the work was completed to remove the untitled artwork by Kim Fields from its site near the Boulder Municipal Airport. This concludes almost a full year of process to deaccess the work from the city's collection of public art. Thank you for participating in your very challenging role in that process.

During the past year, we have been working with Janet Heimer, widow of the artist, to try and find a group willing to accept the sculpture for restoration and reinstallation on another site. Unfortunately, we were not able to find anyone to accept it. Therefore, with the permission of Mrs. Heimer, the work was removed for disposal. In this case, the material was recycled. Staff will continue to work on a legacy project to recognize the sculpture and Kim Fields. We will keep you updated on that project.

The deaccession of a work of public art should be an intentional and rare occurrence. This practice is important to ensure that important assets like public sculpture are not subject to the whim of politics or personal taste. Rather, we look to the long term and protect the artwork for the future. In this case, due to the deteriorated condition of the sculpture and safety concerns, there was no other acceptable course of action. However, this decision to deaccess the artwork is a moment to reflect: both in appreciation for the contribution of Kim Fields, and also in ensuring that we consider the future of public art in Boulder.

### 5. Letter to the CVB

Attached please find the final version of the letter. A signed copy was sent to the Convention and Visitors Bureau in response to their questions about Boulder Arts Week.

## DRAFT LETTER RE: PROPOSED CIVIC AREA ARTS COMPLEX

September 11, 2016

Boulder City Council  
1777 Broadway,  
Boulder, CO 80302

Dear Members of the Boulder City Council,

The Boulder Arts Commission is excited to expand the concepts for the East Civic Area (13<sup>th</sup> to 14<sup>th</sup>, Arapahoe to Canyon). We would like to propose that most or all of that area be designated as an “Arts and Cultural Complex” and suggest that the draft *Community Cultural Plan* include this as a directive. The idea is in keeping with the approved concepts identified in *The Master Plan for Boulder’s Civic Area* yet further develops the Arts and Culture Performance Criteria.

The “Art and Cultural Complex” would provide a unified campus-like atmosphere for a broad diversity of art related uses. Places for visual, literary, media and performing arts, plus the art of food would be emphasized. An artistically designed complex of buildings, plazas, courtyards and promenades would be created and programmed to make the area a special destination for the arts during all hours of the day and night. With the creation of an “Arts and Cultural Complex” in this area, the city has the opportunity to solve many of the facility gaps that currently exist throughout the community which, in turn, will enhance the economy and the quality of life for all Boulder residents.

Many of the uses identified in *The Master Plan for Boulder’s Civic Area* remain highly viable while new uses, that further enhance the city’s art and cultural community, could be added. The campus could include such uses as:

- BMoCA expansion
- Cinema complex
- Performing arts center and classroom/workshop spaces
- Live-work artist housing
- Artist work spaces (indoor and out)
- Interim artist work spaces in existing structures while future plans are being developed
- Outdoor plazas for public art, performances, artist’s booths, classes, art and culture related events
- Innovation center
- Year-around farmer’s market (indoor and out)
- Boutique Art hotel
- Art galleries
- Restaurants (especially local and art and culture related places)
- Art and food related shops
- Art and culture workshop and meeting/classroom spaces
- Wall murals
- Parking (above and underground)
- Bike paths and parking

The East Civic Area is an excellent location for the “Arts and Cultural Complex” since it is part of the heart of the downtown, next to the transit center, adjacent to two major transportation corridors, beside the Boulder Creek Path, next to the Civic Area park and near the Library where additional art facilities currently exist. Both the Civic Area and the downtown would only be enhanced by the energy and vitality that an “Arts and Cultural Complex” would bring. In addition, an arts campus in this area, could work well with art and cultural programs at CU and the proposed Convention Center on the Hill. Each could support one another and broaden the opportunities for art and culture throughout the city.

Our inspiration, to create the East Civic Area as an “Arts and Cultural Complex,” came from the Santa Fe Railyard in Santa Fe, NM. This once dilapidated area is now an incredibly successful destination that contains many of the uses we show and more. In addition, we have seen highly successful art inspired hotels that help strengthen the image of art and culture in the community while adding to an area’s economy.

We hope that you will support us in creating an “Art and Cultural Complex” in the East Civic Area. Thank you for your time and consideration. Please don’t hesitate to contact me, or any of the other members of the Boulder Arts Commission, with questions or ideas.

Sincerely,

Boulder Arts Commission  
Ann Moss (Member)  
[Annmoss50@gmail.com](mailto:Annmoss50@gmail.com)  
303-817-8567



**CITY OF BOULDER  
BOARD & COMMISSION INFORMATION ITEM**

**TO:** Boulder Arts Commission  
Boulder Design Advisory Board  
Downtown Management Commission  
Greenways Advisory Committee  
Human Relations Commission  
Landmarks Board  
Library Commission  
Transportation Advisory Board  
Water Resources Advisory Board

**FROM:** David Driskell, Executive Director of Community Planning & Sustainability  
Maureen Rait, Executive Director of Public Works  
Yvette Bowden, Director of Parks and Recreation  
Sam Assefa, Senior Urban Designer, Project Coordinator  
Jeff Haley, Project Coordinator  
Joanna Crean, Project Coordinator

**DATE:** September 10, 2015

**SUBJECT:** Update on the Boulder Civic Area Park Site Plan

**EXECUTIVE SUMMARY:**

In June 2015, the City Council accepted the updated [Boulder Civic Area Master Plan](#), which defines the overall concept for the site and establishes criteria and guidelines for the consideration of specific improvements. The site includes the area between Canyon Boulevard and Arapahoe Avenue and 9<sup>th</sup> and 14<sup>th</sup> Streets. The 2015 Civic Area Master Plan replaces the 1992 Civic Center Master Plan and builds on the 2013 Vision Plan. The long-term vision is to transform the Civic Area into an even more unique place that reflects the community's shared values and its diversity, providing space and programs for people to gather, recreate, eat, learn, deliberate and innovate. The plan establishes the goals, guiding principles and core themes for Civic Area implementation.

Implementation of the Boulder Civic Area Master Plan is expected to take place over the next 10 to 20 years. However, due to the passage of the Community, Culture and Safety tax initiative in November 2014, the first phase of improvements in the Civic Area are moving forward. The goal is to create a more vibrant and active urban park and civic area, including recreational amenities, community spaces, safety improvements, and connections and access improvements to and

through the Civic Area. A park plan is being developed to implement the \$8.7 million Phase I improvements and coordinate with the more than \$5 million from the tax devoted to Boulder Creek Path, 11<sup>th</sup> Street lighting, public art and Arapahoe underpass improvements. In order to advance these Phase I improvements and guide further work on longer-term investments, a Community and Environmental Assessment Process (CEAP) to adopt the Phase I park plan is necessary.

The purpose of the CEAP is to assess the potential impacts of conceptual project alternatives to inform the selection and refinement of a preferred alternative. In this case, the preferred alternative is the Park Development Plan. The CEAP is a formal review process to balance multiple community goals by assessing a project against the policies outlined in the Boulder Valley Comprehensive Plan (BVCP) and master plans. The CEAP process includes review by an interdepartmental staff team and the “sponsoring” or primary advisory board, which in this case is the Parks and Recreation Advisory Board (PRAB). Given the community-wide interest in the Civic Area as well as the complexity and involvement of multiple boards and commissions in the recently accepted Civic Area Master Plan, the CEAP document and Park Development Plan (preferred alternative) will also be reviewed by Planning Board and City Council.

The purpose of this information item is to provide an update on the Civic Area project, including:

- CEAP document and Park Development Plan to Implement Phase I (**Attachment A**),
- Long-Term Implementation of Civic Area Master Plan, and
- Project schedule for 2015/ 2016 (**Attachment H**).

## **BACKGROUND:**

The updated Boulder Civic Area Master Plan (*accepted June 16, 2015*) builds on an 18-month collaboration (2012-2013) with the Boulder community, boards and commissions and City Council to develop the Vision Plan (*approved Sept. 3, 2013*). In the fall of 2014, community feedback was collected about program preferences and park design themes. In March 2015, the city hosted a stakeholder workshop and a public open house, as well as a joint board and commission workshop. The purpose was to collect feedback on draft Park Site Plan options and long-term improvement strategies related to the master plan update. On March 31, 2015, this information was presented to City Council during a Study Session. After receiving City Council feedback on strategies for the long-term improvements, the Civic Area Master Plan was revised accordingly and adopted by City Council.

One of the outcomes of the City Council Study Session on March 31 was the Design Inspiration Initiative which invited the public to participate by responding to questions and submit ideas to help inform design. The ideas were collected and shared with the community as part of an open house on July 15, 2015. The outcomes were then shared with City Council at a briefing on July 30, 2015. The initiative focused on options related to:

- **Nature Play** – Nature play is interaction with the natural environment that allows for hands-on contact, exploration, contemplation, planning and education. A

nature play area is included as a key element in the design of the Civic Area and the community was invited to help inform the final design of this area.

- ***11th Street Spine and Bridge*** – A goal of the Civic Area design is to provide physical connectivity from Pearl Street and University Hill to the Civic Area. This will be accomplished with a new pathway aligning with 11th Street through the Civic Area and crossing Boulder Creek with an iconic bridge that becomes a destination. The public was encouraged to provide input on the design.
- ***Bandshell*** - The Bandshell is an historic landmark, which provides a specific framework to preserve its historical character. However, many factors limit its current effectiveness as a performance venue, as well as programmatic functionality. As part of the Civic Area improvements, council and the community have been interested in considering opportunities to increase its use and were asked to submit ideas.

Feedback, concepts, and illustrations from the design inspiration input on the 11th Street Bridge, Nature Play and the Bandshell were used to continue refinement of the associated design elements in the Park Development Plan that is presented in conjunction with the CEAP document.

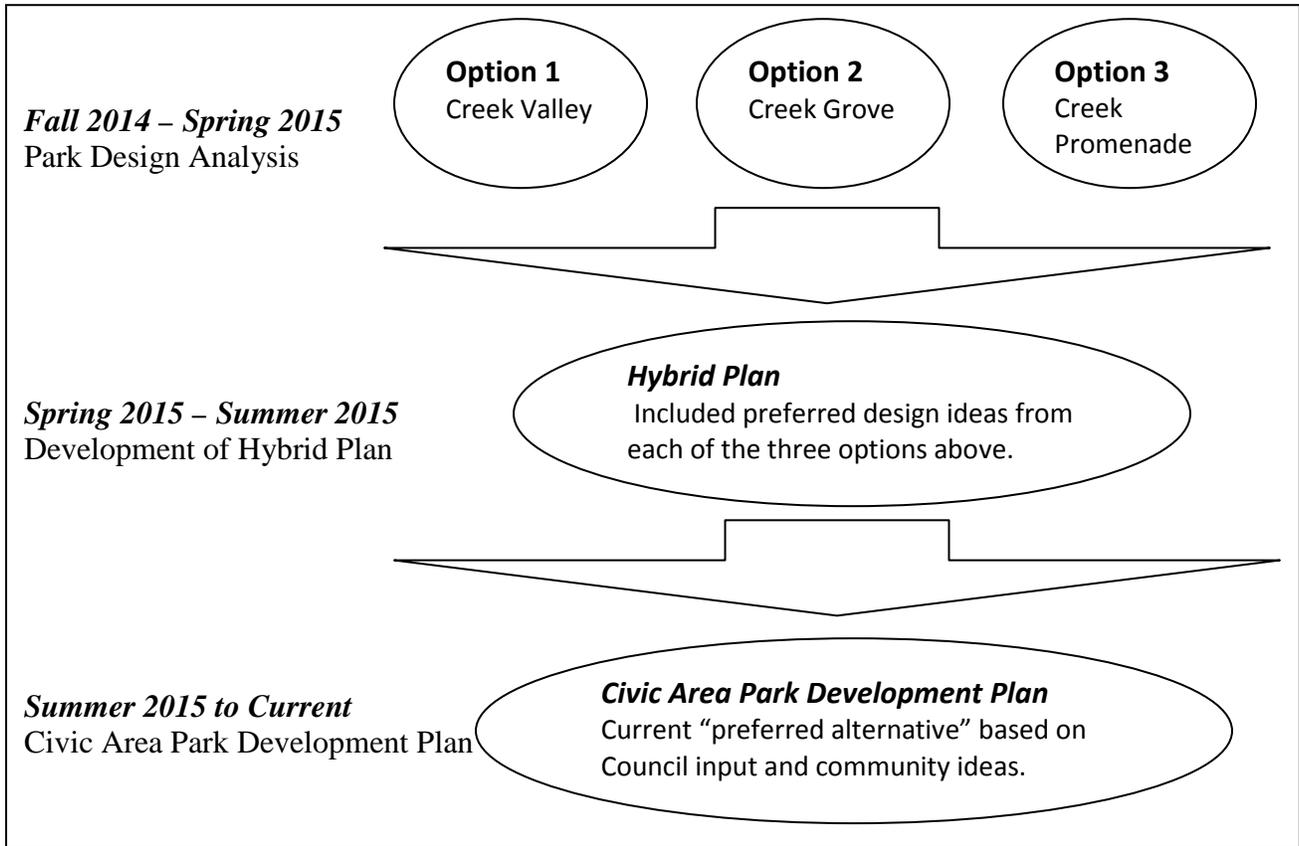
### **CEAP AND PARK DEVELOPMENT PLAN OVERVIEW:**

The Community and Environmental Assessment Process (CEAP) is a formal review process to consider the impacts of public development projects. The Civic Area park plan was identified for the CEAP process to formalize comments and approval of the plan. After the CEAP is complete, the project can proceed with the city’s standard review process for final design and permitting with construction anticipated in early 2016.

The scope of this CEAP focuses on three alternative configurations for the park space with different alignments to the Boulder Creek Path, Bandshell location, irrigation ditch treatments, and methods for integrating visual and physical access to Boulder Creek. The figure below illustrates the design process and progression of the park planning throughout the past year.

#### ***Overview of “Options”***

- Option 1, the “Creek Valley” included a large continuous green space with dynamic topography, separating the main through route, the creek path from the central green space/Boulder Creek.
- Option 2, the “Creek Grove” in contrast had a slightly smaller central green space with more plaza (hardscape) space and a minor separation of the creek path from the central green space/Boulder Creek.
- Option 3, the “Creek Promenade” included an orthogonal green space with the creek path between the green space and the Boulder Creek.



The detail of the comparative evaluation of the options is included in the CEAP report (**Attachment A**). A public workshop and online survey was conducted to understand the community feedback and preferences for elements of each alternative. Each option resulted in varied public feedback regarding the configuration of the green space. However, the majority of support favored the option 1 and 2 that separated the creek path from the main green space adjacent to Boulder Creek with a preference to “dynamic topography” and a continuous large green space in (option 1) and larger plaza space (option 2). The resulting “hybrid” plan incorporated the preferred aspects of both.

**“Hybrid Plan”**

The hybrid plan created the largest continuous green space or “green valley” and used dynamic topography to create a diversity of spaces and experiences including “softscape” green space with “hardscape” plaza areas. The hybrid plan provides the most access to the creek with new grading, had a large entrance promenade along Canyon Boulevard with increased plaza spaces west of the Municipal Building and east of the North Library. The plan also included a Picnic Plaza along the irrigation ditch with a new bike path loop connecting through Central Park that would accommodate an expansion of the Farmers’ Market. Finally, it included the possible relocating of the Bandshell in the Civic Area.

### ***Civic Area Park Development Plan (preferred alternative)***

Recently, the design team has further refined the hybrid plan to produce a formal Park Development Plan (preferred alternative) that staff is requesting review and consideration for approval. This plan incorporates all the preferred aspects of the hybrid plan but has a more narrow scope to reflect the Community, Culture and Safety tax initiative (Phase I) capital funding source. The plan combines all the elements supported by the community and City Council such as the 11th Street “spine,” creek terraces, nature play, improved creek path, plaza spaces and an enhanced Farmers’ Market (**Attachments C, D, E, F, G**). The plan (Figure 1) will continue to be refined through the final design and permitting with construction anticipated in 2016. While the design progresses, construction cost estimates are continuously updated to inform the amenities that will be implemented through the \$8.7M available funding.

One of the key elements that has been excluded from the Park Development Plan is the relocation of the Bandshell. Staff has recognized the larger relationship of the Bandshell with the overall urban design of the Civic Area including the structures in the 1300 Block east of Central Park and the areas west of the Library considered “the bookends.” Additionally, the Bandshell has a direct connection to Canyon Boulevard which is currently in the planning phase to develop a “complete street” that will accommodate all modes of transportation and enhance the traveling experience along the roadway. Therefore, the Bandshell will continue to be explored as part of the longer-term planning initiatives mentioned above and the current Park Development Plan (as reflected in the CEAP report and in Figure 1 below) does not recommend any modification or relocation to the Bandshell structure in the near-term development.

However, the Park Development Plan, or preferred alternative, does illustrate the removal of the bench seating area in front of the Bandshell (**Attachment E**) to better integrate the structure into the park and provide for a variety of users and programs in the area such as the Farmers’ Market, cultural activities and events. The seats were not built as part of the original construction of the Bandshell and were added several years later. Similarly, many cities across the country with historic bandshell structures have taken this approach as this greatly improves the use and aesthetics of the area. This proposal requires a Landmark Alteration Certificate (LAC). The Landmarks Design Review Committee reviewed the LAC proposal and recommended it to the Landmarks Board for consideration on November 4, 2015. Staff will continue to update boards and commissions as the process proceeds.

Another key element in the Park Development Plan is the irrigation ditch, which is a privately owned amenity within the east end of the Civic Area. Several ditch companies share ownership in the ditch and need to ensure that access, safety and liability are considered in any ditch modifications. As part of the near-term park development, no major modifications will be made within the ditch easement. However, the Park Development Plan does include widening the existing bike path bridge over the ditch and constructing a new paved access route south of the ditch for increased access for maintenance and headgate operations. The plan also provides opportunities for celebrating the historic context of this unique amenity through educational and interpretive enhancements. As the design progresses, staff will continue to coordinate with the ditch companies to ensure access, liability and maintenance are addressed.

**FIGURE 1 – PARK DEVELOPMENT PLAN**



**LONG-TERM CIVIC AREA MASTER PLAN IMPLEMENTATION**

Implementation of the Boulder Civic Area Master Plan beyond the park development will depend on the availability of funding sources (public, private and other). These sources vary in their revenue generation potential and may require specific governance structures. The finance and governance strategies for future implementation phases will continue to be explored.

To ensure the current park development will integrate seamlessly with the long-term development of future phases, staff will be developing guidelines for future improvements for the west and east “bookends” of the Civic Area. The primary goal is to serve as an implementation tool to provide clear design guidelines on urban form that address scale, mass, height and architectural character of buildings and set standards for the public realm including connections and public spaces such as plazas. This work will be developed later in 2015 and early 2016 through a robust public process, including the engagements of boards, commissions and council, and will be presented for council’s acceptance in 2016. The Civic Area design guidelines for the bookends will be informed by the update to the Downtown Design Guidelines and the Form Based Code pilot (Boulder Junction).

***Flood Analysis and Next Steps Associated with “Bookends”***

One of the guiding principles of the Civic Area Master Plan relates to life/property safety and the goal of meeting or exceeding existing flood standards. Boulder’s Civic Area is located within the 100-year floodplain, with much of the land located within the High Hazard Zone (HHZ) and the Conveyance Zone (CZ). The September 2013 Flood event impacted the Civic Area lands and

city facilities as a result of flooding along Boulder Creek and Gregory Creek, and has further highlighted the need to carefully consider risk and uses in the floodplain.

Detailed analysis of the flood regulations and development criteria are currently being studied to determine the opportunities and constraints at the east and west bookends of the Civic Area. This analysis will inform the feasibility and risk of any future proposed new developments and uses, as well as the on-going public use of existing buildings currently identified as being maintained and/or potentially modified in the Civic Area, including the Municipal Building, North Wing of the Main Library, West Senior Center, Bandshell, and the Atrium.

**NEXT STEPS:**

On Sept. 17, 2015, Planning Board will review and consider the CEAP and Park Development Plan. Planning Board's review and recommendation will be presented to the Parks and Recreation Advisory Board (PRAB) on Sept. 28, 2015 for their consideration and approval. This information will then be presented to City Council for final review and consideration on November 10, 2015. Upon final review and approval of the CEAP process, the project will proceed to the final design phase throughout 2015 with construction anticipated in spring of 2016.

**ATTACHMENT:**

**Attachment A** – Boulder Civic Area Phase I Park Development Plan CEAP

**Attachment B** – Civic Area Park Development Plan

**Attachment C** – Nature Play and North Library

**Attachment D** – 11<sup>th</sup> St. Bridge and Park

**Attachment E** – Central Park

**Attachment F** – Farmers' Market Illustration

**Attachment G** – Proposed Circulation

**Attachment H** – Boulder Civic Area 2015/ 2016 Process & Timeline

ATTACHMENT A

# BOULDER CIVIC AREA PARK DEVELOPMENT PLAN

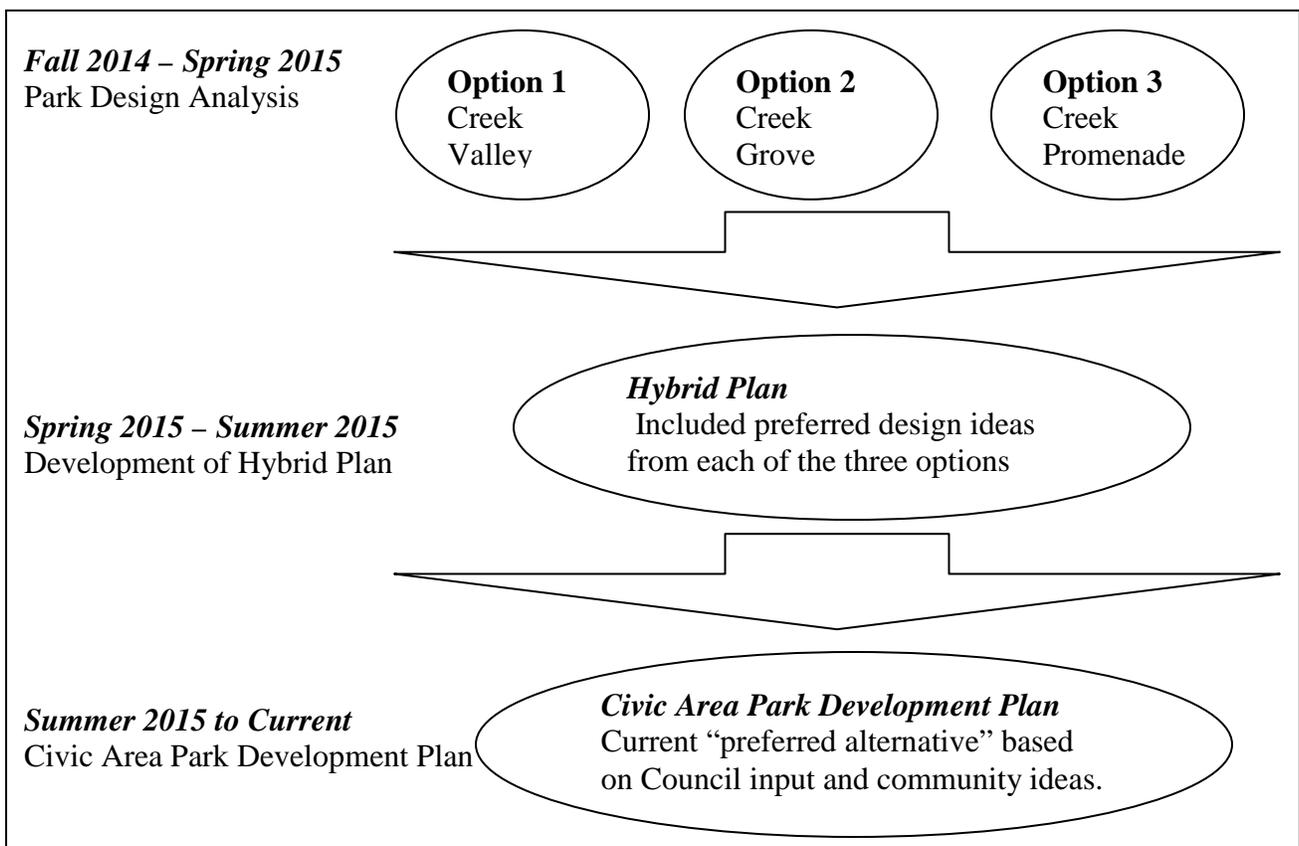
## Community and Environmental Assessment Process Report



September 2015

**EXECUTIVE SUMMARY**

With the passage of the 2A Community, Culture and Safety tax initiative in November 2014, and the recent City Council acceptance of the updated Civic Area Master Plan, a Civic Area Park Development Plan is being developed to implement the \$8.7 million in phase I improvements. These improvements will also coordinate with the more than \$5 million from the tax devoted to Boulder Creek Path, lighting between 17<sup>th</sup> and Eben G. Fine Park 11th Street lighting and Arapahoe underpass improvements. The Community and Environmental Assessment Process (CEAP) is a formal review process to consider the impacts of public development projects. The purpose of the CEAP is to assess potential impacts of conceptual project alternatives in order to inform the selection of desired elements and the refinement of a preferred alternative. This CEAP summarizes an evaluation of three alternatives for the park design configuration, with a focus on different spatial configuration of the open green space in conjunction with the multi-use creek path, including different options for the treatment of the Bandshell and Irrigation Ditch. Option 1, the “Creek Valley” included a large continuous green space with dynamic topography, separating the main through route, the creek path from the central green space/Boulder Creek. Option 2, the “Creek Grove” in contrast had a slightly smaller central green space with more plaza (hardscape) space and a minor separation of the creek path from the central green space/Boulder Creek. Option 3, the “Creek Promenade” included an orthogonal green space with the creek path between the green space and the Creek. Each option resulted in varied public feedback regarding the configuration of the green space. However, the majority of support favored the option 1 and 2 that separated the creek path from the main green space adjacent to Boulder Creek with a preference to “dynamic topography” and a continuous large green space in (option 1) and larger plaza space (option 2). The resulting “hybrid” plan incorporated the preferred aspects of both. The figure below illustrates the process completed to date to develop the Civic Area Park Development Plan.



***Civic Area Park Development Plan (preferred alternative)***

Recently the design team has further refined the “hybrid” plan to produce a formal Park Development Plan (preferred alternative) that staff is requesting review and consideration for approval as part of the CEAP. This plan incorporates all the preferred aspects of the hybrid plan but has a more narrow scope to reflect the Community, Culture and Safety tax initiative (Phase I) capital funding that is available. The plan combines all the elements supported by the community and City Council such as a promenade along Canyon, 11th Street “spine,” creek terraces, nature play, improved creek path, plaza spaces and an enhanced Farmers’ Market. The plan (Figure 1) will continue to be refined through the final design and permitting with construction anticipated in 2016.

**FIGURE 1 – CIVIC AREA PARK DEVELOPMENT PLAN (Preferred Alternative)**



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While the design progresses, construction cost estimates are continuously updated to inform the amenities that will be implemented through the \$8.7M. Primarily due to ongoing increases in construction costs, the project will need to carefully prioritize what amenities will be constructed with the current funding based on the goals of the plan developed through community input and City Council direction. Currently, the plan includes the following aspects of the plan will be prioritized for implementation with current funding:

1. The Creek at the Core \$5.6M: Boulder Creek is a symbol of what defines Boulder— outdoor space and nature – and it is located at the heart of the Civic Area. Many cities need to re-create this type of urban park feature; in Boulder, it is not only present but serves as the cohesive thread across the entire site. The proposed amenities within the park development plan that improve the creek experience will include:
  - Creek Lawn or “Green Valley” (north of the creek)
  - Creek Walk Terrace (north embankment of the creek)
  - Nature Play Areas
2. Community Spaces \$1.9M: The community vision is for the Civic Area to serve as a place for people to gather, for events, both planned and impromptu that activate the public space and create a vibrant destination. The proposed amenities within the site plan that achieve this will include:
  - Café Terraces
  - Performance Hill
  - Farmers’ Market Enhancements
  - Interactive Public Art
3. Connections and Access \$1.2M: There are limited physical connections between the Civic Area and other parts of the city. In addition, one of the tenets of the site redevelopment and activation is that downtown and the Civic Area should function as a unit to together attract greater numbers of citizens and visitors; this will not occur without better connectivity. The proposed amenities within the park development plan that achieve this will include:
  - 11th Street Spine and Bridge
  - Expanded Farmers’ Market Loop

### **1.0 DESCRIPTION AND LOCATION OF THE PROJECT**

The project is primarily located between Canyon Boulevard and Arapahoe Ave, and 9<sup>th</sup> and 13<sup>th</sup> Street. Portions of the project that are outside the park boundary are within existing easements or other City owned parcels. The entire project area is within the conveyance zone, the high hazard zone and the 100 year floodplain along Boulder Creek and the North Boulder Farmers’ Ditch. The existing area includes municipal and public park space that includes a multi-use creek path between 13<sup>th</sup> and Arapahoe Ave and 9<sup>th</sup>, and connecting stretch along the private irrigation ditch.

### **2.0 BACKGROUND, PURPOSE AND NEED FOR THE PROJECT**

In June 2015, the City Council accepted the updated Boulder Civic Area Master Plan, which defines the overall concept for the site and establishes criteria and guidelines for the consideration of specific improvements. The site includes the area between Canyon Boulevard and Arapahoe Avenue and 9<sup>th</sup> and 14<sup>th</sup> Streets. The 2015 Civic Area Master Plan replaces the 1992 Civic Center

## ATTACHMENT A

Master Plan and builds on the 2013 Vision Plan. The long-term vision is to transform the Civic Area into an even more unique place that reflects the community's shared values and its diversity, providing space and programs for people to gather, recreate, eat, learn, deliberate and innovate. The plan establishes the goals, guiding principles and core themes for Civic Area implementation.

Implementation of the Boulder Civic Area Master Plan is expected to take place over the next 10 to 20 years. However, due to the passage of the Community, Culture and Safety tax initiative in November 2014, the first phase of improvements in the Civic Area are moving forward. The goal is to create a more vibrant and active urban park and civic area, including recreational amenities, community spaces, safety improvements, and connections and access improvements to and through the Civic Area. A park plan is being developed to implement the \$8.7 million Phase I improvements and coordinate with the more than \$5 million from the tax devoted to Boulder Creek Path, 11<sup>th</sup> Street lighting, public art and Arapahoe underpass improvements. In order to advance these Phase I improvements and guide further work on longer-term investments, a Community and Environmental Assessment Process (CEAP) to adopt the Phase I park plan is necessary.

### **3.0 DESCRIPTION OF PROJECT ALTERNATIVES AND SUMMARY OF MAJOR ISSUES**

The scope of the CEAP focuses on three alternatives configurations for the park space with different alignments to the Creek Path, Bandshell location, ditch treatments, and methods for integrating visual and physical access to Boulder Creek. A comparative evaluation of the options is included below. A public workshop and online survey was conducted to understand the committee feedback and preferences for elements of each alternative.

#### **Overview of “Options”**

- Option 1, the “Creek Valley” (Figure 3) included a large continuous green space with dynamic topography, separating the main through route, the creek path from the central green space/Boulder Creek.
- Option 2, the “Creek Grove” (Figure 4) in contrast had a slightly smaller central green space with more plaza (hardscape) space and a minor separation of the creek path from the central green space/Boulder Creek.
- Option 3, the “Creek Promenade” (Figure 5) included an orthogonal green space with the creek path between the green space and the Boulder Creek.

FIGURE 2 – OVERVIEW OF PLAN OPTIONS (ALTERNATES)

### CONSISTENT ELEMENTS

- Improved Creek Lawn
- 11th Street Spine + Signature Pedestrian Bridge.
- Improved Creek Path Circulation and Conflict resolution.
- Gateway Promenade.
- Cafe Terrace & Cherry Tree Plazas.
- Creek Walk / Terrace with improved access to the creek.
- Expanded Farmer's Market into Central Park.
- Nature Play along south side of the Creek.

### CREEK GROVE

**Key Differences**

- Bandshell remains
- Large Plaza Space
- Small/Focused Creek Lawn
- Minor Creek Path detour around central space
- North Farmer's Ditch remains



### CREEK VALLEY

**Key Differences**

- Bandshell relocated offsite
  - Smaller plaza space
- Large Green Valley space with dynamic topography
- Creek Path detour around green Space
- Picnic Plaza around North Farmer's Ditch



### CREEK PROMENADE

**Key Differences**

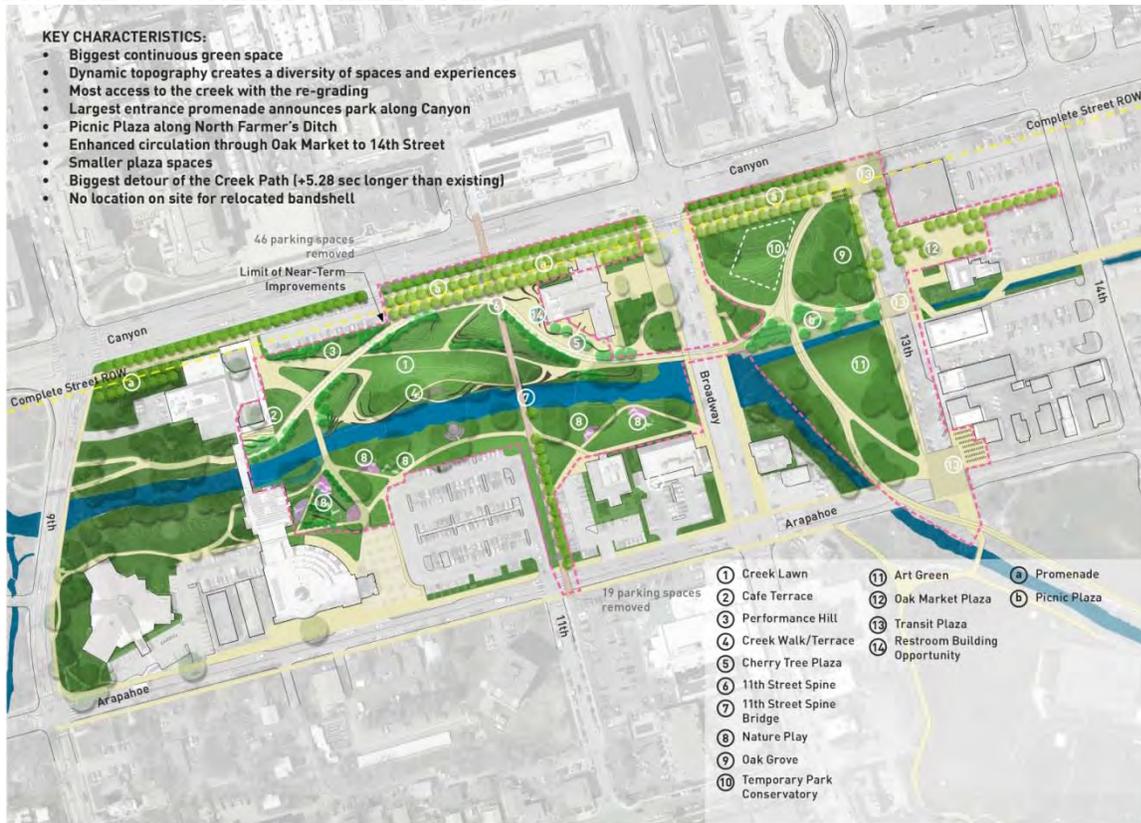
- Bandshell relocated on-site
- Creek Path straight along the creek
- Large flat lawn at the core
- Medium sized plaza spaces
- Decked/culverted North Farmer's Ditch



Comparison of Park Options			
	Option 1 Creek Valley	Option 2 Creek Grove	Option 3 Creek Promenade
Best visual and physical access to Boulder Creek		✓	
Greatest variety of experiences throughout the year			✓
Best Bike and pedestrian connections		✓	
Most active and well used park space	✓		
Respects the uniqueness of Boulder and the site's history		✓	
Most favorable approach for addressing the bandshell			✓
Ability to host larger events	✓		✓
Designed to encourage daily use of the park space	✓	✓	

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## FIGURE 3 – CREEK VALLEY PLAN



## FIGURE 4 – CREEK GROVE PLAN

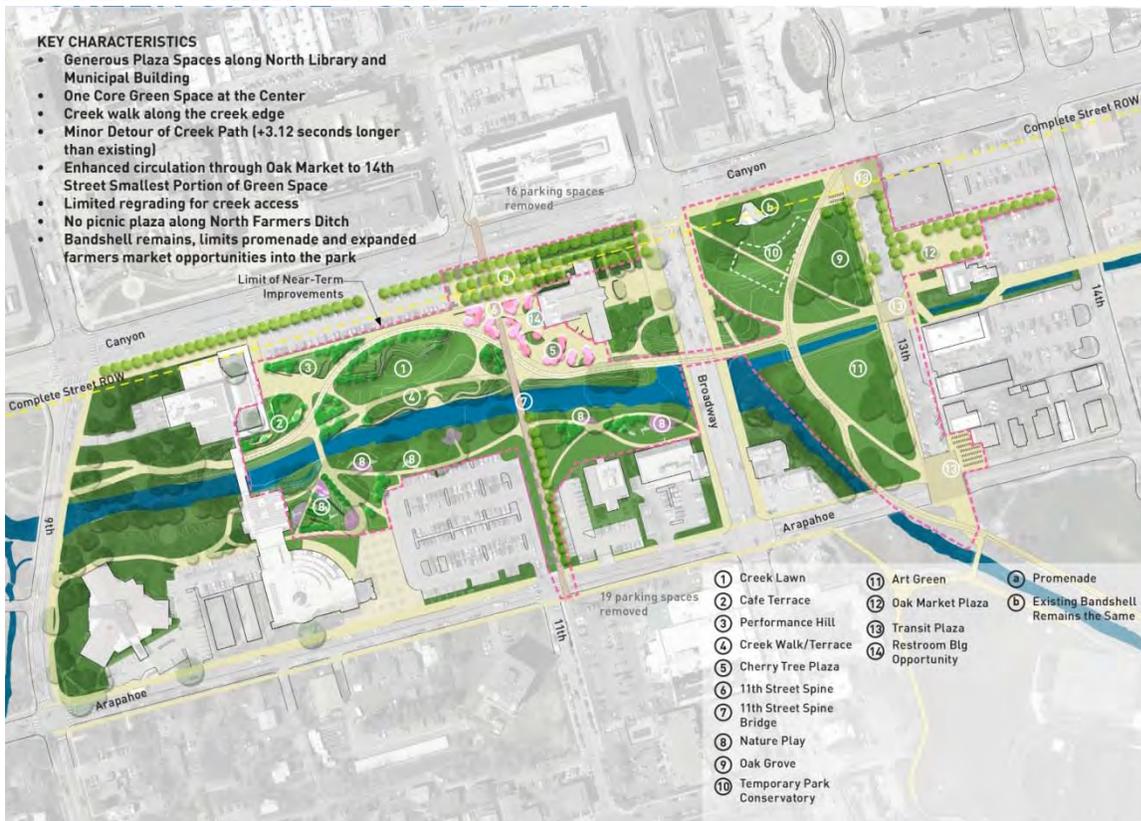
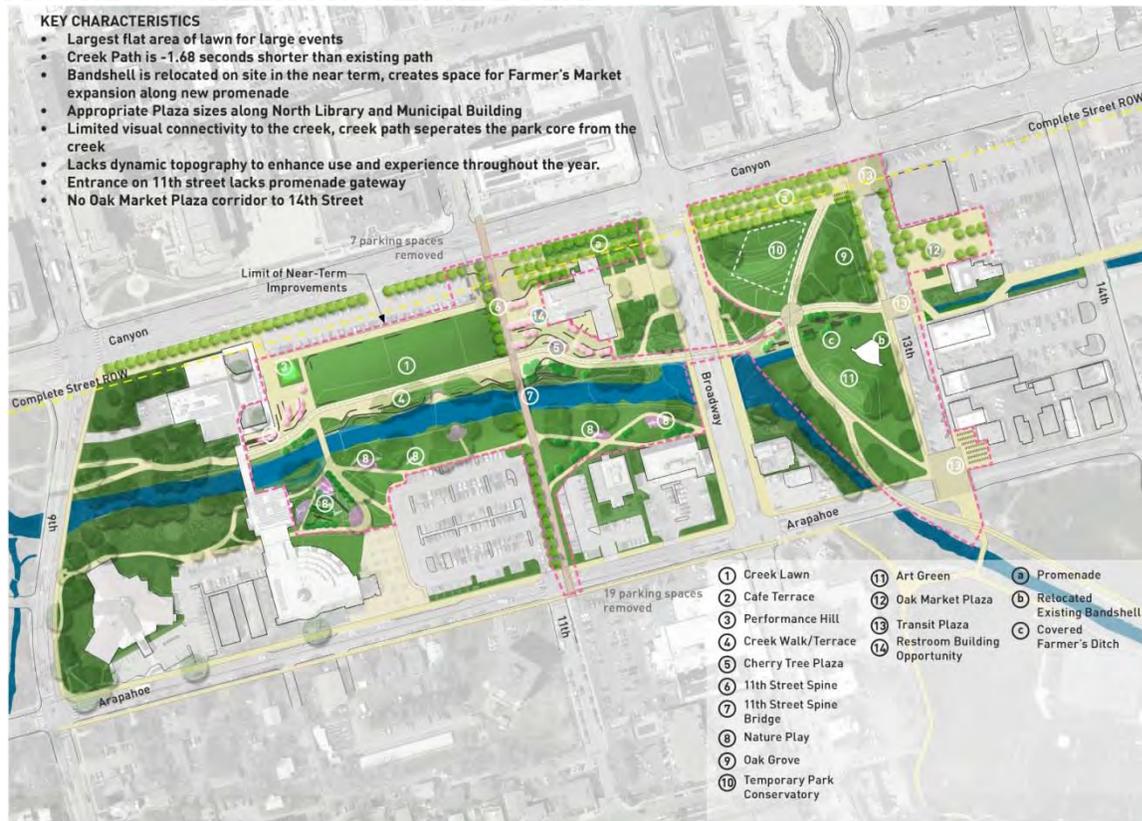


FIGURE 5 – CREEK PROMENADE PLAN



#### 4.0 PERMITS, WETLANDS PROTECTION AND HABITAT ENHANCEMENT

Wetlands and Other Waters of the U.S. – Boulder Creek, a perennial stream, occurs within the study area and has been previously determined by the U.S. Army Corps of Engineers (Corps) to be a jurisdictional water of the U.S. Boulder and Left Hand Ditch is also present in the study area and would likely be considered jurisdictional. Limited wetlands occur in the study area. If any work is planned within Boulder Creek or Boulder and Left Hand Ditch, Clean Water Act Section 404 Authorization would be required. Additionally, Boulder Creek falls under the City of Boulder wetland regulatory program and work in the creek would require a City of Boulder Wetland Permit. The Creek also falls into the Urban Drainage and Flood Control District (UDFCD) Maintenance Program, which will require additional reviews and approvals to maintain this agreement. The majority of the park also falls within the 100-year floodplain that will require a City of Boulder Floodplain Development Permit. The park will also achieve permits through the City's Technical Document review process. The Boulder and Left Hand Ditch is not a city-regulated stream.

Threatened and Endangered Species – The study area does not contain suitable habitat for any federally listed threatened or endangered species. Migratory Birds and Other Wildlife – ERO found no migratory bird nests in the study area, although it is likely nests are present but obscured by vegetation. Vegetation should be removed between September and February (i.e., outside of the breeding season). If the construction schedule does not allow vegetation removal outside of

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the breeding season, a nest survey should be conducted prior to vegetation removal to determine if any active nests are present in the study area. If any work that would destroy eggs or chicks in the nest should not be conducted until the birds have abandoned the nest. No notable wildlife regularly occurs in the study area or would be affected by the project.

Ecological Functions and Values – In general, the ecological functions and values of the natural resources in the study area have been adversely affected by surrounding development and intense use by people. Limited wetlands are present, primarily due to almost constant foot traffic along the creek banks. Much of the vegetation consists of introduced species such as Kentucky bluegrass and landscape plants. Wildlife species using the area are primarily those accustomed to human disturbance, although some foothills species may rarely move down the creek corridor. Opportunities to improve the functions and values are limited but are considered in the Park Development Plan. The design of dynamic topography and the re-grading to reinterpret the historic creek section will provide opportunities to create new riparian habitat or wetlands along the creek.

The project is entirely within the 100 year floodplain, conveyance zone and high hazard zone. Construction of the park itself would require a City of Boulder floodplain permit.

The project will likely require the following permits:

- City of Boulder Floodplain Development Permit
- City of Boulder Wetlands Permit
- United States Army Corps of Engineers 404 Wetlands Permit

## 5.0 PREFERRED PROJECT ALTERNATIVE

### *“Hybrid Plan”*

A hybrid plan (see Figure 6) was based on aspects of the Creek Valley alternative (Option 1) with aspects of the Creek Grove (Option 2) and the bandshell location from Creek Promenade (Option 3) was selected as the preferred project alternative. The plan created the biggest continuous green space or “green valley”. It used dynamic topography to create a diversity of spaces and experiences including softscape green space with hardscape plaza space (see Figure 7). This concept had the most access to the creek with new grading and a large entrance promenade along Canyon with increased plaza spaces west of the Municipal Building and east of the North Library. This option also included a Picnic Plaza along the North farmer’s Ditch with a new bike path loop connecting through Central Park that can accommodate an expansion of the farmer’s market (see Figure 8). Finally, it included the possible relocation of the Bandshell in the Civic Area.

### *Civic Area Park Development Plan (preferred alternative)*

Recently the design team has further refined the hybrid plan to produce a formal Park Development Plan (preferred alternative) that staff is requesting review and consideration for approval. This plan incorporates all the preferred aspects of the hybrid plan but has a more narrow scope to reflect the Community, Culture and Safety tax initiative (Phase I) capital funding that is available. The plan combines all the elements supported by the community and City Council such as a promenade along Canyon, 11th Street “spine,” creek terraces, nature play, improved creek path, plaza spaces and an enhanced Farmers’ Market. The plan (Figure 1) will continue to be

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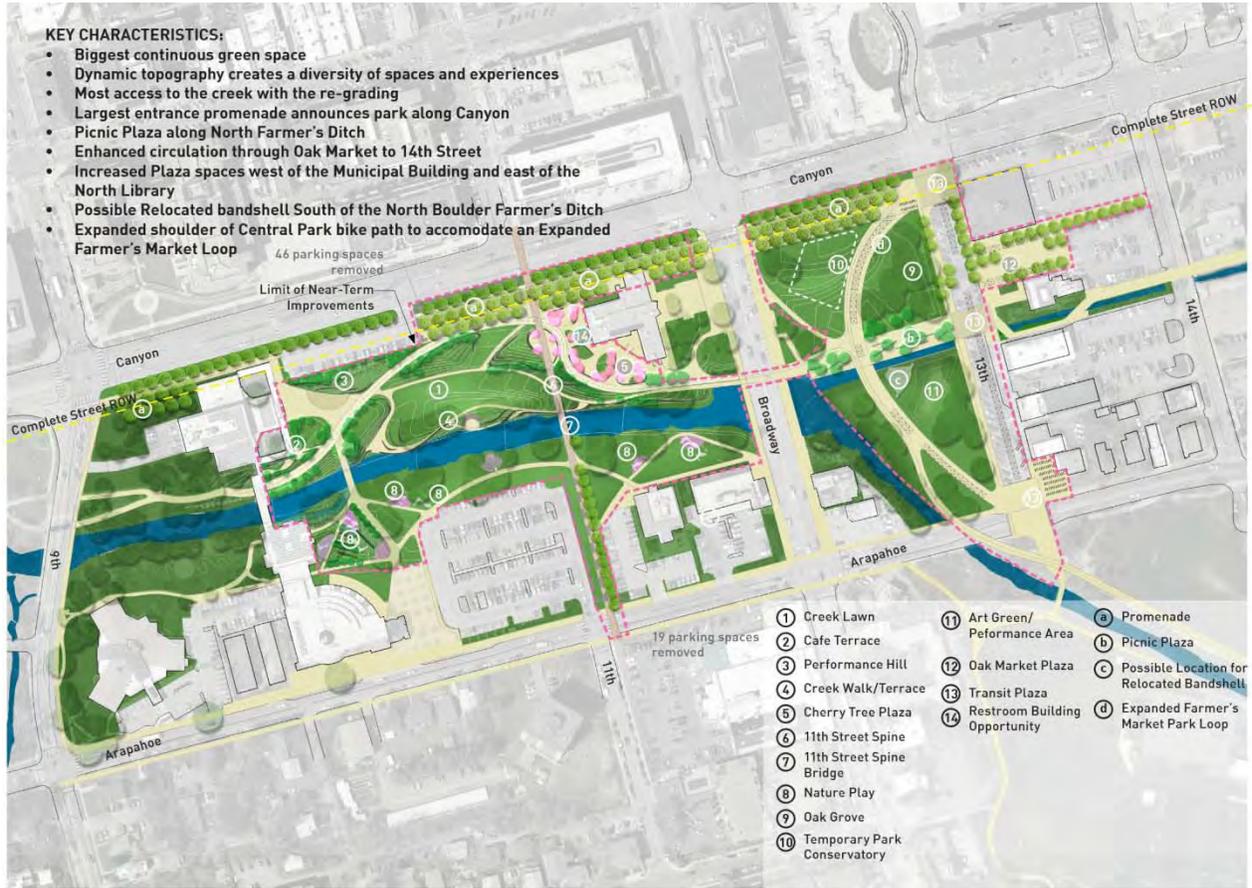
refined through the final design and permitting with construction anticipated in 2016. While the design progresses, construction cost estimates are continuously updated to inform the amenities that will be implemented through the \$8.7M available funding.

One of the key elements that have been excluded from the Park Development Plan is the relocation of the Bandshell. Staff has recognized the larger relationship of the Bandshell with the overall urban design of the Civic Area including the structures in the 1300 Block east of Central Park and the areas west of the Library considered “the bookends.” Additionally, the Bandshell has a direct connection to Canyon Boulevard which is currently in the planning phase to develop a “complete street” that will accommodate all modes of transportation and enhance the traveling experience along the roadway. Therefore, the Bandshell will continue to be explored as part of the longer-term planning initiatives mentioned above and the current Park Development Plan (as reflected in the CEAP report and in Figure 1 below) does not recommend any modification or relocation to the Bandshell structure in the near-term development.

However, the Park Development Plan, or preferred alternative, does illustrate the removal of the bench seating area adjacent to the Bandshell to allow a more functional and multi-use park experience. The seats were not built as part of the original construction of the Bandshell and were added several years later. This idea has been suggested by the community, supported by staff and viewed as an opportunity to better integrate the Bandshell into the park in a way that allows shared use with other programs and activities such as the Farmers’ Market, cultural activities and events. Similarly, many cities across the country with historic bandshell structures have taken this approach and found that this greatly improves the use and aesthetics of the area. This proposal requires a Landmark Alteration Certificate and staff are currently in the process of meeting with representatives to determine the feasibility of this approach. At the Planning Board hearing on September 17, staff will be able to provide an update on the status and next steps in the process. If the decision has to go before the Landmarks Board for consideration, the meeting will be held on November 4. Staff will continue to update the Planning Board as the process proceeds.

Another key element in the Park Development Plan is the irrigation ditch, which is a privately owned amenity within the Civic Area that provides critical irrigation water to many shareholders downstream. Several ditch companies share ownership in the ditch and need to ensure that maintenance access, safety and liability are considered in any modifications to the ditch. As part of the near-term park development, no modifications will be made within the ditch easement. However, the Park Development Plan balances better integration of the ditch into the park outside of the ditch easement while celebrating the historic context of this unique amenity through interpretive opportunities.

FIGURE 6 –“HYBRID” PLAN



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FIGURE 7 – DIAGRAM SECTIONS

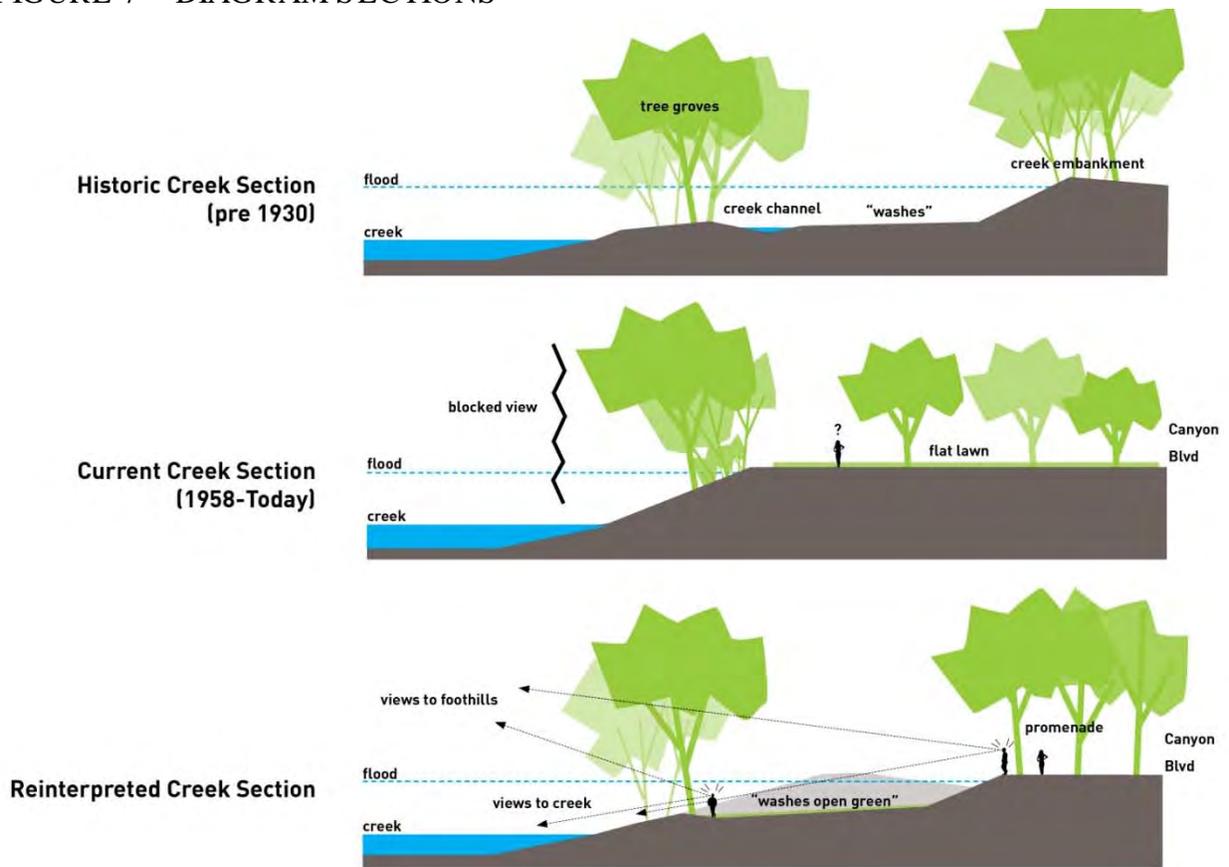


FIGURE 8 – FARMERS' MARKET LOOP



## 6.0 PUBLIC INPUT TO DATE

The vision plan was developed through an 18-month collaboration with the Boulder community, boards and commissions and City Council. The vision plan, approved by City Council on Sept. 3, 2013, established the goals, guiding principles and core themes for the Civic Area. The updated, adopted Civic Area Master Plan builds on the public engagements held by the city and its consultant team (Tom Leader Studio, along with real estate and economic development consultant HR&A). In the fall of 2014, community feedback was collected about program preferences and park design themes. In March 2015, the city hosted a stakeholder workshop and a public open house as well as a joint board and commission workshop. The purpose was to collect feedback on draft Park development Plan options and long-term improvement strategies related to the master plan update. On March 31, 2015, this information was presented to City Council during a Study Session. After receiving City Council feedback on strategies for the long-term improvements, the Civic Area Master Plan was revised accordingly and adopted by City Council.

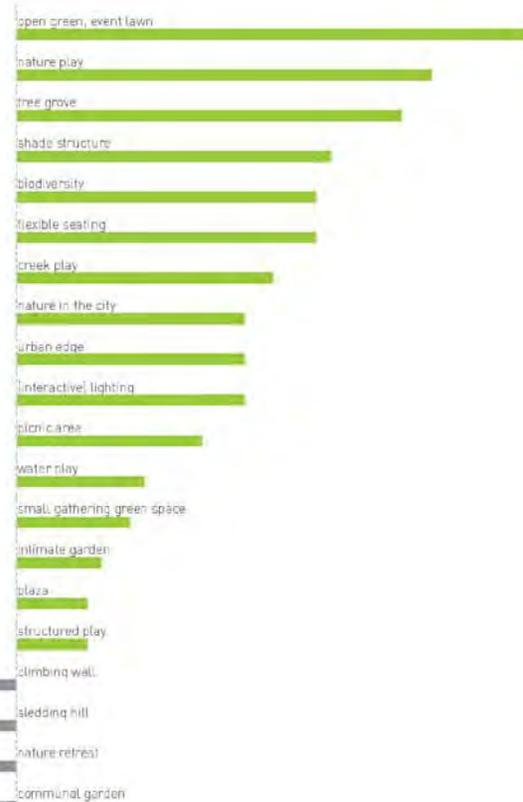
The following provides a synopsis of the public input for Civic Area Park Site Plan:

- September 2014 Public Open House: Feedback was collect on preferred elements/images topically related to Parks + Nature, Access + Connectivity, and Events + Programming. Responses included positive remarks about incorporating open lawn, visual connectivity, art, performances, nature play and event. The consensus feedback from the public was to incorporate park programs and features that are unique to Boulder and can't be found elsewhere in the city. In addition most expressed a desire for a variety of ways to experience the park. Surveys below were intended to understand the community's highest priorities for design elements and not to exclude items or ideas.

### SEPTEMBER 22 & 23 MEETING PARKS+NATURE



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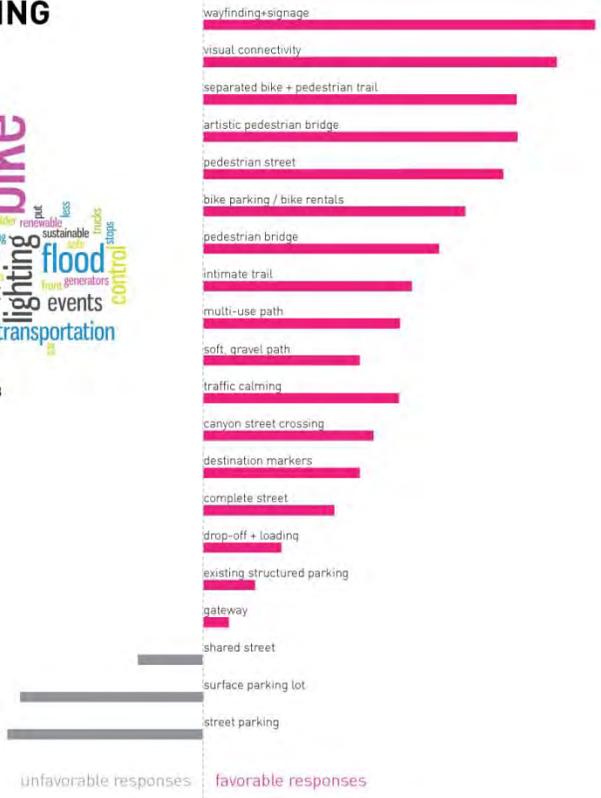


unfavorable responses      favorable responses

## SEPTEMBER 22 & 23 MEETING ACCESS + CONNECTIVITY



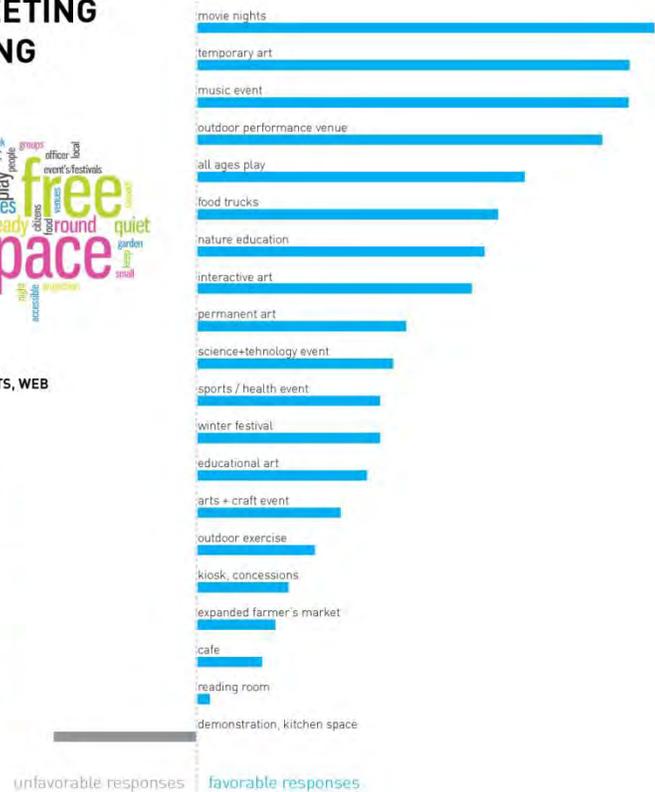
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## SEPTEMBER 22 & 23 MEETING EVENTS & PROGRAMMING



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- October 2014 Public Presentation: Feedback and comments were solicited on illustrative views depicting a nature play playground adjacent to Boulder Creek, a large event lawn, an entrance promenade from Canyon and picnic activities along the irrigation ditch. Positive remarks were given to all illustrations but especially positive remarks for the nature play illustration and elements that integrated the nature of Boulder Creek.
- March 2015: Feedback was collected on the three Design Alternatives, Creek Grove, Creek Valley and Creek Promenade (see note 3.0 above). Feedback on different aspects of each alternative was used to create the Hybrid Creek Valley Park development Plan (note 5.0 above)
- July 15<sup>th</sup> 2015 Public Open House and online engagement (ongoing): One of the outcomes of the City Council Study Session on March 31 is the Design Inspiration Initiative which invites the public to participate by responding to questions and submit ideas to help inform design. The ideas generated were collected and shared with the community as part of an open house on July 15, 2015. The outcomes were then shared with City Council at a briefing on July 28, 2015. The initiative is focused on options related to:
  - Nature Play – Nature play is interaction with the natural environment that allows for hands-on contact, exploration, contemplation, planning and education. A nature play area is included as a key element in the design of the Civic Area and the community is invited to help inform the final design of this area. A public workshop on nature play will be held June 10th to engage citizens in design of nature play areas under the guidance of two international nature play experts – Louise Chawla and Robin Moore. This information has been shared with the design team for final implementation in the park development plan.
  - 11th Street Spine and Bridge – A goal of the Civic Area design is to provide connectivity from Pearl Street and University Hill to the Civic Area. This will be accomplished with a new pathway aligning with 11th Street through the Civic Area and crossing Boulder Creek with an iconic bridge that becomes a destination. The public was encouraged to provide input on the design.
  - Bandshell - The Bandshell is an historic landmark, which provides a specific framework to preserve its historical character. However, many factors including its location and design limit its current effectiveness as a performance venue as well as programmatic functionality. As part of the Civic Area improvements, council and the community are interested in finding a new location and opportunities to increase its use. The community is encouraged to share ideas and responses to questions related to the location of the Bandshell.
- Feedback, concepts, and illustration from the design inspiration input on the 11th Street Bridge, Nature Play and the Bandshell are used to continue refinement of the associated design elements in the Park development Plan that will be presented in conjunction with the CEAP application.

### **7.0 STAFF PROJECT MANAGER**

The public process, CEAP and alternatives analysis is being coordinated by Jeff Haley the Parks Planning Manager for the City's Parks and Recreation Department. After city staff review by the CEAP review group and staff that have an interest in the Civic Area, the CEAP will be routed to the Planning Board, Landmarks Board, and PRAB for review and recommendation for approval.

## 8.0 OTHER CONSULTANTS OR RELEVANT CONTACTS

Tom Leader Studio (Landscape Architects), JVA (Civil Engineers), ACE (Hydrology), re:Arch (Architecture), and ERO (Environmental) consultants were utilized for the CEAP process and conceptual design. The Park Department staff will continue to work with the Greenways and Open Space, Transportation Division and Planning staff during the design and construction of this project.

## GOALS ASSESSMENT

- 1) Using the Boulder Valley Comprehensive Plan and department master plans, describe the primary city goals and benefits that the project will help to achieve:
  - a) Community Sustainability Goals – How does the project improve the quality of economic, environmental and social health with future generations in mind?

**Economic** – Throughout the past several years many studies and examples have demonstrated that investment into parks and public spaces within urban areas lead to economic health through increases in residential and commercial development adjacent to public urban parks. The Civic Area park development will help to achieve these multiple objectives and city goals by combining community, transportation, recreation, and aesthetic improvements to the Civic Area, the municipal campus and Central Park. The area will be complementary to Pearl Street (the commercial heart) and support downtown businesses and growth of economic development in the “bookends” of the Civic Area.

**Environmental** – Boulder’s Civic Area has well-used bicycle and pedestrian amenities and convenient transit connections, serving as both an important destination and connector to encourage multi-modal transportation and reduce greenhouse emissions. The Civic Area is located within the 100-year floodplain, and much of the land lies within the High Hazard Zone (HHZ). The park development will enable the city to meet or exceed existing flood standards, including avoiding placing new structures and parking in the HHZ and will be proactive about planning for and educating about floods that support sustainable and resilient development. The park is also a central location to enjoy outdoor recreation in the middle of the city. The linear “green” along Boulder Creek will be a unifying focus, providing natural beauty, ecological function and flood safety as well as recreational, art, and cultural opportunities. Park improvements will enhance connection and access to the creek, including enhanced Creek Path connection through Central Park and enhanced lighting for safety and security. The park development will improve the wetland buffer on the north embankment from a degraded condition to a restored and re-vegetated slope that will enhance both habitat and area aesthetics.

**Social** – Boulder’s Civic Area has symbolic, geographic, and functional importance and should serve as an inclusive place for people to interact with each other and with government. The area has a historical focus and many long-standing functions and facilities highly valued by the community, such as the library, Sister City Plaza, Farmers’ Market, and Teahouse. Existing community assets will continue to play a vital role in the area as well as potential to expand civic services or cultural, arts, science, educational or entertainment amenities that are otherwise lacking in the community. The site has been designed specifically with families in

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mind and to create a multi-generational and multi-cultural public space that serves all members of the community through specific amenities and programs.

b) BVCP Goals related to:

- **Community Design**

*The Civic Area is an example of a positive community designed space. The goals of the park design is to improve community and social interaction, increase inclusiveness, and minimize impact to like-uses, venues and nearby neighborhoods; This project contributes to City pedestrian and bicycle connections, provides programmed public park space and activities for community members of all ages.*

- **Facilities and Services**

*The proposed project includes transportation, park and environmental facilities. The Park Development Plan ensures that any new facilities (e.g., emergency services, critical government operations, and existing facilities that house vulnerable populations such as day cares and nursing homes, library) will be in compliance with the adopted Critical Facilities ordinance. Facilities associated with the Creek Path and Park further the BVCP Utility and Parks and Trails policy goals, and Life and Safety goals to ensure the plan meets or exceeds all current flood-related codes and regulations, which prohibit new development and substantial improvement to existing facilities in the HHZ.*

- **Environment**

*Boulder's Civic Area Park is a central place to enjoy the outdoors in the middle of the city. The "green valley" along Boulder Creek will be a unifying focus, providing natural beauty, restored riparian function and flood safety as well as recreational, art, and cultural opportunities. The park will conserve energy, consider the use of renewable energy, minimize waste and carbon emissions, conserve water and improve water and air quality. The project will enhance the environment of the Boulder Creek corridor through the Civic Area by providing water quality and habitat enhancement improvements. These improvements include replacing non-native and invasive species with native and non-invasive species. In addition, the pedestrian and bike connections will facilitate alternative modes of transportation and shift single occupant trips to biking and walking thereby reducing vehicle miles traveled and associated greenhouse gases. This project will further the BVCP policy goals presented in the Preservation and Enhance Biodiversity and Native Ecosystems, Protect and Enhance the Quality of the Urban Environment, Protect Geologic Resources and Manage Natural Hazards, and Protect and Improve Water and Air Quality sections.*

- **Economy**

*The Park Development Plan rely on and encourage partnerships in which key roles, such as administrative, maintenance operations, financial and program services, are collaboratively but formally shared between the city and other entities. It demonstrates consideration of sound financial analysis, including likely capital and ongoing operations and maintenance costs for public and private uses. The park space will help facilitate increased use for local community members, families, High School student, University*

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*students, and increased activity between the downtown Boulder business district and the Civic Area. Creek path improvements will also assist the use of alternative transportation for commuters and therefore help to reduce dependency on foreign oil.*

- **Transportation**

*Boulder's Civic Area has well-used bicycle and pedestrian amenities and convenient transit connections, serving as both an important destination and connector. Travel and access to the area will continue to be improved. This project will enhance the trails and path connections between 13<sup>th</sup> Street and the Library and Arapahoe Ave and Canyon Blvd. The connections are anticipated to alleviate some of the congestion and negative interactions between bicycles and pedestrians particularly at blind intersections and throughout Central Park. Wayfinding will improve connections to and from Downtown for those on foot or bike or using transit. The majority of parking is maintained to address the carrying capacity of all modal access and potential for shared parking with the mitigated loss of around 45 parking spaces. Elements of the design reduce the barrier-effect of major thoroughfares (e.g. Canyon Boulevard, Arapahoe Ave., and Broadway) and improve their aesthetic quality. The design also includes additional vehicular/maintenance access on the south side of the irrigation ditch and along 13<sup>th</sup> street.*

- **Housing**

*The creek path and park improvements will continue to link to several residential neighborhoods and destinations, including Downtown, Gross-Grove, CU Boulder High School. It will facilitate alternative transportation and connections to these areas. It is designed to be welcoming, accessible, comfortable, clean and safe; fostering programming and design of spaces to encourage use and participation by all age groups, income levels, and visitors and locals.*

- **Social Concerns and Human Services**

*The Civic Area and park setting will serve as a site for city management and government, including function and interactive places for the community to interface and conduct city business and be creative. It will represent the cultural richness, history, and diversity of the Boulder Community and ensure that facilities surrounding vulnerable populations such as day cares and the Senior Center will be better connection and in compliance with the adopted Critical Facilities ordinance.*

- c) Describe any regional goals (potential benefits or impacts to regional systems or plans?)

*This project will be an important renewed community-based Park and the core of the city, with significant connections to the city's multi-use trail system that is connected to regional trail systems.*

2) Is this project referenced in a master plan, sub-community or area plan? If so, what is the context in terms of goals, objectives, larger system plans, etc.? If not, why not?

*The Park Development Plan is part of the adopted Civic Area Master Plan, Greenways Master Plan, BVCP trail map, and in the Transportation Master Plan. Completion of this project will fulfill these important plan components criteria outlined in the Civic Area Master Plan related to the "Park at the Core":*

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- **Plazas and Gathering Spaces** – The Park Development Plan provides a mix of spaces that vary in size to create a more human scale environment that are welcoming, safe and attractive for a variety of uses and programs. New green spaces and plaza areas will allow a variety of events, activities and programs to ensure the park is functional throughout the day and evening for a variety of park uses.
- **Park Access** - The current Park Development Plan balances the creation of a vibrant public park with the reality of access needs for the site. Many new connections and path enhancements are planned for the site as well as better connectivity to transit. To provide better connectivity and access into the park from adjacent paths, the plan indicates the removal of approximately 45 parking spaces. To mitigate this parking loss, a multidepartment staff team including Public Works/Transportation, Parking Services, Community Planning & Sustainability, Parks and Recreation, Communications, and Library, has been working to develop strategies and options to address potential impacts and opportunities for multimodal access to/from the Civic Area. The overall approach is to holistically manage and price all parking lots within the Civic Area campus, including parking lots at Park Central, New Britain, Library, and Municipal buildings to create larger overall supply of parking for all users. The city will also enhance existing Transportation Demand Management (TDM) programs and improve related facilities within the Civic Area. In addition to seeking feedback from city employees, additional outreach to broader downtown user groups (library patrons, city/downtown customers, and civic area visitors) will be conducted later in 2015 and in 2016 as part of the overall Civic Area project community engagement process. It should be noted that in addition to serving the goals of the Civic Area, the parking and TDM strategies being explored support the city's Transportation Master Plan objectives and overall sustainability goals.
- **Art and Entertainment** - Many aspects of the Civic Area Park Development Plan emphasize and celebrate the arts within the transformation of the site as noted in specific locations within the plan. A supplemental arts master plan is under development to inform the specific process and locations for implementing public art within the Civic Area. This framework is in concert with the current Community Cultural Plan, Public Art Policy and the Civic Area Master Plan. The intent is to provide a robust public process for commissioning and selecting public art that meets specific criteria. Many options exist to provide interactive art, temporary art as well as permanent displays in strategic locations to further create a sense of place in the park.
- **Food** – One of the many current tenants of the site is the Farmers' Market and a focus on local food advocacy and opportunities to relate to the Pearl Street Mall. The park design provides better connectivity and functionality for the market as well as access to restaurants and establishments located on the Pearl Street Mall and University Hill. Several areas have been planned within the Civic Area to allow edible landscapes and event spaces for food demonstrations and activities.
- **Services Extending the Range of Uses** – all areas within the park will have adequate access to utilities and infrastructure to support a variety of uses and programs within the

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park for greatest flexibility to serve the community. The spaces will allow a range of opportunities from large, multi-day events to intimate lunch-time performances and food carts.

- **Views and Viewpoints** – Building on the legacy of Frederick Law Olmstead Jr., the new design of the park allows better views to the foothills as well as the stream to focus on the natural spaces within the park. Similarly, the creation of the 11<sup>th</sup> Street Spine will allow better visibility into the park from Canyon as well as Arapahoe and provide better access into the park. Vegetation and other barriers will selectively be removed to open view corridors for safety, security and access.
  - **Public Amenities** – the park design will include all the key amenities to help support public use anticipated with a vibrant urban park. Site furnishings, play equipment, artwork, signage and restrooms will be provided to accommodate use by all visitors to the park.
  - **Build Green** – the foundation of the park design and consistent theme throughout the development of the park includes low-impact design and sustainable infrastructure. For example, innovations have been used to manage stormwater runoff, reduce water consumption through efficient irrigation design, mitigate urban heat island effects through intentional plantings, enhance habitat and conservation of ecological areas and use sustainable materials in the construction of the park improvements.
  - **Safety and Security** – the design of the park includes strategies identified in “Crime Prevention through Environmental Design” or (CPTED). These include enhanced visibility with “eyes on the park” at all times from neighbors to park visitors and adjacent businesses. Lighting will also be enhanced and increased to provide visibility and safety in the evenings and at night for park users and attendees at meetings. The design of the landscape areas and amenities allows for defensible space and eliminates hiding areas or opportunities for criminal activities. Throughout the final design, more opportunities will be explored to further enhance safety and security through innovative design and successful programming of the space.
- 3) Will this project be in conflict with the goals or policies in any departmental master plan and what are the tradeoffs among city policies and goals in the proposed project alternative? (e.g. higher financial investment to gain better long-term services or fewer environmental impacts) *Project alternatives will have some impacts to wetlands. Every attempt will be made during the design phase to preserve mature, healthy trees, restore as much of the wetland and wetland buffer area as is feasible, along with complying with the recently adopted wetlands ordinance.*
- 4) List other city projects in the project area that are listed in a departmental master plan or the CIP.  
*Canyon Complete Street runs along Canyon Boulevard between 9<sup>th</sup> and 14<sup>th</sup>. Arapahoe Creek Path underpass at Arapahoe and 13<sup>th</sup> Street.*

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- 5) What are the major city, state and federal standards that will apply to the proposed project? How will the project exceed city, state or federal standards and regulations (e.g. environmental, health, safety or transportation standards)?

*The project's park paths will be designed to meet or exceed ADA requirements, meet or exceed city and national standards for the development of bikeway facilities, meet or exceed the city's wetland ordinance requirements, include water quality and habitat enhancements, meet or exceed Urban Drainage and Flood Control District standards and comply with all required city, state and federal permits.*

- 6) Are there cumulative impacts to any resources from this and other projects that need to be recognized and mitigated?

*The project will result in temporary impacts to wetlands and habitat during construction that will be fully mitigated based on compliance with the city's wetland ordinance.*

**IMPACT ASSESSMENT**

The following checklists table identifies potential short and long-term impacts from the project alternatives.

- + indicates a positive effect or improved condition
- indicates a negative effect or impact
- O indicates no effect

Checklist questions are answered following each table for all categories identified as having a potential + or - impact. The preferred alternative components are highlighted in yellow.

Project Title: Boulder Civic Area Park development Plan					
	Option 1 Creek Valley	Option 2 Creek Grove	Option 3 Creek Promenade	Hybrid Plan	Park Development Plan
<b>A. Natural Areas or Features</b>					
1. Disturbance to species, communities, habitat or ecosystems due to:					
a. Construction activities	O	O	O	O	O
b. Native vegetation removal	O	O	O	O	O
c. Human or domestic animal encroachment	O	O	O	O	O
d. Chemicals (including petroleum products, fertilizers, pesticides, herbicides)	O	O	O	O	O
e. Behavioral displacement of wildlife species (due to noise from use activities)	O	O	O	O	O
f. Habitat removal	O	O	O	O	O
g. Introduction of non-native plant species in the site landscaping	O	O	O	O	O
h. Changes to groundwater or surface runoff	O	O	O	O	O
i. Wind erosion	O	O	O	O	O

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2. Loss of mature trees or significant plants?	0	0	0	0	0
<b>B. Riparian Areas / Floodplain</b>					
1. Encroachment upon the 100-year, conveyance or high hazard flood zones?	0	0	0	0	0
2. Disturbance to or fragmentation of a riparian corridor?	+	0	0	+	+
<b>C. Wetlands</b>					
1. Disturbance to or loss of a wetland on site?	+	0	0	+	+
<b>D. Geology and Soils</b>					
1. a. Impacts to unique geological or physical features?	0	0	0	0	0
b. Geological development constraints?	0	0	0	0	0
c. Substantial changes in topography?	+	0	0	+	+
d. Changes in soil or fill materials on the site?	+	0	0	+	+
e. Phasing of earth work?	+	0	0	+	+
<b>E. Water Quality</b>					
1. Impacts to water quality from any of the following?					
a. Clearing, excavation, grading or other construction activities	-	-	-	-	-
b. Change in hardscape	+	0	0	+	+
c. Change in site ground features	+	+	+	+	+
d. change in storm drainage	+	+	+	+	+
e. change in vegetation	+	+	+	+	+
f. change in pedestrian and vehicle traffic	+	+	0	+	+
g. pollutants	0	0	0	0	0
2. Exposure of groundwater contamination from excavation or pumping?	0	0	0	0	0
<b>F. Air Quality</b>					
a. From mobile sources?	0	0	0	0	0
b. From stationary sources?	0	0	0	0	0
<b>G. Resource Conservation</b>					
1. Changes in water use?	+	+	0	+	+
2. Increases or decreases in energy use?	0	0	0	0	0
3. Generation of excess waste?	0	0	0	0	0
<b>H. Cultural / Historic Resources</b>					
1. a. Impacts to a prehistoric or archaeological site?	0	0	0	0	0
b. Impacts to a building or structure over fifty years of age?	-	0	-	-	+
c. impacts to a historic feature of the site?	-	0	-	-	+
d. Impacts to significant agricultural land?	0	0	0	0	0
<b>I. Visual Quality</b>					
1. a. Effects on scenic vistas or public views?	+	+	0	+	+
b. Effects on the aesthetics of a site open to public view?	+	+	+	+	+
c. Effects on views to unique geological or physical features?	+	+	0	+	+
D. Changes in lighting?	+	+	+	+	+
<b>J. Safety</b>					
1. Health hazards, odors or radon?	0		0	0	0
2. Disposal of hazardous materials?	0		0	0	0

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3. Site hazards?	O		O	O	O
<b>K. Physiological Well-being</b>					
1. Exposure to excessive noise?	O		O	-	O
2. Excessive light or glare?	O	O	O	O	O
3. Increase in vibrations?	O	O	O	O	O
<b>L. Services</b>					
1. Additional need for:					
a. Water or sanitary sewer services?	O	O	O	O	O
b. Storm sewer / flood control features?	+	+	O	O	O
c. Maintenance of pipes, culverts and manholes?	O	O	O	O	O
d. Police services?	O	O	O	O	O
e. Fire protection services?	O	O	O	O	O
f. Recreation or parks facilities?	+	+	+	+	+
g. Library services?	+	+	+	+	+
h. Transportation improvements / traffic mitigation?	+	+	+	+	+
i. Parking	+	+	+	+	+
j. Affordable housing?	O	O	O	O	O
k. Open space / urban open land?	+	+	+	+	+
l. Power or energy use?	+	+	+	+	+
m. Telecommunications?	O	O	O	O	O
n. Health care / social services?	O	O	O	O	O
o. Trash removal or recycling services?	O	O	O	O	O
<b>M. Special Populations</b>					
1. Effects on:					
a. Persons with disabilities?	+	+	+	+	+
b. Senior population?	+	+	+	+	+
c. Children or youth?	+	+	+	+	+
d. Restricted income persons	+	+	+	+	+
e. People of diverse backgrounds (including Latino and other immigrants)?	+	+	+	+	+
f. Neighborhoods	+	+	+	+	+
g. Sensitive populations located near the project (e.g. schools, hospitals and nursing homes)?	+	+	+	+	+
<b>N. Economy</b>					
1. Utilization of existing infrastructure?	+	+	+	+	+
2. Effect on operating expenses?	-	-	-	-	-
3. Effect on economic activity?	+	+	+	+	+
4. Impacts to businesses, employment, retail sales or city revenue?	+	+	O	O	O

## CHECK LIST QUESTIONS

*Note: The following questions are a supplement to the CEAP checklist. Only checklist items having a – or + anticipated impact have questions answered in full.*

### A. Natural Areas

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1. Describe the potential for disturbance to or loss of significant: species, plant communities, wildlife habitats, or ecosystems via any of the activities listed below (significant species include any species listed or proposed to be listed as rare, threatened or endangered on federal, state or county lists) – **See Below**

- a. Construction activities
- b. Native vegetation removal
- c. Human or domestic animal encroachment
- d. Chemicals to be stored or used on the site (including petroleum products, fertilizers, pesticides, herbicides)
- e. Behavioral displacement of wildlife species (due to noise from use activities)
- f. Introduction of non-native plant species in the site landscaping
- g. Changes to groundwater (including installation of sump pumps) or surface runoff (storm drainage, natural stream) on the site
- h. Potential for discharge of sediment to any body of water either in the short term (construction-related) or long term
- i. Potential for wind erosion and transport of dust and sediment from the site

2. Describe the potential for disturbance to or loss of mature trees or significant plants. – **See Below**

**If the potential impacts have been identified, please provide any of the following information that is relevant to the project:**

- A description of how the proposed project would avoid, minimize or mitigate identified impacts
- A habitat assessment of the site, including: 1) a list of plant and animal species and plant communities of special concern found on the site; 2) a wildlife habitat evaluation of the site
- Map of the site showing the location of any Boulder Valley Natural Ecosystem, Boulder County Environmental Conservation Area, or critical wildlife habitat – **See Below**

*The banks of Boulder Creek are heavily disturbed throughout the study area, and generally consist of compacted bare ground with exposed roots and rocks (Photos 1 and 2). Some understory vegetation is present, typically consisting of Kentucky bluegrass (*Poa pratensis*). The tree overstory of the riparian area along Boulder Creek consists of green ash (*Fraxinus pennsylvanica*), plains cottonwood (*Populus deltoides* ssp. *Monilifera*), and peachleaf willow (*Salix amygdaloides*) (Figure 2). Vegetation in the landscaped uplands consists of Kentucky blue grass and additional ash, cottonwood, and oak (*Quercus* sp.) trees.*

*In addition to the commercial and municipal uses, the study area is used for recreational activity. ERO assessed the study area for potential isolated wetlands, jurisdictional wetlands, and other waters of the U.S. and City-regulated areas. Boulder Creek occurs within the study area and is depicted as a perennial stream on the U.S. Geological Survey Boulder, Colorado topographic quadrangle map of the study area. Boulder Creek is an eventual tributary to the South Platte River and has previously been found to be jurisdictional by the Corps. Within the study area, Boulder Creek ranges from 10 to 30 feet wide and runs from west to east (Photo 6). ERO found very little wetland vegetation along Boulder Creek during the 2014 site visit. A small wetland mitigation area is present northwest of the Broadway Street bridge and there are small, scattered patches of wetland vegetation elsewhere. The Corps would also likely consider the Boulder and Left Hand*

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*Ditch as jurisdictional because it is part of an irrigation ditch system that eventually conveys water back to Boulder Creek.*

*Work proposed in Boulder Creek such as bank stabilization, formalized access points or “splash pool”, or in-stream structures, would require authorization under Section 404 of the CWA. Work in Boulder Creek would also require a City of Boulder Wetland Permit.*

*Some of the proposed activities may be authorized under one or more Nationwide Permits, including NWP 13 –Bank Stabilization; NWP 27 Aquatic Habitat Restoration, Enhancement, or Establishment Activities; and NWP 42 – Recreational Facilities. If the proposed work does not meet NWP criteria, the Corps would require an Individual Permit, which is a more time-consuming process than obtaining NWP authorization (6 to 8 months versus 1 or 2 months). The City of Boulder Wetland Permit could be obtained in parallel with the Section 404 process. Mitigation would be required for both federal and City authorization.*

### *Threatened and Endangered Species*

*The Boulder County Comprehensive Plan identifies the area of Boulder Creek through the Civic Area as an “Environmental Conservation Area: Riparian Habitat Connector. In addition the Boulder Valley Comprehensive Plan shows the site as a “group two” Natural Ecosystem. It is with this understanding that ERO visited the site area in 2014 to assess the site for suitable habitat for federally listed threatened and endangered species protected under the Endangered Species Act (ESA) of 1973, as amended (16 U.S.C. 1531 et seq.). The study area does not fall within U.S. Fish and Wildlife Service (Service) habitat or survey guidelines for the majority of the species listed by the Service as potentially being present in Boulder County.*

*Because of the lack of critical habitat, the proposed project would not likely directly affect any of the species listed as potentially being present in Boulder County, including Preble’s, ULTO, and CBP. Depending upon the ultimate design of the proposed project, consultation on potential depletions to the South Platte River may be necessary if a federal nexus, such as Section 404 permit authorization, is associated with the project. No migratory bird nests, including potential raptor nests, were observed in the study area during the 2014 site visit. Although nests were not observed during the 2014 site visit, the trees and shrubs in the study area provide abundant suitable nesting substrate and nests are likely present, particularly in larger trees.*

*To avoid destroying an active nest, eggs, or chicks, vegetation removal should occur between September and February (i.e., outside of the breeding season). If the construction schedule does not allow vegetation removal outside of the breeding season, a nest survey should be conducted prior to vegetation removal to determine if any active nests are present in the study area so they can be avoided. If an active nest is identified within or near the study area, activities that would directly impact the nest during the breeding season should be restricted.*

*Riparian corridors are typically good movement corridors for wildlife, particularly at the interface of ecotypes such as the foothills and plains interface at the study area. The dense development and intensive use of the area greatly reduces the functionality of the Boulder Creek riparian corridor for wildlife movement through and beyond the study area. The creek corridor also no longer*

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*connects highly functioning ecosystems, therefore, rare or uncommon species do not occur within the study area.*

*In general, pressures on the system from development and human activity greatly reduce the ecological functions and values of the natural resources in the study area. The natural resources in the study area are typical of urbanized riparian corridors, including migratory and nesting birds, roosting raptors, mammals of all sizes such as deer, fox, raccoons and rabbits. One exception is the slightly higher species diversity due to the presence of the study area at the foothills/plains transition zone. For these reasons, elements of the Boulder Civic Area concept plan are likely to have little further adverse effects on the functions and values of natural resources. However reducing functioning vegetation and cover does reduce the amount of habitat available to urban tolerant species.*

*Although natural resources are of low quality, efforts to improve them should be included in the concept plan. In many instances, plan elements would act as mitigation for impacts to the wetland buffers. For example, any sort of bank stabilization and revegetation, coupled with effective pedestrian access control, would provide a benefit to the corridor. De-compacting soils on the upper banks would improve permeability, offsetting any increases in impermeable surfaces. Use of native trees, shrubs, and forbs in planting areas would also be desirable as a means to maintain or improve plant species diversity.*

*One element of the concept plan that has been discussed is selectively thinning trees and shrubs along the creek to provide more visual connection between the north and south parts of the study area and to open up views to the creek. Selective thinning would reduce vegetation cover and opportunities for wildlife nesting and foraging. Careful selection of trees and shrubs to be removed may actually improve the health of the riparian woodland by reducing competition and creating a more diverse age class structure. The Park Development Plan incorporates areas to restore and re-vegetate the site in specific areas along the creek away from heavy foot traffic.*

*In addition to providing benefits to natural resources in the study area, there are many opportunities to improve human interaction with the creek. Shallow pools supplied with treated water and constructed along the upper banks Boulder Creek would allow for supervised wading of children in a safe setting, but in close enough proximity to the creek to have a sense of the natural setting. An outflow from the pools would allow clean, treated water to cascade into Boulder Creek. Carefully designed in-stream structures could enhance both kayak and tuber use and add diversity to streambed habitat. Educational signage could provide information on the Boulder Creek and the St. Vrain water sheds, increasing awareness of Colorado's limited water resources.*

*In summary, developing a concept plan for the Boulder Civic Area will provide opportunities to improve human use of the area without further degrading natural resources in the study area. Whenever possible though, improvements to human use should be designed to also improve natural resources, thereby maximizing project benefits.*

### **a. Construction Activities**

*The project involves construction activities in and around Boulder Creek, but the majority of the work will be outside the inner wetlands, but will impact the wetlands buffer. The layout of the path*

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*will be designed to minimize impacts to large trees, but will try to remove dying/diseased trees based on the recommendations from the tree survey. The City Forester will be consulted regarding the health of any existing trees that could be impacted and an evaluation will be conducted for the presence of nesting birds. Impacts to wetlands will be minimized and mitigation and enhancement of wetlands will be included as part of the project.*

### b. Native Vegetation

*Efforts will be made to use primarily native vegetation especially along the wetland buffer creek corridor and protect existing significant trees and shrubs (taking into consideration their anticipated lifespan) and maintain an ecologically healthy creek channel.*

### c. Human or domestic animal encroachment

*The project is located in a highly urbanized area. Increased use by humans or domestic animals is not anticipated to impact the wildlife that currently inhabits the area.*

### d. Chemicals

*Neither project phases include the use of chemicals beyond those used during construction. Future habitat maintenance will not include the use of chemical treatments.*

### e. Wildlife Displacement

*Construction activities will likely limit the use of the area by wildlife. It is anticipated that these species will return to the area following the construction period. Efforts will be made to avoid destroying an active nest, eggs, or chicks, vegetation removal should occur between September and February (i.e., outside of the breeding season). If the construction schedule does not allow vegetation removal outside of the breeding season, a nest survey should be conducted prior to vegetation removal to determine if any active nests are present in the study area so they can be avoided. If an active nest is identified within or near the study area, activities that would directly impact the nest during the breeding season should be restricted.*

### f. Habitat Removal

*The project will temporarily remove habitat during construction. Native vegetation will be used for site landscaping and it is anticipated that overall with an increase diverse native vegetation cover, common urban riparian habitat will be therefore be enhanced by the project.*

### g. Introduction on Non-Native Species

*The project will landscape with primarily native species and will avoid the use of invasive species.*

### h. Changes in Groundwater or Surface Water

*No anticipated impacts.*

### i. Wind Erosion

*No anticipated impacts.*

## 2. Loss of Mature Trees or Significant Plants

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*A tree assessment report by Taddiken Tree Company a licensed arborist was conducted throughout the Civic Area and provides information on the general health and will be used to assess the health, tree hazard risks and maintenance recommendations. The removal of mature and healthy trees will be minimized throughout the Civic Area. Special protection will be given to the historic trees in Central Park (Oak Grove), and only trees that are diseased and in decline will be removed. Select pruning to trees is anticipated to increase visibility and address security concerns.*

### B. Riparian Areas / Floodplains

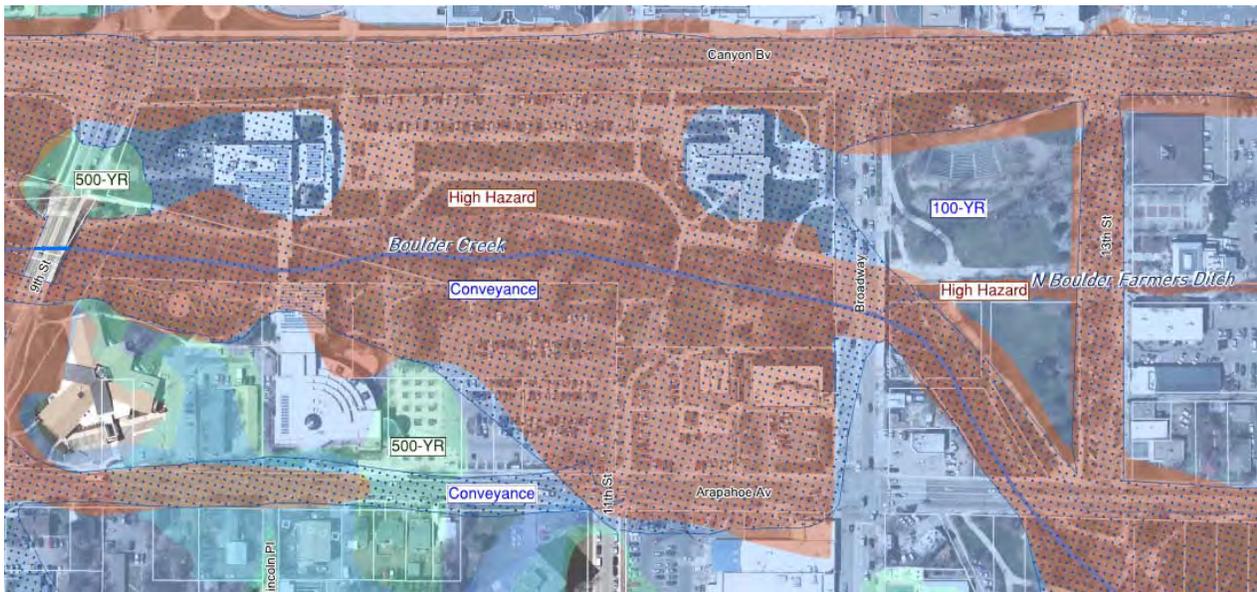
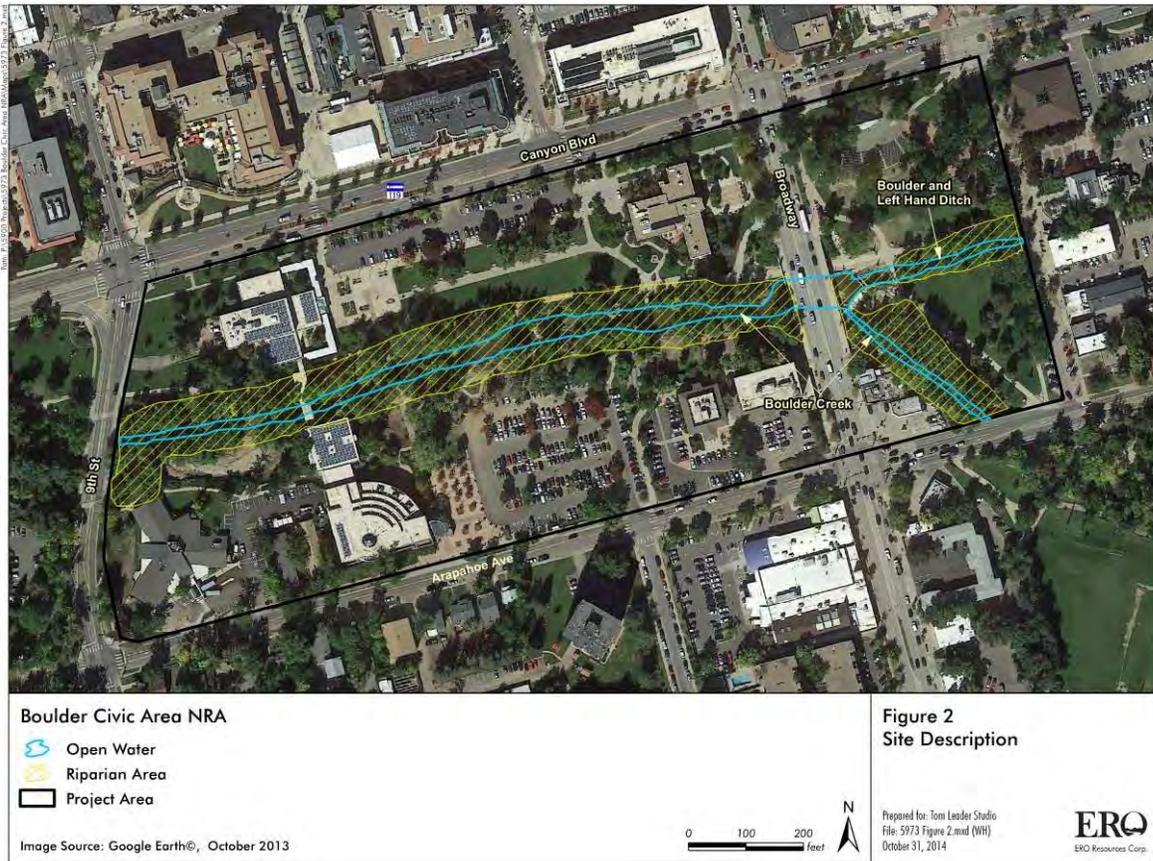
*1. Describe the extent to which the project will encroach upon the 100-year, conveyance or high hazard flood zones. The project improvements are entirely within these flood zones. The appropriate flood analysis and permits will be obtained after a preliminary design has been completed.*

*2. Describe the extent to which the project will encroach upon, disturb, or fragment a riparian corridor (this includes impacts to the existing channel of flow, stream banks, adjacent riparian zone extending 50 feet out from each bank, and any existing drainage from the site to a creek or stream) – See Below*

#### **If potential impacts have been identified, please provide any of the following information that is relevant to the project:**

- A description of how the proposed project would avoid, minimize, or mitigate identified impacts to habitat, vegetation, aquatic life or water quality
- A map showing the location of any streams, ditches and other water bodies on or near the project site
- A map showing the location of the 100-year flood, conveyance, and high hazard flood zones relative to the project site

*Below is a figure that presents the existing floodplain conditions along the project reach, as well as the existing mapped wetlands and inner and outer buffer areas. The project will be within the 100-year flood, conveyance, and high hazard flood zones, and aspects of the project will be constructed within the wetland buffer area. Mitigation would be done in compliance with the city's wetland permit requirements. It is anticipated that the completed project will enhance the riparian corridor and water quality enhancement features will improve water quality.*



**C. Wetlands**

1. Describe any disturbance to or loss of a wetland on site that may result from the project. – See Above

**If potential impacts have been identified, please provide any of the following information that is relevant to the project:**

- A description of how the proposed project would avoid, minimize, or mitigate identified impacts.

## ATTACHMENT A

- A map showing the location of any wetlands on or near the site. Identify both those wetlands and buffer areas which are jurisdictional under city code (on the wetlands map in our ordinance) and other wetlands pursuant to federal criteria (definitional).

### D. Geology and Soils

#### 1. Describe any:

- a. impacts to unique geologic or physical features – **No Impacts**
- b. geologic development constraints or effects to earth conditions or landslide, erosion or subsidence – **No Impacts**
- c. substantial changes in topography or – **No Impacts**
- d. changes in soil or fill material on the site that may result from the project – **No Impacts**

#### **If potential impacts have been identified, please provide any of the following information that is relevant to the project:**

- A description of how the proposed project would avoid, minimize, or mitigate identified impacts.
- A map showing the location of any unique geologic or physical features, or hazardous soil or geologic conditions on the site.

### E. Water Quality

#### 1. Describe any impacts to water quality that may result from any of the following:

- a. Clearing, excavation, grading or other construction activities that will be involved with the project – *Construction of the proposed project features will require clearing, excavation and grading. This work will be done in accordance with construction site best management practices to ensure water quality and prevent sedimentation of the stream corridor.*
- b. Changes in the amount of hardscape (paving, concrete, brick, or buildings) in the project area – *The project includes construction of new concrete sidewalks and patios and reconstructing the multi-use path. These features will likely increase the impervious surface area along the project reach. Runoff from the trail will be routed to pervious surfaces prior to discharge to Boulder Creek.*
- c. Permanent changes in site ground features such as paved areas or changes in topography – *See comment above regarding the impervious areas. The project also includes a significant grading exercise to sculpt the area around the creek mimicking the historic conditions.*
- d. Changes in the storm drainage from the site after project completion – *The project will increase the runoff due to the increased imperviousness, however, the runoff will be directed to pervious surfaces and multiple water quality treatment techniques will be utilized throughout the project area.*
- e. Change in vegetation – *The project will disrupt / remove vegetation during construction. The project landscaping will use native and non-invasive landscape plantings.*

## ATTACHMENT A

f. Change in pedestrian and vehicle traffic – *The project includes extension 11<sup>th</sup> Street pedestrian connection to Pearl Street and enhancement of the multi-use path that will facilitate alternative modes of transportation and therefore help to decrease vehicle traffic.*

g. Potential pollution sources during and after construction (may include temporary or permanent use or storage of petroleum products) – *Construction of the project features will require heavy equipment with associated petro-chemicals. Source control of these chemicals will be included as part of the construction specifications. There will be no use of chemicals following project completion (Greenways habitat maintenance is done without the use of chemicals).*

2. Describe any pumping of groundwater that may be anticipated either during construction or as a result of the project. If excavation or pumping is planned, what is known about groundwater contamination in the surrounding area (1/4 mile radius of the project) and the direction of groundwater flow? *No Impacts*

**If any potential impacts have been identified, please provide any of the following that is relevant to the project:**

- A description of how the proposed project would avoid, minimize, or mitigate impacts to water quality
- Information from city water quality files and other sources (state oil inspector or the CDPHE) on sites with soil and groundwater impacts within 1.4 mile radius of the project
- Groundwater levels from borings or temporary piezometers prior to proposed dewatering or installation of drainage structures

### F. Air Quality

1. Describe potential short or long term impacts to air quality resulting from this project. Distinguish between impacts from mobile sources (VMT/trips) and stationary sources (APEN, HAPS).

*Construction of the project will result in temporary increases in emissions. The trail components of the project will, however, facilitate use of alternative transportation modes and therefore help to reduce overall city emissions. The project will not result in any stationary air quality impacts.*

### G. Resource Conservation

1. Describe potential changes in water use that may result from the project.

a. Estimate the indoor, outdoor (irrigation) and total daily water use for the facility – The existing area north of the Boulder Creek between the Library and Municipal buildings is mainly lawn area, which requires an intensive watering schedule due to the constant pedestrian/vehicular impacts. The proposed changes would reduce the lawn areas and also dedicate large areas of the park for wetland mitigation and planting areas which will require initial irrigation, however, as the plants are established irrigation needs will be reduced.

b. Describe plans for minimizing water use on the site (Xeriscape landscaping, efficient irrigation system) – *The use of native and drought tolerant species will be incorporated into the planting design to decrease the demand of potable water irrigation. In addition, the proposed grading and stormwater features will serve to correlate a natural soil*

## ATTACHMENT A

*moisture gradient to the plant water demands, and increase the interaction of plant mass and roots with stormwater runoff.*

2. Describe potential increases or decreases in energy use that may result from the project.
  - a. Describe plans for minimizing energy use on the project or how energy conservation measures will be incorporated into the building design  
The creek path components of the project will facilitate use of alternative transportation modes and therefore help to reduce overall city emissions. The project will not result in any stationary air quality impacts.
  - b. Describe plans for using renewable energy sources on the project or how renewable energy sources will be incorporated into the building design – No Impacts
  - c. Describe how the project will be built to LEED standards – No Impacts
3. Describe the potential for excess waste generation resulting from the project. If potential impacts to waste generation have been identified, please describe plans for recycling and waste minimization (deconstruction, reuse, recycling, green points). – No Impacts

### H. Cultural / Historic Resources

1. Describe any impacts to:
  - a. a prehistoric or historic archaeological site – *No Impacts (see below)*
  - b. a building or structure over fifty years of age – *No Impacts to the historic structures in the Civic Area are considered in the Park Development Plan proposal (including The Atrium Building, Municipal Building, Tea House, BMOCA, Library or the Bandshell Structure). Consideration is included to remove the Bandshell seating area south of the Bandshell structure and replace with a new pedestrian and bike loop through Central Park including an informal lawn bowl seating in place of the formal seating. Feedback from the July 2015 Design Inspiration provided many favorable responses to remove the seating and incorporate and informal lawn seating. It is understood that a Landmarks review of the potential removal of the seating will occur concurrently with the development of the Site Plan. The diversion structures within the Boulder Creek near the headworks for the irrigation ditch are landmarked structures that are not anticipated to be modified as part of this project.*
  - c. a historic feature of the site such as an irrigation ditch – See Below
  - d. significant agricultural lands that may result from the project – No Impacts

#### **If any potential impacts have been identified, please provide the following:**

- A description of how the proposed project would avoid, minimize, or mitigate identified impacts.

*The Park Development Plan included a cultural resources survey along stream reaches. North Farmers Ditch was identified as a cultural resource. Consultant and City staff continues to work closely with the various ditch companies who own and have interest in the ditch located within Central Park. The topics of discussion and coordination relate to access, infrastructure, operations and liability. These topics are addressed in the Park Development Plan with the goal towards achieving a balanced approach. Council will continue to be informed of the proposed design of the ditch through upcoming memos and briefing. Disturbance of the ditch is not*

## ATTACHMENT A

*anticipated as part of the installation of the access paths on either side of the ditch. In addition a picnic plaza with signage/narratives incorporating the historic importance of the ditch are included near, but outside the irrigation ditch easement.*

### I. Visual Quality

#### 1. Describe the effects on:

- a. scenic vistas or views open to the public – *Effort will be made to open up view to Boulder Creek and out to Flatirons using selective tree removal, tree pruning and regarding.*
- b. the aesthetics of a site open to public view – *The design incorporates methods to increase a sense of public openness and accessibility from the street sidewalks into the park space and down to the creek.*
- c. view corridors from the site to unique geologic or physical features that may result from the project – No Impacts

### J. Safety

1. Describe any additional health hazards, odors or exposure of people to radon that may result from the project – No Impacts
2. Describe measures for the disposal of hazardous materials – No Impacts
3. Describe any additional hazards that may result from the project (including risk of explosion or the release of hazardous substances such as oil, pesticides, chemicals or radiation) – No Impacts

#### **If potential impacts have been identified, please provide the following:**

- A description of how the proposed project would avoid, minimize, or mitigate identified impacts during or after site construction through management of hazardous materials or application of safety precautions.

### K. Physiological Well-being

1. Describe the potential for exposure of people to excessive noise, light or glare caused by any phase of the project (construction or operations) – See Below
2. Describe any increase in vibrations or odor that may result from the project – See Below

#### **If potential impacts have been identified, please provide the following:**

- A description of how the project would avoid, minimize or mitigate identified impacts

The project will result in increased vibrations and noise during construction. This disruption will be minimized by conducting construction only during weekdays during normal business hours.

### L. Services

#### 1. Describe any increased need for the following services as a result of the project:

- a. Water or sanitary sewer services – *With the earthwork and sculpting of the land within the project site, some of the water and sanitary services may be impacted and will need to be replaced.*
- b. Storm sewer / flood control features

## ATTACHMENT A

*By adding water quality features and opening up the channel, it is anticipated that the project will improve storm sewer and flood control features. The project will model a no-rise situation for the 100-yr event.*

c. Maintenance of pipes, culverts and manholes

If pipes, culverts and/or manholes are found to be function below optimal levels within the area of Phase I, improvements or rehabilitation will occur.

d. Police services – Possible Impacts

e. Fire protection – No Impacts

f. Recreation or parks facilities – *Extension of the multi-use path will provide recreational opportunities in addition to increased access to Boulder Creek, and a large “Green Valley” lawn for passive recreation.*

g. Libraries – No Impacts

h. Transportation improvements / traffic mitigation – *Enhancement of the multi-use path and pedestrian access may increase the amount of alternative transportation miles and therefore increase the maintenance requirements*

i. Parking – *A multi-departmental staff team has been working to develop strategies and options to address potential impacts and opportunities for multimodal access to/from the civic area. These options include a wide range of Transportation Demand Management (TDM) techniques as well as parking management strategies to accommodate existing and future needs by city employees, library patrons, city/downtown customers, and visitors to the Civic Area. In addition to serving the goals of the Civic Area, the parking and TDM strategies being explored support the city’s Transportation Master Plan objectives and overall sustainability goals. City employees have been engaged in this process through focus group discussions and open houses to review the potential strategies. As part of the continued Civic Area Park Development planning process in 2015, the TDM and parking management strategies will be refined and the selected options will be deployed on a broader scale in 2016. The project is removing roughly 45 parking spaces. A majority of the parking within the park has also been identified as counter to the City Code, which identifies no parking, shall be within the high hazard and conveyance zones or in areas with 18” of flooding.*

j. Affordable housing – No Impacts

k. Open space / urban open land – No Impacts

l. Power or energy use – *Extension of the multi-use path may increase the amount of alternative transportation miles and therefore decrease the use of oil and gas.*

m. Telecommunications – No Impacts

n. Health care / social services – No Impacts

o. Trash removal or recycling services

*The trail system will facilitate easier trash and debris removal.*

2. Describe any impacts to any of the above existing or planned city services or department master plans as a result of this project (e.g. budget, available parking, planned use of the site, public access, automobile / pedestrian conflicts, views) – See above

### M. Special Populations

1. Describe any effects the project may have on the following special populations:

a. Persons with disabilities – See Below

## ATTACHMENT A

- b. Senior populations – See Below
- c. Children or youth – See Below
- d. Restricted income persons – See Below
- e. People of diverse backgrounds – See Below
- f. Sensitive populations located near the project (e.g. adjacent neighborhoods or property owners, schools, hospitals, nursing homes) – See Below

*Boulder's Civic Area has symbolic, geographic, and functional importance and should serve as an inclusive place for people to interact with each other and with government. The area has a historical focus and many long-standing functions and facilities highly valued by the community, such as the library, Sister City Plaza, Farmers' Market, and Teahouse. Existing community assets will continue to play a vital role in the area as well as potential to expand civic services or cultural, arts, science, educational or entertainment amenities that are otherwise lacking in the community. The site has been designed specifically with families in mind and to create a multi-generational and multi-cultural public space that serves all members of the community through specific amenities and programs. Understanding the importance of access and circulation throughout the site with the various paths and sidewalks, staff is working closely with the consultant team as well as cycling advocates within the community to ensure a safe and efficient route for the multiple users within the park. The park development plan will continue to build on the Civic Area Master Plan by providing detailed design and analysis of the key circulation routes and facilities. The proposed pedestrian and bike paths would be designed to ADA standards, providing a safe alternative mode of transportation for persons with disabilities, children and all other multi-use path connections. Restricted income people could use the adjacent transit and bus facilities to commute via mass-transit biking or walking instead of needing to rely on more expensive modes of transportation. The proposed physical and visual gateway enhancements will encourage ease of circulation from adjacent paths and transit facilities while providing new bike locks, benches and seating, enhanced signage and lighting.*

### N. Economic Vitality

1. Describe how the project will enhance economic activity in the city or region or generate economic opportunities. – *The Park will provide increased opportunities for outdoor recreation including nature exploration and play, fishing, kayaking, jogging, yoga, tai chi, etc. This plan is intended for use by the public, businesses, property owners, city officials and staff. The plan helps ensure that when redevelopment occurs around the park, property owners (public and private) can design their projects to be consistent with the vision for the area. It also helps ensure that public improvements will be in place to support the new development. Provide a vibrant mix of uses and design to encourage activity and inclusiveness throughout daytime and evening hours and around the year, which will help the economic vitality to areas in and around the Civic Area including downtown DBI uses, BMOCA, Boulder Farmers' Market, Tea House, Alfalfas, St. Julian's, etc. In addition this first phase of the park development will help to potential future programs such as a Performance Art Center, Market Hall.*

2. Describe any potential impacts to:

- a. businesses in the vicinity of the project (ROW, access or parking) – See above c. retail sales or city revenue and how they might be mitigated – *No Impacts*
- b. employment – *No Impacts*



APPROXIMATE LIMIT OF CIVIC AREA  
PARK DEVELOPMENT PLAN  
"MAJOR IMPROVEMENTS"

APPROXIMATE LIMIT OF  
"MINOR IMPROVEMENTS"

CANYON BLVD

13TH ST

BROADWAY

ARAPAHOE AVE

- A** NATURE PLAY
- B** OPEN COURTYARD IMPROVEMENT
- C** CAFE TERRACE
- D** PERFORMANCE HILL
- E** PEDESTRIAN PATH
- F** CREEK ACCESS AND TERRACE
- G** BIKE CREEK PATH
- H** GREEN VALLEY WITH DYNAMIC TOPOGRAPHY
- I** PEDESTRIAN UNDERPASS
- J** INTERACTIVE ART PLAZA
- K** RESTORED RIPARIAN BANKS
- L** 11TH STREET BRIDGE
- M** DEMONSTRATION GARDENS
- N** PEDESTRIAN CROSSING ZONE
- O** BRIDGE EXPANSION
- P** FARMERS' MARKET LOOP
- Q** BANDSHELL LAWN
- R** PICNIC PLAZA
- S** OAK GROVE (EXISTING HISTORIC TREES)
- T** TEMPORARY BANDSHELL ACCESS PATH

0' 40' 80'

**TOM LEADER STUDIO**

ENLARGEMENT PLAN: NATURE PLAY AND NORTH LIBRARY

CANYON BLVD

ARAPAHOE AVE

- A NATURE PLAY
- B RUBBER PLAY SURFACE
- C SPLASH PAD/INTERACTIVE WATER
- D SUMAC MINI-FOREST
- E PLAY MOUNDS/CLIMBING BOULDERS
- F SAND + BOULDER PLAY AREA
- G SEATING TERRACE
- H WETLAND PLAY GARDEN
- I RECLAIMED WOOD LOGS
- J EXISTING COTTONWOOD
- K RESTORED RIPARIAN HABITAT
- L CREEK TERRACE
- M SEATWALLS
- N FLEXIBLE FURNITURE
- O RESTORED PUBLIC COURTYARD
- P PERFORMANCE HILL
- Q PERFORMANCE PLAZA
- R CREEK TERRACE/ACCESS
- S PEDESTRIAN PATH
- T MULTI-USE CREEK PATH (BIKES)
- U DG GRAVEL RUNNING PATH
- V PEDESTRIAN CROSSING ZONE

Scale: 1" = 40'



ENLARGEMENT PLAN: 11TH ST BRIDGE AND PARK



- A PEDESTRIAN PATH
- B MULTI-USE CREEK PATH (BIKES)
- C DG GRAVEL RUNNING PATH
- D PEDESTRIAN CROSSING ZONE
- E ART PLAZA (TEMPORARY/INTERACTIVE)
- F 11TH STREET SPINE
- G 11TH STREET SPINE BRIDGE
- H PEDESTRIAN UNDERPASS
- I RESTORED RIPARIAN HABITAT
- J CREEK TERRACE / ACCESS
- K CREEK TERRACE / ACCESS
- L EXISTING CRAB APPLE TREES
- M CHERRY / CRAB APPLE TREE PLAZA
- N GREEN VALLEY / OPEN LAWN
- O DEMONSTRATION GARDENS
- P OAK & ASPEN ALLEE
- Q EXISTING WILLOW TREE

Scale: 1" = 40'



ARAPAHOE AVE

ENLARGEMENT PLAN: CENTRAL PARK

CANYON BLVD

13TH STREET

BROADWAY

ARAPAHOE AVE

- A EXISTING BANDSHELL
- B TEMPORARY ACCESS PATH
- C BANDSHELL LAWN BERM
- D PROPOSED TREE GROVE
- E PEDESTRIAN PATH
- F MULTI-USE CREEK PATH (BIKES)
- G PEDESTRIAN CROSSING ZONE
- H PEDESTRIAN CROSSING ZONE
- I EXISTING MULTI-USE PATH
- J ACCESS PATH
- K EXISTING BRIDGE
- L BRIDGE EXPANSION / METAL GRATE
- M EXISTING TREES / OAK GROVE
- N FARMERS' MARKET LOOP
- O AREA FOR FARMER'S MARKET TENTS
- P PICNIC PLAZA
- Q PICNIC TABLES

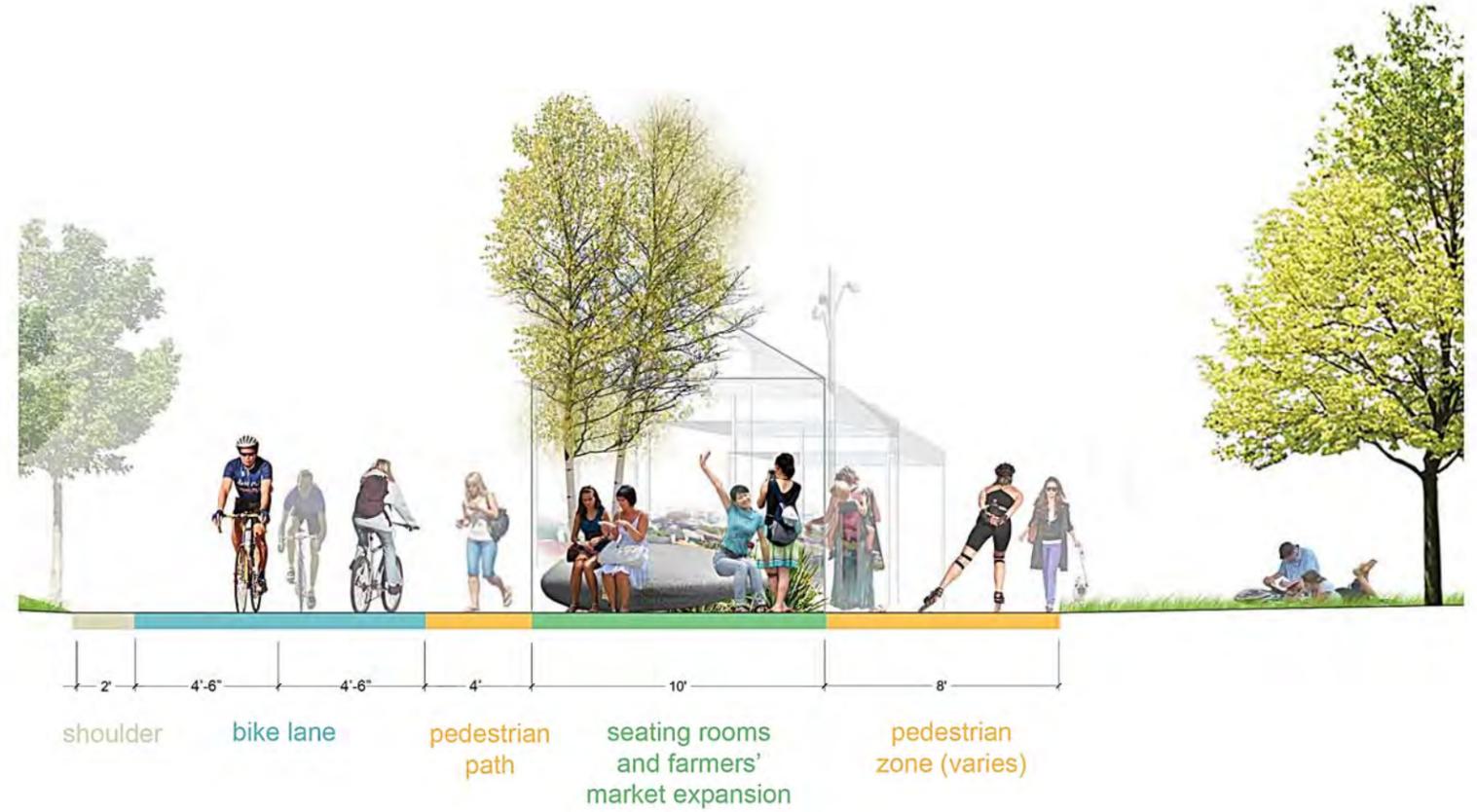
Scale: 1" = 40'



# FARMERS' MARKET LOOP AXON



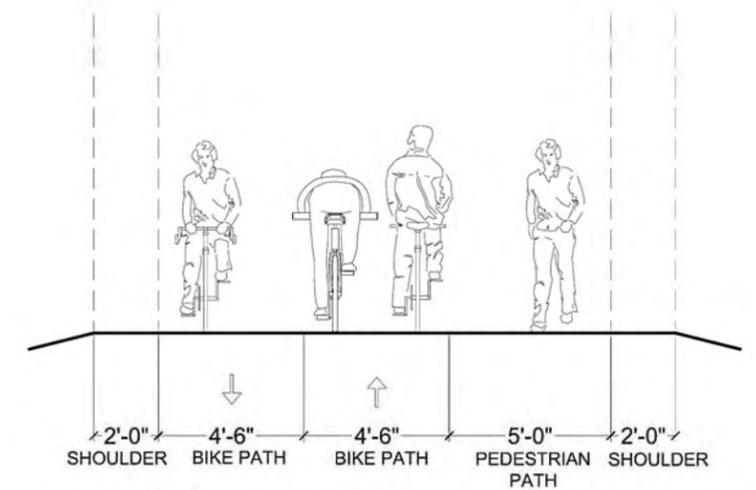
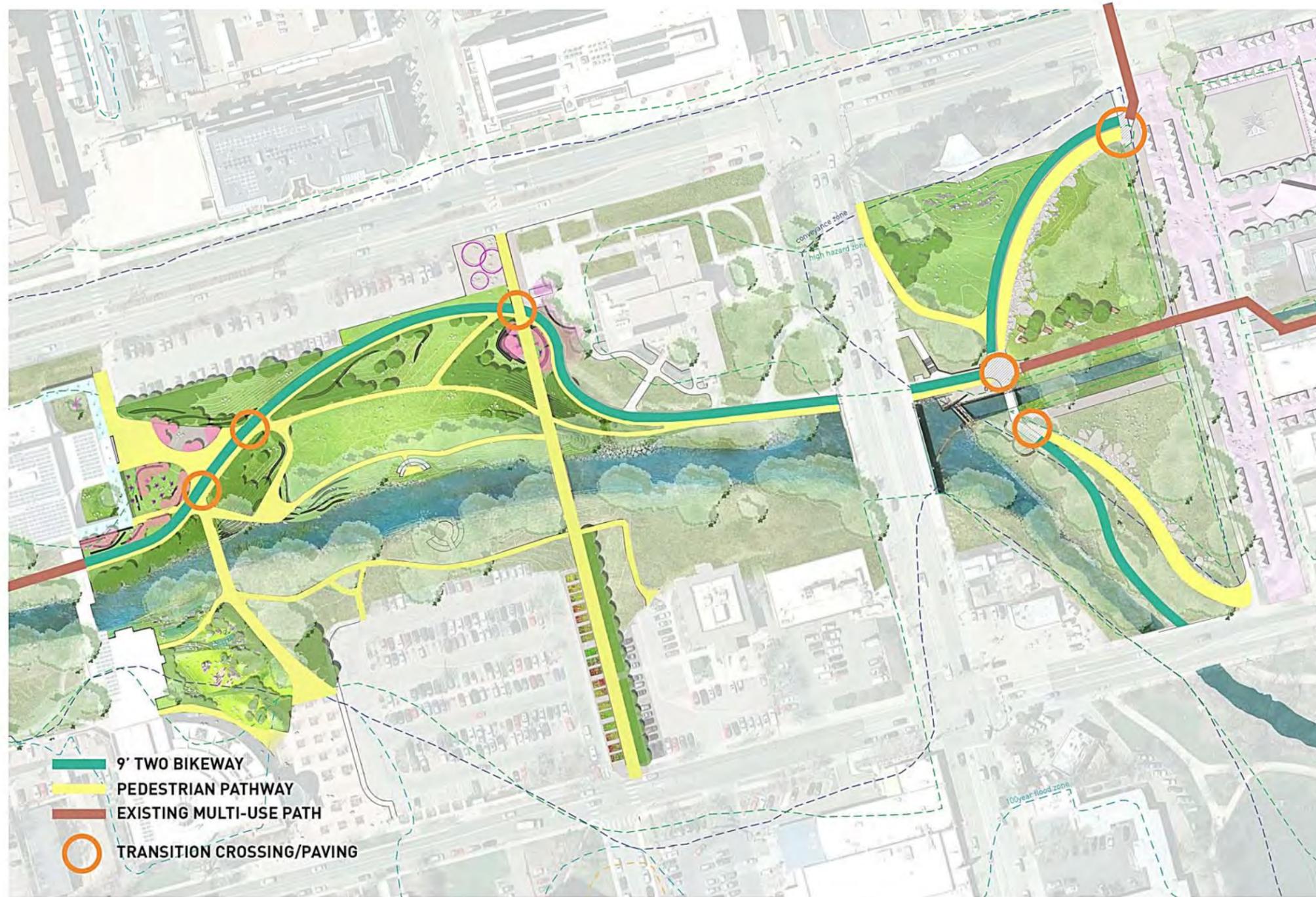
# FARMERS' MARKET LOOP SECTION



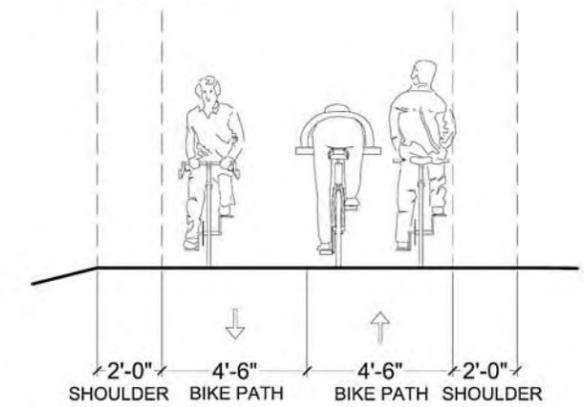
2'    4'-6"    4'-6"    4'    10'    8'

shoulder    bike lane    pedestrian path    seating rooms and farmers' market expansion    pedestrian zone (varies)

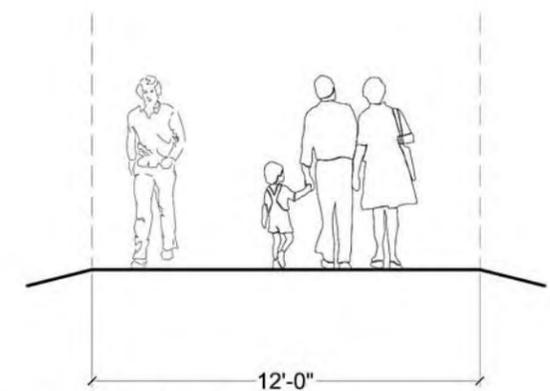
# PROPOSED CIRCULATION HIERARCHY



multi-use path



separate secondary bike path



primary pedestrian path



# 2015/2016 Process & Timeline

### Ongoing Studies and Related Projects

### Key Engagement Opportunities

### Park Site Plan



**Fall 2015**  
Employee Check in

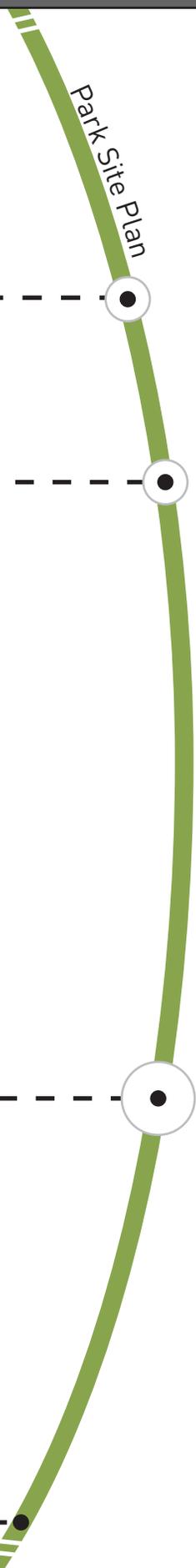
**Nov 10, 2015**  
City Council  
Public Hearing & Action

**Sept 17, 2015**  
Planning Board  
Public Hearing & Action

**Sept 28, 2015**  
Parks & Rec Advisory Board  
Public Hearing & Action

Construction Begins 2016

Park Site Plan





# Community Cultural Plan

City of Boulder Library & Arts Department  
Office of Arts + Culture

**Draft: September 10, 2015**

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A.

## **Introduction**

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

## B. **Background**

(This section will be addressed in the final draft.)

### B.1 Foundation Documents, Studies, and Stories

#### B.1.1 2005 Cultural Master Plan

(This section will be addressed in the final draft.)

#### B.1.2 2010 Boulder Valley Comprehensive Plan

(This section will be addressed in the final draft.)

#### B.1.3 Knight Soul of the Community Study

(This section will be addressed in the final draft.)

#### B.1.4 Public Art in Boulder

(This section will be addressed in the final draft.)

#### B.1.5 The Role of Non-profit Organizations

(This section will be addressed in the final draft.)

#### B.1.6 Boulder Innovators

(This section will be addressed in the final draft.)

# C.

## Planning Process

### C.1 Guidelines for the Planning Process

The following guidelines were created to shape the planning process in reflecting the city's priorities for the development of the Community Cultural Plan:

As a "Community Cultural Plan," the project has a city-wide perspective and an extensive time-horizon. The Plan will seek to answer the question "What is the community's vision for arts, culture and the creative industries?"

Transparency and good stewardship of the public trust will ensure the inclusion of the community's voice and encourage the continued support for the implementation of this plan.

Focus areas for the plan may include public art, the creative sector of the economy, funding, sustainable cultural tourism, and the vibrancy of street-level experiences.

The process will be open and forthcoming, taking best advantage of the City of Boulder's collaborative professional culture.

The City-wide priorities of advancing sustainable and resilient practices, encouraging diversity, and promoting the success of Boulder communities will be foundations for the process.

### C.2 Staff, Consultants, and Participants

Appreciation is due to the many people who helped with the Community Cultural Plan:

Thanks to the thousands of residents who participated by giving their opinions, filling out surveys, joining the online conversation, and commenting on the Community Cultural Plan at various points along the way.

Thanks to the many talented experts, stakeholders, and community activists who were interviewed through the course of this plan, including: Mark and Polly Addison, Robin Beeck, Kathy Beeck, Joan Breummer, Annette Coleman, Aaron Cook, Brian Coppom, Joe deRaismes, Bruce Dierking, Nick Forster, Donna Gartenmann, Alicia Gibb, Sue Hammond, Kent Hansen, Carrie Haverfield, Josie Heath, Kathy Jones, Kathy Kuscan, Melinda Mattingly, Deana Miller, Sacha Millstone, Lisa Nesmith, Judy Reid, Bill Rigler, and Amanda Berg Wilson.

Thanks to the staff members of the many City of Boulder agencies who assisted in this process. Most particularly we appreciate the staff of the Office of Arts + Culture: Juliette Bartsch, Joel Haertling, Greg Ravenwood, and in particular Mary Fowler and Mary Wohl Haan who both played a critical role in the operation of the planning process.

Thanks to the members of Cultural Planning Group especially Martin Cohen, Linda Flynn, and Jerry Allen. Their expertise, talents, and thoughtfulness contributed to the success of the process.

Thanks to the many leaders of Boulder's community of non-profit cultural organizations who participated in a special series of "cultural summits" to review and comment on the drafting of the Community Cultural Plan: Dairy Center for the Arts: Bill Obermeier, Raissa Johnson, Sharon Nehls – Cudmudgeonly Press: Clara Burns – LOCAL Theater Company: Megan Mathews, Sallie Smith – Language of Fish Collective Arts: Soleil Chappelle, Arrow Zoe Amelia, Adderly Bigelow – Boulder Ensemble Theatre Company: Stephen Weitz Janet Salmons – Barrio É: Tamil Maldonado –; Latino Chamber: Jose D. Beteta – Truth Be Told: Nina Rolle, Johanna Walker – BaoBao Festival: Kari Abankwah, Kasey Shelling (also The Living Classroom) – Boulder History Museum: Nancy Geyer, Carol Taylor, Laura Skaggs – Boulder Housing Partners: Shannon Cox Baker, Danielle Vachon – Greater Boulder Youth Orchestras: Brian Jack, Gary Lewis, Pris Walker, Arthur Lieb – Americas Latino: Irene Vilar – Joanna & the Agitators: Joanna Rotkin – Moondance International Film Festival: Elizabeth English – Boulder International Film Festival: Robin Beeck, Kevin Smith – Art Parts Creative Reuse Center: Denise Perreault – Boulder Art Matrix: Sally Eckert, Buffy Andrews (also Art Parts), Amy Tremper – Conference on World Affairs at CU: Bryan New – Boulder Museum of Contemporary Arts: David Dadone, Jaye Zola, Jordan Robbins, Ron McMahan, Caitlin Berube-Smith, Mardee Goff – Cantabile: Kathleen McCormick, Joanne Karpinski – Boulder High School: Virginia Schick, Chris Sweeney, Beau Bryson, Scott Cawlfild – e-Town: Margo Josephs – Sound Circle and Resonance Women's Chorus: Sue Coffee – Boulder County Arts Alliance: Charlotte LaSasso – Boulder Chamber Orchestra: Jennifer Slater, Bahman Saless – Viva Theatre Program of the Society for Creative Aging – Boulder Chorale: JoAn Segal (also American Music Center) – Band of Toughs: Joan Bruemmer-Holden, Jeff Goldberg, Colleen Mylott – Seicento Baroque Ensemble: Deborah Vink, Evanne Browne, Doug Hofmeister – Boulder Chorale: Karon Kelly, Eddie Cheng – Boulder Metalsmithing Association: Beth Merckel – Motus Theater: Audrey Fishman-Franklin, Kirsten Wilson, Wendy Baring-Gould (also One Action Boulder and Women Work Together/Mujeres Trabajan Unidos) – ARTology: Laura Tyler – NEOCOMPROMO: Dalia Dorta – Habitat for Artists: Cindy Sepucha – Locheartarts: Chelsea Pohl – Randy Compton – Colorado Chautauqua Association: Susan Connelly, Bob Yates – Boulder Ensemble Theater Company: Stephen Weitz – Studio Arts Boulder: Paul Heffron – Bob Crifasi – Seicento: Deborah Vink (also Nature Conservancy) – Boulder Philharmonic Orchestra: Kevin Shuck – Ecoarts: Marda Kirn – Conundrum: Matt Cohn, Stephen DeNorscia – Off Broadway Fine Arts: Catherine Compton – NoBo Arts District: Susan Eriksson, Lisa Nesmith – US Pro Cycling Monument: Kimmerjae Johnson – Tesseract Productions: Hugh Moore, Kori Beck – The Secret Garden: Ed Jabari – KGNU: Jeannie Brisson – Boulder Fringe Festival: Liberty Shellman – Circle of Care: Joan Raderman – Now or Never Theatre: Betsy Tobin – Square Product Theatre: Emily K. Harrison (also Boulder Arts Week) – Colorado Music

Festival: Andrew Bradford – Kirsten Cohen Photography: Kirsten Cohen – ARTology: Laura Tyler – Boulder Center for the Performing Arts: Melinda Mattingly – Catamounts: Joan Bruemmer-Holden – Lyra Mayfield Dance: Lyra Mayfield – Tinker Arts: Christie Slater – CU Presents: Joan McLean Braun – Boulder Chamber of Commerce: Deborah Malden – Convention and Visitors Bureau: Mary Ann Mahoney.

Special thanks to the cultural partners to the city for their advice and leadership: Susan Connolly of the Colorado Chautauqua Association, David Dadone of the Boulder Museum of Contemporary Art, Nancy Geyer of the Museum of Boulder, and Bill Obermeier of the Dairy Center for the Arts.

Thanks to the members of the Boulder Arts Commission who served during the process: Felicia Furman, Linda Haertling, Tamil Maldonado, Ann Moss, Anna Salim, and Richard Turbiak.

Thanks to the members of the City of Boulder Boards & Commissions that weighed in on the plan throughout the process: Boulder Junction Access District, Downtown Management Commission, Parks & Recreation Advisory Board, Planning Board, and the University Hill Commercial Area Management Commission.

Thanks to the member of City Council who served during the process: Matt Appelbaum, Macon Cowles, Suzanne Jones, George Karakehian, Lisa Morzel, Tim Plass, Andrew Shoemaker, Sam Weaver, and Mary Young,

A special thanks to the volunteers on the Community Cultural Plan steering committee: Jose Beteta, Joan Mclean Braun, Leah Brenner, Rebecca DiDominico, Roy Holloway, Brandy LaMae, Max Lenderman, Lyra Mayfield, Charlotte LaSasso, Mary Ann Mahoney, Deborah Malden, Virginia Schick, and Christie Slater.

### C.3 Public Inquiry as the Cornerstone

The cultural landscape of Boulder has changed since the Cultural Master Plan of 2005. Among these changes are an unparalleled marketplace of cultural organizations, growth in the number and types of creative sector workers and businesses, and an emphasis on culture in the civic dialog. These emerging conditions convinced staff that it was now imperative to gain a thorough understanding of the new priorities and desires of Boulder residents.

To accomplish this, Cultural Planning Group (CPG) developed a public inquiry system titled “The Culture Kitchen”. In a series of engagements held in person and online from October to December 2014, the staff and consultants gathered public input using the following components:

- A public art event series,
- Stakeholder interviews,
- Lengthy online surveys,
- Brief intercept surveys,
- “The Recipe Box”: an online forum hosted by MindMixer,
- Neighborhood pop-up conversations,
- Volunteer-led conversations in the community,
- Meetings with Boulder High School students,
- A pop-up meeting space at the Boulder farmer’s market,
- Focus group meetings, and
- Summits of cultural organizations.

These events and forums resulted in more than 2,000 interactions with Boulder community members. Information and data gathered during the Cultural Kitchen was compiled and analyzed, along with a series of research projects, and presented back to the community in “The Taste Test”: a series of events held in May of 2015. It is through this outreach that the staff and consultants were able to develop a set of “Community Priorities”: the narrative of our community’s desires for the advancement of art and culture in Boulder.

A summary of findings from the Culture Kitchen can be found in [appendix IV.4](#).

## C.4 Conditions of Culture and the Creative Economy in Boulder Today

Boulder finds itself in an advanced position...

...in its creative workforce:

- 9,134 creative professionals live here, or 8.85% of the total population (as compared to an average 5.33% in like cities),
- With concentrations among photographers, writers, musicians, postsecondary teachers, graphic designers, and architects.<sup>1</sup>

...in the creative sector of the economy:

- In 2013, the creative industries represented \$2.3 Billion in sales.<sup>2</sup>

...in the marketplace of cultural organizations:

- 137 cultural organizations are headquartered in Boulder,
- The top 50 of which had a direct economic spending of approximately \$20 Million.<sup>3</sup>

...in cultural participation:

Respondents to our survey told us that

- 80% take advantage of our theaters and concert halls,
- 74% are artists as a hobby,
- 65% attend art galleries, exhibitions, or craft shows,
- 61% visit museums,
- And, 30% take classes or workshops.<sup>4</sup>

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<sup>1</sup> Boulder Cultural Vitality Index (WESTAF, 2015) – See appendix IV.2

<sup>2</sup> Boulder Community Cultural Plan Survey 2014 – See appendix IV.3

<sup>3</sup> Federal Nonprofit Tax Data 2014 (Citation needed).

<sup>4</sup> Boulder Community Cultural Plan Survey 2014 – See appendix IV.3

Boulder has work to do...

...in diversity:

- 8% of the city's population identifies as Latino, which is fewer as compared to Latino populations generally
- Including 21% in Colorado and 17% nationally.
- Boulder is 2% Asian, 1% Black, >1% Native American, which also under-represents state and national averages.<sup>5</sup>

...in public spending on the arts:

- The city government spends just over \$6 per person on cultural affairs,
- As compared to an average of just over \$33 in comparable cities.<sup>6</sup>

...to be a welcoming city for artists:

- The cost of living in Boulder challenging. Particularly in housing, where Boulder is 155% of the national average.<sup>7</sup>
- Meanwhile, the wages of creative professionals is generally below standard livable wages across different family types.<sup>8</sup>
- Boulder residents feel that social offerings and the sense that the community is open and welcoming are areas that need improvement.<sup>9</sup>

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<sup>5</sup> Boulder County Trends Report Community Foundation of Boulder <http://www.commfound.org/trendsmagazine> (9/3/2015) – see appendix IV.11

<sup>6</sup> Boulder Community Cultural Plan Benchmark Study 2015 – See appendix IV.3

<sup>7</sup> Sperling's Cost of Living Index for Boulder, Colorado [http://www.bestplaces.net/cost\\_of\\_living/city/colorado/boulder](http://www.bestplaces.net/cost_of_living/city/colorado/boulder) (9/2/2015) – see appendix IV.11

<sup>8</sup> Living Wage Index for Boulder County <http://livingwage.mit.edu/counties/08013> (Dr. Amy K. Glasmeier and the Massachusetts Institute of Technology, 2015) – see appendix IV.11

<sup>9</sup> Soul of the Community Study (Knight Foundation, 2010) – see appendix IV.11

## D. Community Priorities

The Community Cultural Plan will be successful only through collaboration: success for our culture is the responsibility of all of Boulder. Thus, this document 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.

To understand our roles, the priority is to establish the “Community Priorities”. These statements summarize the most common responses in answer to the question “What is your vision for Boulder’s culture and creative economy over the next nine years?” and represent the broader trends that appeared in the data from the Cultural Kitchen, dialog with key stakeholders and industry research.

Support the resiliency and sustainability 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.

Develop Boulder’s **creative identity** in becoming an innovative world leader in cultural matters and project that identity 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 lively mix of museums, performance venues, events, districts, studios, maker spaces, and other facilities that make Boulder an enticing place to visit, live, play, and work. Fill in the gaps and address issues of access and affordability.

# E. Vision

E.1 (This section will be addressed in a later draft.)

## E.2 Vision Elements

In considering the Community Priorities, these three “Vision Elements” summarize the things we must accomplish for success:

Together, we will achieve a high level of **Cultural Vitality**. A diverse mix of cultural, economic and social activity which improves the life of every person who works, plays, or lives in Boulder.

Together, we will nurture the **Creative 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 will positively affect the public spaces, mix of destinations, and encounters with culture.

Each vision element is described in detail in [appendix IV.8](#).

It is from the Vision Elements that the municipal government will design “strategies”: tools and capacities of the Office of Arts + Culture to support organizations, businesses, and individuals for achieving the Community Priorities.

## E.3 Time Horizon



## ◻ 。 **Strategies**

Directly derived from the Vision Elements and Community Priorities, below are eight strategies: programmatic tools, tactics, and capacities which the municipal government will provide to the community.

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

Below are summaries of each strategy.

Full operational details of each strategy can be found on [page 32](#).

## I.1 Strategy One: Support Our Cultural Organizations

### I.1.1 Program Areas:

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

### I.1.2 Goal:

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

### I.1.3 Community Priority:

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

### I.1.4 Challenges:

**Institutional Support** – This plan recommends increased funding for cultural organizations and institutions that are not necessarily owned by the city; yet have the potential to significantly contribute to the Community Priorities. Several nonprofit institutions already receive some level of city funding in the form of annual support. Other organizations have come to rely on small project grants from the city as a supplement to their portfolio of revenue. The results of both these programs have been inconsistent. This Strategy, in calling for the funds to be spent on organizational sustainability, is a new perspective on the structure of this giving. Institutional support will allow organizations to build stability, advance operational capacity, and encourage innovation.

**Funding** – For the past twenty years, the Office of Arts + Culture, with oversight from the Boulder Arts Commission, has stewarded a grant making capacity which, in 2015, amounts to \$225,000. This is less than 1% of the total budgets of Boulder cultural organizations.<sup>10</sup> While there have been projects of notable success funded from these grants, in general the impact is insignificant. The level of funds for grant distribution must increase to have a significant impact towards achieving the goal of this strategy.

**Private Philanthropy** – A key factor in the sustainability of cultural organizations is private philanthropy, memberships, volunteerism, and participation. The municipal government cannot participate directly in this activity, but there are new and existing organizations in the community that have the potential to galvanize leadership in this area. The Office of Arts + Culture will support leadership in the advocacy for private giving and participation, and invest in a partnership to catalyze the effort.

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<sup>10</sup> Federal Nonprofit Tax Data 2014 (Citation needed).

#### I.1.5 Priority Recommendations:

Funding – Establish a focused, sustainable, and adequate revenue source that increases the Office of Arts + Culture’s annual grant funds from its current level of \$225K per year to \$1 Million by 2021.

Grants Process – Reorganize the structure and processes of the grants program in a strategic manner in which the grants respond to the Community Priorities and the goal of this strategy. 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 recognize the unique needs of:

- Large institutions,
- Mid-sized, Smaller, and emerging organizations,
- Investments in innovation, entrepreneurship and artistic/organizational risk, and
- Building leadership capacity for more effective management.

#### I.1.6 Allies:

Boulder County Arts Alliance – Boulder Convention and Visitors Bureau – Awesome Boulder – Community Foundation of Boulder – Scientific and Cultural Facilities District (SCFD) – Boulder Chamber of Commerce – the Latino Chamber of Commerce – University of Colorado – Naropa University – Boulder County Arts Leadership Forum – Create Boulder – Boulder Library Foundation – The PLAY Foundation – Social Venture Partners – City of Boulder Department of Human Services – and others.

#### I.1.7 Timeline:

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

#### I.1.8 Models of Success:

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

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

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

### I.2.1 Program Areas:

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

### I.2.3 Goal:

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

### I.2.4 Community Priority:

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

### I.2.5 Challenges:

Sustainable Funding – There is a strong level of community support for increased funding to support arts and culture, including public art.<sup>11</sup> Immediate steps have already been taken to launch the public art program; voters approved the Community Culture and Sustainability temporary tax program, part of which will be used for this purpose. However, long term sustainable funding will require further investigation.

### I.2.5 Priority Recommendations:

A Sophisticated Program – In considering the full lifecycle of a public art project, from selection to design to the finished display and beyond, the Office of Arts + Culture will build a high-performing public art program that is an industry leader. In terms of process, this involves a thorough updating of practices, among them: a high standard of public inquiry, strategic and thoughtful selection processes, sustainable funding, and carefully executed design review. In addition, the collection itself must meet the highest of standards and represent the most important developments in contemporary practice. This pursuit of quality works of art implies variety and diversity. Not popularity. It is important for the city to be confident in this measure of success; no work of art will be universally loved. The ability to take risks is important to the program. A sophisticated public art collection is also one in which new mediums, narratives, and methods of presenting public art are represented. The public art program will actively seek temporary and permanent public art in bronze and marble, yes. And, also in time-based media, performance, music, interactive

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<sup>11</sup> Boulder Community Cultural Plan Survey 2014 – See appendix IV.4

projects, design, social practice, conceptual art, web-based art, and all emerging forms of public art.

Sustainable Funding – After the initial launch of the public art program, the Office of Arts + Culture will explore a source and mechanism for permanent public art funding in the 2018 budget.<sup>12</sup> An important consideration will be the ability to create a robust program, with many new commissions every year. Therefore, staff will also research other sources of funding including fees, accommodations tax, and private funding generated by development to supplement or enhance general support for public art. Structure the 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 portfolio of funding should not only be secure, but also flexible and at an adequate level to maintain a desirable level of new commissions on a regular basis.

Unified Approach – There have been substantial investments in public art over the years, particularly by the Transportation, Parks, and Parking Services agencies. However, a strategic and consistent process is needed to advance the investments in public art. The Office of Arts + Culture will assume leadership in the public art process while maintaining close collaborations with those agencies that are most affected by the public art program.

#### I.2.6 Allies:

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

#### I.2.7 Timeline:

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

#### 1.2.8 Models of Success:

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

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

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<sup>12</sup> An explanation of options for public art funding appears in appendix IV.5.

## I.3

### Strategy Three: Create and Enhance Venues

#### I.3.1 Program Areas:

- A. Municipal Venues for the Arts
- B. Advocate among Private Venues
- C. Rental Assistance Grants

#### I.3.2 Goal:

Improve the resiliency of visual and performing arts organizations, and the experience of their audiences, which are currently challenged by gaps in studio, rehearsal, performance, and exhibition space. Mitigate the barriers to innovation and sustainability that are encountered due to these challenges.

#### I.3.3 Community Priority:

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

#### I.3.4 Challenges:

**Civic Area Venues** – An opportunity exists to explore the mix of current and planned facility projects in the Civic Area for cultural uses. Already, the Main Library, Senior Center, and Boulder Museum of Contemporary Art (BMoCA) can begin to address the gaps in facilities. What is more, the potential for future building projects in the east and west ends of the park will be examined to include significant arts venues. Finally, the outdoor spaces envisioned in the Civic Area plan are opportunities for cultural venues. The Office of Arts + Culture play an advocacy role for cultural programming and facilities in the Civic Area.

**Fill In the Gaps** – The gap in venues falls across fine art disciplines, and is attributable to issues of availability, affordability, and access. It is recommended that staff fully investigate the feasibility of incorporating rehearsal and small performance spaces into the city's current process of facility assessment. The potential for cultural uses will be considered whenever the city builds or renovates a public facility. Staff will collaborate with Facilities & Asset Management, Planning, Parks & Recreation, and other agencies on this issue.

#### I.3.5 Priority Recommendations:

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

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

Be an advocate in the health of Boulder’s portfolio of private for- and non-profit performing and visual arts venues. Convene this group regularly to promote collaboration and alignment of their goals.

I.3.6 Allies:

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

I.3.7 Timeline:

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

1.3.8 Models of Success:

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

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

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

### I.4.1 Program Areas:

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

### I.4.2 Goal:

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

### I.4.3 Community Priorities:

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.

### 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 for the success of artists: the cornerstone of the district's future.

Creative Economy – There exists an enormous potential to deploy an incentives program specifically designed for creative businesses and entrepreneurs to retain or attract jobs and businesses. This will be best accomplished if the Office of Arts + Culture collaborates closely with the Economic Vitality Office. It is recommended that the two offices co-lead an initiative to investigate the regulatory environment, find efficiencies, market existing incentives, and create new programs that will assist the creative sector.

Taskforce on Workforce and Talent Retention – While Boulder's creative businesses thrive, on the horizon is a significant challenge in hiring and retaining the young, talented people who will sustain the work that they do. To protect Boulder's advanced position among centers for the creative sector, a collaboration must be established between the city, organizations, and businesses to address these issues. The Office of Arts + Culture will convene a task force made up of leaders in these areas to explore solutions for the creative workforce and talent retention.

I.4.5 Allies:

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

I.4.6 Timeline:

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

1.4.7 Models of Success:

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

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

## 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 neighborhood and social community, with an emphasis on underserved groups, and has easy access to cultural experiences in the places that are most 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 - In order to authentically represent the needs of all communities in Boulder, the most important thing staff learned from the Culture Kitchen process was just how much remains to be accomplished; nine months of public meetings was simply not enough time to build bridges to every diverse community. In addition, the lack of diversity in Boulder (that is, diversity of all kinds including cultural diversity), is an emerging threat to the economic and social resiliency. The Office of Arts + Culture will 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 underserved communities, and associate the efforts of the Office of Arts + Culture with agencies that have been doing well in this effort. If successful, the strategies of this plan will be useful and accessible to ALL of Boulder.

#### I.5.5 Priority Recommendations:

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

I.5.6 Allies:

Neighborhood groups and organizations – Intercambio – El Centro de Amistad – Boulder Latino Chamber of Commerce – City of Boulder Department of Human Services – City of Boulder Neighborhood Services Office – City of Boulder Libraries – City of Boulder Parks & Recreation – City of Boulder Open Space – and others

I.5.7 Timeline:

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

I.5.8 Models of Success:

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

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

## Strategy Six: Support Artists and Creative Professionals

### I.6.1 Program Areas:

- A. Support and Recognition for Artists and Creative Professionals
- B. Livability and Affordability
- C. Professional Development Tools

### 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 challenges of affordability and livability are the most complex issues to be addressed in the Community Cultural Plan. These concerns are a priority among survey respondents; the issue of affordability ranked second among critical issues to resolve.<sup>13</sup> 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.<sup>14</sup> These challenges have the potential to compromise our position 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. The Office of Arts and Culture will join with these groups on finding the means to resolve this challenge for all professions, including artists.
- Establishing or partnering on a fellowship program for artists and creative professionals can provide an impressive return on a modest investment. An initiative to recognize the work of the most innovative and promising talent in our community, and provide them with unencumbered resources to “do what they do best”, will not only be a system of recognition, but will also encourage the brand of Boulder as a great place for creative people to thrive. This may be accomplished as a program of the Office of Arts + Culture, or be incorporated into an existing program such as The Dairy Center Honors.

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<sup>13 and 14</sup> Boulder Community Cultural Plan Survey 2014 – See appendix IV.4

- Until recently, a collaboration with the Boulder County Arts Alliance for professional development was a popular tool for individual artists and creative professionals to enhance their business skills. This “Business of the Arts” program was ended when funding was cut, but continues to have potential. By the second phase of this plan, the partnership with Boulder County Arts Alliance will be renewed, with an eye on developments that may improve content and format to best serve the creative professionals of Boulder.

I.6.6 Allies:

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

I.6.7 Timeline:

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

I.6.8 Models of Success:

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

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

## 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. Develop Boulder’s Creative identity
- D. Partner on a Community Cultural Calendar
- E. Participate in Regional and National Leadership

#### I.7.2 Goal:

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

#### I.7.3 Community Priorities:

Prioritize the civic dialogue about the ability of culture to positively contribute to the economy, social offerings, the environment, and the authentic expression of diversity.

Develop Boulder’s creative identity in becoming an innovative world leader in cultural matters and project that identity to the region and the world.

#### I.7.4 Challenges

Identity – Boulder has been quietly innovating as a creative center for some time. We are proud of the moments when that innovation is honored on as part of the national story: the founding of Chautauqua, our Beat poets of the 1950s and 60s, the many accomplished musicians that have landed in Boulder. Today, still a home to remarkable artists and cultural leaders, Boulder is on the way to again being recognized for creativity. The work of Naropa University, e-Town, the Colorado Chautauqua Association, Frequent Flyers, the Boulder International Film Festival, the Conference on World Affairs, and others are increasingly recognized in the international conversation about culture. The Office of Arts + Culture will work with the community on how to nurture a creative identity for the city.

Aligned with this effort, work must be done to tell the story of innovations in city government. Some innovations are described in this plan: the focus on cultural organizations, a sophisticated public art program, the creative neighborhoods initiative, and comprehensive research projects are among the unique aspects of this plan that will be a point of pride.

#### I.7.5 Priority Recommendations:

An initiative to form a regional cultural alliance began with community conversations and a steering committee in 2015. This initiative for collective leadership promises to fill important gaps in the cultural landscape, and can have significant benefits to achieving the vision of the Community Cultural Plan for Boulder. The Office of Arts + Culture will participate in the formative dialog around this issue in representing the interests of Boulder.

Boulder residents are hungry for arts, culture, and the creative economy to be elevated among the most important priorities in the civic conversation. To do this, a profound step will be to the active participation in government by creative professionals and thought leaders in culture. To the degree possible given city rules, the Office of Arts + Culture will encourage these leaders to actively participate in many ways, including the bold step of applying for positions on Boards & Commissions across city agencies.

#### I.7.5 Allies:

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

#### I.7.6 Timeline:

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

#### 1.7.8 Models of Success:

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

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

## Strategy Eight: Engage our Youth

### I.8.1 Program Areas:

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

### I.8.2 Goal:

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

### I.8.3 Community Priority:

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

### I.8.4 Challenges

Youth are an Underserved Community – In considering the gaps in cultural opportunities faced by underserved communities, youth are often overlooked. While the school districts offer arts programming in the classroom, offerings around the city are lacking. There are many opportunities for our university population; CU and Naropa students are far from bored. However, the perspective of high school youth is that opportunities for social offerings are limited.<sup>15</sup> While some successes by groups like Growing Up Boulder, BMoCA, and others are stand-outs, this programming is not always widely communicated, or of interest to the large numbers of youth. This gap is important not only for the edification of these particular young people, but also has impacts on the creative economy; the youth of today are the cultural leaders a decade from now. And, when asked, many of these youth in high school and college do not see a promising future for creative pursuits in Boulder.

### 1.8.15 Priority Recommendations:

Youth Council – (This section will be addressed in the final draft.)

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<sup>15</sup> See appendix IV.4

I.8.5 Allies:

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

I.8.5 Timeline:

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

I.8.6 Models of Success

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

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



# Guiding Principles

## II.1 Stewardship:

The staff members of the Office of Arts + Culture are stewards of the public trust; including public funds, our system of laws and policies, and confidence 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 Community Cultural Plan.

## II.2 Boulder Arts Commission:

The Boulder Arts Commission is an advisory and decision-making body which also advocates on behalf of the community. Appointed by City Council, the commissioners 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 advisory for the execution of the Community Cultural Plan, d) serving on several non-governmental boards or committees related to the execution of the Community Cultural Plan, 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.

- Staff will utilize the talents, experience, and enthusiasm of the members of the Boulder Arts Commission to the best benefit of the implementation of the Community Cultural Plan.

## II.3 Public Inquiry:

Every strategy depends on public inquiry to be successful. This practice works best when staff is diligent in stewarding public dialog, but also thoughtfully designing that dialog to fit the needs of the program. 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 Community Cultural Plan.

#### II.4 Partnerships and Collaboration:

These strategies will only be successful by collaborating directly with other city agencies, non-profits, businesses, and leaders in the community. Some aspects of the vision are best addressed in the private sector; successful with the city government as an interested party, but not in the lead. And, there are situations where the role of government is to “clear the path”. In all cases, 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, staff will make partnerships the standard practice of doing business.

#### II.5 Professionalism:

Quality of service impacts the public’s expectations about the whole of city government. The ways in which staff conducts business builds trust: good practices for the grants program and public art, designing documents, responsiveness, honesty, the quality of marketing and promotions, even answering the phone.

- 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. 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 programs.

## 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.

# III. Implementation

## III.1 Tactics

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

There are not necessarily ready answers for every challenge that appears in the Community Cultural Plan. In those cases where further discussion, research, and evaluation are necessary, the Office of Arts + Culture will convene a task force to continue the conversation. The subjects for specific groups may include diversity, cultural calendars, and workforce / talent retention. In addition, there may be ongoing discussions across city agencies that require the participation of the Office of Arts + Culture. Subjects for these umbrella challenges include affordability, the built environment and development, the regulatory environment, and other issues.

The city is in a position to convene large stakeholder groups around some of the elements of this plan. This should be done when a Community Priority, Vision Element, or Strategy will be primarily accomplished through private leadership (as opposed to those initiatives that are primarily a city government function). These gatherings may include cultural summits, gatherings of venue owners, or creative sector businesses.

(This section will be addressed in the final draft.)

### III.1.4 Shared Leadership

(This section will be addressed in the final draft.)

### III.2 Detailed Operation of Strategies

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

Measures – Within the detailed recommendations are “measures”: high level summary of those aspects of the strategy which are ideal for evaluating success. Posed as questions, the measures are designed to give direction on what investigations need to be considered. The methods and tools for the actual evaluation are described on page 69, under Strategy 7: Advance Civic Dialog, Awareness, and Participation.

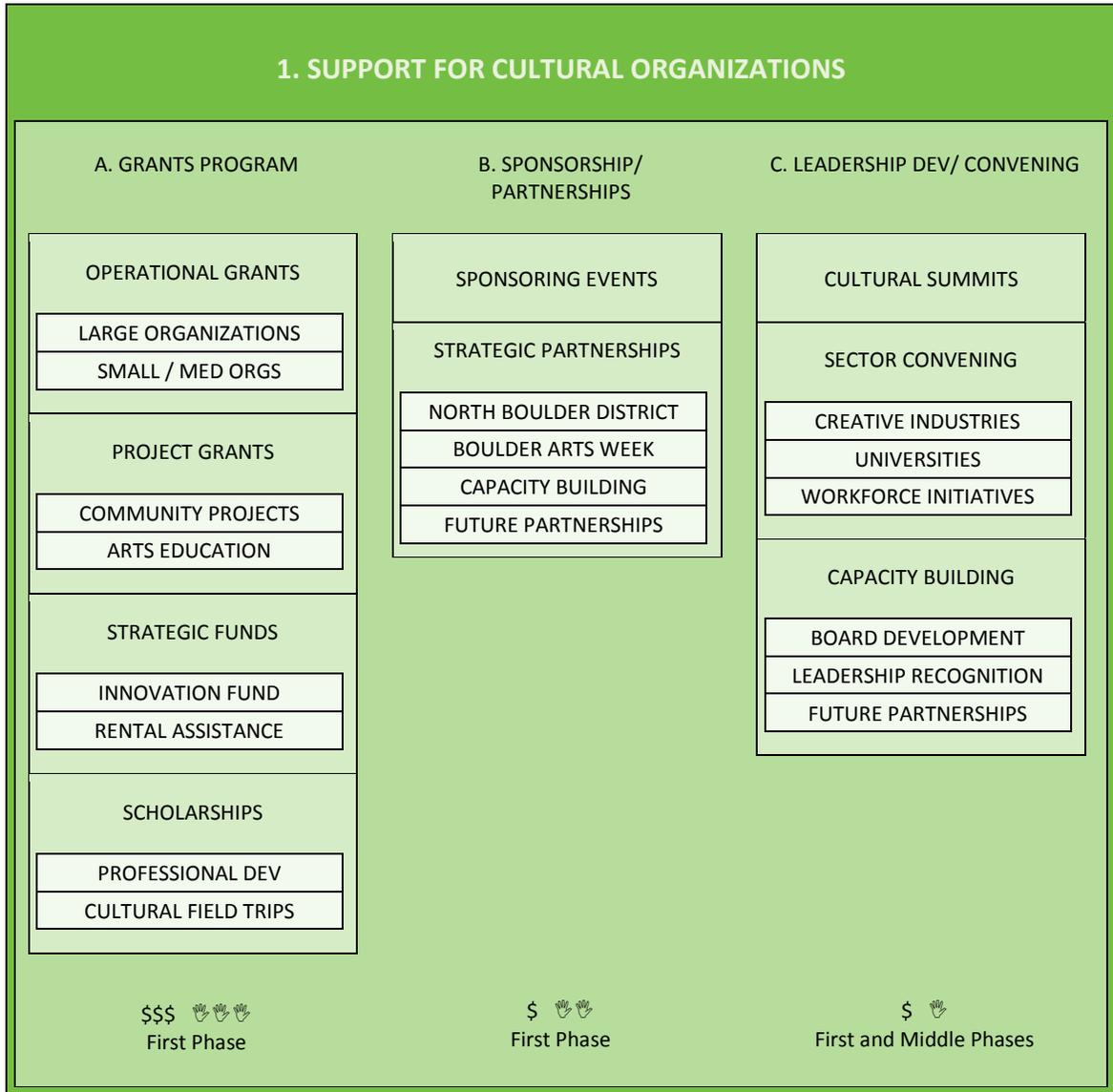
Key to symbols in the strategy operation charts:

\$\$\$: Significant Budget Required  
\$\$: Moderate Budget Required  
\$: Minor Budget Required

: Significant Staff Time Required  
: Moderate Staff Time Required  
: Minor Staff Time Required

First Phase: 2016 to 2018  
Middle Phase: 2019 to 2021  
Final Phase: 2022 to 2024

Strategy One – Support for Cultural Organizations, Programmatic Structure:



## A. Grants Program

It is important to understand that the grants program includes not only the grants to cultural organizations, but several other programs that appear in different strategies. Thus, all the grants should be assembled as a single program for the purposes of administration, budget, and staffing.

The grants program can be divided in to four categories: operational grants, project grants, funds, and scholarships:

- Operational Grants for Large Organizations
- Operational Grants for Mid-sized and Small Organizations
- Project Grants for Community Events
- Project Grants for Arts Education
- Innovation Fund
- Rental Assistance Fund
- Scholarships for Professional Development / Leadership
- Scholarships for Cultural Field Trips

Because these grants are derived from different places within the Plan, it may be necessary to address the administration and guidelines in context to that individual Strategy. For instance, the Operational Grants for Large Organizations should be designed with the goals and measures of the Support for Cultural Organizations strategy in mind. However, the Scholarships for Cultural Field Trips should be designed to fulfill the Engage Our Youth strategy.

- Operational Grants – To bolster the sustainability of the community’s cultural organizations, a system of operational grants will be the priority. The justification of this system is best summarized by the National Assembly of State Arts Agencies, in their “General Operating Support Fact Sheet”<sup>16</sup>. In this document are outlined six “advantages” for operating grants, here modified to suit the circumstances of the Community Cultural Plan:

Operational grants maintain the autonomy of grantees, allowing them to allocate the dollars to their most pressing needs.

Operational grants tend to be more predictable over time, which helps organizations maintain continuity of services to their communities.

Because operational grants are flexible, grantees can use the funds in more opportunistic or entrepreneurial ways than project-restricted funds often allow.

Operational grants come with stringent accountability and management requirements that incentivize and perpetuate good business practices among arts organizations.

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<sup>16</sup> *State Art Agencies Fact Book*, page 1 (National Assembly of State Arts Agencies) – see appendix IV.10

Because the grantee—not the grant maker—ultimately defines the activities for which operational grants are used, this funding mechanism can reduce "mission drift" among grantees and can help to curtail the proliferation of programs designed solely to appeal to funders.

Operational grants strengthen the nonprofit arts infrastructure and deepen working relationships between funders and core grantees.

For each grant cycle, the Office of Arts + Culture will consider these motivations, as well as the practices, experience, and consultation with the Boulder Arts Commission, to design a program that will best serve the goal of this strategy.

The best distribution of funds will be in multiple-year cycles. In order to align with other aspects of the Community Cultural Plan, three year cycles are ideal. However, the city budget process allows for only single-year budget cycles; multiple year commitments are not permitted. A compromise must be struck between the city budget rules and the best interest of the organizations.

- Innovation Fund – Boulder’s cultural organizations are comprised of a talented, thoughtful, and innovative workforce. The great ideas and initiatives they come up with are risks worth taking. However, it is often the case that organizations simply do not have the financial flexibility to take those risks. This understandable reluctance results in a gap in the ability of Boulder’s creative thought leaders to be rewarded for innovative thinking. The Office of Arts + Culture will support the ability of organizations to take those risks through the Innovation Fund. This pool of support will be granted by the Boulder Arts Commission for risk-taking ventures and experiments in management systems, technology, or programming.
- Oversight and Coordination – For the grants program, the role of the Boulder Arts Commission is described by the The City of Boulder Revised Code Title 2 Chapter 3-2-3-2:

To assist in the preparation of applications for grants or other sources of funding for arts programs for the city, and

To administer the city arts grant program and other city arts programs pursuant to any authority provided therefore by ordinance of the council.

Therefore, it is the role of commissioners to i) work with staff to establish the guidelines and process as is described above, ii) conduct a jury process to select grant recipients, and iii) assist grant applicants in understanding the decision-making process. It is important to keep in mind that this role is limited. It is staff’s role to execute the grants program and support the members of the commission in their responsibilities.

It is necessary to revise the guidelines, application process, jury process, measures, grant delivery, and reporting structures every three years in coordination with the transition to a new phase of implementation. Thus, the staff work plans for years

2018, 2021, and 2024 will include a thorough evaluation of the program and a series of workshops with the public, the commissioners, and grant recipients to design any improvements. That action can be followed by a process to refine and approve any changes that need to be made.

Staff will work with applicants to support them on the entire process. Establishing an internal grants management system to better track and assess reach and impact will be critical in the first year.

- Allies – In order to provide fair and transparent execution of this program area, it is important that the Office of Arts + Culture and the Boulder Arts Commission maintain the highest standards regarding ethical rules. This means that, for the grants program, partnerships will be limited. That said, these grants do not exist in isolation. An understanding of the full portfolio of funding that cultural organizations need is important, and a conversation with organizations that work in these areas will be needed to align efforts:

The grants program area will function best when considered in concert with the other grants that organizations rely on. Coordinate with the Boulder County Arts Alliance, the Boulder Convention and Visitors Bureau, Awesome Boulder, the Community Foundation, SCFD, the City of Boulder Human Services Department, the PLAY Foundation, and others.

Earned revenue is vital to Boulder organizations. Staff will consult with them and the organizations that support their funding efforts including the Boulder Convention and Visitors Bureau, the Boulder Chamber of Commerce, the Economic Vitality Office, and others.

A key factor in the sustainability of cultural organizations is private philanthropy, memberships, volunteerism, and participation. The municipal government cannot participate directly in this activity, but there are new and existing organizations in the community that have the potential to galvanize leadership in this area. The Office of Arts + Culture will support leadership in the advocacy for private giving and participation, and invest in a partnership to catalyze the effort.

- Capacities – Funding for the grants program should continue to be integrated with the general fund allocation that is annually appropriated for the Office of Arts + Culture in the near term. An investigation of a separate, sustainable funding source will be conducted by 2021, for implementation in the long term.

Initially, the grant budget should be increased by \$225,000 to a total of \$450,000 in 2016. This launch of the new grants program will provide a level of funds appropriate to show substantial impact in those grant programs that are a priority to the purposes of this strategy: operational grants and the innovation fund. In subsequent years, the amount of funding should be further increased: \$800,000 by the end of the first phase and \$1 Million by the end of the middle phase. This amount will be considered full implementation. However, over the course of the

final phase it is important that staff be flexible and attentive to changing needs and inflation that may affect the exact amount of this allocation.

Staff needs should be carefully evaluated given the recommendation that funding increase over time. There may be a need to increase staff in the Middle and Final Phases to accommodate the increased demands for process and evaluation.

## B. Sponsorships / Partnerships

There will often be opportunities that arise which are not appropriate for the grants program. When an event, organization, business, or individual can collaborate with the Office of Arts + Culture to achieve the goals of this plan, but is not a good fit to the grants program, staff will have a process and budget available to offer sponsorships or partnerships.

- Sponsorships – Opportunities often come up for great things to happen for Boulder. The Office of Arts + Culture will take advantage of these opportunities, and have the funding and collaborative capacity to follow through and support the organizations that bring these important events, exhibitions, performances, products, initiatives, and support programs to the community.

The process for staff to review proposals for sponsorship must be thoughtfully designed. It is of primary importance that, in considering any proposal, staff first considers if the proposal might not be a better fit for the grants program; the stewardship by the Boulder Arts Commission should be the default for any funding. Only when it is determined that the proposal does not fit into the grants program should staff consider it.

- Partnerships – There are already many partnerships that exist between the Office of Arts + Culture and community organizations. Others are emerging. Below are a few of the most immediate opportunities:

Boulder Arts Week – This yearly event encourages cultural tourism, develops audiences, and galvanizes the community conversation about the arts. Boulder Arts Week is in a position to positively affect the success of the community priorities of the Community Cultural Plan in significant ways. The Office of Arts + Culture will identify a budget to partner on Boulder Arts Week. This relationship will be established with the purpose of developing the sustainability and effectiveness of Boulder Arts Week over the long term. Each transitional year should be an opportunity to reevaluate the partnership.

Creative District in North Boulder – A grass-roots effort for place-making in North Boulder was founded out of the concentration of artists in the district, and has galvanized a community effort to focus on the arts as an anchor to the area. A partnership with the NoBo Arts District organization,

convening of all interested stakeholders, and municipal district designation, will be the first steps in a formal relationship designed as the cornerstone of successful operation of a flourishing creative district.<sup>17</sup>

**Private Philanthropy** – A key factor in the sustainability of cultural organizations is private philanthropy and participation. Through the research and engagement for the Community Cultural Plan, it was discovered that leadership and advocacy around private philanthropy for the arts are needed in Boulder. However, it is not best for the city government to take on this role. The Office of Arts + Culture will participate in convening groups and individuals aligned with this goal, and identify leadership in the community, either from an existing organization or from a new organization, to partner on filling this need.

**Innovation and Excellence in the Arts** – Boulder has an international reputation for innovation and excellence in science and technology, food systems, healthy living, and social services. One component of these accomplishments is that, for all these issues, the local conversation about innovation and excellence is vigorous. In considering the arts, much is in place: Boulder is home to many important thought leaders, there is a profound culture of participation, and the universities continue their remarkable work in contemporary practice. Yet, there are specific barriers that have prevented creative leaders from holding that conversation which other sectors enjoy; these barriers include a lack of diversity, challenges to collaboration, and a gap in convening. The Office of Arts + Culture will organize a task force to find the right forums and fill gaps to catalyze that community conversation around innovation and excellence in the arts.

**Professional Development for Artists and Creative Professionals** – For Boulder to be a good home for artists and creative professionals, there must be opportunities for them to learn the business skills that will compliment their artistic talents. The Boulder County Arts Alliance and the Office of Arts + Culture collaboration titled “Business of the Arts” will be renewed and enhanced. Other partnerships with organizations that offer programs for creative professionals will also be pursued.<sup>18</sup>

**Plan for Future Partnerships** – On transitional years, evaluate the current portfolio of partners and look to expand the program as new opportunities arise.

- **Oversight and Coordination** – Staff should regularly seek consultation and advice from the Boulder Arts Commission. However, it is important to keep in mind that this is not a grants program. In fact, there is a danger of confusion between

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<sup>17</sup> See page 55

<sup>18</sup> See page 65.

sponsorships or partnerships and cultural grants. Thus, a clear process for staff to receive, process, approve, and administer proposals for sponsorship or partnership will be established.

- Capacities – Though time is needed to ramp up to full capacity, a healthy program in Boulder will require approximately \$120,000 for sponsorships and partnerships. In transitional years, conduct an investigation of the performance of the program and adjust the funding accordingly.

### C. Leadership Development and Convening

- Cultural Summits – During the Culture Kitchen the community of non-profit organizations met in a series of “Cultural Summits”. In those gatherings, the cultural leaders expressed a desire for regular convening. This is reinforced by the data: Boulder is home to a large number of non-profits in the arts, and they have a significant economic impact. It is recommended that the Office of Arts + Culture hosts a regular series of events that brings together the staff and boards of Boulder’s cultural non-profit community. Rather than serving as a strict platform for municipal issues, these events should be viewed as a forum: programmed from among the participants to address their desires and concerns. This is also an opportunity to leverage evaluations and civic dialog initiatives.
- Sector Convening – In many cases the members of the creative sector in Boulder are already gathering in formal and informal settings. Professionals in advertising, design, digital technology, and other sectors have created a culture of conversation in these convening moments. In other cases gaps exist. The music industry, for instance, is a healthy component of Boulder’s creative economy that has yet to find the right forum to get together. The Office of Arts + Culture will be a facilitator of these gatherings; supporting those that already exist and encouraging groups to fill the gaps.
- Capacity Building – The Office of Arts + Culture will find allies among private organizations to achieve common goals in leadership development. There are many groups in the city, county, and state that offer programs in professional development and capacity building. Connecting Boulder non-profit leaders and workers with these resources will accomplish many goals and community priorities. It is recommended that the Office of Arts + Culture actively partner with organizations that offer services and support to cultural non-profits. This initiative overlaps with professional development tools that the Office of Arts + Culture will be providing to individual artists and creative professionals.<sup>19</sup> And, the programs should be considered useful for organizational capacity as well.<sup>20</sup>

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<sup>19</sup> See page 55.

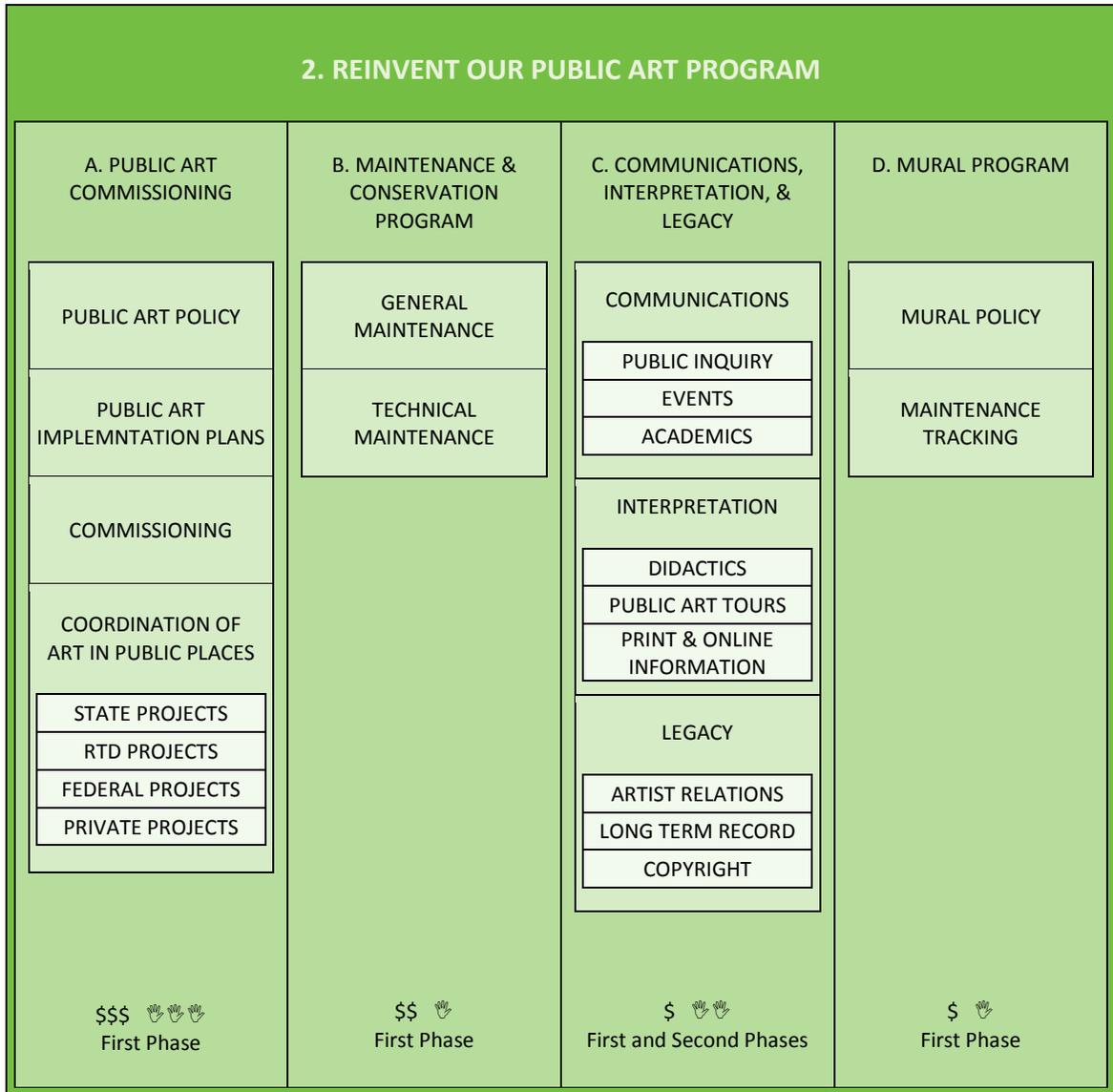
<sup>20</sup> See page 65.

- Oversight and Coordination – More so than in other strategies, the relationship between the staff person coordinating this program area and the leaders of cultural organization should be strong. A single point of contact on leadership development and convening initiatives is the goal.

Measures – Success in Strategy One will be measured against the strategic 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.*

- As businesses, how healthy are Boulder’s cultural organizations?
- What outreach is being conducting to encourage impact and participation of local and tourism audiences? How effective is this effort?
- What outreach are the organizations conducting to underserved populations? How effective is this effort?
- What is the opinion of the community about Boulder’s cultural organizations?
- What economic impact, including workforce and cultural tourism, are the organizations providing?

Strategy Two – Reinvent our Public Art Program, Programmatic Structure:



## A. Public Art Commissioning

- **Public Art Policy** – The drafting and maintenance of a functional policy will govern how public funds are stewarded, how the selection process is administered, steps for approval, procedures regarding donated or loaned artwork, and commitments to maintenance and other legacy issues. This document has a long time-horizon, and must be conceived with future generations in mind. Thus, it must be carefully written to be a strong tool. However, it must also be a flexible instrument, providing staff the right amount of leverage to ensure that individual projects are successful. This will best be done with thorough research into model programs and consultation with experts in public art at the drafting phase.
- **Public Art Implementation Plans** – Known in many communities as Public Art Master Plans, these Implementation Plans will govern the use of public art funds with specificity: the sites, selection processes, funding levels, schedules, and the detailed goals for each project. It is easy to fall into the trap of writing these implementation plans to serve the staff in making their job easy. Be sure that the perspective is maintained: the goal of Public Art Implementation Plans is to properly steward the public trust and complete successful projects for the community.

The Implementation Plans should be drafted in transitional years of the Community Cultural Plan. However, in certain circumstances, specific projects or series may be best served with special documents. This is certainly true for the Civic Area.

- **Commissioning** – In addition to the above, a few considerations are critical when designing a program for the commissioning of public art:

The scale of projects must be considered carefully. It is easy to fall victim to a desire to spread the commissions out among many artists in the interest of broadcasting as much of the money as possible. However, this is likely to diminish the quality and impact of individual commissions as well as of the collection as a whole. Balance the scale of commissions, keeping in mind the goal of this strategy and the smart investment of public funds in these assets.

Great public art programs are a balance between the process and the results. Boulder must have a sophisticated program that addresses both. While it may be easy to say that one compromises the other, for instance that a great process means one must be willing to concede the quality of the completed artwork, do not fall into that trap. Every public art project in Boulder will have a great process and a guarantee a great product, or it will not proceed.

Join in the regional and national conversation about the public art process. The collaborative spirit amongst public art administrators, especially in Colorado with its numerous municipal programs, is a source for innovation and a sounding board for practices. The conversation is important, and will be a benefit of the work of staff

Establish a high standard of public inquiry. Though it is a guiding principal for all programs, in the case of Public Art there is a heightened need for robust and well communicated interactions. Public inquiry must be viewed as a tool for the selection panel members to learn more about the sentiment of residents, and to elevate the civic dialog about a specific project. It is important for staff to avoid the slippery slope of the process becoming a public vote on art contracts. Rather, the public inquiry should inform a sophisticated and careful selection panel process (instead of rendering the selection panel useless). Finally, leverage the public inquiry process to build good will in the community. Residents who participate, even if they do not particularly like the artwork, will feel invested in the process and be advocates for the future of public art in Boulder.

Maintain a consistent commissioning schedule. The current interest in reinventing public art in Boulder reflects a desire for a level of vibrancy in the built environment. Therefore, a high frequency of installations is an expectation of the public. Consider all aspects of the Implementation Plans, and especially the schedules and funding levels, to ensure that this can be achieved.

Cultivate a diversity of artists and arts practices. The value of the collection to residents is connected to the variety of experiences they find. The public art program will actively seek to commission a wide variety of the most innovative approaches to contemporary practice in the arts. People of many different backgrounds should be represented, and the variety of stories the art tells should be broad. Be open to new media and forms of expression that are not typically thought of for public art: digital media, performance, music, web-based art, and social interventions should be in the mix. Temporary art should be deployed when possible; this is particularly useful in the ability of temporary commissions to allow for experimentation and risk. This pursuit of variety and diversity is about quality, not popularity. It is important for the city to be confident in this measure of success; no work of art will be universally loved.

Keep in mind the ultimate purpose of any municipal public art program: to commission works of enduring value.

- Coordination of Art in Public Places – A municipal public art program is but one aspect of a city’s portfolio of art in public places. Private commissions of sculpture can be sited for public display; hospitals and schools often hire artists; cultural organizations should be encouraged to curate artworks for the community; other agencies such as the Regional Transportation District, the universities, the State of Colorado, and the federal government will commission public art. It is recommended that staff stay highly active in tracking and, to the degree possible, providing leadership to ensure that these variety of projects are encouraged and coordinated strategically.

In addition, there is great value in artists and creative members of the community to be encouraged to express themselves through impacting the urban space. The Pearl Street Mall, and its management company Downtown Boulder Inc., have proven the value of this exercise by allowing busking on the Pearl Street Mall without a permit. This open access to creative expression has positively impacted the atmosphere of that retail district. Yet, the public feels that this sense of openness is missing from the rest of Boulder<sup>21</sup>: we are in need of the places and situations for people to chalk the sidewalk, sing or play music, dance or hold flash-mobs. The Office of Arts + Culture will work with city agencies to provide these forums and clear the hurdles for creativity in the public realm. Keeping in mind the value of the existing rules and the needs of public safety, the examination of the regulatory environment is a key first step. Do the rules have unintended consequences that stifle the community voice? A next step is to provide actual places, like the Pearl Street Mall, where creativity is encouraged. The Civic Area has much potential for this type of activity.

- Oversight and Coordination – The public art policy must enshrine the approval process as described above. The role of the Boulder Arts Commission as a significant approval body must not be underestimated. The commissioners, serving as they will on a variety of selection panels and given their responsibilities to the process, have a special role to play. They need to have a profound knowledge of the collection, the public art implementation plans, and what new commissions might mean to the city as a whole. This umbrella knowledge must then be brought to each selection panel by the commissioner representative. To do this, the commissioners will need special opportunities for training and facilitated conversations so that they are comfortable with this role.

Coordination with a variety of City of Boulder agencies will be critical. It is important to remember that the Transportation Division, Parks and Recreation Department, and Downtown and University Hill Management / Parking Services Department have all done significant work in building the existing collection over the decades. These agencies will be key in executing the new public art strategy. It should be the practice of the public art staff person to consult with these internal partners early in the process, include them in decision making, and ensure that their needs and suggestions are thoughtfully considered.

- Capacities – In the First Phase, a fund will be established that can be easily mobilized and serves to kick-start the public art program. The funds identified for public art in the Culture and Safety Tax, passed by voters in 2014, is ideal for this purpose. Then, a full study and plan will be conducted to establishing a sustainable source of funding. This will be best accomplished with a “percent-for-art” ordinance.<sup>22</sup> This study will be conducted in 2017, for implementation the following year.

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<sup>21</sup> Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.7.

<sup>22</sup> For more information, see appendix IV.5.

Once established, it is estimated that a 1% of capital improvement projects (should that be the method enacted,) could generate as much as \$300,000 per year. Given the need for a robust program with a high frequency of installations, it is likely that this amount of money is not enough to successfully meet the goals of this program. Therefore, it will be necessary to supplement a percent-for-art funding structure with other sources. Investigate alternative funding sources such as dedicated tax or fee programs or mandates on private development.

#### B. Maintenance and Conservation Program

The Office of Arts + Culture will coordinate a program of asset management for the public art collection. Clear roles will be established on who is responsible for regular maintenance as well as conservation or repair of works of art. For instance, many cities have a policy to ensure that the agency responsible for the site is also responsible for regular maintenance for the art at that site, while special repair projects are a shared responsibility. A condition inventory of the public art collection should be conducted by the Office of Arts + Culture regularly, and staff should assist the parties responsible for regular maintenance to track activity. The neglect of public artwork reflects poorly on a community; it must be a directive of the program to efficiently and consistently maintain the collection.

Consider the following when designing the maintenance program:

A frequent challenge to the maintenance of public art begins before the artwork is even installed. A thorough understanding of the artist's intent of narrative and materials is important to ensuring that maintenance and conservation work is done properly. Include a requirement in each public art commission to capture the artists intentions.

Artists are not always the best experts to know how to maintain their own artwork. Contract with conservation and technical experts to produce maintenance and conservation recommendations for each work of art.

More so than in other program areas and strategies, the application of best practices in public art maintenance and conservation are technically complex. It will require diligence and consistency to make sure this work is being done properly. Ensure staff has a thorough and careful understanding of these practices. In addition, Boulder is in a position to lead and innovate in maintenance and conservation. Participate in the national dialog. Also, it will be a great benefit to the program if staff creates a relationship with the programs at the University of Colorado and their programs that overlap the needs of the collection.

### C. Communications, Interpretation, and Legacy Projects

- Communications – There are two needs in communicating about public art projects: a) promoting applications to commissions and b) public awareness about the process and collection. The format and media for these communications must be thoughtfully considered. In the case of promoting applications, it is critical to the process that broad and competitive participation be encouraged. The story that emerges from these different exchanges is important to consider; a personality that reflects the sophistication of Boulder’s public art program must be fostered among artists, other arts professionals, and the residents of Boulder.
- Interpretation – The selection is complete, the artwork installed, and the ribbon cut. After this initial phase is complete, the artwork now has a life within the larger collection of public art. This long-term relationship between the artwork, the collection, and the public is important and will not be neglected. The Office of Arts + Culture will create programs to help the public understand the collection. This can take the form of plaques, interpretive panels, guided tours, websites, audio, video and interactive assets. Staff will also consider how social media and crowd sourcing can influence the interpretation of a work of art; perhaps there is a viral campaign or photo opportunity that can be encouraged around a particular artwork or site. It is important to keep in mind that the opinions and conversations about the existing collection has a lasting impact on the public’s expectations about public art spending and their appetite for new commissions.
- Legacy Projects – The Office of Arts + Culture will maintain strong and mutually collaborative relationships with artists who complete public commissions. This is made necessary by ongoing issues of maintenance and copyright. It is also a desirable act for the health of the program. Boulder’s public artists should be considered a group of alumni. Staff will keep track of their careers and celebrate their accomplishments. The artists will get regular notes from staff on the status of their artwork and any press or community conversation their work produces. Doing this is not mere good will; the continuing relationship with these artists is an asset to create a strong brand around the public art program. Staff will be able to tell great stories about the work that Boulder’s alumni artists are doing around the world, and the artists themselves will carry forward the good message about Boulder’s program to their international network.

### D. Mural Program

Currently, the owners and tenants of private buildings who wish to commission publicly visible murals are asked to acquire municipal review through the Sign Code<sup>23</sup> and the City of Boulder Design Review Committee. Though these procedural entities do provide some public deliberation on issues of the built environment and visual questions, they are not equipped to provide expertise or guidance regarding art in public places.

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<sup>23</sup> City of Boulder Revised Code Chapter 9-9-21 – See appendix IV.11

In order to resolve these gaps, the Office of Arts + Culture will develop a policy for publicly accessible murals. The Boulder Arts Commission will play a role in the new review process, in addition to coordination with effected government agencies and their Boards & Commissions. In addition to an approval process, the policy should also contain standards for how the murals are maintained, address issues of ownership, and plan for the inevitable end of display.

Several considerations are key for designing the program:

Use caution in judging the aesthetic choices of private individuals. It should not be the role of the Boulder Arts Commission to be the aesthetic court of Boulder. At the same time, some evaluation of the quality and imagery must be established, as these works will be visible to the general public. Clear and commonly accepted guidelines will be helpful, as will robust communications to solicit public input.

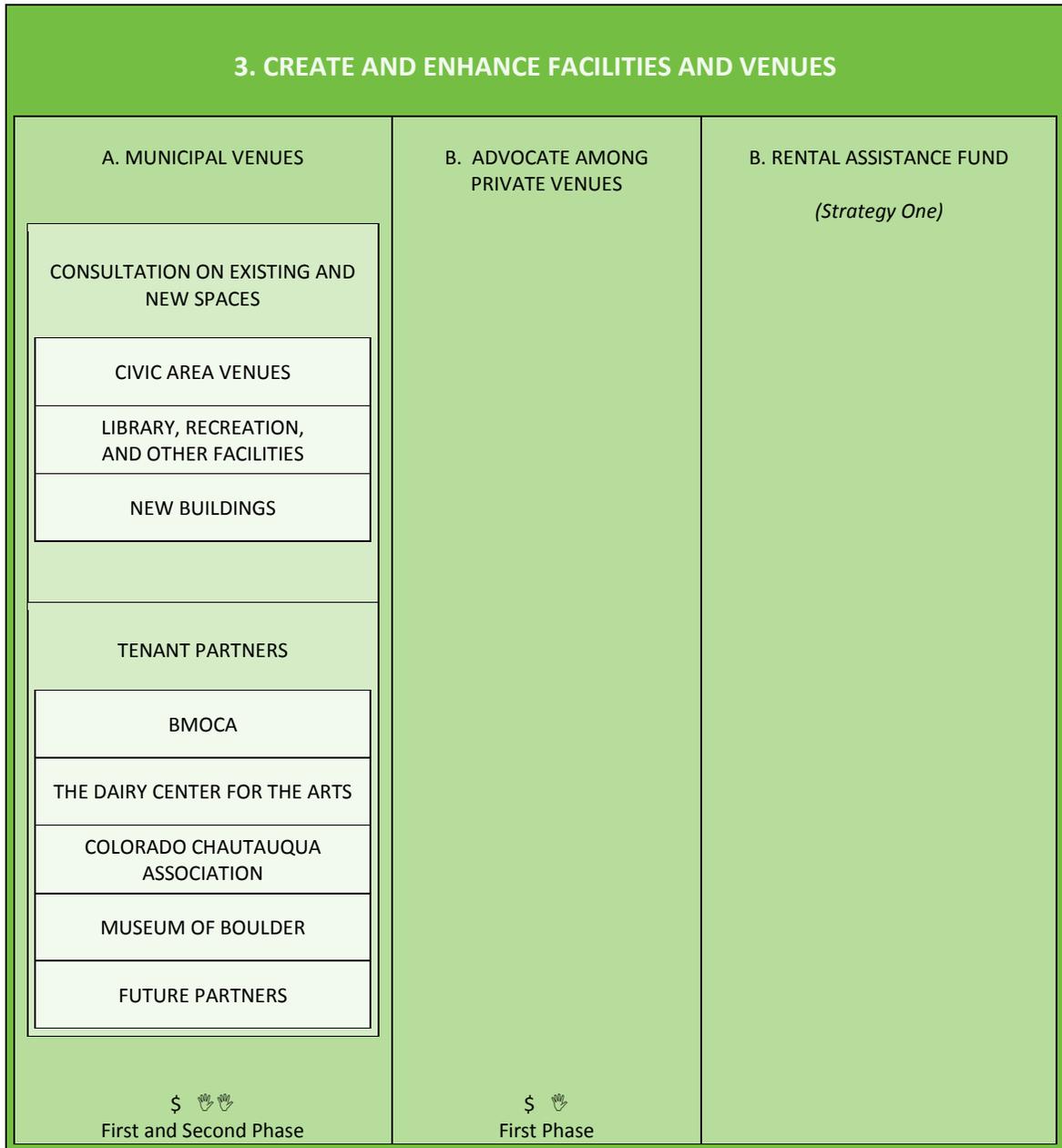
The ultimate purpose of this program area is to encourage more art in public places. Construct the rules, procedures, and evaluation criteria with this in mind.

- Oversight and Coordination – The mural policy will require that private organizations wishing to commission a mural on their property first apply to the Boulder Arts Commission. The role of the commissioners’ review will be to determine if the mural qualifies as a “work of art”, or if it is a “sign or advertisement”. Criteria should be established to codify this distinction. Those determined to be works of art are then subject to a distinct set of performance standards. Those determined to be a sign or advertisement would go on to be reviewed through the standard sign code and design review processes.

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

- In what ways, and to what degree, does the public art installed in the city impact the community? What is the impact of adding art to public spaces on issues of sustainability, livability, public health, and resilience? How does the commissioning of public art add value to the goals of other municipal priorities?
- How do the funds for commissioning art get spent? What is the direct economic impact of spending on public art?
- How is public art, both in process and when installed, perceived in the community? What is the perception of Boulder’s program outside of Boulder: among visitors, the media, and across the country?
- In what ways does public art play a role in the business of being an artist in Boulder?

Strategy Three – Create and Enhance Facilities and Venues, Programmatic Structure:



## A. Municipal Venues for the Arts

- Consultation on Existing and New Spaces – Currently, opportunities exist in facilities operated by the Library, Parks & Recreation, and other departments, to take advantage of venues for cultural uses. This is true only when that can align with those departments’ plans and missions. Yet, the potential of using city facilities for filling in gaps in access, availability, and affordability of venues may have enormous benefits. The Office of Arts + Culture needs the leadership of other city agencies in accomplishing this goal. Staff will take advantage of the expertise and passion these agencies have for improving Boulder to advocate for cultural uses in existing and planned municipal facilities.

A priority in this program area will be to build or improve venues in the Civic Area for visual and performing arts. The 2012 Civic Area Vision Plan<sup>24</sup> articulates a community desire for lively arts experiences. Given this direction, the existing assets of the Library, BMoCA, the Farmer’s Market, and a variety of festivals and events should be enhanced. New opportunities are emerging: BMoCA is considering expansion, there are discussions about a possible reuse of the Municipal Center, the band shell and other spaces may be redesigned for new uses, an “arts campus” is proposed by the Boulder Arts Commission, and the Boulder Performing Arts Center group is proposing new facilities in the Civic Area.

- Tenant Partners – It is important to continue the successful relationships the city has been developing for years in providing great venues for performing arts, visual arts, heritage and public culture with their cultural tenants. BMoCA, Chautauqua, and the Dairy Center for the Arts are all private organizations that occupy city-owned facilities. In addition, the Museum of Boulder has partnered with the city to create a private venue that is due to open in 2016 and Studio Arts operates The Pottery Lab. Continue to partner with these organizations and keep the door open to future opportunities for organizations that can best use city property for the benefit of the community.
- Oversight and Coordination – The partnerships with tenant organizations should be a cross-agency activity, connected with city leadership and a variety of Boards & Commissions.

## B. Advocate among Private Venues

Staff will play a leadership role in advocating for solutions to the challenges of affordability, availability, and access among private venues. This can be done in several ways: by leveraging the ongoing research that derives from this Plan, by convening the community of venue owners to discuss issues, or by partnering with other community leaders and organizations that are in a position to improve this situation.

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<sup>24</sup> See appendix IV.11.

### C. Rental Assistance Fund

The Office of Arts + Culture will provide a flexible fund to assist organizations and individuals in the community to meet needs for renting studio, exhibition, and performance space. There are many challenges that need to be carefully considered in structuring a rental assistance fund:

The awards will be decided based on need and in an objective manner. This is not a tool for evaluating the quality or popularity of a particular performance or exhibition. Though a first-come-first-served system is probably unworkable, some measure of objectivity should be integral to distributing funds.

The funding should not be for entire rental fees, but instead should be either a partial calculated amount or a matching fund.

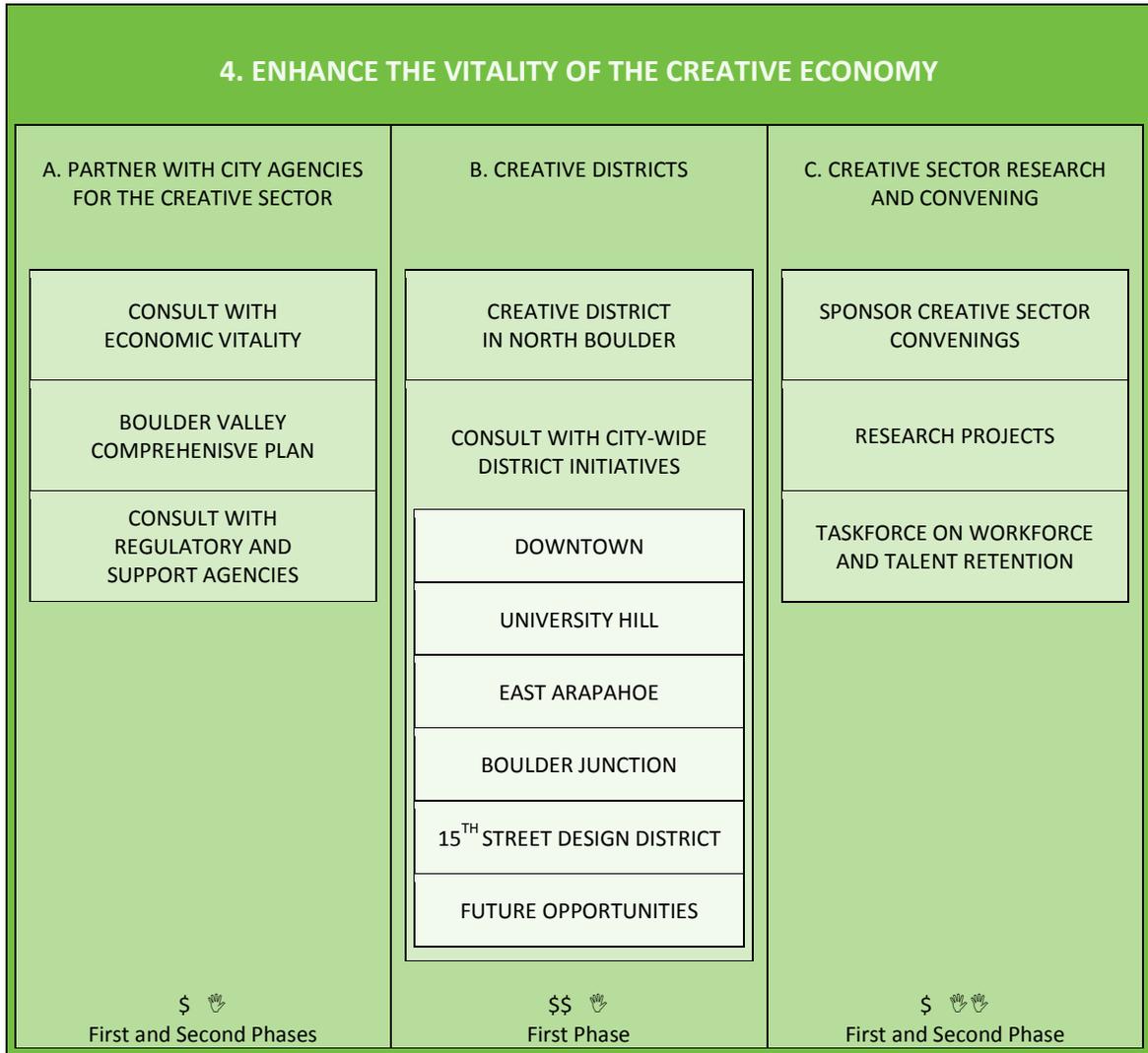
The awards should be for single events, rather than drifting in purpose to become ongoing support for the long term use of facilities.

The structure and function of the grants should be considered in the spirit of their purpose: to bridge a gap that exists in the ability of some groups to afford renting venues. The market demands a certain rent level that some organizations and individuals from time to time may not be able to meet. At the same time there are many organizations that can afford the going rates. That ability to succeed in Boulder's existing market is an important goal for all cultural groups. Ensure that this fund is used to assist applicants to get to that place of resiliency, rather than becoming a crutch that prevents organizations from improving.

Measures – Success in Strategy Three will be measured against the strategic goal: *Improve the resiliency of visual and performing arts organizations and individuals, and the experience of their audiences, which are currently challenged by gaps in venues. Mitigate the barriers to innovation and sustainability that are encountered due to affordability of space.*

- What are the mix of venues; the gaps and needs? How are they serving arts presenters? How are the issues of location, use, scale, affordability, availability, and equity changing over time?
- What are the economic impacts of the market for studio, rehearsal, performance, and exhibition space? How is the city's contributions, directly and indirectly affecting the market for venues?

Strategy Four – Enhance the Vitality of the Creative Economy, Programmatic Structure:



## A. Partner with City Agencies for the Creative Sector

- Consult with Economic Vitality – The Office of Economic Vitality currently offers programs and incentives, and partners with community groups to provide professional development tools to business owners. The goal of these programs is to enhance the ability of businesses to succeed in Boulder’s economic climate and keep jobs in Boulder.<sup>25</sup> The Office of Arts + Culture will work with the Office of Economic Vitality to communicate opportunities to leaders in the creative sector. Also, staff will investigate new opportunities that may position Economic Vitality to fully support the creative sector as an important part of the mix of businesses in Boulder. For example, programs may include sector-specific incentives, districts to incentivize creative businesses, revolving loan programs, or other initiatives.
- Boulder Valley Comprehensive Plan – Staff will work with the team that is developing the 2015 revisions to the Boulder Valley Comprehensive Plan to ensure that the Community Priorities are considered in the revisions. Prepare to do the same for the 2020 revisions process.<sup>26</sup>
- Consult with Regulatory and Support Agencies – The regulatory environment in Boulder has a mixed record when it comes to encouraging creative businesses. For instance, the diminishing inventory of studio space for visual artists can be in part linked to the decreasing availability of space in the few warehouse or light industrial areas that zoning allows. Open conversations with other city agencies responsible for regulations and support programs. The goal of these conversations is to contribute to a healthy regulatory environment for the retention and attraction of creative sector businesses and workers.

## B. Creative Districts

The origins of arts, gallery, or creative districts are generally organic, springing from leadership among the businesses and artists they serve. In recent years, the districting concept has been formalized; a process that has in large part been championed by Colorado Creative Industries (CCI), the State arts agency. Useful to the Community Cultural Plan is CCI’s “purposes”<sup>27</sup> of a creative district, here modified for circumstances in Boulder:

Creative Districts are:

- Attracting artists and creative entrepreneurs to a community, infusing new energy and innovation, which in turn will enhance the economic and civic capital of the community;

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<sup>25</sup> See appendix IV.11

<sup>26</sup> See appendix IV.11

<sup>27</sup> <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/about-creative-districts> (State of Colorado, 9/1/2015) – See appendix IV.11

- Creating hubs of economic activity, thereby enhancing the area as an appealing place to live, visit and conduct business, as well as create new economic activity;
- Attracting visitors;
- Revitalizing and beautifying communities;
- Providing a focal point for celebrating and strengthening a community's unique identity;
- Showcasing cultural and artistic organizations, events and amenities;
- Contributing to the development of healthy communities; and
- Improving Boulder's quality of life.

For these reasons, it is vital that the Office of Arts + Culture work with city agencies to build creative districts. Also consider creative components in other types of districts. From this perspective, districts can be defined as a relationship between the city, businesses, and neighborhoods to achieve the mutual benefits listed above.

- Creative District in North Boulder – The creative district in North Boulder is a grass-roots effort in which the critical concentration of artists in the district have galvanized a community effort to focus on the arts as an anchor to business and place-making. The primary organization that has played a leadership role in this effort is the NoBo Arts District group. Other organizations, including the Boulder Metalsmithing Guild, First Congregational Church of Boulder, and Artmatrix, are active in programming. A partnership with the NoBo Arts District group, and convening of all organizations and interested stakeholders, should be the first step in a formal relationship designed as a cornerstone of the successful operation of a flourishing creative district. The structure and governance of this relationship should be described in a separate strategic document, one that provides official municipal designation of the district. However, the conversation and collaboration can begin immediately. The ultimate goal is to create the conditions by which the city and partners can align their efforts around the success of the business of fine art. This can be done through efforts in the built environment, programming, the regulatory environment, economic tools, shared promotional marketing, and place making initiatives.

- Consult with City-wide District Initiatives – There are many districts existing and planned in Boulder. They have a variety of functions and structures. Some of them have the promise of a creative component:

Downtown Boulder, governed by Downtown Boulder Inc., has long been participating in both cultural programming and as a host for creative businesses. It is also the primary landing site for tourists as they begin to explore Boulder. Support their activities and encourage the health of the cultural components of their strategic planning.

A part of the Downtown service area is East Pearl Street. These few blocks of Pearl Street between 15<sup>th</sup> and 28<sup>th</sup> Street is an area that has a distinct personality as home to several galleries, dance studios, and other creative businesses. Explore this concentration and the potential for a unique personality to emerge there.

University Hill, governed by several municipal and private interest groups, is a center for entertainment and culture focused on both the University students and neighbors. The potential for taking advantage of a culture of innovation and a history of music venues in this district is compelling.

East Arapahoe has been proposed as a “eco district” due to the concentration of reuse, recycling, and green industry businesses that have established themselves there. The recently founded Art Parts provides recovered materials specifically for resale to artists. In addition, this area is being explored for redevelopment as part of a transportation corridor. The community has expressed interest in a minor cultural hub centered around the Boulder Dinner Theater in that plan. Finally, the presence of part of Naropa University’s campus in this area adds to the potential of creative assets in East Arapahoe.

Boulder Junction is a district governed by two municipal commissions. Already a site for some of Boulder’s most recent works of public art, there is an intention that the plazas and businesses around Boulder Junction be an active location for festivals, events, restaurants, and local business.

15<sup>th</sup> Street Design District is a grass roots collective of several architecture, design, technology, and landscape architecture firms on 15<sup>th</sup> Street between Canyon and Arapahoe. The city has worked with this group on streetscape improvements and some programming. However the potential for this area to be a destination remains untapped.

Be open to future opportunities for districts that are generated from the community. And, it is important to understand that culture and creativity are not restricted to districts. Look for ways to enhance the entire city as a great home for artists, creative professionals, organizations, and businesses.

All districts will benefit from a cohesive approach. The Office of Arts + Culture will collaborate with other city agencies, and particularly the Downtown and University Hill Management / Parking Services Department, to formulate and execute a city-wide approach to districting.

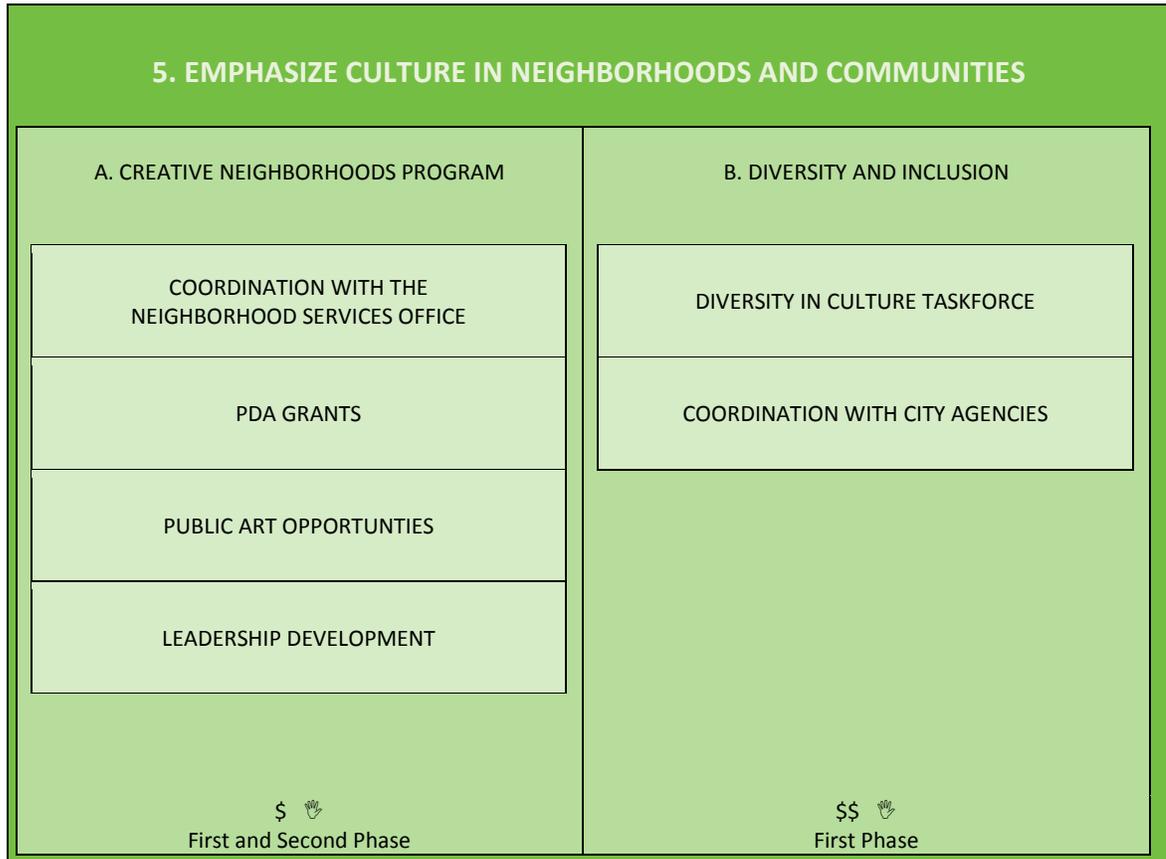
### C. Creative Sector Programs

- Convening the Sector – In addition to the Cultural Summits, there is a need to facilitate gatherings for artists, creative workers, the owners of creative businesses, educators, and other groups. In many cases, there are organizations that have taken this on. For others, a gap can exist in opportunities for groups to come together. A careful analysis of groups to best benefit from this convening, finding the right partners in those groups, and working with the community for the best way to program, fund, and coordinate events is necessary.
- Task Force on Workforce and Talent Retention – While Boulder’s creative businesses thrive, on the horizon is a significant challenge in hiring and retaining the young, talented people who will sustain the work that they do. Affordability of housing is certainly a facet of this problem. However, other issues are affecting these young people: a perceived deficit in social offerings, a lack of open and welcoming communities, and a deficit in all forms of diversity. To protect Boulder’s advanced position among centers for the creative sector, a collaboration must be established between the city, organizations, and businesses to address these issues. The Office of Arts + Culture will convene a task force made up of leaders in these areas to explore solutions for the creative workforce and talent retention.

Measures – Success in Strategy Four will be measured against the strategic goal: *Enhance Boulder’s leading position as a home to creative professionals and businesses.*

- How is the creative economy growing and changing? How does the creative sector compare and interrelate with the other important components of Boulder’s economy?
- What creative professions are currently most critical to the health of the overall economy? What are expectations for the future of the workforce?
- How are the components of talent retention changing, focused on the needs of the most critical elements of the workforce? What is the health of Boulder’s livability and attachment in comparison to competitive cities as homes for creative professionals?
- What is the relationship between the city’s districts and the economy at both the hyper-local and city-wide levels? How do the primary focus sectors in each district take advantage of the services of that district?

Strategy Five – Emphasize Culture in Neighborhoods and Communities, Programmatic Structure:



A. Creative Neighborhoods Program

During the public engagement process, there was discovered a curious, but clear priority among residents regarding how culture is delivered. The data appears to show a sentiment that, while continuing to support events in the existing cultural concentrations of downtown, University Hill, and North Boulder, the people of Boulder would like the city to encourage cultural activity and creative expression at an even more local level. Folks want cultural programs right in their neighborhoods.<sup>28</sup> In addition, opportunities exist to craft the aligning of this program area with the newly re-established Neighborhood Services Office and the team working on the revision of the Boulder Valley Comprehensive Plan.

- Coordination with the Neighborhoods Services Office – The Office of Arts + Culture will both build a strong partnership with the Neighborhood Liaison to encourage alignment for improved programs from both agencies. The result will be a stronger set of programs, enhanced by leadership from both offices.

<sup>28</sup> Boulder Community Cultural Plan Survey 2014 – See appendix IV.4

- PDA Grants – In 2014 the Office of Arts + Culture incentivized meaningful, fun, and collaborative projects to build attachment through a small grants program. These “Public Displays of Affection” or “PDA” funded projects in which residents expressed their love of Boulder. The Office of Arts + Culture will re-imagine these grants as a neighborhood project. The goals for the program are in no small way linked to the measures of “attachment” that are described in the Knight Soul of the Community Study<sup>29</sup> and philosophy of livable cities. However, this is not intended to become an overtly tactical exercise. In the spirit of the concept, the grants should be easy to apply for and execute. Success in this program will not be measured by numbers in attendance, or any revenue or media attention. Rather, the stories that emerge, the good will among neighbors, and the ability for enthusiastic Boulder residents to creatively produce a “love letter to Boulder” will be a substantial success.
  
- Public Art Opportunities – Nationally a remarkable new series of experiments in deploying public art concepts to neighborhoods is emerging. This trend of rethinking the convention of placing public art only in city centers can have substantial benefits for Boulder. The Office of Arts + Culture will establish a program in which a portion of public art funding is used for neighborhood projects. This will best flourish when the neighbors themselves are closely involved in the process.
  
- Leadership Development – A substantial amount of cultural activity happens at the hyper-local level. Neighborhoods are centers of cultural activity: art shows in church lobbies, concerts in local parks, art making projects at block parties, or hobbyists sharing their creative work with their neighbors. There is leadership potential to be nurtured which can help encourage creative activity at a block-by-block level. These leaders in neighborhood culture can also be facilitators of city services across many agencies to help municipal programs achieve their goals. The Office of Arts + Culture will work with other city agencies to find and mobilize these neighborhood creative leaders to support their work and partner with them on improving their communities.

## B. Diversity and Inclusion

- Diversity in Culture Taskforce – The outreach for the Community Cultural Plan included strong conversations with leaders in many diverse communities, especially among Latino activists. And, the process included a successful effort to receive a depth of cultural diversity among survey respondents. However, a limited nine month public outreach project is hardly adequate to meet our very high expectations about fostering effective civic dialog with all facets of Boulder’s community. The demand, best articulated by a participant in one of our group interviews, for the “authentic expression of diversity” will only be possible over time and with substantial effort on the part of staff. The Office of Arts + Culture will take

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<sup>29</sup> Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.7

that time: to build bridges, to align itself with successful initiatives, and to hold the conversations necessary to ensure that the strategies in the Community Cultural Plan are available and effective for all communities in Boulder.

To start this conversation and this learning initiative, the Office of Arts + Culture will partner with groups and leaders to convene a taskforce. The goal of this group will be to face the most challenging aspects of the current conditions in Boulder, among them: the lack of diversity in the community when compared to the rest of the nation, the hurdles for the city government to meet the needs of underserved populations, and the impending crisis that both these issues may cause in social and economic health. Also, the conversation can address a gap in attachment that was identified in the Knight Soul of the Community Study in “openness” and “social offerings”<sup>30</sup>: Boulder residents do not find this city to be an open and welcoming place. Ideally, this conversation can result in substantial projects by the end of the First Phase of this plan, so that work can begin to ensure that the strategies and vision of the Community Cultural Plan are available to ALL residents, workers, and visitors in Boulder.

- Coordination with City Agencies – Boulder lacks the cultural diversity that is an advantage to most other cities throughout of the nation. The reasons are complex: a stratification of job opportunities, barriers in transportation, the cost of living, competition with surrounding cities, and the deficits in “openness” and “social offerings”. The risks of hesitation are significant; Boulder faces a crisis if we do not remain competitive. The Office of Arts + Culture will join other city agencies that are working on this issue. If successful, harnessing cultural diversity will go far in maintaining our economic and social resiliency, and will ensure that we do not fall behind in the innovation, talent, and relevancy.
- Oversight and Coordination – This strategy, perhaps more than any other, overlaps with other efforts in city government. Therefore, collaboration and engagement are critical. Consider the horizontal elements of these programs: how might public inquiry and oversight that other city agencies employ be necessary for these initiatives? What boards and commissions need to check in?

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<sup>30</sup> Knight Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.7

Measures – Success in Strategy Five will be measured against the strategic 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.*

- What are the cultural offerings in Boulder’s neighborhoods? How does this activity compare to large events in the downtown and commercial areas in attendance, audience composition, scale, funding, impact, and perception?
- What are the cultural needs of underserved populations? How does cultural activity and consumption of the diverse communities in Boulder compare? What are the barriers to inclusion and how are they addressed?
- What is the diversity profile of cultural organizations, audiences, and leaders?
- How are trends in diversity, and particularly cultural diversity, expected to affect culture and the creative economy? How are threats to Boulder’s creative economy due to lack of diversity addressed?

Strategy Six – Support for Artists and Creative Professionals, Programmatic Structure:

6. SUPPORT FOR ARTISTS AND CREATIVE PROFESSIONALS		
A. DIRECT SUPPORT AND RECOGNITION	B. LIVABILITY AND AFFORDABILITY	C. PROFESSIONAL DEVELOPMENT TOOLS
FELLOWSHIPS	CONSULTATION WITH CITY AGENCIES AND ALIGNED ORGANIZATIONS	PROFESSIONAL DEVELOPMENT GRANTS <i>Strategy One</i>
PROJECT GRANTS <i>Strategy One</i>	TASK FORCE ON WORKFORCE AND TALENT RETENTION <i>Strategy Four</i>	PROGRAMS FOR BUSINESS PRACTICES
\$\$ 🙌 First and Second Phase	\$ 🙌 First Phase	\$ 🙌 First and Second Phase

A. Direct Support and Recognition

- Fellowships – Recognizing creative leaders in the community is more than simple goodwill. A program of fellowships graduates beyond simple recognition, acknowledging accomplishment while also investing directly in the work that they do. It can also be a strong tool in advocating for the arts as a priority in the community dialog, as well as sending a message to the world that Boulder is a great place for artists to work; a place that appreciates the contribution of its creative residents. The Office of Arts + Culture will develop a fellowship program to meet these objectives. This need not be strictly a city initiative, and may very well integrate with existing programs in the community such as The Dairy Center Honors.<sup>31</sup> A fellowship should also consider the benefits of connecting the work of an artist with other aspects of the Community Cultural Plan, for instance the dialog around diversity, or how to improve the vibrant urban environment. It is important that the highest goal of this program is to benefit the artist. There should be an honorarium associated with the award. However, this is not a contract for the purchase of artwork, or a residency, or payment for services in any way. The main objective is that the artist continues to do what they do best. A secondary aim will be to build a competitive accolade; something that creative professionals are eager to acquire and can leverage to the benefit of their career. In keeping with the broad call from the community to consider the widest definition of “culture”, this fellowship should be open to all creative professionals. Accomplishment in fine arts, design, the music industry, architecture, food culture, and all other creative pursuits should be on the table. Carefully consider the structure of this program: how will

<sup>31</sup> See appendix IV.11

the artist be chosen in a transparent manner? What is the benefit of receiving this fellowship? How is it presented and communicated in such a way to be an encouraging part of professional life in Boulder?

- Project Grants – The Community Project Grants and Arts Education Grants, though operationally integrated with first strategy, are none-the-less useful to individual artists. This fact should be strongly communicated to Boulder’s creatives and artists.

#### B. Livability and Affordability

- Consultation with City Agencies and Aligned Organizations – The challenges of livability and affordability are not unique to creatives. Many people of many different professions are squeezed out of living in Boulder. A robust low-income housing program has done much to ease this problem. However, this program cannot reach out to that significant gap between low wages and the wealthy. These people in the middle are challenged to afford housing. In addition to housing, artists are particularly affected by the high rates of commercial space; their unmet need for studio or practice space has reached a critical point. Finally, affordability is a wide issue, and is not limited to real estate. The sustainable wage index<sup>32</sup> identifies several categories of budget expenses for which Boulder is challenged with high costs. All of these issues of livability and affordability are the primary cause of a current crisis in culture: artists no longer find Boulder a sustainable place to live and work. Though the Office of Arts + Culture cannot take on this challenge alone, it can offer leadership and innovation to the conversation. A convening of city agencies and aligned organizations will be the first step in the search for solutions. Examine the issues in a collaborative forum, and look for solutions in the city’s toolbox: programming, incentives, communications, and the regulatory environment.

#### C. Professional Development Tools

- Professional Development Grants – The Office of Arts + Culture will ensure that the professional development scholarships, as well as leadership programs and convening events, include individual artists. Though not necessarily defined alongside “cultural organizations” or “creative sector businesses”, artists are none-the-less small business owners. They are leaders in the community, and need the same tools for running a successful business, having a positive impact on the community, and using good practices in their work.
- Programs for Business Practices – For Boulder to be a good home for artists and creative professionals, there must be opportunities for them to learn the business

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<sup>32</sup> Living Wage Index for Boulder County, <http://livingwage.mit.edu/counties/08013> (Dr. Amy K. Glasmeier and the Massachusetts Institute of Technology, 2015) – see appendix IV.11

skills that will compliment their artistic talents. This will be accomplished through partnerships with several organizations that are suited to provide these services. The Boulder County Arts Alliance and the Office of Arts + Culture recently ended a successful series of programs titled “Business of the Arts”. This ended simply due to a funding lapse, despite demonstrated interest in the program. The collaboration should be renewed and enhanced.

In addition, an investigation has begun to partner with the Boulder Chamber of Commerce and the University of Colorado for bringing the Arts Incubator of the Rockies (AIR) program to Boulder business and creative leaders. AIR convenes leaders in business and the arts around entrepreneurship in creative sector, and has demonstrated success in cities around the region in fostering new partnerships and business ventures.

Finally, there are resources across the region for individuals to gain professional skills. When these workshops or conferences arise, the Office of Arts + Culture should find ways to clear the barriers for Boulder creatives to participate. Coordinating transportation, assisting in communications, offering scholarships, or other efforts will be offered.

Measures – Success in Strategy Six will be measured against the strategic 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.*

- How many individual artists live in Boulder? How do they rate access, affordability and availability of a) housing, b) practice/studio space, c) performance / exhibition space?
- What are the assets and gaps for creative professions in comparison to employment needs? What is the gap between the livelihood of creative professionals and Boulder’s minimum livable wage?
- What are the social and professional offerings available to creative professionals in Boulder? How do they compare with competitive cities? What is the economic impact of spending on social offerings?
- What is the perception of Boulder’s creative economy, both within and outside the city? Do young people studying to enter the creative professions believe that Boulder is a viable environment for them to thrive as they enter the workforce? How are the components of livability in Boulder specifically viewed by creative professionals?

Strategy Seven – Advance Civic Dialogue, Awareness, and Participation, Programmatic Structure:

7. ADVANCE CIVIC DIALOG, AWARENESS, AND PARTICIPATION			
A. PROMOTING THE COMMUNITY CULTURAL PLAN	B. FACILITATE THE CIVIC DIALOG	C. PROJECT BOULDER'S CULTURAL IDENTITY	D. PARTICIPATE IN REGIONAL AND NATIONAL LEADERSHP
PROMOTING THE GRANTS	CULTURAL CALENDARS TASK FORCE	RECOGNIZING ACHEIVEMENT	DENVER-AREA COLLECTIVE LEADERSHIP INITIATIVE
COMMUNICATING PUBLIC ART CALLS	MUNICIPAL PROGRAMMAING PARTNERS	BOULDER IN THE MEDIA AND ACEDEMIC WORKS	LEADERSHIP IN BEST PRACTICES
SERVICES AND PROJECTS OF THE CCP	PUBLIC INQUIRY INITIATIVES	OPEN SOURCE SCRAPBOOK	
	ONLINE ENGAGEMENT	BOULDER IN INDUSTRY CONVENING	
	RESEARCH PROJECTS		
	TASK FORCE ON CULTURE IN THE MEDIA		
\$\$ 🖐️🖐️ First Phase	\$ 🖐️🖐️ First and Second Phases	\$ 🖐️🖐️ First and Second Phases	\$ 🖐️ First Phase

A. Promoting the Community Cultural Plan

The breadth and complexity of the Community Cultural Plan is designed to provide a variety of tools to the community; some are long standing programs that will be improved and others are new initiatives that will change expectations of the Office of Arts + Culture. Staff will take care to develop a program that a) communicates the improved and new services that are being provided by the city, and b) messages the progress towards achieving goals in the plan.

- Promoting the Grants – An identified flaw for the grants program over the past few years has been in communications. Boulder’s cultural organizations, creative professionals, and arts educators told us an incongruous story: those who have been in Boulder for a long time have come to know the grants program while newer arrivals tend to miss out. In addition, the tools for staff outreach are currently underemphasized. Staff will work as a team to make sure that the full timeline of the grants process: from the initial announcements to the final report, is conducted with the understanding that this program is in service to the grants applicants and recipients.
- Communicating Public Art Calls – One of the most noticeable changes that will occur from the Community Cultural Plan will be the increased conversation around public art. Much of this promotional process is outlined in Strategy 2. This is the case both to ensure that artists are aware of opportunities, and that the public can clearly see the progression of the process. The Office of Arts + Culture will undertake significant outreach to accomplish this.
- Services and Projects of the CCP – In addition to the special needs for communication of grants and public art, the other programs of the Office of Arts + Culture will require some good engagement tools. Staff will develop these tools, and deploy them in a sophisticated manner. A marketing plan and branding strategy is a part of this deployment. The specialized needs of staff and budget should not be overlooked.

B. Facilitate the Civic Dialogue

- Cultural Calendars Task Force – The existing calendars that are published by the Boulder County Arts Alliance and the Boulder Convention and Visitors Bureau do not lack for their depth or ease of use. However, judging by responses to surveys, the community has not yet embraced either resource.<sup>33</sup> The Office of Arts + Culture will assist the effort to reconcile this. The first step is to convene a leadership group to discuss the challenges of useful and productive cultural calendars: the infrastructure, funding, operation and marketing. From that conversation, steps can be taken to improve the resources and get that information into the hands of residents.
- Municipal Programming Partners – The City of Boulder has a long tradition of successful arts programming:

The libraries host popular cinema screenings, concerts, exhibitions, and STEM learning programs,

Recreation centers and parks are venues for performances, visual arts, and runs the Pottery Lab: a long standing neighborhood center for art-making,

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<sup>33</sup> Community Cultural Plan Survey 2014 – See Appendix IV.4

Open Space coordinates innovative programs for Plein Air painting, concerts set in nature, and other programs, and

The Human Services Department collaborates with community organizations to amplify remarkable cultural projects.

While all these groups have had success in delivering programs to the community, there has been little coordination between them. The Office of Arts + Culture, while not a programming agency itself, can offer leadership and facilitation, assist in aligning the goals of these programs, and can offer advice on how the city's programs best fit into the menu of opportunities offered throughout the community. It is recommended that a working group be formed, hosted by the Office of Arts + Culture, which gathers these leaders.

- Public Inquiry Initiatives – Direct engagement with residents of Boulder is a guiding principle of the Community Cultural Plan. In this way, every program and initiative must consider how to steward a serious and effective public inquiry element. It is beneficial for the Office of Arts + Culture to collect the public inquiry elements of each program into a single clearing house. Using online, in person, and survey tools, staff will clear barriers to participation. One profound step to do this will be in making a single point of conversation that can then be applied to each strategy and program area.

A healthy cultural environment in Boulder will include individuals and organizations who are engaged and prepared to hold government accountable. The success of the Community Cultural Plan depends as much on this community advocacy as on any staff person, strategy, or funding that might be assigned. Though the Office of Arts + Culture cannot promote lobbying around specific issues, it is important that advocacy for the arts be encouraged in general. Community activists will be encouraged to continue their work and given every opportunity to participate. When gaps in advocacy at the local level exist, the Office of Arts + Culture should encourage the formation of interest groups or organizations to fill the need.

- Online Engagement – The platform of [www.boulderarts.org](http://www.boulderarts.org) is an asset. The Office of Arts + Culture will invest improving the website for communicating information, resourcing shared knowledge, deploying interactive tools, and as the nexus through which the public can access the good work that will grow out of the Community Cultural Plan.
- Research Projects – Research is required to understand how the Community Cultural Plan is meeting the goals for each strategy:

Strategy One: Support Cultural Organizations – 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.

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

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

Strategy Four: Enhance the Vitality of the Creative Economy – Enhance Boulder’s leading position as a home to creative professionals and businesses.

Strategy Five: Emphasize Culture in Neighborhoods and Communities – 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.

Strategy Six: Support Individual Artists and Creative Professionals – 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.

Strategy Seven: Advance Civic Dialog, Awareness, and Participation – 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.

Strategy Eight: Engage our Youth – 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.

By evaluating these goals with compelling and complete data, through the questions in each “measures” section, the Office of Arts + Culture can track progress over the course of the plan.

For the work required to answer the measures, it is important that staff responsibilities for research and data from across these strategies be collected under a single effort. That staff member will be tasked with working with all other staff to ensure that these measures are consistently prioritized.

There are many specific tools that can be utilized for evaluation of the measures:

- Grants and Public Art Programs Evaluation Tools
  - Artist Census
  - Community Surveys
  - Cultural Asset Mapping
  - Cultural Vitality Index (WESTAF)
  - Online Engagement (Mindmixer)
  - Youth Council Engagement
  - Media Tracking, Traditional and Social
  - Taskforce and Sector Convening
  - Public Inquiry Events
  - Boulder Arts Commission Consultation
  - Annual Report to the Community
- 
- Task Force on Culture in the Media – A need has been identified for more and better coverage and critique of the arts in local and regional media. This is all the more important as the platforms for information and dialog about the arts diversifies. The Office of Arts + Culture may not be best placed to play a leadership role in filling in this gap. However, it should lead in facilitating the conversation about culture in the media.

#### C. Project Boulder's Cultural Identity

- Recognizing Achievement – Celebrating Boulder's creative talent has several benefits for the community: to recognize and promote excellence, to encourage leadership, to communicate Boulder as a great home for artists to thrive, and to build a brand of innovative contemporary practice in all forms of creativity. The Office of Arts and Culture is in a position to amplify the accomplishments artists receive locally, regionally, and nationally through the communications tools described above.
  
- Boulder in the Media and Academic Works – In partnership with the Convention and Visitors Bureau, the Office of Arts + Culture can enhance the promotional work of artists, creative professionals and organizations. Staff will build relationships with the media, focusing on those reporters and critics in traditional and social media and from across the country. When an important event or program is planned, staff should have the tools and capacity to advise artists and organizations on the means to produce quality collateral, strategically connect them with the media, and encourage coverage.

In addition to references in the media, the Office of Arts + Culture will build relationships to encourage academics working in fields related to culture and the creative economy to include Boulder individuals, organizations, and programs into their work.

- Open Source Scrapbook – The Office of Arts + Culture will be tracking coverage of Boulder’s culture and creative sector for the purposes of measuring success of the Community Cultural Plan. There is an opportunity to leverage this data for an online resource that others may use in their own promotional initiatives. The data collection process can be enhanced by making the resource open- and crowd-sourced.
- Boulder in Industry Convening – The national conversation about government policy, stewardship, contemporary creative practice, and programming for culture and the creative economy is conducted in several national and regional forums which convene thought leaders and practitioners. The Office of Arts + Culture will be active in both encouraging Boulder’s creative professionals to represent the city, and should ensure that staff can participate themselves. Every important industry convening event across the country will have representation from Boulder.

D. Participate in Regional and National Leadership

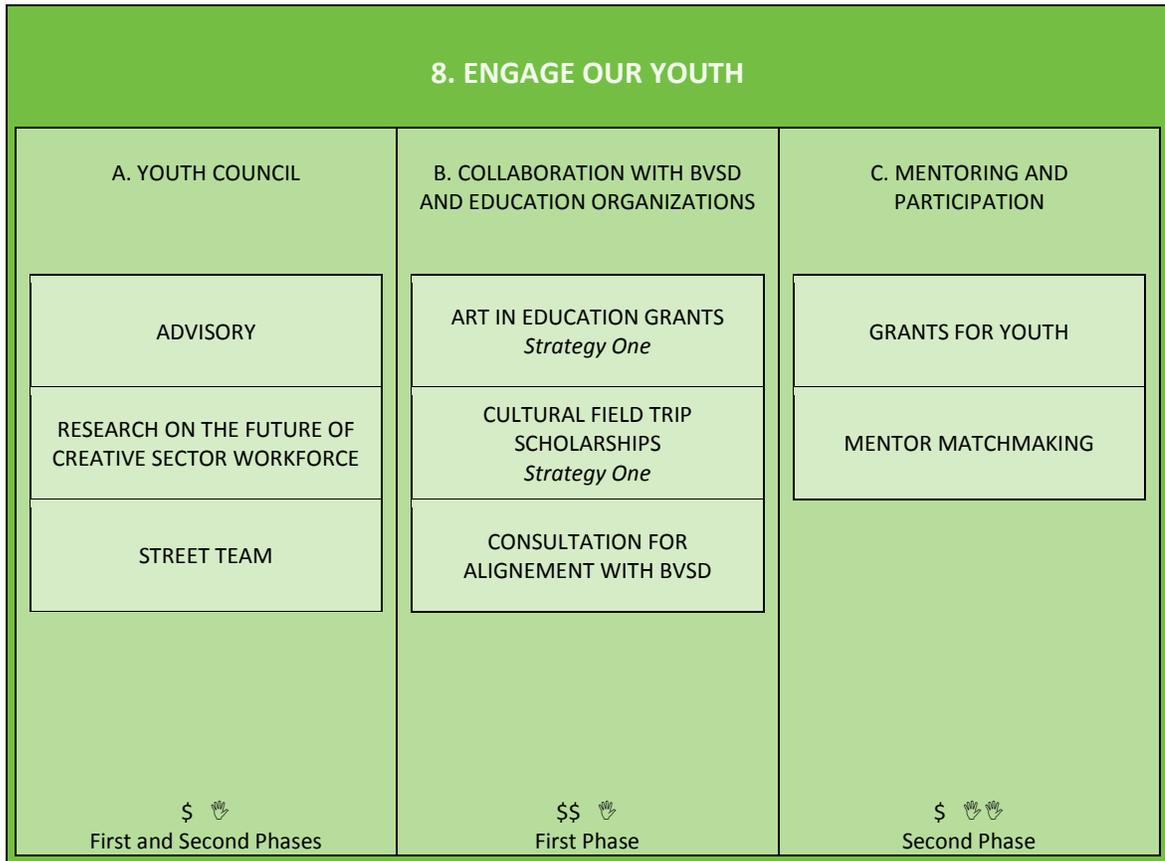
- Denver-area Collective Leadership Initiative – An proposal to develop collective leadership for creative organizations in the Aurora-Denver-Boulder metropolitan area has been initiated by Denver Arts and Venues and the Bonfils Stanton Foundation. This may eventually take the form of a regional alliance for culture and creative sector professionals and businesses. As of the writing of this document, the initiative is still in its formative stages, and promises to provide for many benefits that are detailed in the Community Cultural Plan. In time this effort may: a) provide resources for a broad approach to research and data, b) advocate for the creative sector at the state and national levels, c) convene the community and provide programs for good practices, and d) provide collective services. The Office of Arts + Culture will continue to play a leadership role in the exploration of collective leadership, and will advocate for Boulder in that forum.
- Leadership in Good Practices – The Office of Arts + Culture will participate in the national conversation about the best practices of government cultural programming. This includes leadership in the development of these practices, interpreting them for the situation in Boulder, and implementing them to the best possible standards. The Office of Arts + Culture will be a model to other governments for cultural affairs at the municipal level.

(This section will be addressed in the final draft.)

Measures – Success in Strategy Seven will be measured against the strategic 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.*

- What are the opportunities for the community to inquire, and be heard, on matters of culture? How many people are participating?
- What are the results of public inquiry on decision making? How does the city follow through on questions and suggestions raised through public engagement?
- To what degree do residents feel that Boulder is an “open” culture: a place that is welcoming, where ideas are encouraged, and innovations possible?
- What is the perception of the ability of individuals to creatively impact their community?
- What is the nature of the civic dialog about culture in the community, traditional and social media, and in other forums?

Strategy Eight – Engage our Youth, Programmatic Structure:



A. Youth Council

In considering the nine-year time horizon of the Community Cultural Plan, an opportunity exists to collaborate directly with the creative young people who will be the cultural leaders at the end of that time. Youth, for instance in their junior and senior years of high school, who plan to pursue creative professions will be approached to join this Youth Council.

- Advisory – The Office of Arts + Culture will take advantage of the fresh perspective the members of the Youth Council can provide. In addition to the advice that can benefit programs, these individuals can use this experience to develop leadership skills that could become an asset later for service on boards, commissions, and panels.
- Research on the Future of the Creative Sector Workforce – By participating over the full nine years of the plan, the members of the Youth Council can be engaged longitudinally for data and stories that may reveal how the Community Cultural Plan serves individuals that will be entering full participation in culture as the plan comes

to a close. The Office of Arts + Culture will convene this group, and develop a series of tools for measuring their progress. This is best done in close collaboration with the schools and educational experts, for instance at the University of Colorado. The project will also require a significant commitment from the youth. Nine years is a long time for continuous engagement; staff will not only strategize ways to keep people interested in participating, but will also create contingencies for the inevitable attrition that will occur.

- Street Team – In the initial years, the Youth Council can serve as ambassadors for the Community Cultural Plan. The Office of Arts + Culture will deploy these motivated individuals as a “street team”: serving to bring the public inquiry and research projects of the Plan directly to the community. Staff will find the right ways to thank them for their service.

#### B. Collaboration with Boulder Valley School District and other Education Organizations

- Art Education Grants & Cultural Field Trip Scholarships - These grants, coordinated in the Strategy One, will only function at their fullest potential when aligned with the mission, goals, and structures of the educators and administrators that stand to benefit. The Office of Arts + Culture will coordinate with BVSD, other school districts, education organizations, private schools, and educators to ensure that the format of these grants are designed to the best service of the students and teachers.
- Consultation for Alignment with BVSD - The Office of Arts + Culture will take advantage of the opportunity to work with BVSD on a close alignment of goals and systems. This is especially true in matters of cultural participation, civic dialog, and the creative economy.

#### C. Mentoring Program

- Grants for Youth – Creative leaders among Boulder’s high school and university youth may be a perfect fit for the goals of some of the grants described in Strategy One. In particular, the Community Project grants and Professional Development scholarships promise to provide young people with specific opportunities. In addition to the benefits that may arise from awarding youth, the mere process of applying for grants is a valuable learning experience and will be encouraged. To accomplish this, the Office of Arts + Culture will create special outreach and mentoring programs to encourage youth to apply for grants, give special assistance in the application and reporting processes, and support the recipient of a grant to ensure success. Staff may also consider assigning specific grants especially for youth.

- Mentor Matchmaking – Staff will find sponsorship opportunities, or directly partner with an organization, to connect young creative leaders with practicing artists and creative professionals in the community for mentoring relationships. The opportunities for such a program to support Community Cultural Plan goals regarding participation and workforce over the long term are important to consider.

Measures – Success in Strategy Eight will be measured against the strategic 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.*

- What are the offerings for young people to learn about, and be inspired to become, cultural participants, cultural leaders and creative professionals? What is the impact of these programs?
- What are the barriers for young people to pursue the full arc of their career goals in Boulder? How does mitigation of these barriers affect the composition of the creative workforce?
- What is the perception of culture among young people? Do they feel engaged, and feel that social offerings in culture are adequate? Do they feel that Boulder offers them the environment for building a successful career and creative life?

### III.2 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. Work plans will be developed by staff for each year to give guidance to the day-to-day operation of the Strategies and to set achievable goals. The end of each phase is considered a “transitional year”: 2018, 2021, and 2024. In the work plans for these transitional years, staff will refine all the strategies and program areas, and update necessary documents such as the Public Art Implementation Plans and grants program guidelines. For the final transitional year, an update of this Community Cultural Plan should be considered.

### III.3 Financial Recommendations

Since 2011 the City of Boulder uses Priority Based Budgeting (PBB) as a tool to ensure city service priorities are based on community goals and values. Implementation of PBB is two-fold; follow best practices for allocating resources to ensure fiscal health and identify a prioritization scheme. Programs and services are ranked and prioritized based on two sets of criteria, a) the ability to help the community achieve desired results and b) basic program attributes.

#### Community Results Goals:

- Accessible and Connected Community
- Economically Vital Community
- Environmentally Stable Community
- Healthy and Socially Thriving Community
- Safe Community
- Good Governance

#### Basic Program Criteria:

- Mandate to Provide Service
- Change in Demand for Service
- Reliance on City to Provide Service
- Self Sufficient / Cost Recovery
- Cost Avoidance / Increasing Inefficiencies

Responsive to the criteria, the Office of Arts + Culture will actively align the documentation of initiatives, research, and evaluations from within the strategies and programs in order to be specifically responsive to the needs of the PBB process.

#### III.3.1 Funding Sources

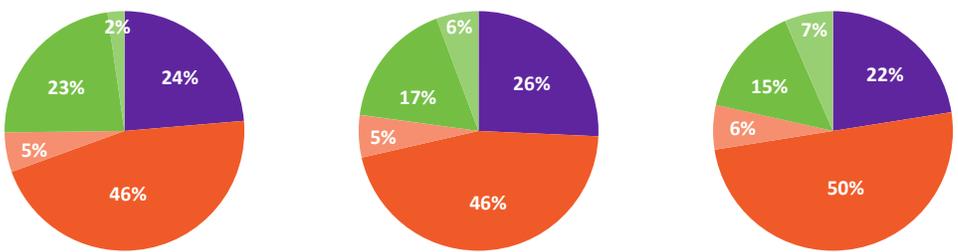
In the near term, the Office of Arts + Culture will continue to be funded through a contribution from the General Fund, with a special fund established for public art from the proceeds of the Community Culture and Safety Tax. This will provide flexibility to begin priority initiatives immediately upon adoption of the Community Cultural Plan.

In the first phase of the time horizon, a sustainable source of funding for Public Art needs to be implemented. Then, the potential of a secure funding source for the grants program will be explored, for deployment in the third phase.

### III.3.2 Projected Uses of Funds:

Use	First Phase Goal for 2018	Middle Phase Goal for 2021	Final Phase Goal for 2024
<b>Personnel &amp; Administration</b> <ul style="list-style-type: none"> <li>Increase staff from 2 FTE to a fully staffed office of 6 FTE by the end of the middle phase.</li> <li>Identify and fund any key administrative gaps including professional development, equipment and technology, administration of grants and public art, etc.</li> </ul> <p><i>* These amounts are a preliminary estimate, and will continue to be refined as the process continues.</i></p>	\$310,000*	\$450,000*	\$450,000*
<b>Cultural Grants</b> <ul style="list-style-type: none"> <li>Funds will be used for distribution to grant recipients only.</li> <li>By 2021, a sustainable source of funding will be identified.</li> </ul>	\$600,000	\$800,000	\$1,000,000
<b>Sponsorships / Partnerships</b> <ul style="list-style-type: none"> <li>Increases will be considered based on the developing needs of sponsored and partnered programs, as well as for adding additional sponsored events and partners each year.</li> </ul>	\$70,000	\$100,000	\$120,000
<b>Public Art (Assigned Fund)</b> <ul style="list-style-type: none"> <li>Funds will be used for contracts with artists in the commissioning of public art only.</li> <li>In the first two years, this funding will be derived from the Community Culture and Safety Tax. By 2018, a permanent source of funding will be identified.</li> <li>After the permanent sources of funding are in place, it is expected that the budget will fluctuate from year to year, with \$300,000 being an expected average.</li> </ul>	\$300,000	\$300,000	\$300,000
<b>Programming for Strategies</b> <ul style="list-style-type: none"> <li>Funds will be used for the programs, events, and materials to operate the strategies.</li> <li>A portion of this budget will be assigned to technical maintenance of the public art collection.</li> </ul>	\$30,000	\$100,000	\$130,000
<b>TOTAL:</b>	<b>\$1,310,000</b>	<b>\$1,750,000</b>	<b>\$2,000,000</b>



**Purple:** Administration

**Green:** Public Art & Programs

**Orange:** Funds Delivered to Organizations and Individual Artists

#### III.4 Staff Capacities:

##### Manager, Office of Arts + Culture (1 FTE)

- Liaison to the BAC
- Leadership & Management of All Strategies
- Personnel, Finance, and Liaison to City Agencies
- Community and Media Contact
- Task Forces
- Program Area 1.B, Strategic Partnerships
- Program Area 5.B, Diversity and Inclusion
- Program Area 6.B, Livability and Affordability
- Program Area 7.D, Participate in Regional and National Leadership

##### Office Coordinator (1 FTE)

- Board Secretary to the BAC
- Office Management
- Budget Tracking
- Support for All Strategies

##### Program Coordinator, Grants and Cultural Support Programs (1 FTE)

- Strategy One – Support our Cultural Organizations
- Strategy Three – Create and Enhance Facilities and Venues

##### Program Coordinator, Creative Sector and District Programs (1 FTE)

- Strategy Four – Enhance the Vitality of the Creative Economy
- Strategy Six – Support Individual Artists and Creative Professionals

##### Program Coordinator, Research and Community Programs (1 FTE)

- Strategy Five – Emphasize Culture in Neighborhoods and Communities
- Strategy Seven – Advance Civic Dialog, Awareness, and Participation
- Strategy Eight – Engage our Youth

##### Program Coordinator: Public Art Program (1 FTE)

- Strategy Two – Reinvent our Public Art Program

#### III.5 Structure:

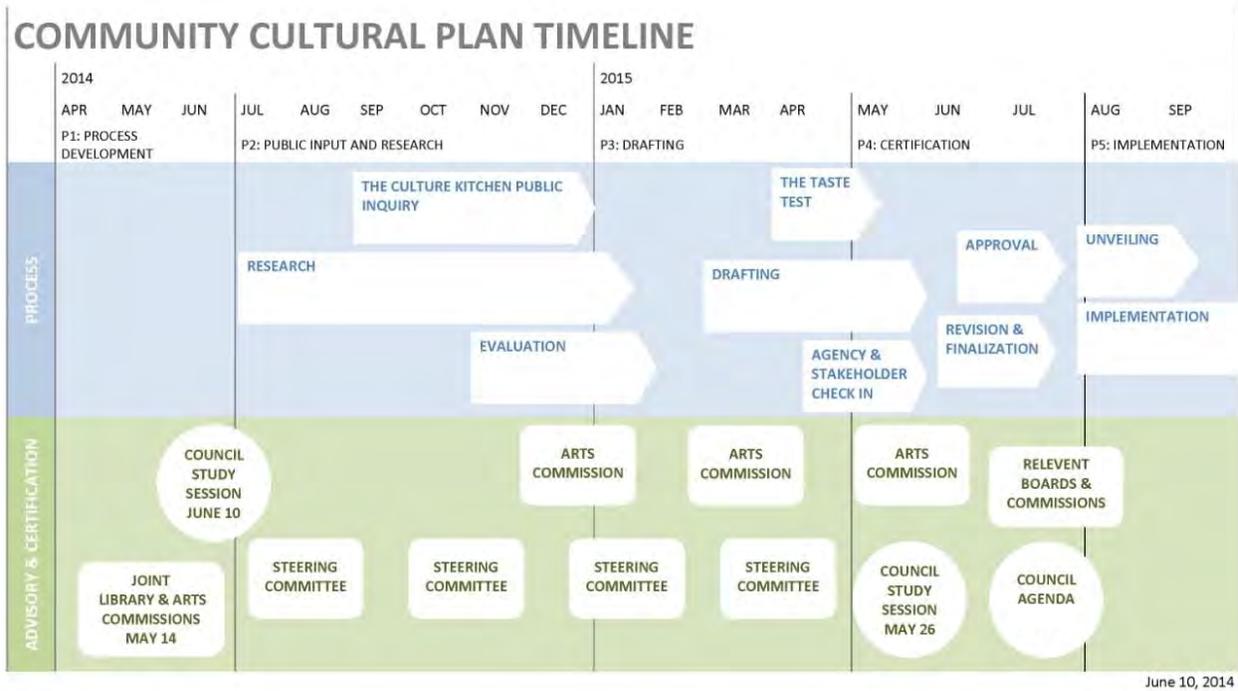
The Office of Arts + Culture is a division of the Library & Arts Department. The Director of the Department serves as leadership, shares responsibility with the Manager as community and media contact, and is the liaison to the City Manager’s Office and City Council.

## IV. Appendices

- IV.1 Community Cultural Plan Process Timeline
- IV.2 Cultural 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 Boulder Valley Comprehensive Plan
- IV.7 Knight Soul of the Community Study
- IV.8 Vision Elements Defined
- IV.9 Connections to the City of Boulder Sustainability Framework
- IV.10 National Assembly of State Arts Agencies *State Arts Agency Fact Sheet*.
- IV.11 Further Reading

APPENDIX ONE

Community Cultural Plan Process Timeline



## 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.

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

Continued from page one.

<b>2013 Occupation Figures</b>	<b>Boulder CO</b>	<b>Ft. Collins CO</b>	<b>Loveland CO</b>	<b>Madison WI</b>	<b>Tempe AZ</b>	<b>Eugene OR</b>
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
<b>TOTAL</b>	<b>9,134</b>	<b>5,834</b>	<b>1,996</b>	<b>21,415</b>	<b>10,488</b>	<b>7,902</b>
% of population	8.85%	3.84%	2.80%	8.80%	6.23%	4.96%

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	\$222,400,000	\$267,123,939	\$494,417,726	\$493,900,00
Staff Level	2.00 FTE	21.30 FTE	13.00 FTE	1.00 FTE	Figures to come.	29.25 FTE
Annual Operating Budget*	\$587,872	\$5,066,866	\$2,376,310	\$1,970,000	\$9,000,000	\$4,975,964
Public Art Funding	\$128,000**	\$325,100	\$351,040	\$150,000	\$152,000	Not provided.
Grant Program Funding	\$242,000	\$364,500	\$0	\$150,000	\$150,000	\$110,995
Per Capita Funding for the Arts	\$6.94	\$34.78	\$35.54	\$8.71	\$59.00	\$31.25

*\*Annual Operating Budget combines all funds including the public art and grants budgets. This also includes facility operations or subsidies, if any.*

*\*\*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.*

## Context – A Benchmarking Study by Cultural Planning Group

As an integral part of developing the cultural plan for Boulder, a cohort of six communities was examined from across the country sharing certain characteristics with Boulder. They are small to mid-sized municipalities with large state universities (for the most part). They range in size from 66,900 to 243,000 or so. Three are in Colorado and were chosen based on perceptions of their arts and culture amenities and municipal support. Additionally, the communities chosen for benchmarking generally have profiles of being progressive communities with values similar to Boulder.

The benchmarking research was an opportunity to ask “how do we compare to other places like us?” In approaching this research, there were two different approaches utilized. One was basic research on the support for arts and culture in each community. Questions posed included: What role do these communities play in supporting the arts? What form does that support take? What is their level of arts and cultural funding? What role do they play in providing arts and cultural facilities? The answers vary widely, with their individual approaches to arts and cultural support responding to the unique qualities of the community.

Secondly, data from the CV Suite, a research product of WESTAF<sup>34</sup> was utilized to understand the characteristics of the creative landscape – creative occupations, creative industries and the non-profit cultural industry.

In addition to Boulder, the five communities studied are:

- Eugene, OR
- Madison, WI
- Tempe, AZ
- Loveland, CO
- Ft. Collins, CO

<sup>1</sup> The Creative Vitality™ Suite was designed and developed by WESTAF, a regional nonprofit arts service organization, experienced research organization, and developer of technology solutions for the arts. Information is available at [www.cvsuite.org](http://www.cvsuite.org).

**Table 1: Population and University Presence**

	Population	University	University Enrollment
Boulder, CO	103,166	University of Colorado	30,265
Tempe, AZ	168,288	Arizona State University	83,301
Madison, WI	243,344	University of WI-Madison	43,193
Eugene, OR	159,190	University of Oregon	24,181
Loveland, CO	66,859		N/A
Ft. Collins, CO	155,000	Colorado State University	31,725

Support within the six communities, including Boulder, ranges from grants for arts and cultural organizations and individual artists, to support for facilities and public art programs. All commit local tax dollars to support the arts, primarily through the general fund with the exception of Tempe, AZ where the programs are funded through a dedicated 1/10<sup>th</sup> of a cent sales tax for the arts. This sales tax was a 10-year assessment, primarily focused on funding the capital and operating costs of the Tempe Center for the Arts. In some instances the municipalities own and operate cultural facilities. In others they may subsidize local facilities. Programming expenditures vary by municipality depending on local tradition.

All five cities examined in here had active public art programs. All public art programs are funded through the capital projects funds and four of the five are dedicated as 1% for art programs. Eugene, OR is on any project over \$50,000.

Per capita funding of the arts by the municipality ranges from a low of \$6.94 in Boulder to a high of \$59.00 in Tempe, AZ. Average per capita funding among the benchmark cities is \$28.59 and the median is \$33.02.

**Table 2: Local tax-funded support for arts and culture**

	Per Capita expenditure	Grants for the arts	Total Annual Budget, including facility funding/subsidy	Public Art Program
Boulder, CO	\$6.94	\$242,000	\$587,872	\$128,000
Tempe, AZ	\$59.00	\$150,000	\$9,000,000	\$152,000
Madison, WI	\$8.71	\$170,000	\$1,970,000	\$150,000
Eugene, OR	\$31.25	\$57,000	\$4,975,000	1% capital \$50K+
Loveland, CO	\$35.54	\$-	\$2,376,310	\$351,040
Ft. Collins, CO	\$34.78	\$364,500	\$5,066,866	\$325,000

In addition to examining the municipal support for non-profit arts, individual artists and public art, this study utilized data from the Creative Vitality Suite (CVSuite) from WESTAF, a research tool to examine and compare creative activity, both for-profit and non-profit, in benchmark communities.

Data for this report was derived by approximating municipal boundaries through zip codes. As a result, the population provided in the CVSuite for the communities examined may differ than the Census estimates, as zip codes stretch beyond municipal boundaries.

The CV Suite draws from secondary sources including ESMI, the National Center of Charitable Statistics and the National Assembly of State Arts Agencies.

A “Snapshot” report on Boulder is included in the Appendix of this plan that includes background on the source data.

In a review of the CVSuite data, the findings regarding creative occupations the following:

- It is notable that in nearly all instances the average and median wages in Boulder are higher (the highest in fact in most cases) - out of the 58 creative occupations examined through CVSuite, Boulder had the highest average and median wages in nearly 85% of occupations.
- Of these six cities for comparison Boulder has the highest percentage of jobs in creative occupations, 8.85% of all jobs. Five of the six cities are university towns (only Loveland does not have a public university).

- Tempe, Boulder and Madison have nearly the same number of architects, though Boulder is much smaller than the other two communities (1/2 the population of Madison).
- Boulder, perhaps not surprisingly, has the highest number of craft artists of the six cities.
- Boulder has the highest number of artists though not the highest number of fine artists.
- Boulder has the highest number of actors and musicians.
- Boulder has the highest percentage of its population engaged in creative occupations of the comparison cities (slightly higher than Madison).

It is a reasonable observation that Boulder for its population is highly engaged in creative activities as measured by creative workers, creative occupations and overall creative industries. Of the six cities examined, Boulder has a far more robust and vital creative economy

Other notable data regarding Boulder and creative activity:

- Between 2012 and 2013 there was an increase of 1% in total number of creative jobs in Boulder.
- In 2013 the creative industries represented nearly \$2.3B in industry sales.
- In descending order, the five occupations with the greatest number of creative workers in Boulder are:
  - Photographers
  - Writers and authors
  - Musicians
  - Postsecondary teachers
  - Graphic designers

# 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**

## Respondent Profiles:

### Full Online Survey

Gender Identification	Age	Education	Race Identification
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%

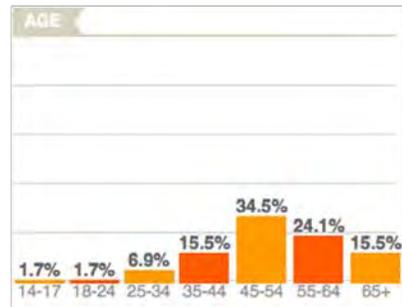
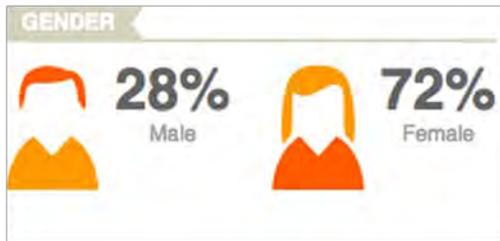
### Intercept Survey

Gender Identification	Age	Race Identification	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.

# “The Recipe Box” MindMixer Website

## MindMixer Stats



## 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

## 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 District
- 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

## 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:

*“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.”*

*“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.”*

*“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.”*

## 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."*

## 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.*

## 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."*

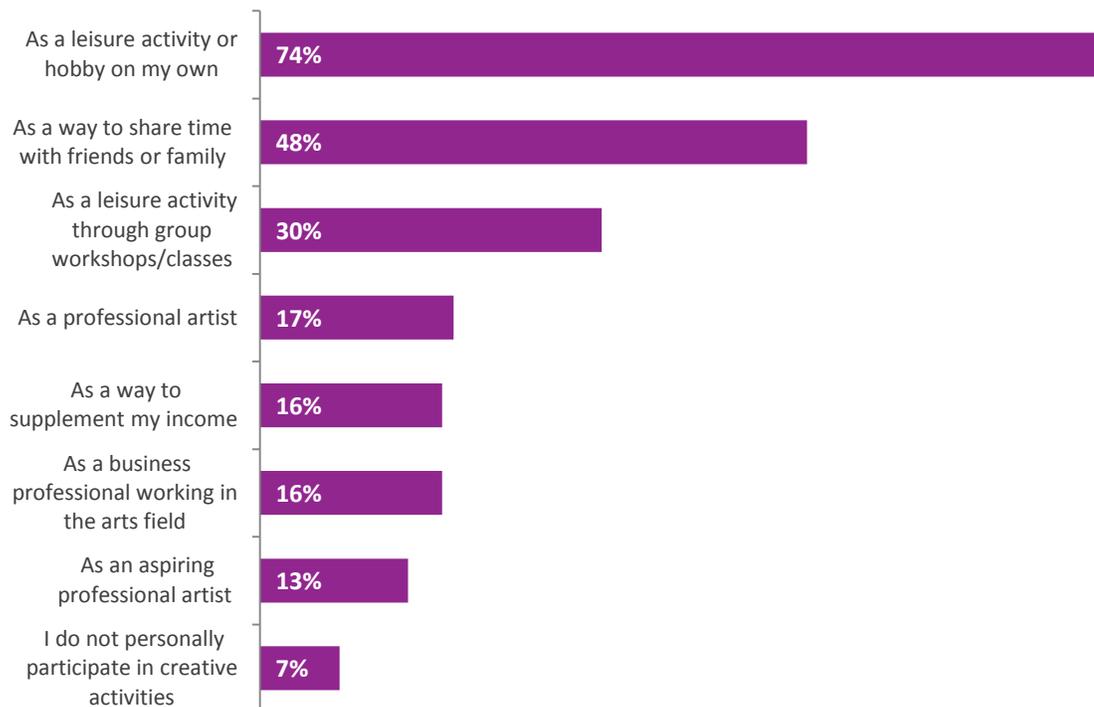
*"The best single feature of Boulder has been Pearl Street. It is walker friendly, and the collection of sidewalk cafes brings people out of the buildings. It's a great place to people watch. I would love to see more participatory cultural activities in different parts of the city."*

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

## Community Profile: Creative Activities

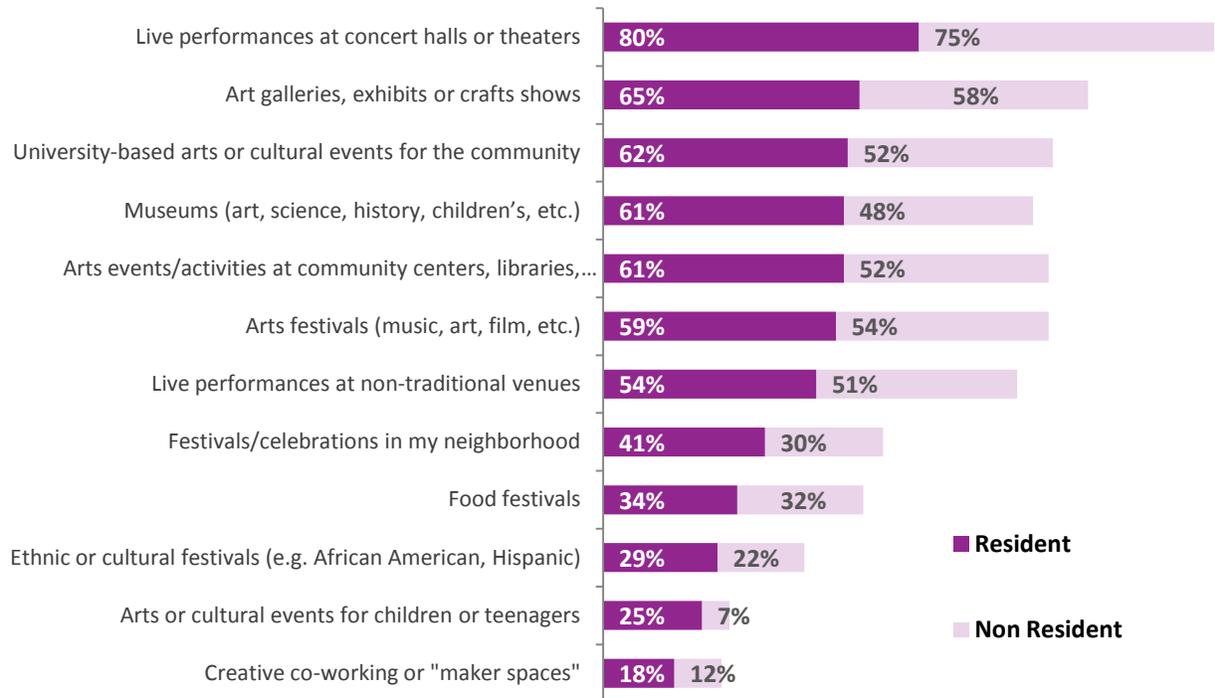
76%	Took photographs
68%	Read novels, sort stories, or poems
67%	Cooked creative dishes or meals
38%	Played a musical instrument
33%	Danced socially or with a group
31%	Made crafts such as jewelry, sewing, knitting, or quilting
30%	Painted or drew pictures, or did print-making or collage
21%	Wrote novels, 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?

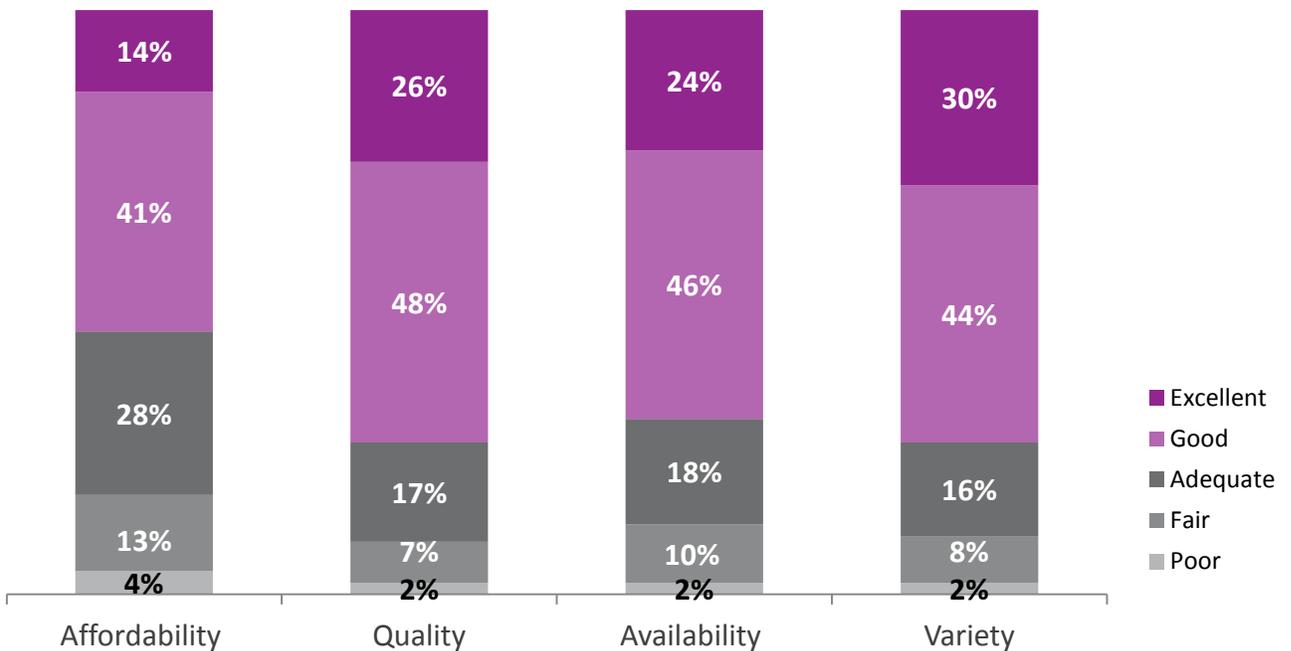


## Community Profile: Destinations

Where do you get your culture?

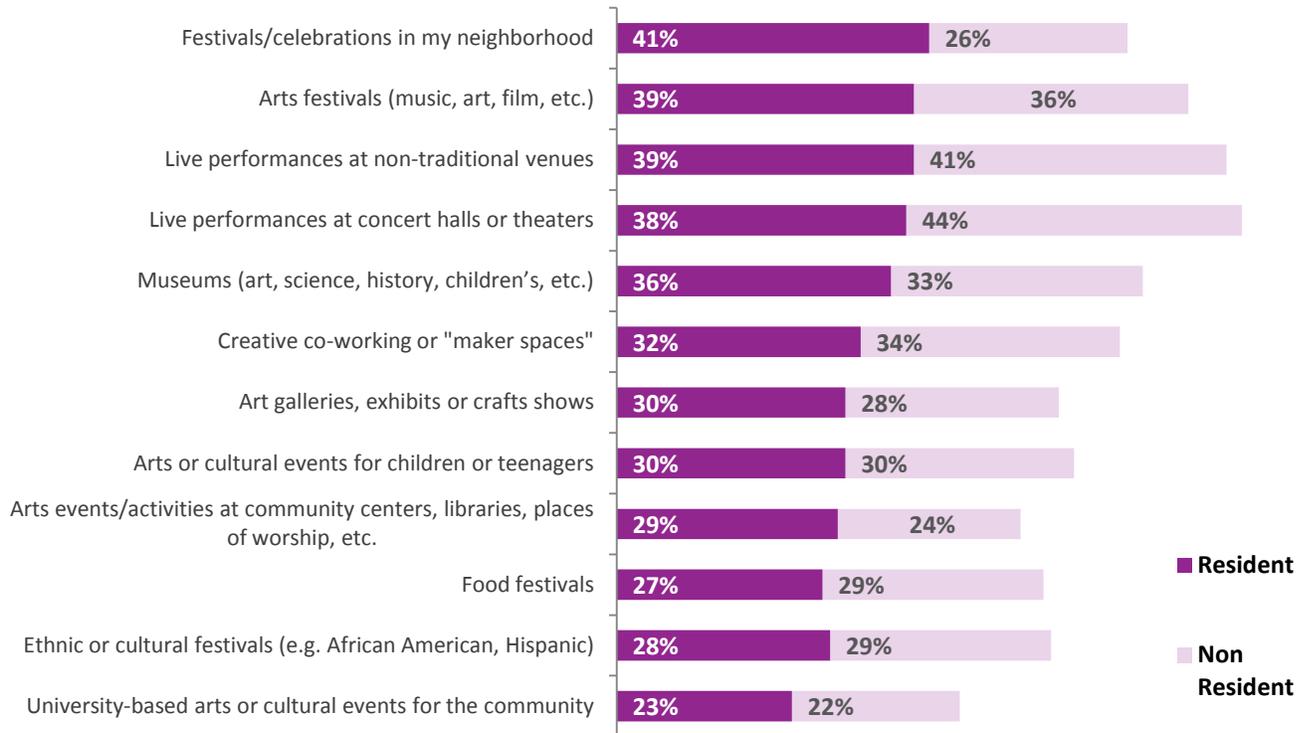


How do you rate cultural offerings in Boulder?

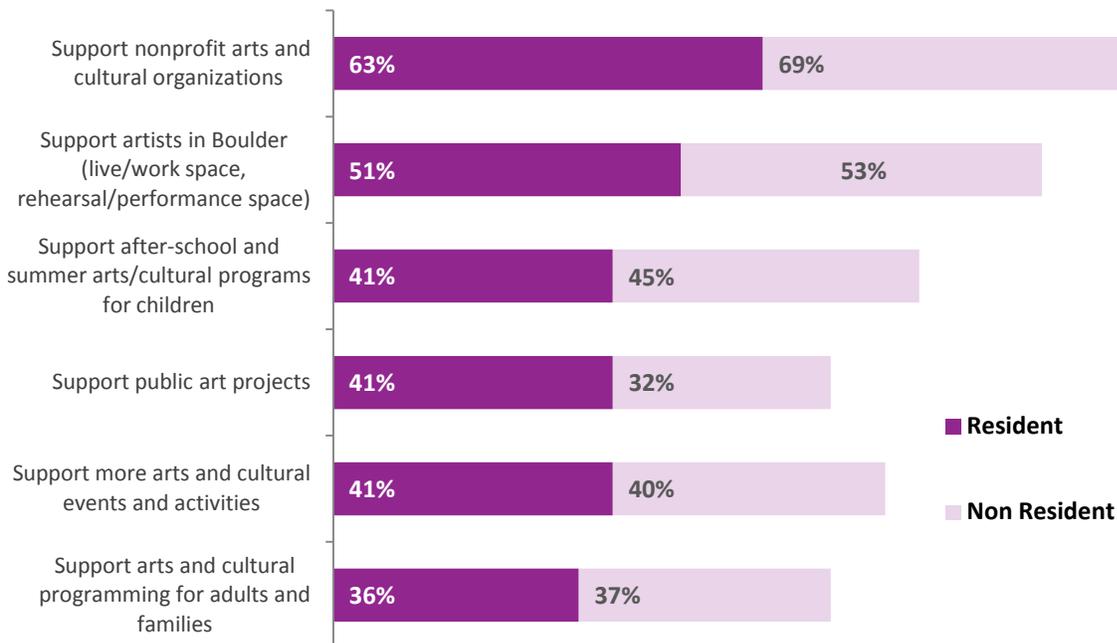


## Community Profile: Desires

What would you like to see more of in Boulder?

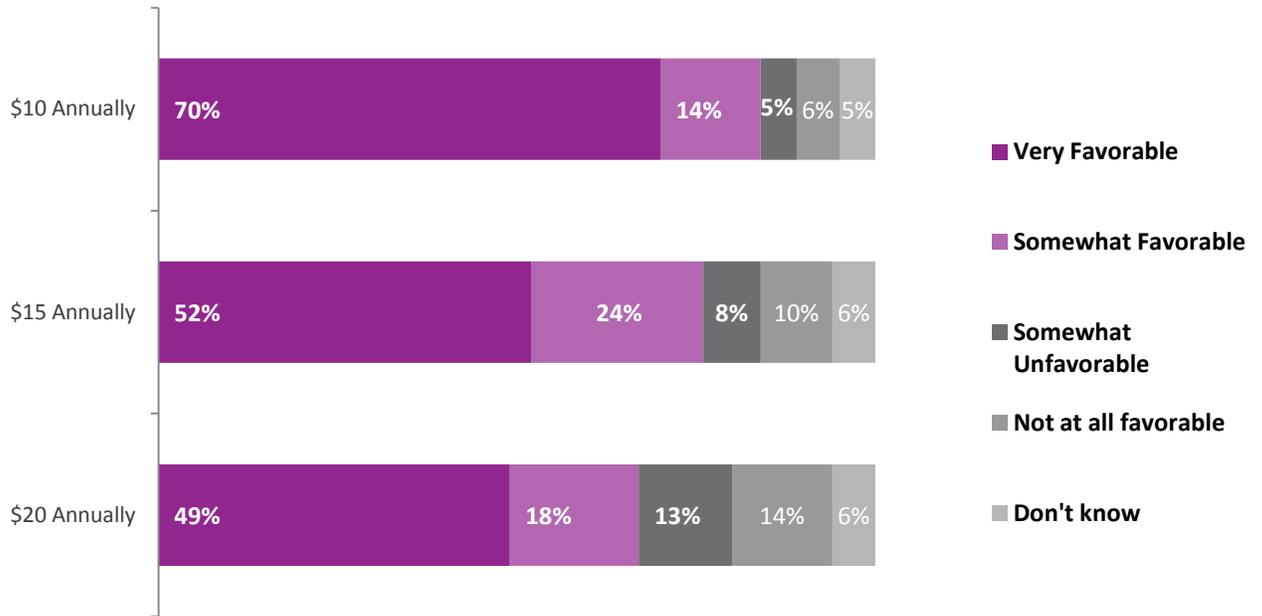


What are the most important things for the city to support?

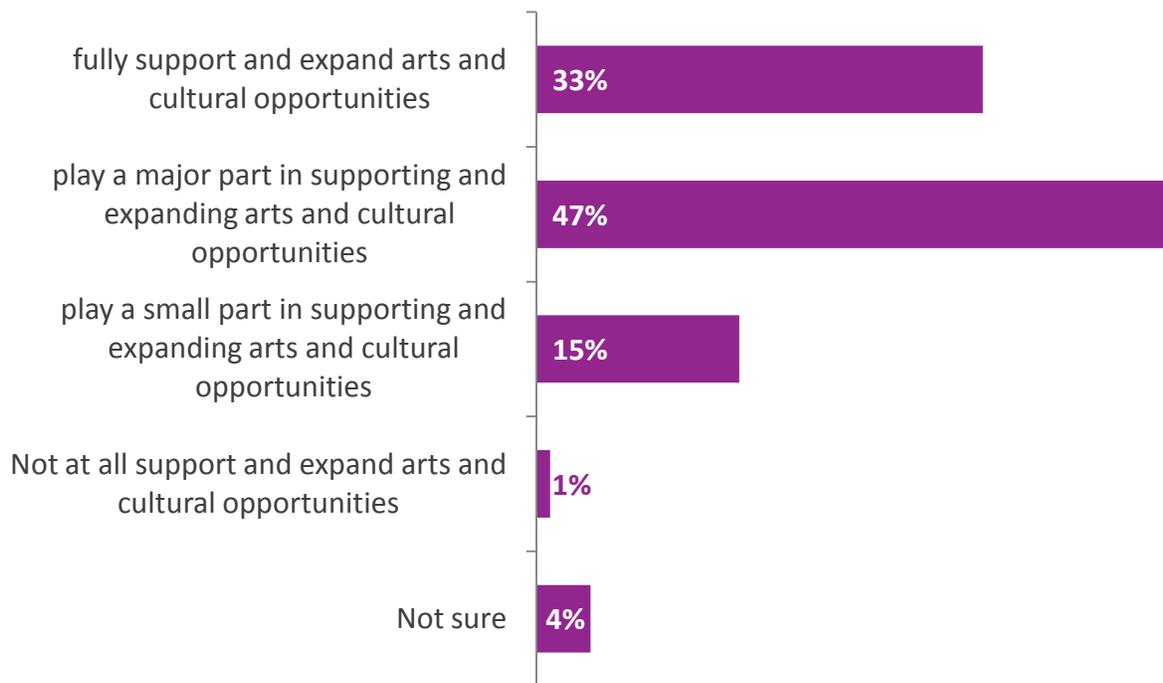


## Community Profile: Support from the City

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

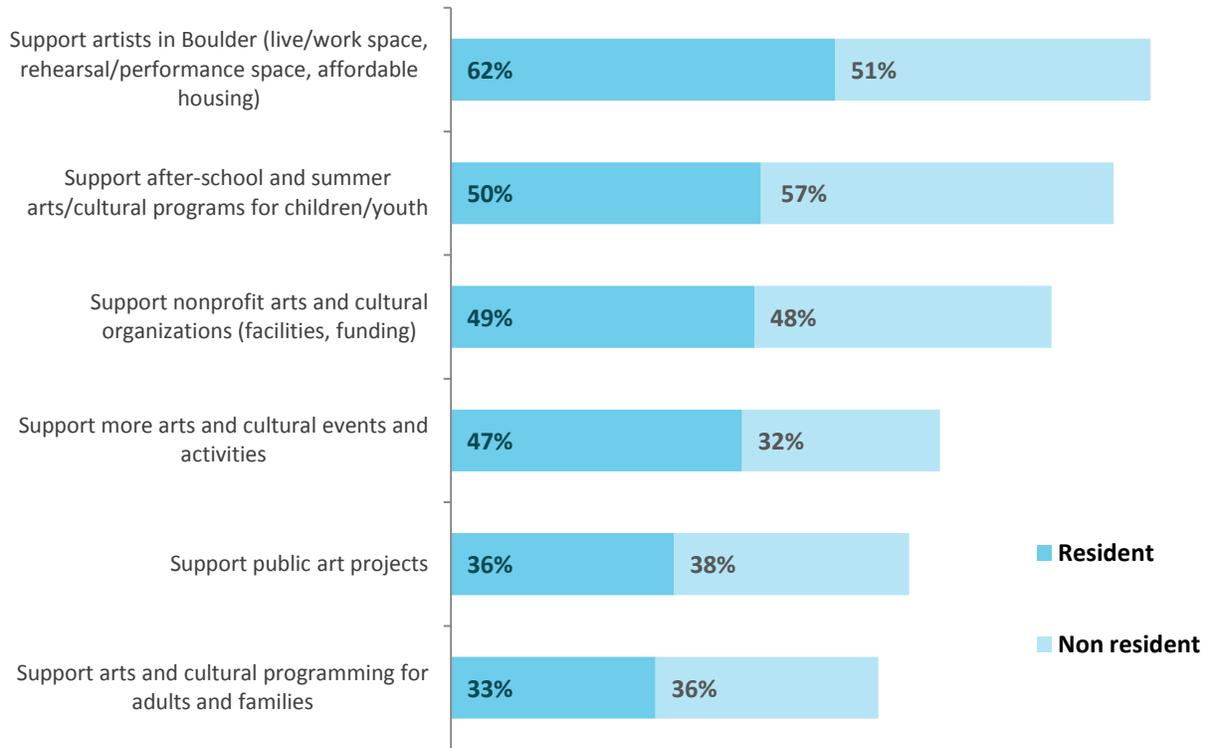


The City of Boulder should... (Residents Only)

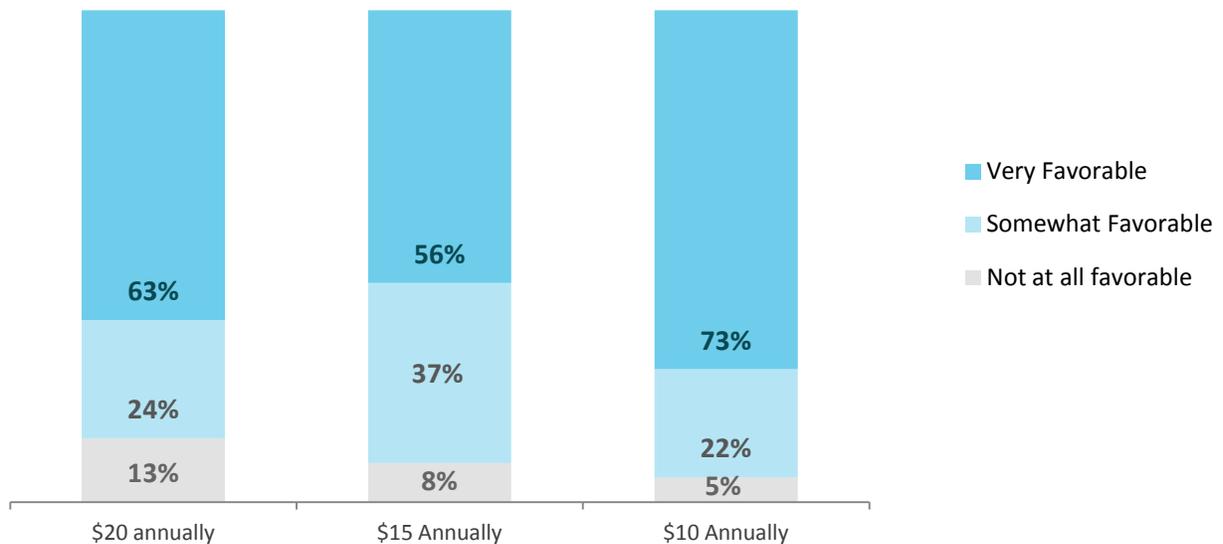


## Intercept Survey Results: Findings

What should the city support?



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



APPENDIX FIVE

Comparison of Public Art Programs in Colorado, page one

<u>City</u>	<u>Funding Mechanism</u>	<u>Eligible Projects</u>	<u>Benchmark Budgets</u>
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

## 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.	<ul style="list-style-type: none"> <li>• Protected politically over the long term.</li> <li>• Public is invested in founding the program.</li> <li>• Palatable implications to tax rates.</li> <li>• Could be applied to utilities spending to increase capacity.</li> </ul>	<ul style="list-style-type: none"> <li>• Funding will be inconsistent over time.</li> <li>• Funding is typically low, and projects few, for our size city.</li> <li>• Project sites only associated with their source construction projects.</li> </ul>	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.	<ul style="list-style-type: none"> <li>• Adds a source of funding and projects to build a critical mass of artworks.</li> <li>• Adds a tool for fulfilling public benefit requirements.</li> </ul>	<ul style="list-style-type: none"> <li>• May not be palatable to developers.</li> </ul>	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.	<ul style="list-style-type: none"> <li>• More flexible budgets and sites.</li> <li>• Projects can be distributed geographically in a more strategic way, rather than only adjacent to city buildings.</li> </ul>	<ul style="list-style-type: none"> <li>• Possibly less politically stable.</li> <li>• Requires complex budgeting and analysis, and risks incomplete calculations.</li> </ul>	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.	<ul style="list-style-type: none"> <li>• Offers flexibility for the implementation of a strategy over short periods of time.</li> </ul>	<ul style="list-style-type: none"> <li>• Most precarious in terms of sustainable funding.</li> </ul>	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.	<ul style="list-style-type: none"> <li>• Offers a complimentary funding mechanism that can bolster a standard model.</li> </ul>	<ul style="list-style-type: none"> <li>• May not be palatable to those impacted by the fees or taxes.</li> </ul>	Wheat Ridge.

APPENDIX SIX: SELECTIONS FROM THE BOULDER VALLEY COMPREHENSIVE PLAN, 2010 UPDATE

(This section will be included in the final draft.)

## APPENDIX SEVEN: KNIGHT SOUL OF THE COMMUNITY STUDY

Knight Soul of the Community – Summary of Findings by Community  
(<http://knightfoundation.org/sotc/findings/boulder/>, August 26, 2015)

### Boulder, Colo.

The information in our study covers the [Boulder, Colo., Metropolitan Statistical Area](#).

In each community, the Knight Soul of the Community study identified factors that emotionally attach residents to where they live. Some of these community characteristics that drive attachment were rated highly by residents, and are therefore community strengths while others were rated lower, making them opportunities for improvement. This information can provide communities a roadmap for increasing residents' emotional attachment to where they live, which the study found has a significant relationship to economic vitality.

Attachment to the Boulder area is trending higher in 2010. Residents' passion for the Boulder area is significantly higher and residents' ratings of it being the perfect place to them is significantly higher in 2010.

In the Boulder area, social offerings (entertainment infrastructure, places to meet people), aesthetics (an area's physical beauty and green spaces) and openness (how welcoming a place is) are the most important factors emotionally connecting residents to where they live.

Aesthetics is perceived as a community strength. Parks and trails were rated significantly higher in 2010.

Openness, particularly to racial and ethnic minorities and social offerings, particularly residents caring about each other remain areas needing improvement.

Perceptions of the local economy and safety significantly improved; however, neither were key drivers factors in attaching residents to the area.

### Knight Soul of the Community 2010: Boulder Implications

The purpose of Knight Soul of the Community is to provide communities a roadmap for understanding what attaches residents to their community and why it matters – not to be prescriptive on what communities should do with the information. However, the findings do point to some general implications and suggestions, some of which the community may be already undertaking, or provide new opportunities for consideration.

Like the other 25 communities studied in Soul of the Community, Boulder's key attachment drivers are social offerings, aesthetics and openness. However, it is not as simple as identifying best practices in each of these areas and replicating them everywhere. Instead, as the name implies, Soul of the Community encourages a conversation about a community's soul or essential essence as a place around these key drivers. Some possible questions to ask are: What is it about our aesthetics/social offerings/welcomeness that is unique to our community? Where do we excel or struggle in those areas? Using that information to optimize those drivers to encourage resident attachment—and potentially local economic growth – is what Soul of the Community seeks to accomplish.

Attachment to Boulder has increased during the three years of the study. This finding alone helps to demonstrate that attachment to place is about more than jobs and the economy. The things that most attach residents to the area – social offerings, openness and aesthetics – and the general rating of these areas by residents have remained basically unchanged during all three years of the study.

A consistent and clear strength of Boulder in the eyes of its residents is the area's parks, playgrounds and trails which are rated similarly to the natural beauty of the area, due to a significant jump in the rating of parks, playgrounds and trails in 2010. Ratings of aesthetics in the Boulder area far surpass those in its comparison communities, which includes high-performing coastal communities. This is a central strength the community should leverage.

An additional strength is Boulder's relatively high ratings of welcomeness to young talent. In 2009, young talent was perceived as significantly more welcome than the year before, and this gain was maintained in 2010. Boulder was one of the very few communities studied that had a significant increase in perceived welcomeness to young talent in any year of the study. This important and unique momentum is critical to maintain.

Despite having higher ratings than its comparison communities, social offerings remains a challenge area for Boulder, particularly the perception that residents care about each other. This must be addressed as social offerings are particularly important to young people.

Additionally, the community's perceived openness is another challenge area, despite its gains with young talent. Although residents rate it as fairly welcoming to young adults, young families and gays and lesbians, it has lower ratings in welcomeness to all other groups. For attachment to continue to grow and for people to want to come and stay in Boulder, all residents must feel welcomed there.

Clearly, Boulder has made unique and significant gains in recent years in feeling like a welcoming place for young talent. This finding coupled with its upward trending levels of attachment position Boulder as a community on the rise if it can maintain and even improve this momentum. The community should market its clear strength in aesthetics and welcomeness to young talent as a hallmark differentiator between it and comparable communities.

Additionally, creating social offerings that take advantage of the aesthetics is warranted. The community should continue to provide arts and cultural opportunities and social community events, but it should focus more on using them to build resident caring in the community. For example, have the young professionals lead a series of community events in the arts district or along the riverfront or beach so they can volunteer their professional expertise to other groups in the community (tax help for young families, English as second language service for new local citizens, showcasing local bands, etc.). This will improve perceptions of openness to all while also potentially improving the perception of residents caring for each other.

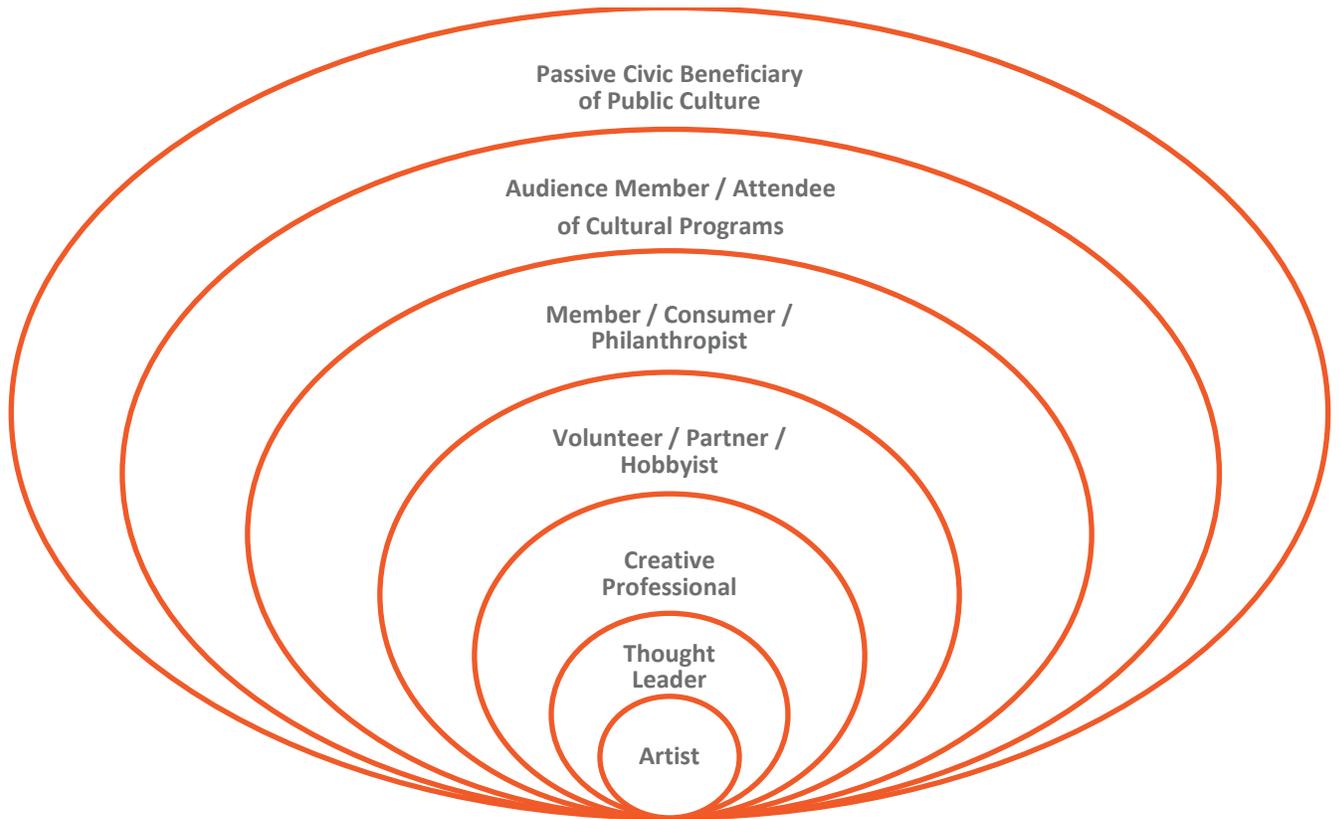
Page 3 of 3

Full study: <http://knightfoundation.org/sotc/>.

# Cultural Vitality

What does it mean for a community to be “culturally vital”? More than a mere measure of economic factors or a count of destinations, vitality is a perspective that examines community through the health and resiliency of the many facets of creativity expressed by, and consumed by, the people there.

First, we all fall into categories, or roles, of participation:



*The size of the circle, though not a corollary to data, represents the relative size of the population that is participating as described. Thus: the deeper the participation, the smaller the population.*

Next, culture affects our lives in several places: at home, at work, in a classroom, in our “third places”, in a museum, gallery, studio, or performance venue, or in the public realm.

Finally, the creative activity in our lives is delivered to us from different sources: from non-profit museums, venues, and organizations, from for-profit businesses, from the media and entertainment industry, from educational institutions, from the support provided by government, from friends and neighbors, from religious institutions, from social clubs and organizations, from individual artists, from within.

Cultural vitality, then, is the health and resiliency of each category of our personal interaction with culture:

- Our category of participation,
- The places we live, play and work,
- And the source from which we get our culture.

Not only do we discover that, given the depth and variety of ways we all participate, that cultural vitality has an effect on every person who lives in, works in, or visits Boulder. It is a concept for which we all have a role to play. However, it also implies specificity. The depth of participation, the variety of places and sources, indicates the degree to which an individual has responsibilities to the rest of the community.

Another valuable definition of Cultural Vitality comes from The Urban Institute and their 2006 study, *Cultural Vitality in Communities: Interpretation and Indicators*.

Cultural vitality is the evidence of creating, disseminating, validating, and supporting arts and culture as a dimension of everyday life in communities.

The authors go on to write that this definition:

... recognizes arts and cultural participation as valuable on its own terms and also integral to everyday life, community dynamics, and community conditions. It recognizes that arts and culture are also resources that come out of communities rather than merely resources that are “brought to” communities from the outside. Arts and cultural activity is no longer thought of as only for special occasions.

The *Cultural Vitality in Communities* study divides cultural vitality into three “domains”: 1) the presence of opportunities for cultural participation, 2) participation itself, and 3) support for cultural participation.<sup>35</sup>

Thus, the examination, measurement, and designing of programs from the perspective of cultural vitality lead us to think about the whole. Rather than actions taken from an isolated or specialized perspective, we will contemplate the many facets of any decision. There are many direct and indirect connections. The Community Cultural Plan, and the city’s strategies, will be successful when enhancing the full spectrum of cultural vitality. The vision of transforming Boulder into a capital of creativity can only be accomplished with this approach to breadth and depth.

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<sup>35</sup> Jackson, Maria Rosario et. al., *Cultural Vitality in Communities: Interpretation and Indicators*, (12-14, The Urban Institute, 2006)

# Creative Identity

There are several creative capitals. We think of New York, Chicago, L.A.: big cities that provide the inescapable gravity of cultural activity. Yet we also think of Taos, Marfa, and Ann Arbor. The spectrum and variety of cities that are centers of cultural leadership are diverse. Among the components of a creative capital we could measure in all these places is the way their identity impacts the decisions they make.

Identity for a city is an extension of the city's personality. This might be perceived as "brand", but it is much more as well. In one sense, the identity of a city is a process by which an individual comes to know Boulder. This process contains five steps:



An individual comes to hear about Boulder through inputs. They have heard Boulder casually mentioned on the news as the location of a Federal agency, or featured in a television show as the backdrop for a story. Someone tells them about the great time they had there, or when they passed through in the Sixties. From these inputs, a set of expectations is established. Boulder is a place for natural beauty, innovative science and technology, or healthy living. Next they directly experience Boulder by visiting or working in the city. The expectations are confirmed or refuted. Their memories of time in the city come next. Will these memories be extraordinary and inspiring? The stories they tell others contribute to how Boulder's identity is perpetuated.

Identity also has an internal aspect; the people who live in Boulder also are impacted by the identity. Though the sequence of building this identity may be more fluid, the components are the same. Inputs include community conversations, the local media, and government speech. The experience may be more developed, adding neighborhoods, schools, and churches to the restaurants and cultural destinations. The stories they tell are more personal, emotional, and impactful.

To achieve the vision, we all can contribute to each step in the process of building identity. This is not to say that we all will speak with one voice; the vocal diversity of our opinions is a positive part of our identity.

# Vibrant Environment

(This section will be addressed in the final draft.)

APPENDIX NINE: CONNECTIONS TO THE CITY OF BOULDER SUSTAINABILITY FRAMEWORK

(This section will be addressed in the final draft.)

APPENDIX TEN: STATE ARTS AGENCY FACT SHEET

Note: this document contains the “advantages” of operational support as referenced above.

**State Arts Agency Fact Sheet**

**GENERAL OPERATING SUPPORT**

General operating support (GOS) grants are a mechanism for providing flexible, unrestricted funds to grantees. Rather than funding a particular project, these grants provide support to the organization as a whole and can be used for either programming or administration. State arts agencies are an important source of GOS, which is not available from the National Endowment for the Arts and which many foundations and corporate funders do not offer. State arts agencies play an important role in making flexible dollars accessible to many different kinds of organizations, including small, rural and community based groups.

GOS is a popular form of support among grantees and offers a variety of advantages to both the grant maker and the recipient:

- GOS grants maintain the autonomy of grantees, allowing them to allocate the dollars to their most pressing needs.
- GOS awards tend to be more predictable over time, which helps organizations maintain continuity of services to their communities.
- Because GOS funds are flexible, grantees can use the funds in more opportunistic or entrepreneurial ways than project-restricted funds often allow.
- Grants for GOS come with stringent accountability and management requirements that incentivize and perpetuate good business practices among arts organizations.
- Because the grantee—not the grant maker—ultimately defines the activities for which GOS funds are used, this funding mechanism can reduce "mission drift" among grantees and can help to curtail the proliferation of programs designed solely to appeal to funders.
- GOS awards strengthen the nonprofit arts infrastructure within a state and deepen working relationships between funders and core grantees.

GOS dollars awarded:	\$81,410,925
Share of all SAA grant dollars:	37%
Median grant size:	\$6,761
Number of GOS grants awarded:	4,711
Share of all grants:	23%
Number of communities receiving a GOS grant:	1,499

**Grant funding:** State arts agencies invest more than \$81 million in organizations through operating support grants. As a portion of all state arts agency grants, these grants have held steady, making up about a quarter of all grants and more than a third of total grant funds.

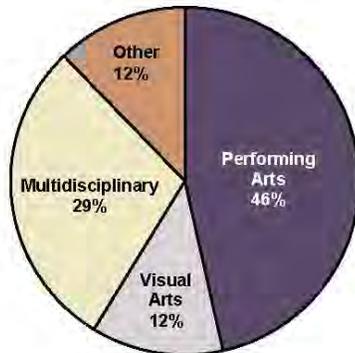
GOS grants tend to be larger in size than awards designed to support particular projects. In fiscal year 2013, the median size of state arts agencies' GOS awards was \$6,761. By comparison, the median size of other types of project-oriented grants was \$2,817.

**State Arts Agency GOS Grants**  
Fiscal Years 2004-2013

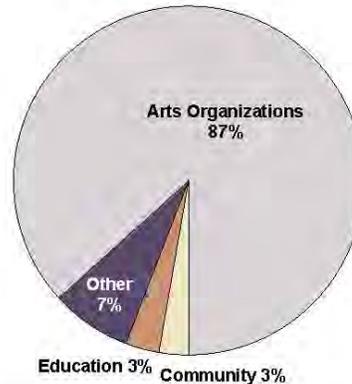
Fiscal Year	Number of Grants	Percent of SAA Grants	Grant Dollars	Percent of SAA Grant Dollars
2004	4,624	19%	\$88,611,323	39%
2005	4,464	18%	\$91,872,980	37%
2006	4,701	18%	\$96,489,783	36%
2007	4,543	19%	\$99,675,015	35%
2008	4,960	20%	\$107,815,907	39%
2009	4,973	22%	\$97,996,336	39%
2010	4,887	22%	\$85,383,290	37%
2011	4,990	23%	\$82,546,811	38%
2012	5,147	25%	\$83,218,390	39%
2013	4,711	23%	\$81,410,925	37%

National Assembly of State Arts Agencies  
February 2015

**State Arts Agency GOS Grants  
FY2013**  
By Artistic Discipline



**State Arts Agency GOS Grants  
FY2013**  
By Recipient Type



Other artistic disciplines include media arts, interdisciplinary and design. Community recipients include media, parks and recreation, and social service organizations. Education recipients include arts programs within higher education institutions. Other recipients include non-arts museums, historical societies and humanities councils. Figures represent data from fiscal year 2013 or the most recent information available. Statistics reflect only grants awarded; they do not reflect other state arts agency programs and services.

Many state arts agencies offer GOS funding on a multiyear basis. Funding organizations over a longer period of time provides a more stable source of income, streamlines grants administration for the state arts agency and reduces the reporting burden for grantees. To qualify for operating support, most state arts agencies require applicants to have a long funding history and very favorable panel reviews. For organizations seeking operating support for the first time, many state arts agencies offer entry points through separate programs geared to meet the needs of new applicants.

**Capacity building and technical assistance:** In addition to funding, state arts agencies offer a wide variety of services that strengthen the capacity of nonprofit arts organizations. Many state arts agencies offer targeted training and technical assistance for new, emerging and small arts organizations, addressing issues unique to these types of groups. State arts agencies offer consultation and training to address specific areas of concern, such as financial health, leadership development and long-range planning. Some state arts agencies also offer tools to help organizations self-assess their institutional strengths and weaknesses.

**Networking and peer learning:** State arts agencies convene constituents in a variety of ways to facilitate learning and collaboration. These convenings include statewide conferences, where the entire arts community gathers for networking and learning from peers and outside experts. State arts agencies offer smaller gatherings for groups of constituents focused on specific topics, as well as site visits where peers offer guidance and advice for a single organization. In recent years, state arts agencies have taken advantage of new technologies and held some convenings on-line, allowing for greater accessibility and a wider range of learning experiences.

**National Assembly of State Arts Agencies**

The National Assembly of State Arts Agencies (NASAA) represents the nation's state and jurisdictional arts agencies and serves as a clearinghouse for data and research about public funding and the arts. This report draws on data from state arts agencies' final descriptive reports of grant-making activity submitted annually to the National Endowment for the Arts (NEA) and NASAA. NASAA's collection of grant-making statistics is supported in part through a cooperative agreement with the NEA. For more information on the work of state arts agencies, call 202-347-6352, email [nasaa@nasaa-arts.org](mailto:nasaa@nasaa-arts.org) or visit [www.nasaa-arts.org](http://www.nasaa-arts.org).

National Assembly of  
State Arts Agencies  
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## APPENDIX ELEVEN: NETWORK OF DATA and REFERENCES

In addition to the resources that appear as appendices, below are links to documents or information referenced in the Community Cultural Plan.

- City of Boulder Sign Code: <https://bouldercolorado.gov/plan-develop/sign-code>.
- City of Boulder Civic Area Vision and Master Plans: <https://bouldercolorado.gov/civic-area>.
- City of Boulder Office of Economic Vitality: <https://bouldercolorado.gov/business/economic-vitality>
- “Purposes of a Creative District” *Colorado Creative Industries Creative District Program at a Glance* <http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/about-creative-districts> (State of Colorado Office of Economic Development: Colorado Creative Industries, 9/1/2015)
- Knight Soul of the Community Study <http://knightfoundation.org/sotc/> (Knight Foundation, 2010)
- *Living Wage Index for Boulder County* <http://livingwage.mit.edu/counties/08013> (Dr. Amy K. Glasmeier and the Massachusetts Institute of Technology, 2015)
- The Dairy Center Honors <https://tickets.thedairy.org/Online/Honors> (9/1/2015)
- *Cultural Vitality in Communities: Interpretation and Indicators* by Maria Rosario Jackson, et al. (<http://www.urban.org/sites/default/files/alfresco/publication-pdfs/311392-Cultural-Vitality-in-Communities-Interpretation-and-Indicators.PDF>, The Urban Institute, 9/1/2015)
- Sperling’s Cost of Living Index for Boulder, Colorado [http://www.bestplaces.net/cost\\_of\\_living/city/colorado/boulder](http://www.bestplaces.net/cost_of_living/city/colorado/boulder) (9/2/2015)
- *Boulder County Trends Report* Community Foundation of Boulder <http://www.commfound.org/trendsmagazine> (9/3/2015)

Below are links to the network of data which describe Boulder’s culture. These are studies and researches that, though not directly related to the content of the Community Cultural Plan, are none-

the-less critical to understanding the broad context in which the issues of culture and the creative economy are best understood.

- CBCA Study (link and citation needed)
- AFTA Study (link and citation needed)
- Boulder County Comprehensive Plan (link and citation needed)
- *Economic Impact of Tourism* Boulder Convention and Visitors Bureau  
<http://www.bouldercoloradousa.com/includes/content/images/media/docs/2014-RRC-Tourism-Economic-Impcat-Visitor-numbers-2013.pdf> (March 2014)



City of Boulder, Colorado  
Boulder Arts Commission  
1001 Arapahoe Avenue  
Boulder, Colorado 80302  
[www.boulderarts.org](http://www.boulderarts.org)

September 9, 2015

Mary Ann Mahoney  
Director, Boulder Convention & Visitors Bureau  
2440 Pearl Street  
Boulder, CO 80302

Dear Mary Ann,

Thank you for the opportunity to state the position of the Boulder Arts Commission (“commission”) regarding continued funding of Boulder Arts Week (“BAW”). This letter represents the opinion of all commissioners in answer to your questions.

BAW is a community-wide event that supports Boulder artists and cultural organizations for audience development, inter-organizational collaboration, and with regards to the civic dialog about culture. Its long-term goals focus on:

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

Though these goals and focus areas are a lofty understanding of what BAW can encourage, at its core the event is a marketing platform for the Boulder arts scene. It is from this perspective that the Commissioners have generated opinions on the success of the event: based on the degree to which the marketing that has been done can be measured to have had a substantial benefit for the artists and organizations involved. In considering your question about our evaluation of the success of Boulder Arts Week, there are two opinions that have been articulated by different members of the commission.

First, commissioners have expressed the opinion that our understanding of the success of BAW is missing certain important information. The success of BAW would be measured in the participating artists’ and organizations’ increased ticket sales, individual donations, and corporate sponsorships assumed supporting their regular performance seasons and activities throughout the year. However, the report doesn’t fully address these types of metrics. Thus, the commission isn’t able to adequately evaluate BAW’s success or failure based on these measures.

It’s important to note, though, on page 13 of their 2015 evaluation report, BAW cites the results of their survey of 20 participating presenters. In that survey, 50% agree or strongly agree that their participation in the earlier 2014



**LIBRARY & ARTS DEPARTMENT**  
BOULDER ARTS COMMISSION  
CREATIVE SECTOR – ARTS RESOURCE – DANCE BRIDGE  
CULTURAL PROGRAMS – CONCERT SERIES – CINEMA PROGRAM  
PUBLIC ART

event helped expand their audience. Further, in BAW's survey of 379 audience members, almost half (48.7%) either agree or strongly agree that they were attending more arts events than usual because of BAW.

This appears to be the right direction, and seems to promise that a more thorough understanding of the data may yield positive results. But, in the opinion of some commissioners, it is not thorough or descriptive enough to verify at this time. Thus, these commissioners believe that, by the primary understanding of the event's outcomes, not enough data is available.

Second, commissioners have expressed the opinion that Boulder Arts Week has been successful, yet there has not been enough time to fully measure what is expected to be the positive impact of BAW as a marketing platform. The first two years of this event have been spent building the brand, communications, and connections to the community. In order to understand fully the success of BAW as a marketing platform, these commissioners believe that the event needs to be supported over a longer period of time so that the initiatives for marketing and programmatic functions can be fully developed and deployed, and thorough measurements collected.

All of the commissioners agree that there are other measures of success. When considering levels of participation, enthusiasm of attendees, media coverage and social media interactions, participation by presenters, and the investments that have been made by members of the steering committee, the commissioners are in agreement that the past two years have proven BAW as a strong event with much continuing potential.

The commissioners are also in agreement that BAW has presented excellent and encouraging overall final reports over the past two years.

Regarding your question about our intentions for continuing funding, it is likely that the decision on further funding of BAW would become a staff decision in 2016, under the proposed Community Cultural Plan. The Office of Arts + Culture will consider partnering with BAW under the proposed Sponsorship/Partnership program area. Though the commissioners will continue to serve an advisory role, the Boulder Arts Commission will not provide direct operational funding for BAW (except as is allowed if the organization applies for competitive grants).

The members of the Boulder Arts Commission would be happy to further discuss these matters as part of their open meetings. If you have any questions, please contact myself or Matt Chasansky, City of Boulder Office of Arts + Culture Manager and Liaison to the Commission. Contact information has been included separately.

On behalf of all members of the Boulder Arts Commission,



Richard Turbiak  
Boulder Arts Commission, Chair