Community Cultural Plan

City of Boulder, Colorado

Office of Arts + Culture
Library & Arts Department
Adopted by City Council: November 17, 2015

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A. Introduction

Boulder is an outstanding place to be creative. To be here is to be inspired: by the bold steps we have taken as a community, by the great places we have built, and by the inimitably beautiful natural backdrop to our city. This environment of inspiration attracts, and is improved by, the creative people that call this place home. We are further blessed by an innate drive of innovation and self-reliance that has fostered an incomparable marketplace for cultural organizations, venues, and businesses. For many years, the community has pushed the practice and commerce of culture forward at a trendsetting pace.

Now, from this advanced position, we find the community ready for a sophisticated perspective on the role of government in culture and the creative economy. The Community Cultural Plan is the result of an inquiry into the thoughts and desires of our residents, students, visitors, and workforce about our collective aspirations for Boulder's culture. In this way, it tells the story of what we wish to become, and serves as a call to action for all levels of cultural participation. It also tells the story of challenges: there are problems to solve. Most of all, it narrates a communal understanding about the benefits of culture. If you make art, work for a creative business, attend a performance, take photographs as a hobby, or simply enjoy the beauty of our city, then you, too, have a stake in the success of the Community Cultural Plan.

This document is also a toolbox for city government and describes the ways in which public art, economic tools, services for practicing artists, and support of cultural organizations, neighborhoods, and diverse communities all intersect with social resiliency, environmental sustainability, and economic prosperity to achieve a thriving and beautiful city. The programs, capacities, and services that are recommended here are a network of support meant to encourage our advanced position, distribute accomplishment to all people, and facilitate remarkable successes of which we can all be proud.

When you read this document you will see yourself in it. We all have a role to play. And, with effort and commitment, we can achieve the community's vision: together, we will craft Boulder's social, physical, and cultural environment to include creativity as an essential ingredient for the well being, prosperity, and joy of everyone in the community.

B. A Very Brief History of Boulder Arts

By Jennifer Heath

The renowned poet-photographer Robert Adams once claimed that the Colorado light attracts and is most useful to visual artists. Cloudier places, he determined, are best suited to writers.

Anthropologists notwithstanding, we can't know how the light affected the indigenous or early Hispanic art-makers, but in the 19th century, dazzled Euro-American painters first dribbled then swarmed into the area that became Boulder. “Rocky Mountain” Joe Sturtevant arrived in 1874 to become our first official photographer. Later, circa 1895, Jean Sherwood assembled bevies of sparkling summer painters, who called themselves “Bluebirds”. The artists kept coming, including famous names: Clifford Still, Muriel Sibell Wolle, Mark Rothko, Eve Drewelowe, Max Beckmann, Thomas Hart Benton, Georgia O'Keeffe… some passing through, some to make Boulder home.

A few, sadly, were tuberculosis sufferers, residing at the Mt. Sanitas sanitarium, now the Mapleton Center. In 1891, Elmer P. Green, before succumbing to consumption at 23, painted a gorgeous view of Boulder Falls, held in the CU Art Museum's Permanent Collection.

In 1958, the world-class Boulder Philharmonic was established. In 1976, the Colorado Music Festival began gathering orchestral players from throughout the globe to perform in the marvelous Chautauqua Auditorium, an 1898 barn built as a summer study center. By 1980, a group of ordinary Boulderites succeeded in founding the outstanding Boulder Bach Festival. There have always been superlative choral groups, and, in 1985, the Ars Nova Singers took the world stage.

Downtown, in the 1960s, '70s, and early '80s, rockers and folk musicians converged in their hundreds. A few were destined to become superstars. Once upon a time, the Pearl Street Mall was hot with music venues, while the hills nearby hosted prestigious recording studios. Add to the mix those skilled, inventive musicians who used stones, water glasses, or handsaws as instruments.

In a city where physical activities are prominent, dance is a favorite artform. In the 1970s, the Boulder Free School nurtured the arts in the old Highland Building. Its dance program was especially potent, directed by Marda Kirn. In 1982, having started the Boulder Dance Festival, she launched the Colorado Dance Festival, importing breathtaking "new performance." The New York Times dubbed the CDF one of the three best in the world, yet another illustration of how the brightest art arises out of the grassroots.

Music was not the only art feast on the Mall. Those six blocks were once densely populated with galleries featuring the work of painters, sculptors, artisans and photographers living right in the heart of the city. High-quality crafts rendered in Boulder – from quilting to woodworking to banjo building to glass blowing – still meet national standards. Maybe it's the clay soil that drew so many ceramicists. Some, like Betty Woodman, went on to great fame.

Marcelee Gralapp, director of the library from 1966-2008, was among the first to recognize the need for the city government to support artists of all disciplines with funding for projects or simply to provide necessary time and materials to create. To that end, in 1979, she helped to spearhead the Boulder Arts Commission. She added an art gallery and a film and concert series to the library's functions. Attitudes

were shifting, efforts expanding to harness artistic excellence beyond the marketplace, and to up the ante by exhibiting Boulder artists cheek by jowl with outsiders. Karen Ripley-Dugan took over the Boulder Arts Center in the old 13th Street firehouse and in 1978 became its first paid director, renaming it Boulder Center for the Visual Arts. Eventually the gallery was fashionably rechristened Boulder Museum of Contemporary Art, a non-collecting exhibition space.

In the late 1950s, students at the University of Colorado formed the Experimental Cinema Group, whose members not only watched films, but made them. The celebrated filmmaker Stan Brakhage's presence transformed Boulder into an international center for avant-garde film. For years, the Pearl Street's Art Cinema, now a clothing shop, was a setting for innovative film and live performances by local artists. With room to grow at the Dairy Center for the Arts, Boulder's mainstream theatre groups have expanded from early mainstays like the Upstart Crow and, later, the Bug Performance and Media Space.

With the Naropa Institute's genesis in 1974, the influence of Lee Worley and Barbara Dilley – veterans of New York's Living Theatre and the Judson and Merce Cunningham dance troupes – began to be felt among Boulder's performers, eventually spreading into endeavors like the Fringe Festival. Naropa also brought in Allen Ginsberg to shape an important "school of poetics". Even before the Beat invasion, despite the radiant sunshine, there was an energetic, if modest, vanguard of poets and writers percolating on the scene. Naropa added to the mix with visitations from bicoastal and international artists. The school encouraged self-publishing and small presses, so that in the 1990s, Boulder boasted more independent publishers than any other city in the world. Across its 139-year history, the University of Colorado has developed its own dynamic arts happenings, including cinema, museums, and the Colorado Shakespeare Festival.

Whether town or gown, Boulder's citizens have made up the heart of a vibrant community whose soul is revealed through its commitment to the arts.

Such a brief history leaves little room for much that's essential: book artists, storytellers, children's book illustrators and writers, architects, graphic, digital and video artists, artists in the schools, the Neodata Endowment, private patrons, collectors, and so many more who enriched Boulder immeasurably and made possible what we are today.

Jennifer Heath is an award-winning cultural journalist, curator, and author/editor of more twelve fiction and non-fiction books, published by mainstream and university presses. Her art exhibitions tour nationally and internationally. She has lived and worked in Boulder for more than 40 years and most recently conceived and is chair of a Boulder-wide project called A History of the Visual Arts in Boulder (HOVAB).

C. Planning Process

C.1 Guidelines for the Planning Process

The following guidelines were created to shape a process in reflecting the city's priorities for the development of the Community Cultural Plan:

As a "community" 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 Appreciation

The completion of the Community Cultural Plan is primarily due to the investment of people in the community who took time to assist in the process and consult on the content of the document. Our gratitude goes out to: the research consultants, Cultural Planning Group; staff of the Office of Arts + Culture; members of the boards and commissions, especially the Boulder Arts Commission members; City Council; our steering committee members and volunteers; participants in our interviews, focus groups, and Cultural Summits; and the thousands of residents who participated in public engagement opportunities.

A full list of those that deserve the thanks of our community for participating in the Community Cultural Plan can be found on page 93.

C.3 Public Inquiry as the Cornerstone

The cultural landscape of Boulder has changed since the last strategy document was complete: 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 dialogue. These emerging conditions convinced staff that it was now imperative to gain a thorough understanding of the new priorities and desires of Boulder residents.

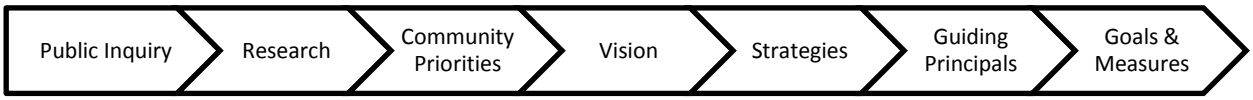
To accomplish this, Cultural Planning Group (CPG) was hired as consultants and developed a public inquiry system called "The Culture Kitchen." In a series of engagements held in-person and online from October to December 2014, the staff and consultants gathered public input using the following tools:

- A public art event series,
- Stakeholder interviews,
- 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 Farmers' market,
- Focus group meetings, and
- Summits of cultural organizations.

These events and forums resulted in well over 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.5.

Each component of the Community Cultural Plan establishes a basis for the next step. Each step is reliant on the one in front of it.



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.[1]

…in the creative sector of the economy:

- In 2013, the creative industries represented $2.3 billion in sales.[2]

…in the marketplace of cultural organizations:

- More than 130 cultural organizations are headquartered in Boulder,
- The top 50 of which had a direct economic spending of approximately $20 million.[3]

…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.[4]

[1] Boulder Cultural Vitality Index (WESTAF, 2015) – See appendix IV.3
[2] Boulder Community Cultural Plan Survey 2014 – See appendix IV.5
[3] Internal Revenue Service Tax Exempt and Government Entities Division, Form 990 Database (https://www.irs.gov/Charities-&-Non-Profits/Exempt-Organizations-Select-Check, October 2015)
[4] Boulder Community Cultural Plan Survey 2014 – See appendix IV.5

Boulder has work to do…

…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.[5]

…to be a welcoming city for artists:

- The cost of living in Boulder is increasing. Particularly in housing, where Boulder is significantly more expensive than national average.[6]
- Meanwhile, the wages of creative professionals is generally below standard livable wages across different family types.[7]
- Boulder residents feel that social offerings and the sense that the community is open and welcoming are areas that need improvement.[8]

…in diversity:

- Less than 13% of the city's population self-identifies as being part of a minority ethnic group. (8% Latino, 2% Asian, 1% Black, and less than 1% Native American, all under-represented as compared to state and national averages),
- Including 21% in Colorado and 17% nationally.[9]
- This challenges our community to address gaps in leadership, representation, and participation in culture to stay competitive.

[5] Boulder Community Cultural Plan Benchmark Study 2015 – See appendix IV.4
[6] Sperling's Cost of Living Index for Boulder http://www.bestplaces.net/cost_of_living/city/colorado/boulder (9/2/2015)
[7] Living Wage Index for Boulder County http://livingwage.mit.edu/counties/08013 (Dr. Amy K. Glasmeier and the Massachusetts Institute of Technology, 2015)
[8] Soul of the Community Study (Knight Foundation, 2010)
[9] Boulder County Trends Report Community Foundation of Boulder http://www.commfound.org/trendsmagazine (9/3/2015)

WATER
OUTLAWS
BOULDER, CO

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, all of our efforts must be in alignment: public and private, non-profit and for-profit, in education, in personal and professional life.

To understand our roles, the planning process set out to establish "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?" and represent the broader trends that appeared in the data from the Cultural Kitchen, dialogue with key stakeholders, and industry research.

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

Create 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

Together, we will craft Boulder's social, physical, and cultural environment to include creativity as an essential ingredient for the well being, prosperity, and joy of everyone in the community.

E.1 Vision Elements – to understand how the Vision can best be translated into a set of municipal government strategies, the following Vision Elements were developed to articulate how we might categorize the work that must be done over the next nine years:

Cultural Vitality Together, we will achieve a highly diverse and innovative mix of cultural, economic and social activity that improves the life of every resident, worker, student, and visitor to Boulder. The offerings will be considered among the best that can be found anywhere.

Creative Identity Together, we will cultivate the conditions where every person who visits Boulder counts our inspiring culture at the top of their list of grand expectations and memories. Meanwhile, residents will be proud of the sophisticated community conversation about culture.

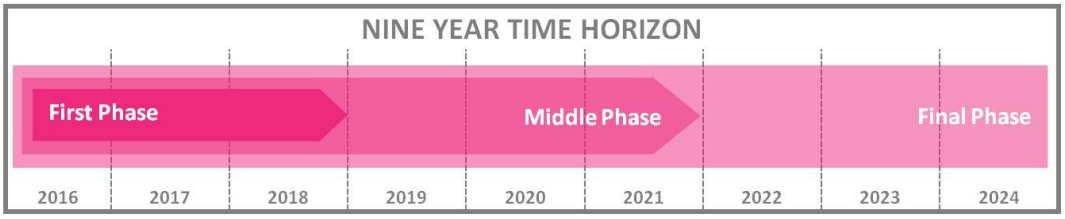
Vibrant Environment Together, we will nurture the form of the city to include thoughtfully designed public spaces, a mix of events and destinations, and encounters with art. Boulder will be filled with places that inspire the residents and support their conviction that ours is an open, creative city.

Each vision element is described in detail in appendix IV.9. Derived from the Vision Elements are the Community Cultural Plan's Strategies: tools and capacities the Office of Arts + Culture will use to support organizations, businesses, and individuals for achieving the Vision.

E.2 Staff Mission

Accomplishing the vision requires an alignment of all our collective cultural endeavors. It is the mission of the Office of Arts + Culture to facilitate the success of this alignment in the creative community.

E.3 Time Horizon



I. Strategies

Directly derived from the Community Priorities and Vision, below are eight strategies: programmatic tools, tactics, and capacities which the municipal government will provide to the community.

support our Cultural Organizations

reinvent our Public Art program

create and enhance Venues

enhance the vitality of the Creative Economy

emphasize culture in Neighborhoods and communities

support individual artists and Creative Professionals

advance Civic Dialogue, awareness, and participation

engage our Youth

Below are summaries of each strategy. Full operational details of each strategy can be found beginning on page 46.

Support Our Cultural Organizations

Community Priorities – Support the resiliency and sustainability of cultural organizations to enhance their ability to benefit the community. And, 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.

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.

Program Areas:

A. Cultural Grants – a structured program of cultural granting opportunities focused on the organizational sustainability and capacity building among Boulder's marketplace of cultural organizations.

B. Sponsorships / Partnerships – a set of funds dedicated to supporting events and programs which can accelerate the Vision and Strategies of the Community Cultural Plan, yet are best executed in partnership with private organizations.

C. Leadership Development and Convening – events, access tools, and partnerships on direct programming to support the staff and leadership of Boulder's cultural organizations in building capacity and good practices.

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 grant-making 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.

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.

Models of Success:

The Arts Council of Fayetteville, North Carolina, is a private non-profit that effectively serves as the arts and culture program for the City of Fayetteville, North Carolina. The organization receives a dedicated source of revenue from the transient occupancy tax in Cumberland County. These funds efficiently and effectively support an annual grant program for institutional support, projects, arts education and individual artists' projects. In 2014, grants totaled $597,610.
http://www.theartscouncil.com/grants/

The Bonfils Stanton Foundation is a private organization based in Denver, Colorado which recently announced that its sole focus is supporting arts and culture. Of particular interest for the aspirations of Boulder is the structure of their grant making that includes general operating support, project grants, and most notably a robust innovation/risk capital fund.
www.bonfils-stantonfoundation.org.

Detailed recommendations for
the Support Our Cultural Organizations strategy
can be found on page 47.

ACE
SELF
STORAGE
BCB
Self Storage

Reinvent Our Public Art Program

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.

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.

Program Areas:

A. Public Art Commissioning – a fully managed program to commission many permanent and temporary works of public art. The program will govern public spending on art in public places across all city agencies and be considered strategically through a series of Public Art Implementation Plans.

B. Maintenance and Conservation – asset management systems to maintain the permanent collection of public artworks as an enduring legacy for future generations.

C. Interpretation, Communications, and Legacy Initiatives – a set of tools for staff to promote the public art collection as an important part of daily life in Boulder including tours, signs, online programs, and continuing relationships with artists.

D. Mural Program / Facilitation of Urban Art and Design – partnerships and collaboration with private individuals, businesses, organizations, and state or Federal government agencies who wish to install art in public places.

Priority Recommendations:

A Sophisticated Program – In considering the full lifecycle of a public art project, 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 necessarily popular taste. 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. The public art program will actively seek temporary and permanent

public art in traditional media, yes. And, also, in time-based media, performance, music, interactive projects, design, social practice, conceptual art, web-based art, and all emerging forms of public art. The collection of public artworks will be successful when it is diverse, thought-provoking, and vibrant.

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. An important consideration will be the ability to create a robust program through commissioning several new works of art every year. Public art needs to be considered in terms of decades, with a funding structure to achieve a vibrant public art program well after the time horizon of this plan. To do this, a diverse portfolio of various sources of funding is needed. It should be secure, flexible, and at an adequate level to acquire and maintain new works of art 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 divisions of the City of Boulder. 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.

Allies:

Boulder County – The State of Colorado – Regional Transportation District (RTD) – Federal Government Public Art Program – EcoArts Connections – Open Arts – &Art – City of Boulder Public Works-Transportation – City of Boulder Community Vitality – City of Boulder Parks & Recreation – City of Boulder Planning, Housing & Sustainability – City of Boulder Facilities & Asset Management – Civic Area team – and others

Models of Success:

The City of Denver has developed a sophisticated set of policies and procedures to complement the enforcement of their public art ordinance. This stewardship has been carefully utilized over several decades of activity, and has translated not only into a quality collection of public art, but also has led to community engagement. The people of Denver love their public art, and respect the process through which it is acquired.
http://artsandvenuesdenver.com/public-art

Detailed recommendations
for the Reinvent our Public Art Program strategy
can be found on page 55.

Create and Enhance Venues

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.

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.

Program Areas:

A. Municipal Venues for the Arts – when the municipal government decides to remodel or design new public buildings, a consideration of the cultural use will be part of the conversation.

B. Advocate among Private Venues – the Office of Arts + Culture will play a leadership role in convening the managers and owners of private venues to discuss common issues and respond to community needs.

C. Rental Assistance Grants – through the cultural grants program, direct assistance will be provided to individual artists and cultural organizations to mitigate issues of affordability and availability of studio, exhibition, and performance venues.

Priority Recommendations:

Civic Area Venues – 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.

Venues Task Force – The Office of Arts + Culture will be an advocate in the health of Boulder's portfolio of private for- and non-profit performing and visual arts venues. To do so, staff will convene a group of venue managers regularly to promote collaboration and alignment of their goals. In addition, staff is in a position to be an advocate for the most important issues facing the owners of private cultural venues. In particular, problem solving the regulatory environment is an important task that must be addressed.

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 Art 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, Housing & Sustainability – Civic Area Team – and others

Detailed recommendations
for the Create and Enhance Venues strategy
can be found on page 62.

Enhance the Vitality of the Creative Economy

Community Priorities – Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them. And, 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.

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

Program Areas:

A. Partner with City Agencies for the Creative Sector – by collaborating with the Office of Economic Vitality and other city agencies, existing economic incentive and support programs will be deployed to the creative sector while new initiatives are developed.

B. Creative Districts – the creative district in North Boulder will be a priority while staff also supports the city's other districts to innovate and succeed in cultural programming and place-making.

C. Creative Economy Research and Convening – to best support the community, the Office of Arts + Culture will become a resource for data, dialogue, convening, and leadership around the success of the creative economy.

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 Art District organization for the success of individual artists: the cornerstone of the district's future.

Creative Economy – There is an opportunity 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 city Department of Community Vitality. It is recommended that the two agencies co-lead an initiative to investigate the regulatory environment, find efficiencies, promote existing incentives, and create new programs that will assist the creative sector.

Task Force on Talent Retention and Workforce Development – 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 as a center for the creative economy, collaboration must be established between the city, various cultural and non-

profit organizations, and businesses to address these issues. Convene a task force made up of leaders in these areas to explore solutions for the creative workforce and talent retention.

Allies:

NoBo Art 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 Department of Community Vitality – City of Boulder Planning, Housing & Sustainability – City of Boulder Neighborhood Services – and others

Models of Success:

The Crossroads Arts District in Kansas City, Missouri, grew organically from a handful of artist studios and galleries into a cultural destination for the creative arts, tech innovation, entrepreneurial ventures, event and office space, and local dining. It began in 1985 in formerly abandoned warehouses and historic buildings on Kansas City's famous Film Row and was in an area considered part of "Midtown." When galleries arrived in the 1980s, the name Crossroads Arts District had already taken hold and became formalized with a new neighborhood association in 2001.
www.kccrossroads.org

In 2013, the Inter-American Development Bank released a study and resource that looks internationally at ideas, approaches and tools. The premise of the workbook is that "if the Orange Economy were a country, it would be the world's fourth largest economy, it would rank ninth in exports of goods and services and it would represent the world's fourth largest work force."
https://publications.iadb.org/handle/11319/3659?locale-attribute=en.

Detailed recommendations
for the Enhance the Vitality of the Creative Economy strategy
can be found on page 66.

NO DIVING

Strengthen Culture in our Neighborhoods and Communities

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. And, 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.

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.

Program Areas:

A. Creative Neighborhoods – in partnership with other city agencies, a series of projects in public art, leadership development, grants, support and recognition will be offered to community groups focused on the neighborhood as a source of profound cultural capital.

B. Diversity and Inclusion – an exploration of the challenges and opportunities that exist for engaging underserved communities in the strategies of the Community Cultural Plan. The objective is to ensure that these programs are beneficial to *everyone*.

Priority Recommendations:

Creative Neighborhoods Program – An opportunity exists to work closely with the City of Boulder Neighborhood Services Office and Parks & Recreation. It is recommended that staff collaborates to create a Creative Neighborhoods program, focusing on an innovative approach to cultural leadership, programming, and support for culture at the most local level.

Diversity and Inclusion 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 Dialogue with all facets of Boulder's community. The demand, best articulated by a participant in one of the 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 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.

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 Public Library – City of Boulder Parks & Recreation – City of Boulder Open Space & Mountain Parks – and others

Models of Success:

A program of Metro Arts in Nashville, Tennessee, THRIVE is a neighborhood focused "micro-funding" program designed to encourage artistic development and engage community participation in the arts throughout Davidson County. The program equips artists, organizations and businesses with funding and project development tools that empower them to realize their artistic goals, while enriching the quality of life in Nashville neighborhoods.
http://www.nashville.gov/Arts-Commission/THRIVE.aspx

The Regional Arts Commission of St. Louis (RAC) supports people who are working at the intersection of art and community through training, professional development, workshops, networking opportunities, and other programs. RAC's commitment to community led to its founding the Community Arts Training (CAT) Institute, the longest-running sustained training program of its kind in the United States.
http://racstl.org/art-community/community-arts-training-cat-institute

Detailed recommendations
for Strengthen Culture in our Neighborhoods and Communities
can be found on page 71.

Support Artists and Creative Professionals

Community Priority – Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

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.

Program Areas:

A. Support and Recognition for Artists and Creative Professionals – a series of programs will be available to recognize the accomplishments of Boulder artists, and provide opportunities for the community to build Boulder's reputation as a great home for creative practice.

B. Livability and Affordability – the Office of Arts + Culture will join with other city agencies and community groups in addressing this unexpected by-product of Boulder's prosperity and bring perspective on how the issue affects creative professionals.

C. Professional Development Tools – scholarships, education opportunities, and access initiatives will be offered to support leadership and good business practices among our workforce of creative professionals.

Priority Recommendations:

The Issue of Affordability – 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 + Culture will join with these groups on finding the means to resolve this challenge for all professions, including artists.

Fellowship Program for Artists – Establishing or partnering on a fellowship program for individual artists 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 or the Boulder Museum of Contemporary Arts artist residency program.

Business of the Arts Education Series – 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 curtailed 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.

Allies:

The NoBo Art 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 – Boulder Museum of Contemporary Art – City of Boulder Planning, Housing & Sustainability – City of Boulder Department of Community Vitality – and others

Models of Success:

Create Denver began as a week-long initiative to build leadership and skills sharing among that city's groundswell of graphic designers, architects, fashion designers, and other creative professionals. The sensibility of the programs was as much celebration as programming, but has developed into a robust and sophisticated series of tools that contribute to the meteoric success of Denver's creative sector.
http://artsandvenuesdenver.com/create-denver

Imagine Austin's Priority Program 5 is an alliance of government agencies across the Texas municipality including the Economic Development, Parks & Recreation, Planning & Zoning, and Library departments. The team encourages support for creative businesses in the city's main focus areas of live music, festivals, theater, film, digital media, and creative art forms and provides programs for affordable transportation, work space, housing, and healthcare targeted at the creative sector.
https://www.austintexas.gov/page/creativeeconomy

Detailed recommendations
for Support Individual Artists and Creative Professionals strategy
can be found on page 75.

Advance Civic Dialogue, Awareness, and Participation

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. And, develop Boulder's creative identity in becoming an innovative world leader in cultural matters and project that identity to the region and the world.

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.

Program Areas:

A. Promoting the Community Cultural Plan – the new programs, grants, and services described in the Community Cultural Plan require strong communication projects so that all stakeholders understand the government's new role, and how they can participate and benefit.

B. Facilitate the Civic Dialogue – the community's desire for a sophisticated, city-wide engagement around culture will be facilitated by the Office of Arts + Culture with opportunities for inquiry and exchange in civic gatherings, online, industry meet-ups, in the media, and other forums.

C. Develop Boulder's Creative Identity – staff will broadcast the accomplishment of Boulder artists, enhance the promotional capacity of organizations, and encourage Boulder's creative reputation at regional and national forums.

D. Partner on a Community Cultural Calendar – a task force will be assembled to assess the needs and gaps in current events calendars and identify ways the city can further support them to better serve residents and visitors.

E. Participate in Regional and National Leadership – the Office of Arts + Culture will participate in the national conversation about innovation in cultural affairs, the arts, and the creative economy.

Priority Recommendations:

Participation among Cultural Leaders – Boulder residents aspire for arts, culture, and the creative economy to be elevated among the most important priorities in the civic conversation. To accomplish this, the Community Cultural Plan intends to host activate participation in government by creative professionals and thought leaders in culture. Encourage creative and cultural leaders to participate in civic dialogue, and consider applying for positions on advisory boards & commissions across city agencies.

Allies:

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

Models of Success:

The Philly Fun Guide is considered by many to be one of the most effective community-wide arts marketing programs, serving the five-county Philadelphia region. It was redesigned in 2014 and utilizes a highly visual website, coupled with a robust promotional program. The weekly Philly Fun Saver email blast reaches more than 250,000 users and represents an example of highly effective promotional marketing. The site also operates a robust social media effort that amplifies the reach of the event information of the site.
www.phillyfunguide.com

Eugene A Go-go is more than an arts calendar, taking advantage of the active cultural community of Eugene, Oregon, to create a complete forum. On the same website, creative leaders, cultural patrons, active residents, and tourists can discover events, sign up for classes, volunteer, or engage in the civic dialogue around the importance of the arts.
https://eugeneagogo.com/

Detailed recommendations
for the Advance Civic Dialogue, Awareness, and Participation strategy
can be found on page 78.

GENERAL ELECTRIC

Engage our Youth

Community Priority – Create a supportive environment for artists and creative professionals, while fostering innovative thinking and leadership among them.

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.

Program Areas:

A. Youth Council – a group of emerging leaders will gather to advise on issues raised by the Community Cultural Plan, assist in projects, engage in mentorship opportunities, and participate in a cohort group to follow their careers in the creative industries over the next nine years.

B. Collaboration with BVSD and Education Organizations – the development of strategies and programs in the Community Cultural Plan will be aligned with the work of the Boulder Valley School District, private schools, non-traditional education groups, and others to ensure that the variety of cultural curriculum and opportunities are deployed to the best benefit of children in all age groups.

C. Mentoring and Participation – the Office of Arts + Culture will partner with education and private organizations to offer opportunities to youth for mentorship, recognition, and project grants that encourage the transformative nature of arts participation.

Priority Recommendations:

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. Their participation in leadership projects perhaps including advisory conversations, research on the future of the creative workforce, and in serving as a "street team" for programming, are a few of the ways that they will add value to the implementation of the Community Cultural Plan.

Allies:

Growing Up Boulder – Boulder Valley School District – Tara School for the Performing Arts – private schools and homeschooling associations – Youth Opportunities Advisory Board – private non-profit and for-profit cultural enrichment providers – University of Colorado – Naropa University – Boulder Chamber of Commerce – Boulder Latino Chamber of Commerce – Department of Community Vitality – Human Services – and others

Models of Success:

The Institute of Contemporary Art/Boston has an active Teen Arts Council where teens create a variety of programs that include film screenings, workshops, opportunities for performance, and more. They work actively with both museum staff and contemporary artists. It is focused on teens 14-18 years of age.
http://www.icaboston.org/programs/teens/teen-arts-council/

One of the preeminent collaborative programs, a private/public partnership, focused on arts education is the Boston Public Schools Arts Expansion Initiative in Boston, Massachusetts. It is a multi-year project launched in 2009 that is a collaborative effort by the philanthropic community, the Boston public schools, arts organizations, the mayor's office and higher education institutions. Its focus is on access, equity and quality.
http://www.bpsarts.org/bps-arts-expansion-initiative/

New Urban Arts in Providence, Rhode Island, has a stated long-term goal "that young people and artist mentors work together, as collaborators and peers, to develop creative practices which allow them to become more imaginative, and active, community members." New Urban Arts has a myriad of these mentorship programs that encompass the school year, summer programs, workshops, institutes and more.
http://newurbanarts.org/what-we-do/

Detailed recommendations
for the Engage our Youth strategy
can be found on page 84.

II. 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 (BAC) is an advisory and decision-making body which 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 in an advisory capacity 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. The members of the BAC are experts in different aspects of culture and creative life and are keenly invested in the success of Boulder's objectives and goals related to culture and livability

- 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:

Each strategy depends on public inquiry to be successful. Critical to the work of staff is thoughtfully design dialogue that takes into consideration accessibility, availability, affordability, acceptability and accommodations to maximize participation. 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. There will be circumstances where the role of government is to "clear the path" for private sector advocates to take the lead. 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 Community Cultural Plan 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 dialogue. Staff must 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 dialogue, leadership, tactics, and programs.

II.8 City of Boulder Vision and Values:

The implementation of the Community Cultural Plan 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 Detailed Operation of Strategies

This section provides 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 summaries 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 below within the Advance Civic Dialogue, Awareness, and Participation Strategy.

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

CO

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 into 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 of each individual strategy. For example: 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"[10]. 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.

  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.

[10] *State Art Agencies Fact Book*, page 1 (National Assembly of State Arts Agencies)

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 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 City of Boulder Department of Community Vitality, and others.

  A key factor in the sustainability of cultural organizations is private philanthropy, memberships, volunteerism, and participation. 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. The 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. This plan recommends raising the total amount awarded in grants to $800,000 in the middle phase, and to $1 million in the final phase. However, it is important that staff be flexible and attentive to changing cultural needs of the community and rise in costs that may affect the exact amount of this allocation.

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 the Community Cultural 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 for sponsorship.

- 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 annual 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 Art 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.[11]

  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. For all these industries, the local conversation is integrated into the city's brand. For the arts, Boulder is a place where innovation is happening: we are home to many important thought leaders, there is a profound culture of participation, and the universities continue their remarkable work in contemporary practice. Thus, Boulder has the potential to be host to the conversation about innovation in culture, just as it is synonymous with

[11] See page 66

excellence in other sectors. 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 complement 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.[12]

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 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 by 2020. 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. The Office of Arts + Culture will host a regular series of events that brings together the staff and boards of Boulder's cultural non-profit community. This will be a platform for collaboration and discussion of good practices.

- 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

[12] See page 75.

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.[13] And, the programs should be considered useful for organizational capacity as well.

- 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.

Strategy 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 is designed for funds to be spent on institutional support rather than program funding. It is the intent of this strategy that these funds can contribute to organizational sustainability. This is a new approach to cultural support. Adequate funding will allow organizations to build stability, advance operational capacity, and encourage innovation.

Funding – For the past 20 years, the Office of Arts + Culture, with oversight from the Boulder Arts Commission, has stewarded a grant-making capacity. In 2015, total grants awarded amounted to $225,000. This is less than 1% of the total budgets of Boulder cultural organizations. 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. 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.

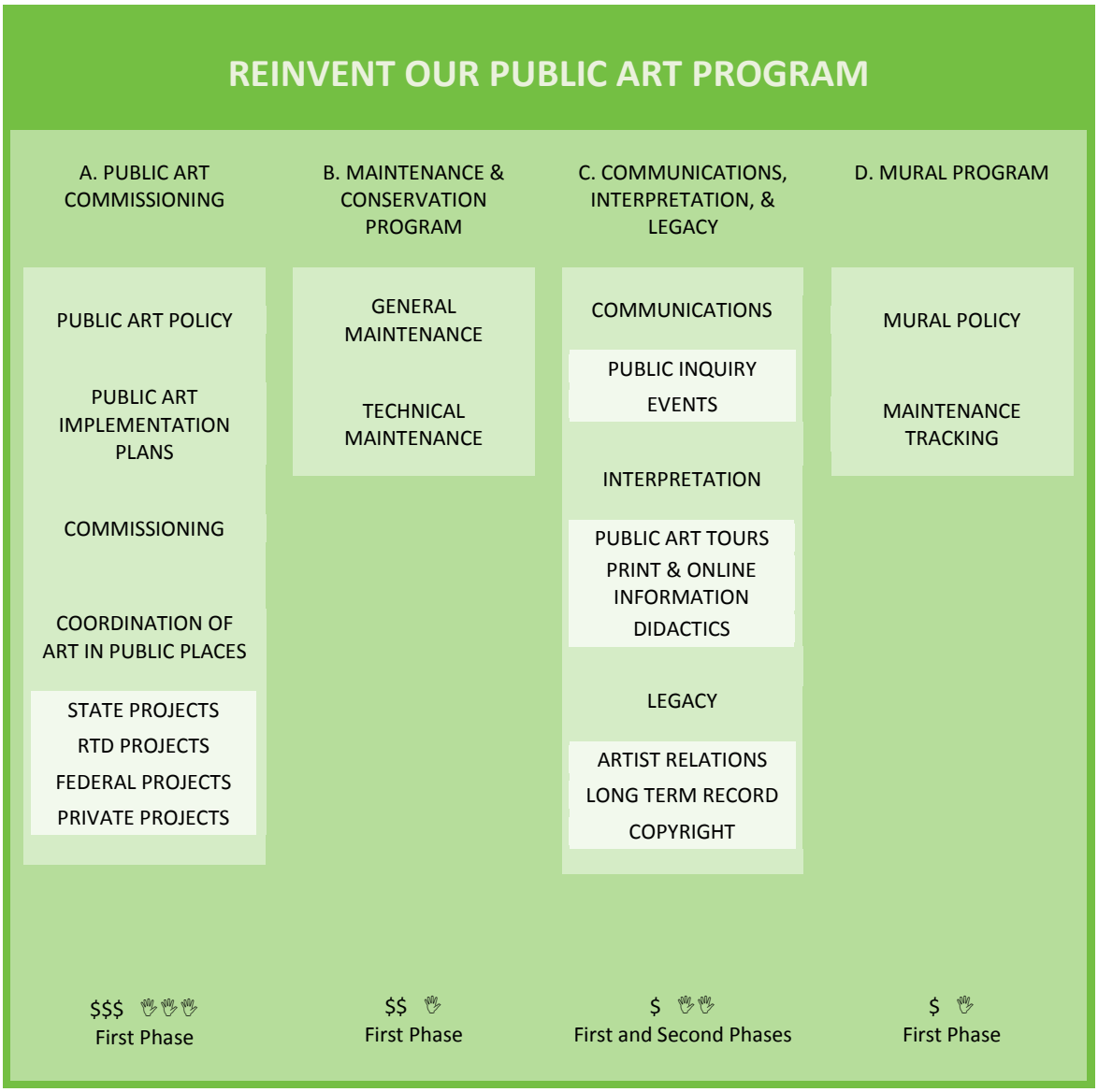
[13] See page 75.

Measures – Success in the Support our Cultural Organizations strategy 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 conducted 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?

PA

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. The goal of the Public Art Implementation Plans are 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. Every public art project in Boulder will have a great process and 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 public inquiry should inform a sophisticated and careful selection panel process. Finally, it is necessary to 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. We must 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 and can be particularly useful for experimentation and risk. The pursuit of variety and diversity in the representations of public art projects is consistent with building a public collection that has a breadth of quality. 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 providing leadership to ensure that a variety of projects are encouraged and coordinated strategically.

  There is great value in artists and creative members of the community being 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[14]. We are in need of 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 laws, regulations, and permitting processes 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 define the approval process as described above. The Boulder Arts Commission must be an approval body. 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 commissions of new works of art might mean to the city as a whole. This knowledge must be brought to each selection panel by the

[14] Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.8.

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 of the Community Cultural Plan, a fund will be established that can be easily mobilized and serve to begin 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. A full study and plan to establish a sustainable source of funding will commence in 2017. It is the recommendation of the Community Cultural Plan that a "percent-for-art" ordinance be passed.[15]

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.

Contracting with conservation and technical experts to produce maintenance and conservation recommendations for each work of art.

[15] For more information, see appendix IV.6.

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 dialogue. 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. Staff will keep track of the artist's 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[16] 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.

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.

Strategy Challenges:

Sustainable Funding – There is a strong level of community support for increased funding to support arts and culture, including public art.[17] Immediate steps have already been taken to launch the public art program; voters approved the Community Culture and Safety temporary tax program, part of which will be used for this purpose. However, long term sustainable funding will require further investigation.

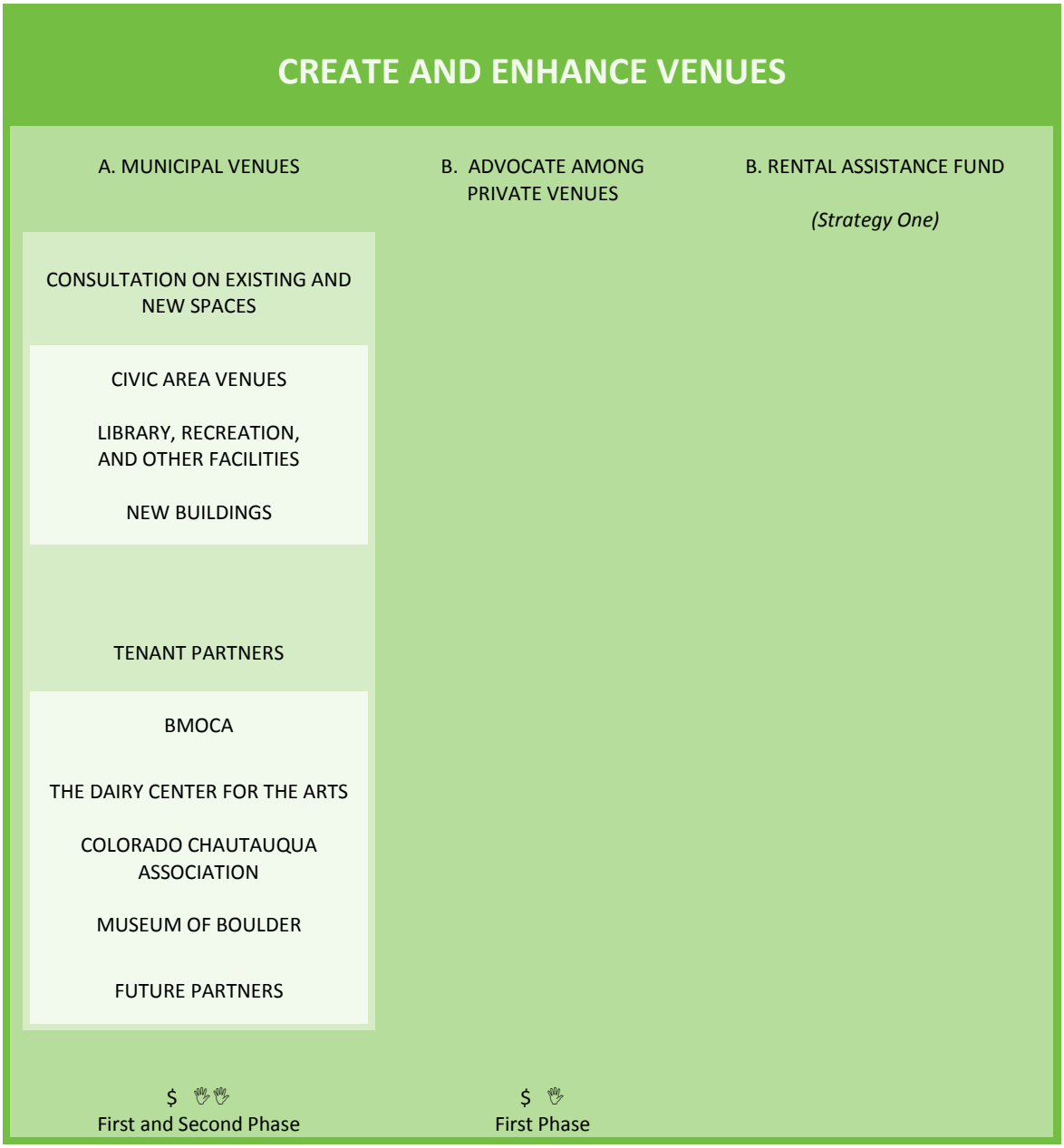
[16] City of Boulder Revised Code Chapter 9-9-21
[17] Boulder Community Cultural Plan Survey 2014 – See appendix IV.5

Measures – Success in the Reinvent our Public Art Program strategy 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?

VN

Create and Enhance 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[18] 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. 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.

[18] 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 awards should be for single events, rather than 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.

Strategy 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 serves as an advocate for cultural programming and facilities in the Civic Area.

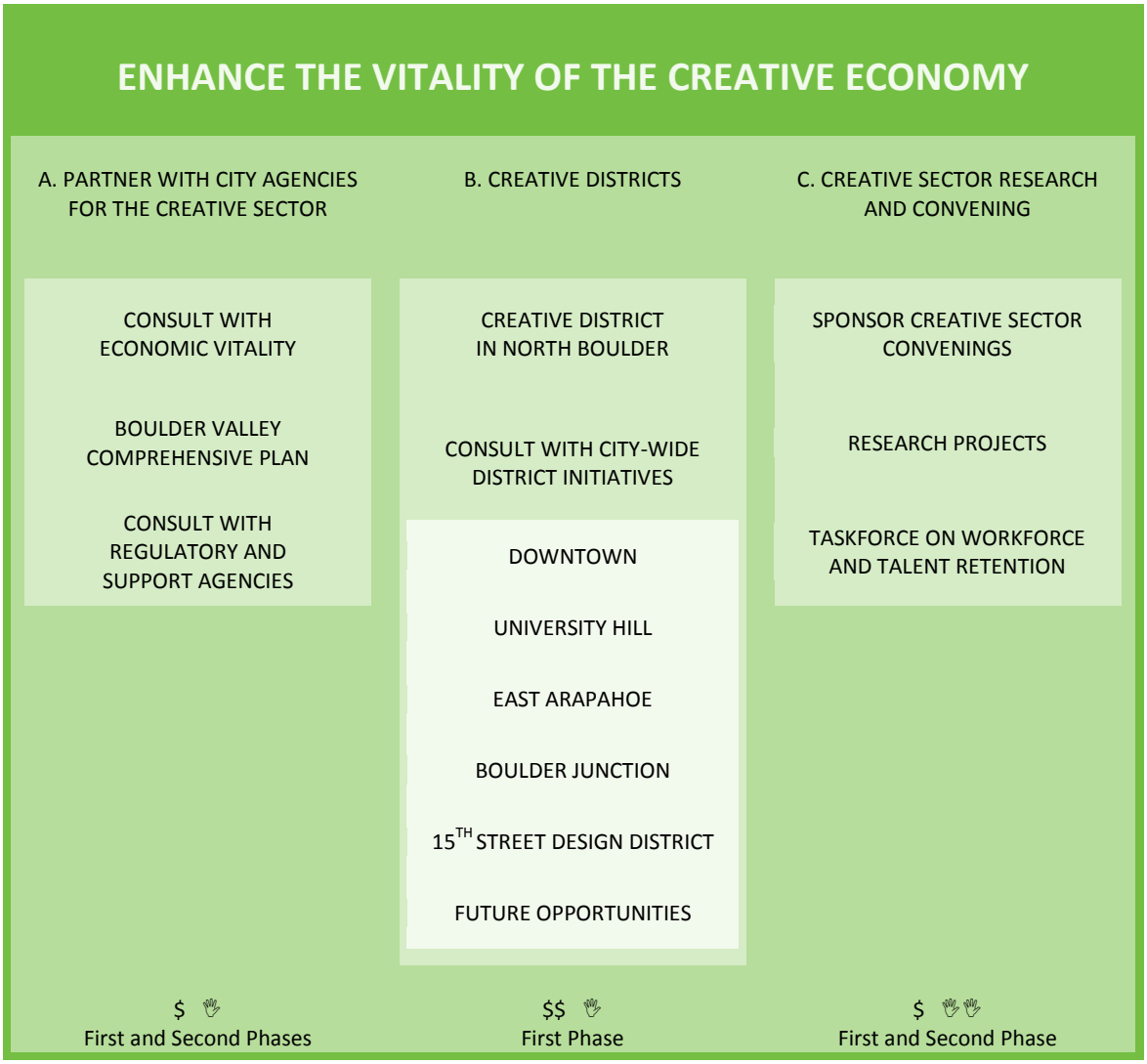
Fill In the Gaps – The gap in venues falls across fine art disciplines, and is attributable to issues of availability, affordability, and access. It is recommended that staff fully investigates the feasibility of incorporating rehearsal and small performance spaces into the city's current process of 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.

Measures – Success in the Create and Enhance and Venues strategy 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 are the city's contributions, directly and indirectly affecting the market for venues?

CE

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, The Office of Economic Vitality 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.[19] 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.

- 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"[20] 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;

- 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;

[19] See appendix IV.11

[20] http://www.coloradocreativeindustries.org/communities/colorado-creative-districts/about-creative-districts (State of Colorado, 9/1/2015)

- 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 Art District group. Other organizations, including the Boulder Metalsmithing Guild, First Congregational Church of Boulder, and Boulder Art Matrix, are active in programming. A partnership with the NoBo Art 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 15th and 28th 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.

15th Street Design District is a grass roots collective of several architecture, design, technology, and landscape architecture firms on 15th 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, the Office of Arts + Culture will facilitate convening of professionals across the creative sector. In many cases, there are organizations that have taken this on. For instance, the advertising industry and digital media groups are already active. Staff will support their continuing activity. Other groups have yet to come together: the music and film industries are among those opportunities. Staff will seek out the right partners in those professions that could benefit and work with the community for the best way to program, fund, and coordinate events.

- Task Force on Talent Retention and Workforce Development – 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 industry. Affordability of housing is certainly a facet of this problem. Other issues affecting young people are a perceived deficit in social offerings,

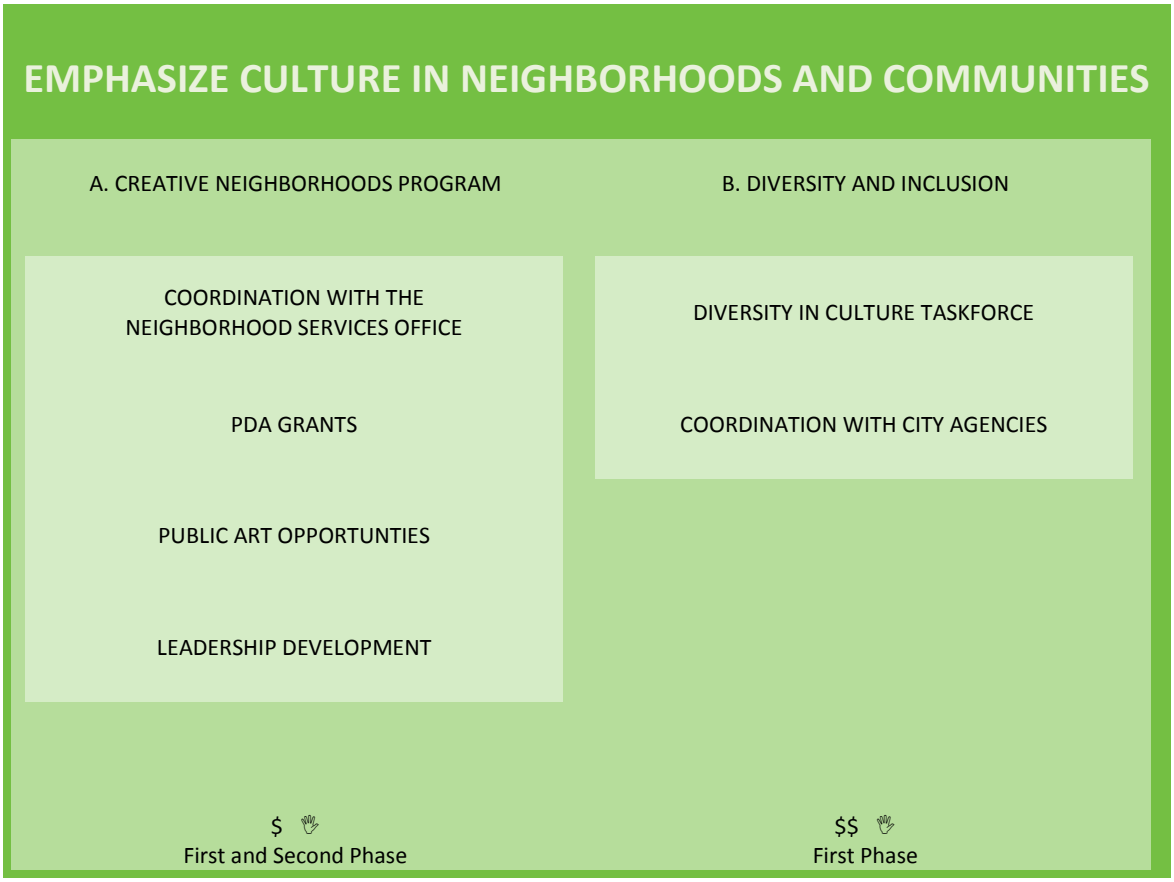
and a lack in ethnic, social, and economic diversity. To protect Boulder's advanced position as a center for the creative sector, the Office of Arts + Culture will convene a task force made up of leaders in these areas to explore solutions for the creative workforce and talent retention.

Measures – Success in the Enhance the Vitality of the Creative Economy strategy 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?

NB

Emphasize Culture in Neighborhoods and Communities, Programmatic Structure:



A. Creative Neighborhoods Program

In addition to the set of festivals, events, and destinations in the downtown core, residents want cultural programs in their neighborhoods: they would like the city to encourage cultural activity and creative expression at the most local level.[21]

- Coordination with the Neighborhoods Services Office and Parks & Recreation Department – The Office of Arts + Culture will both build a strong partnership with the city agencies that most directly impact the government's coordination on a neighborhood level: Neighborhood Services and Parks & Recreation. The result will be a stronger set of programs, enhanced by leadership from all three offices.

[21] Boulder Community Cultural Plan Survey 2014 – See appendix IV.5

- 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[22] and philosophiy 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 that time: to build bridges, to align 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.

[22] Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.8

To start this conversation and 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.[23] 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"[24]. Ideally, this conversation can result in substantial projects by the end of the First Phase of the Community Cultural 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 other cities throughout of the nation.[25] 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?

Strategy 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 outreach was simply not enough time to build bridges to every diverse community. The lack of diversity in Boulder, including ethnic diversity, potentially hinders economic and social resiliency as well as the personal prosperity of our residents.[26] The Office of Arts + Culture will embrace very high standards in principles of outreach, communications, and program delivery to all neighborhoods; this will be the manner in which we access the broadest cross-section of economic, social, ethnic diversity in our community. It is a priority in the first phase of this plan to build relationships, engage underserved communities, and associate the efforts of the Office of Arts + Culture with agencies that have been doing well in this effort.

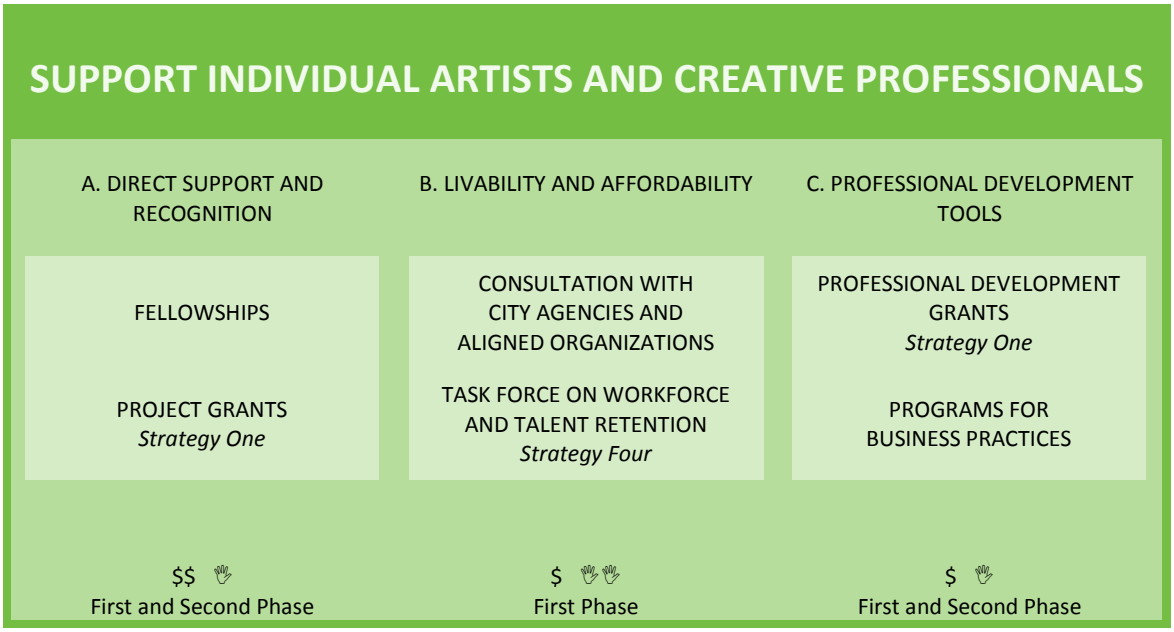
[23] *The Economic Value of Cultural Diversity: Evidence from US Cities*, Gianmarco I.P. Ottaviano and Giovanni Peri (Journal of Economic Geography, January 2006)
[24] Knight Soul of the Community Study (Knight Foundation, 2010) – See appendix IV.7
[25] Boulder County Trends Report Community Foundation of Boulder (9/3/2015)
[26] *The Economic Value of Cultural Diversity: Evidence from US Cities*, Gianmarco I.P. Ottaviano and Giovanni Peri (Journal of Economic Geography, January 2006)

Measures – Success the Emphasize Culture in Neighborhoods and Communities strategy 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?

CP

Support Individual Artists and Creative Professionals, Programmatic Structure:



A. Direct Support and Recognition

- Fellowships – Recognizing creative leaders in the community is more than simple goodwill. A program of offering fellowships, acknowledges accomplishment while also investing directly in the work that these creative leaders do. It can also be a strong tool in advocating for the arts as a priority in the community dialogue, 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. 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 dialogue 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. It must be clear that this is not a contract for the purchase of artwork, or payment for services. 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 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. All professions experience challenges of living comfortably in Boulder. Yet, artists are doubly affected: housing challenges are compounded by high rent of studio and rehearsal space. In addition, affordability is a wide issue, and is not limited to real estate. The sustainable wage index identifies several categories of budget expenses for which Boulder is challenged with high costs.[27] 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. We will 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 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.

[27] Living Wage Index for Boulder County, http://livingwage.mit.edu/counties/08013 (Dr. Amy K. Glasmeier and the Massachusetts Institute of Technology, 2015)

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.

Strategic Challenge:

Livability – Without question, the challenges of affordability and livability were the most complex issues raised in the community engagement process. These concerns are a priority among survey respondents. The issue of affordability ranked second among critical issues to resolve.[28] This is clearly not something that a cultural plan can solve alone, but neither is it something the Community Cultural Plan can ignore. 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 and art educators who are trying to get a foothold in Boulder's creative economy.[29] These challenges have the potential to compromise our position as a magnet for attracting creative professionals and artists.

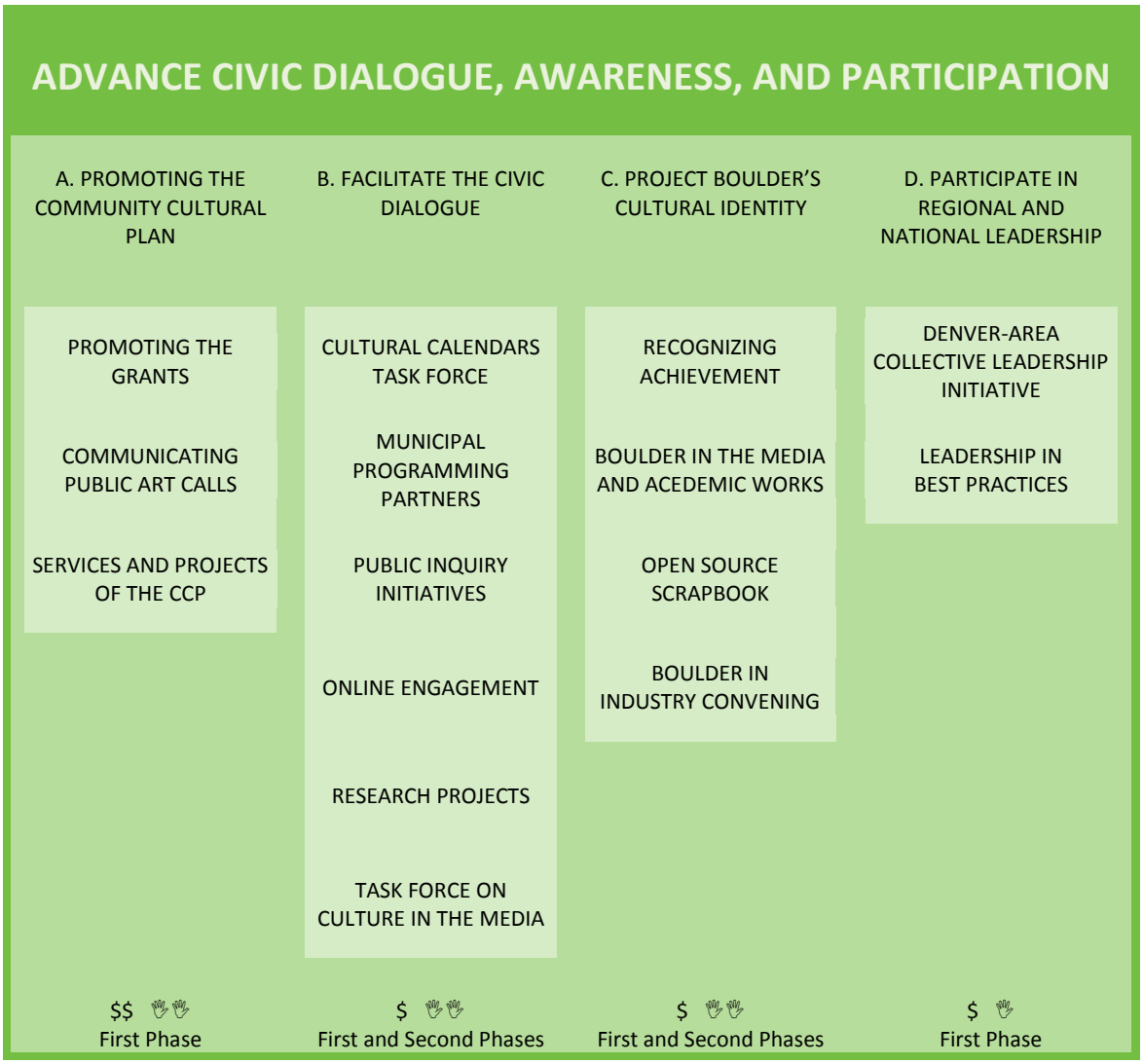
Measures – Success in the Support Individual Artists and Creative Professionals strategy will be measured against the strategic goal: *Boulder will increasingly attract artists and creative professionals for all it has to offer, not only in beautiful surroundings and quality of life, but also in the 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?

[28 and 32] Boulder Community Cultural Plan Survey 2014 – See appendix IV.5

CD

Advance Civic Dialogue, Awareness, and Participation, Programmatic Structure:



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 will ensure that artists are aware of opportunities, and that the public can clearly see the progression of the public art 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 are great resources. However, judging by responses to surveys, the community has not yet embraced either resource.[30] 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 library hosts popular cinema screenings, concerts, exhibitions, and STEM learning programs,

[30] Community Cultural Plan Survey 2014 – See Appendix IV.5

Recreation centers and parks are venues for performances, and visual arts.

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.

All these groups have had success in delivering programs to the community, but 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. 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 is an asset. The Office of Arts + Culture will invest in 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:

  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.

  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.

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.

Enhance the Vitality of the Creative Economy – Enhance Boulder's leading position as a home to creative professionals and businesses.

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.

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.

Advance Civic Dialogue, 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.

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 in each "measures" section, the Office of Arts + Culture can track progress over the course of the plan.

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)
- The Arts & Prosperity Study
- 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 dialogue about the arts diversifies. The Office of Arts + Culture may not be best placed to play a leadership role in filling 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 + 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. 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 initiatives.

- 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 – A 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.

Strategy 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 as part of the national story: the founding of Chautauqua, the Beat poets of the 1950s and 60s, the Conference on World Affairs, the many accomplished musicians that have landed in Boulder. Today, still a home to remarkable artists and cultural leaders, Boulder is on its 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, 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.

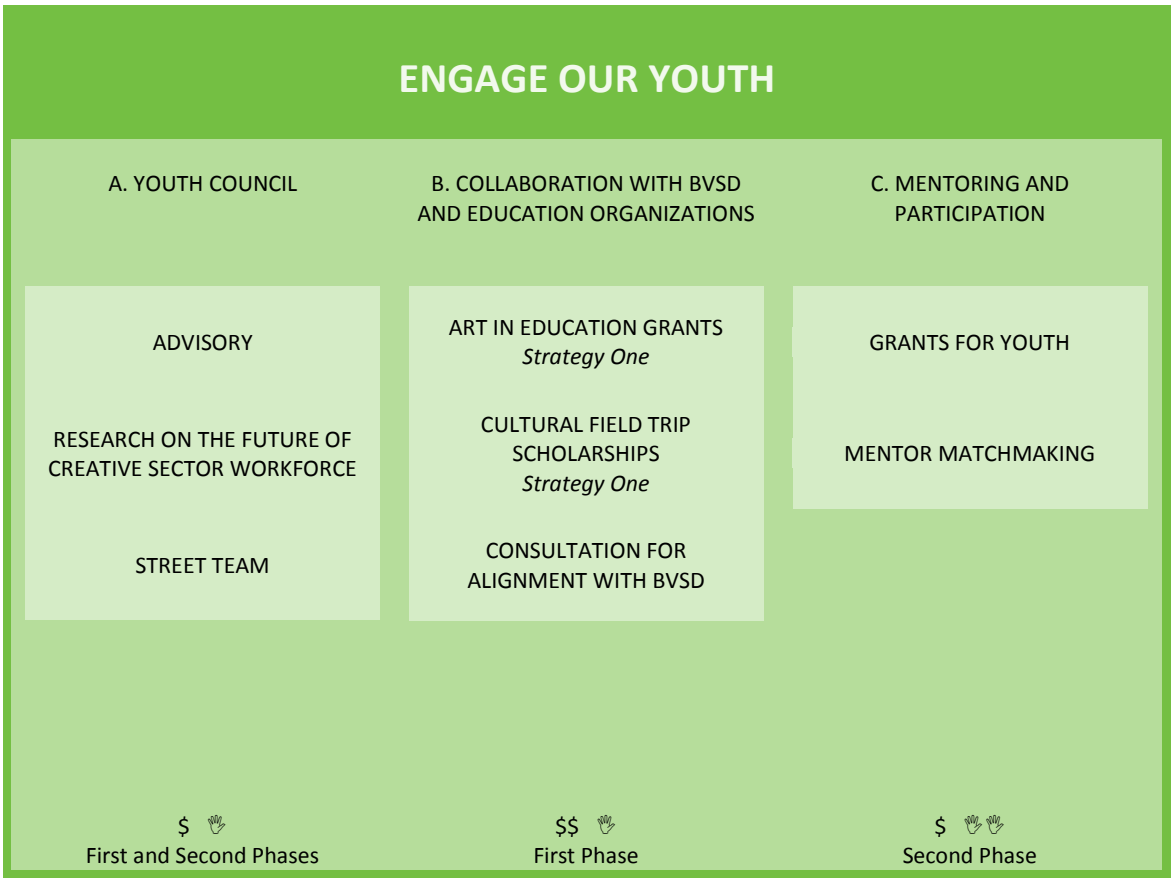
Aligned with this effort, the Office of Arts + Culture will begin to tell the story of the innovations in the Community Cultural Plan itself: the focus on cultural organizations, a sophisticated public art program, the creative neighborhoods initiative, and comprehensive research projects are among the unique aspects of this plan that will be a point of pride.

Measures – Success in the Advance Civic Dialogue, Awareness, and Participation strategy 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 in the arts are possible?
- What is the nature of the civic dialogue about culture in the community, traditional and social media, and in other forums?

YO

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 term 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 through the cultural grants program, 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 dialogue, 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 the Grants program area. 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 work directly with school administration and teachers to create special outreach and mentoring programs encouraging 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 which is integrated into classroom curriculum.

- 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.

Strategy Challenges:

Gap in Cultural Offerings for Youth – The region's schools offer arts programming in the classroom and there are a smattering of youth classes on offer at local organizations. With this spectrum of social offerings mind, it is the perspective of many high school youth that opportunities for them to engage with the arts are limited.[31] 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 of 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.

Measures – Success in the Engage our Youth strategy 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?

[31] Community Cultural Plan Survey 2014 – See Appendix IV.5

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.

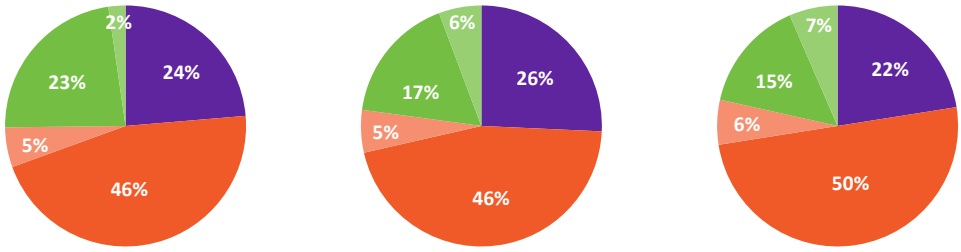
III.3.1 Funding Sources

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.

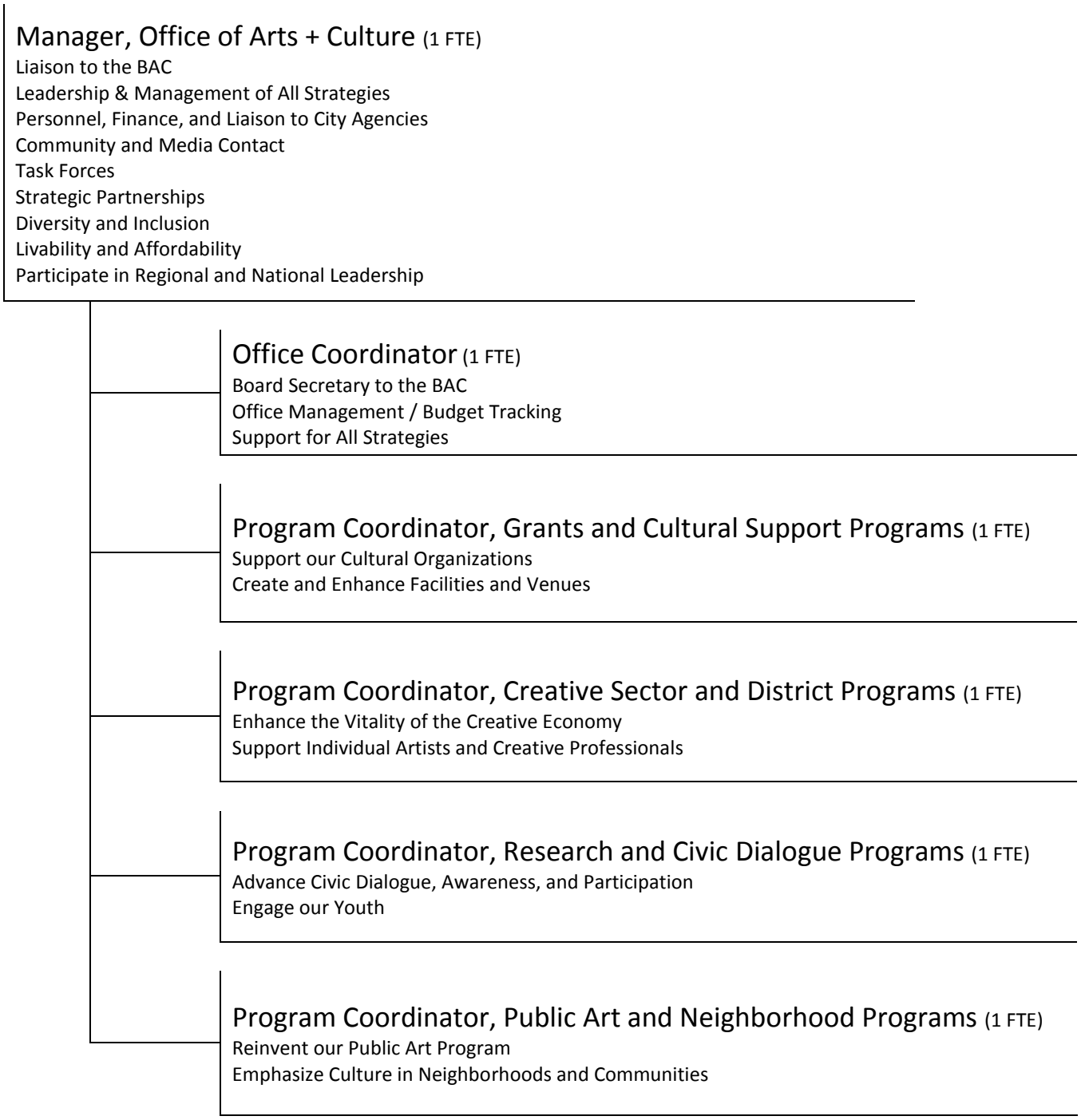
III.3.2 Projected Uses of Funds:

Use	*First Phase Goal for 2018*	*Middle Phase Goal for 2021*	*Final Phase Goal for 2024*
Personnel & Administration	$310,000*	$450,000*	$450,000*
	▪ Increase staff from 2 FTE to a fully staffed office of 6 FTE by the end of the middle phase. ▪ Identify and fund any key administrative gaps including professional development, equipment and technology, administration of grants and public art, etc. ** These amounts are a preliminary estimate, and will continue to be refined as the process continues.*		
Cultural Grants	$600,000	$800,000	$1,000,000
	▪ Funds will be used for distribution to grant recipients only. ▪ By 2021, a sustainable source of funding will be identified.		
Sponsorships / Partnerships	$70,0000	$100,000	$120,000
	▪ 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.		
Public Art (Assigned Fund)	$300,000	$300,000	$300,000
	▪ Funds will be used for contracts with artists in the commissioning of public art only. ▪ 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. ▪ 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.		
Programming for Strategies	$30,000	$100,000	$130,000
	▪ Funds will be used for the programs, events, and materials to operate the strategies. ▪ A portion of this budget will be assigned to technical maintenance of the public art collection.		
TOTAL:	$1,310,000	$1,750,000	$2,000,000



Purple: **Administration**
Green: **Public Art & Programs**
Orange: **Funds Delivered to Organizations and Individual Artists**

III.4 Staff Capacities at Full Implementation:



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.

1/1
"March 1920"
J. Shepherd Bryan

IV. **Appendices**

IV.1	Appreciations
IV.2	Community Cultural Plan Process Timeline
IV.3	Cultural Vitality Index Findings
IV.4	Selections from the Community Cultural Plan Benchmark Study
IV.5	Summary of Findings from the Community Cultural Plan Inquiry
IV.6	Comparison: Public Art Programs in Colorado
IV.7	Boulder Valley Comprehensive Plan
IV.8	Knight Soul of the Community Study
IV.9	Vision Elements Defined
IV.10	Connections to the City of Boulder Sustainability Framework
IV.11	National Assembly of State Arts Agencies *State Arts Agency Fact Sheet*.
IV.12	Further Reading

APPENDIX ONE

Appreciations

Our community is grateful to the neighbors who helped with the planning process and in consultation on the drafting of the Community Cultural Plan document:

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 Kucsan, Melinda Mattingly, Deana Miller, Sacha Millstone, Lisa Nesmith, Judy Reid, Bill Rigler, and Amanda Berg Wilson.

Thanks to the many staff members of the many City of Boulder agencies who assisted in this process, especially Larry Ferguson of the Information Resources/GIS Office, as well as Jennifer Bray and Jennifer Miles of the Boulder Public Library. 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 consultants for the Community Cultural Plan. In particular, we thank Martin Cohen, Linda Flynn, and Jerry Allen whose 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 Cawlfield; 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; Studio Arts Boulder: Paul Heffron; Bob Crifasi; Seicento: Deborah Vink (also Nature Conservancy); Boulder Philharmonic Orchestra: Kevin Shuck; Ecoarts: Marda Kirn; Open Arts: Matt Cohn, Stephen DeNorscia; Off Broadway Fine Arts: Catherine Compton; NoBo Art 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 Connelly 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.

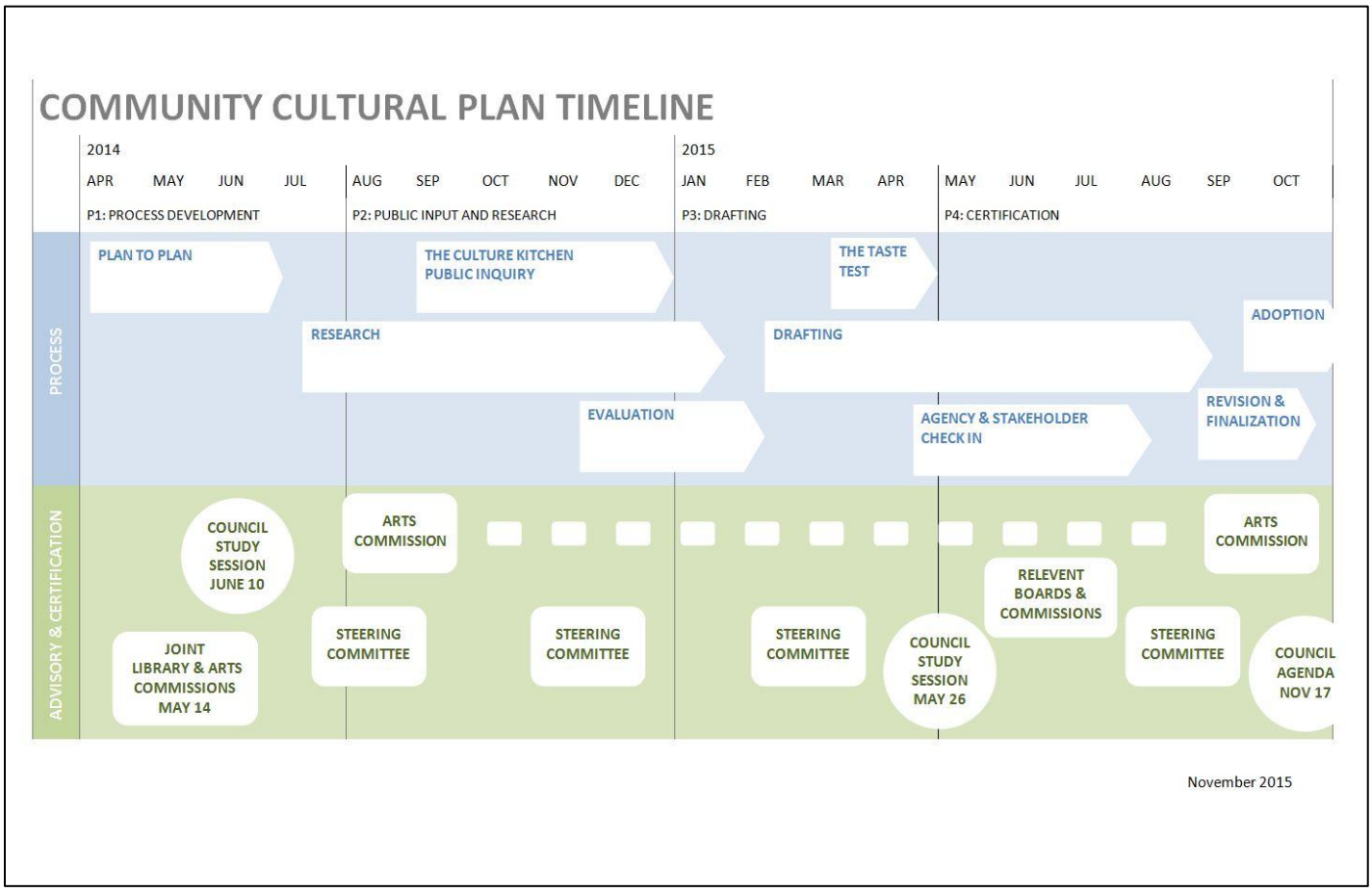
Thanks to the members of City Council who served during the process: Matt Appelbaum, Macon Cowles, Suzanne Jones, George Karakehian, Lisa Morzel, Tim Plass, Andrew Shoemaker, Sam Weaver, and Mary Young,

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, Christie Slater, and Richard Turbiak.

The Community Cultural Plan was written by Matt Chasansky, Manager of the Office of Arts + Culture with David Farnan, Director of the Library & Arts Department.

APPENDIX TWO

Community Cultural Plan Process Timeline



APPENDIX THREE

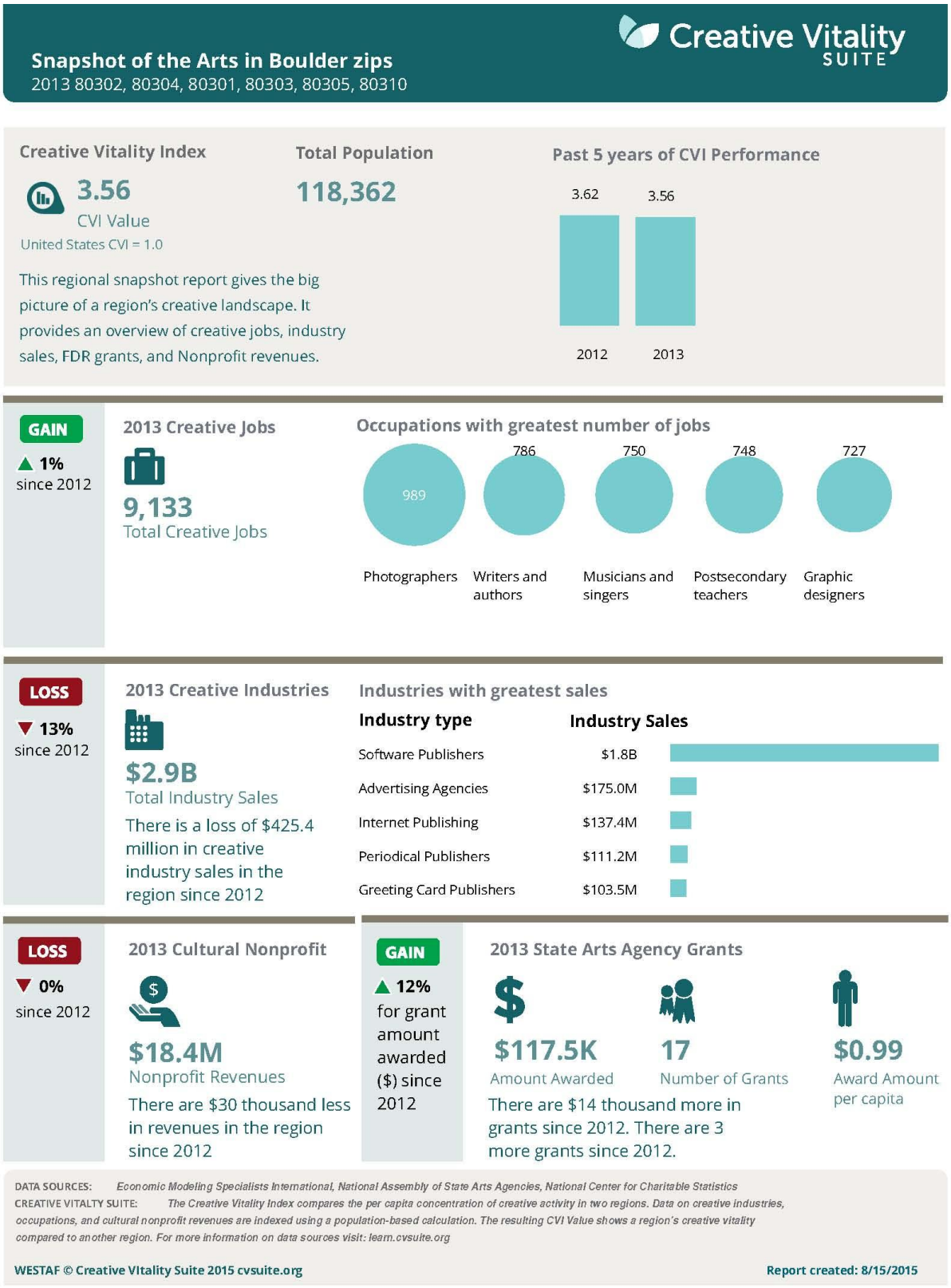
Creative Vitality Index Findings, page 1

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

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

Creative Vitality Index Findings, page 2

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


Creative Vitality SUITE
Snapshot of the Arts in Boulder zips
2013 80302, 80304, 80301, 80303, 80305, 80310
Creative Vitality Index
3.56
CVI Value
United States CVI = 1.0
Total Population
118,362
This regional snapshot report gives the big picture of a region's creative landscape. It provides an overview of creative jobs, industry sales, FDR grants, and Nonprofit revenues.
Past 5 years of CVI Performance
3.62
3.56
2012
2013
GAIN
▲ 1%
since 2012
2013 Creative Jobs
9,133
Total Creative Jobs
Occupations with greatest number of jobs
989
786
750
748
727
Photographers
Writers and authors
Musicians and singers
Postsecondary teachers
Graphic designers
LOSS
▼ 13%
since 2012
2013 Creative Industries
$2.9B
Total Industry Sales
There is a loss of $425.4 million in creative industry sales in the region since 2012
Industries with greatest sales
Industry type
Industry Sales
Software Publishers $1.8B
Advertising Agencies $175.0M
Internet Publishing $137.4M
Periodical Publishers $111.2M
Greeting Card Publishers $103.5M
LOSS
▼ 0%
since 2012
2013 Cultural Nonprofit
$18.4M
Nonprofit Revenues
There are $30 thousand less in revenues in the region since 2012
GAIN
▲ 12%
for grant amount awarded ($) since 2012
2013 State Arts Agency Grants
$117.5K
Amount Awarded
17
Number of Grants
$0.99
Award Amount per capita
There are $14 thousand more in grants since 2012. There are 3 more grants since 2012.
DATA SOURCES: Economic Modeling Specialists International, National Assembly of State Arts Agencies, National Center for Charitable Statistics
CREATIVE VITALTY SUITE: The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region. For more information on data sources visit: learn.cvsuite.org
WESTAF © Creative VItality Suite 2015 cvsuite.org
Report created: 8/15/2015

Snapshot of the Arts in Boulder zips
2013 80302, 80304, 80301, 80303, 80305, 80310

Creative Vitality SUITE

Data Sources (Version 2014.3)

Descriptive Names of Industries (NAICS codes) & Occupations (SOC codes) have been truncated on the Regional Snapshot Report. For full descriptive names please visit the education section of learn.cvsuite.org

Due to rounding some percent values may not equal 100%.

Occupations: Economic Modeling Specialists International.
SOC Codes (59) 11-2011, 11-2031, 13-1011, 17-1011, 17-1012, 17-3011, 19-3091, 19-3093, 21-2021, 25-1099, 25-4011, 25-4012, 25-4013, 25-4021, 25-4031, 25-9011, 27-1011, 27-1012, 27-1013, 27-1014, 27-1019, 27-1021, 27-1022, 27-1023, 27-1024, 27-1025, 27-1026, 27-1027, 27-1029, 27-2011, 27-2012, 27-2031, 27-2032, 27-2041, 27-2042, 27-3011, 27-3021, 27-3022, 27-3031, 27-3041, 27-3042, 27-3043, 27-3091, 27-3099, 27-4011, 27-4012, 27-4014, 27-4021, 27-4031, 27-4032, 27-4099, 39-3031, 39-3092, 39-3099, 39-5091, 41-3011, 43-4121, 49-9063, 51-9071

Industry Sales: Economic Modeling Specialists International.
NAICS Codes (77) 323110, 323111, 323112, 323113, 323115, 323117, 323122, 327112, 327212, 332323, 337212, 339911, 339913, 339914, 339992, 423940, 424920, 443130, 448310, 451130, 451140, 451211, 451220, 453110, 453310, 453920, 511110, 511120, 511130, 511191, 511199, 511210, 512110, 512120, 512131, 512191, 512199, 512210, 512220, 512230, 512240, 512290, 515111, 515112, 515120, 515210, 519110, 519120, 519130, 541310, 541320, 541340, 541410, 541420, 541430, 541490, 541810, 541850, 541860, 541890, 541921, 541922, 611610, 711110, 711120, 711130, 711190, 711310, 711320, 711410, 711510, 712110, 712120, 811420, 812921, 812922, 813410

Class of worker: Economic Modeling Specialists International:
Extended Proprietors, Non-QCEW Employees, QCEW Employees, Self-employed

State Arts Agency Grants: National Assembly of State Arts Agencies

Cultural Nonprofit Revenues: National Center for Charitable Statistics
NTEE Codes (44) A51, A20, A26, A25, A90, A01, A63, A6C, A31, A24, A68, A6A, A60, A61, A6B, A69, A65, A40, A99, A12, A02 A03, A11, A19, A52, A84, A27, A23, N52, A51, A80, A32, A57, N05, A05, A34, A33, A6E, A56, A50, A30, A70, A54, A82

Demographic: Economic Modeling Specialists International.

Creative vitality index (CVI): The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region.
Industry include: (10 NAICS) 443130, 451211, 451220, 451140, 453920, 711510, 711110, 711120, 711130, 711190
OCCUPATIONS include: (36 SOC) 27-2011,11-2011, 13-1011, 17-1011, 27-1011, 27-4011, 27-4012, 27-403, 27-2032, 27-1021, 27-2031, 21-2021, 27-3041, 27-1022, 27-4032, 27-1013, 27-1023, 27-1024, 27-1025, 17-1012, 25-4021, 27-4099, 27-3099, 27-1014, 27-2041, 49-9063, 27-2042, 27-4021, 27-2012, 11-2031, 27-3031, 27-3011, 27-1027, 27-4014, 27-3042, 27-3043
Cultural nonprofit revenues: (NTEE) A51, A20, A26, A25, A90, A01, A63, A6C, A62, A31, A24, A68, A6A, A60, A61, A6B, A69, A65, A40, A99, A12, A02, A03, A11, A19, A52, A84, A27, A23, N52, A51, A80, A32, A57, N05, A05, A34, A33, A6E, A56, A50, A30, A70, A54, A82 -See update dates above for more recent update

Boulder zips contains: 80302, 80304, 80301, 80303, 80305, 80310

APPENDIX FOUR

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	Not provided.	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[32] 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

[32] 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.

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 1/10th 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 a nd 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

APPENDIX FIVE

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

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

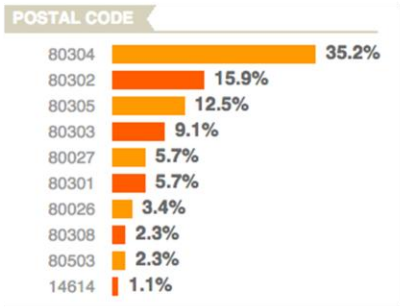
Intercept Survey

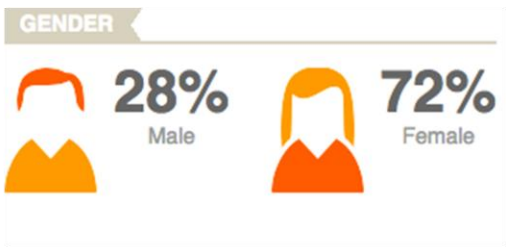
Gender Identification	Age	Race Identifiation	Residency
Male = 28% Female = 63% PNTA = 9%	Under 21 = 5% 21-44 = 43% 45-54 = 15% 55-64 = 18% Over 65 = 17% PNTA = 2%	American Ind/Alaska = 1% Asian = 3% Black/Multi-racial = 6% Hispanic/Latino = 4% White = 86% PNTA 0%	Live and work in Boulder = 54% Only Live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

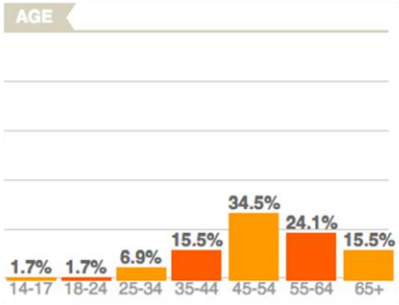
**PNTA = Prefer not to answer.*

“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 Art 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:

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

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

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

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

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

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."

"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."

"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."

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

"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."

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".

"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".

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

"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."

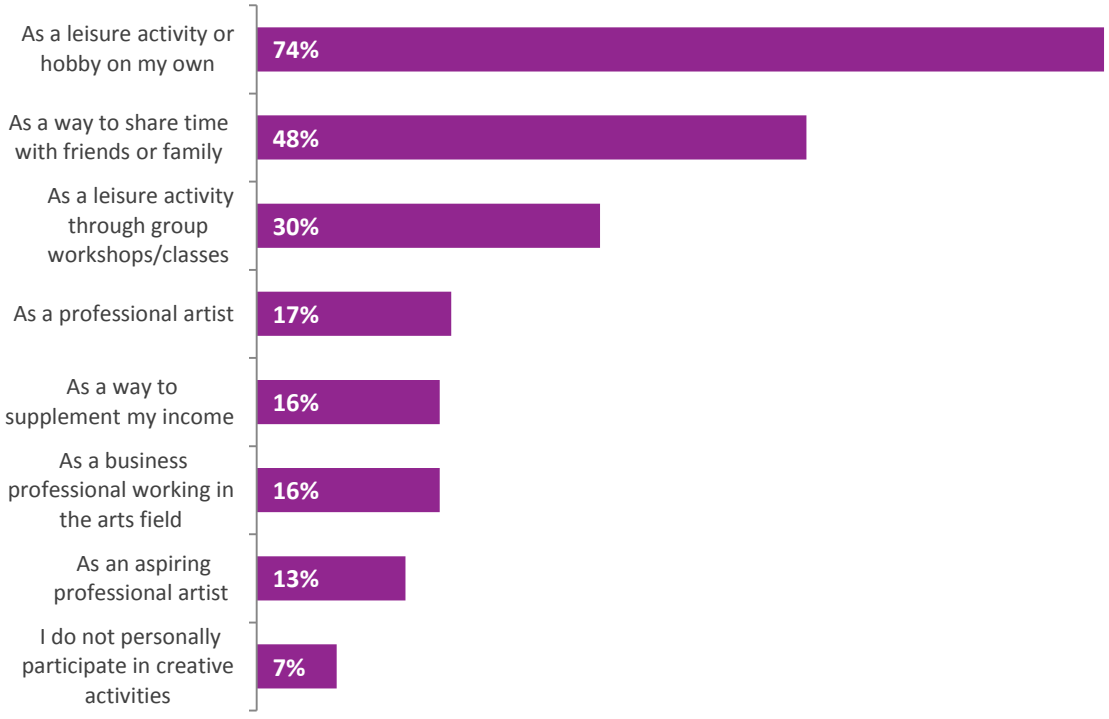
"The best single feature of Boulder has been Pearl Street. It is walker friendly, and the collection of sidewalk cafes brings people out of the buildings. It's a great place to people watch. I would love to see more participatory cultural activities in different parts of the city."

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

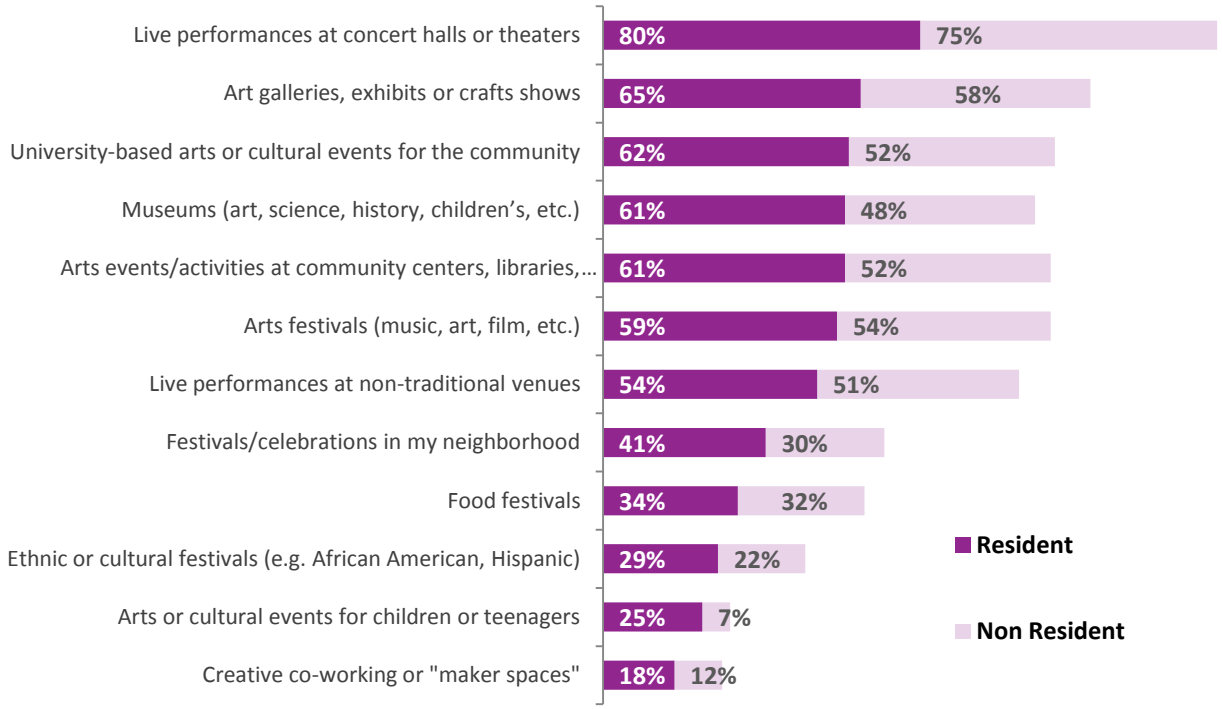
76% Took photographs
68% Read novels, sort stories, or poems
67% Cooked creative dishes or meals
38% Played a musical instrument
33% Danced socially or with a group
31% Made crafts such as jewelry, sewing, knitting, or quilting
30% Painted or drew pictures, or did print-making or collage
21% Wrote novels, 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?

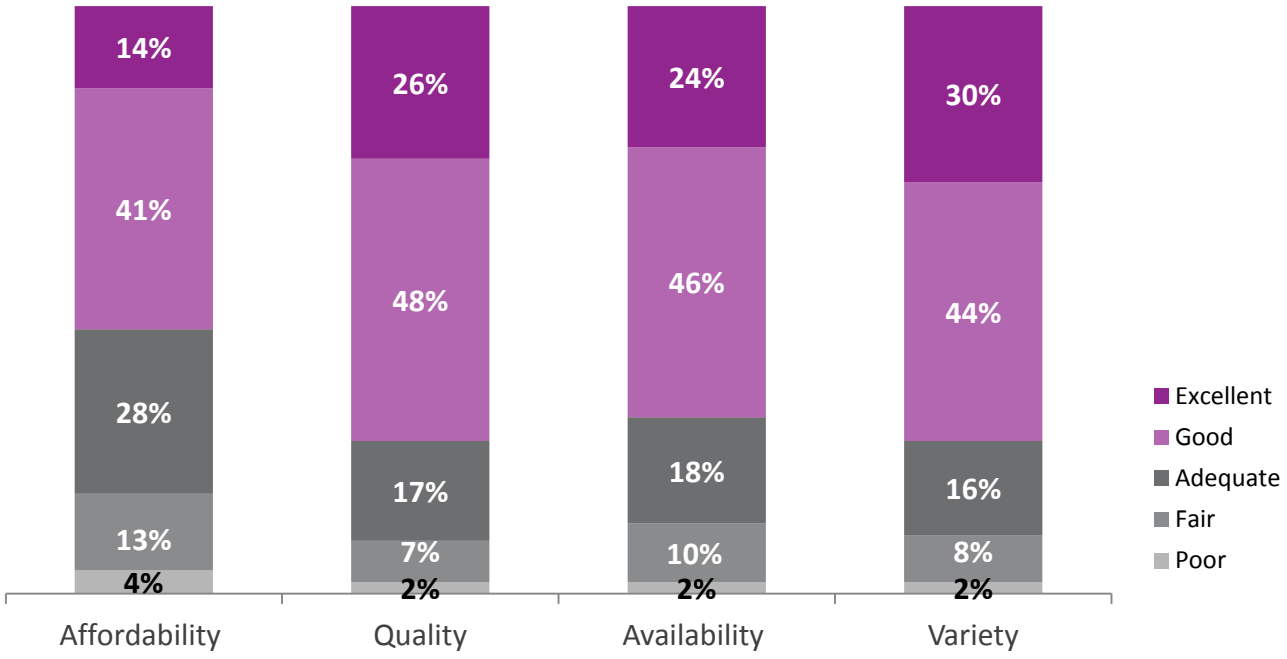


Community Profile: Destinations

Where do you get your culture?

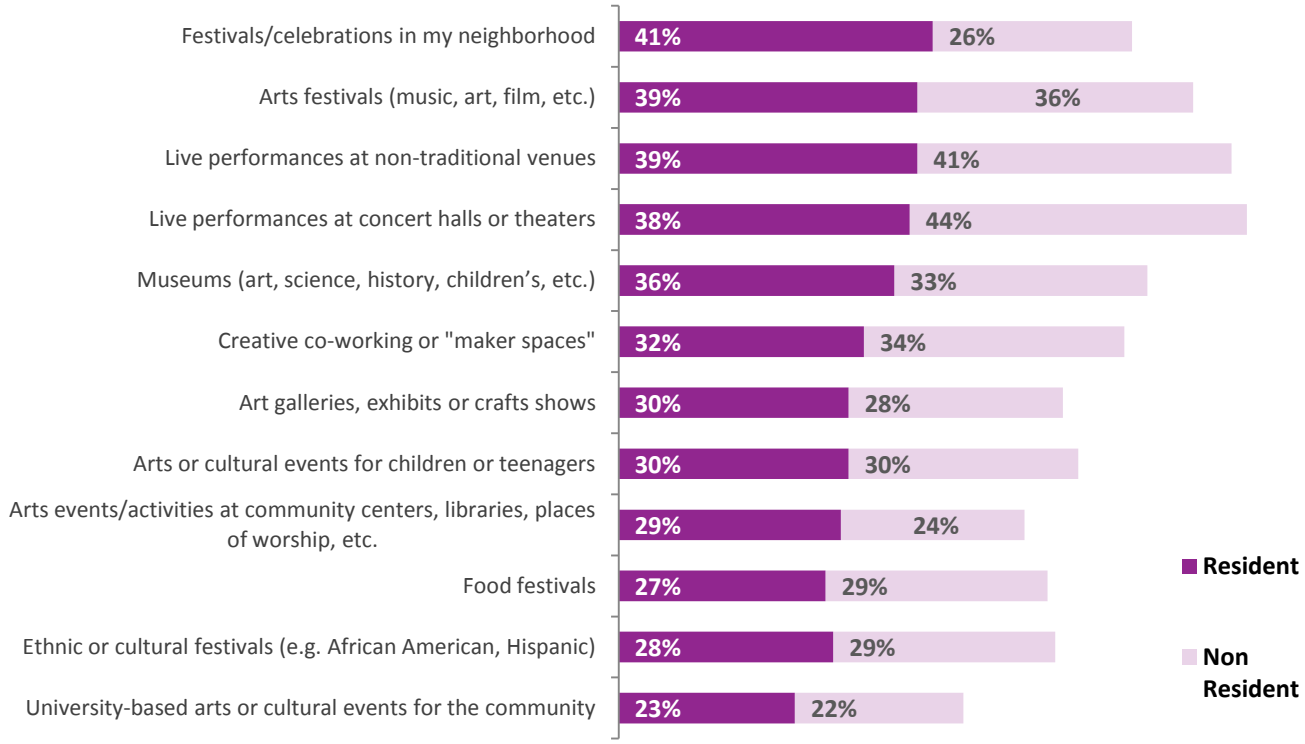


How do you rate cultural offerings in Boulder?

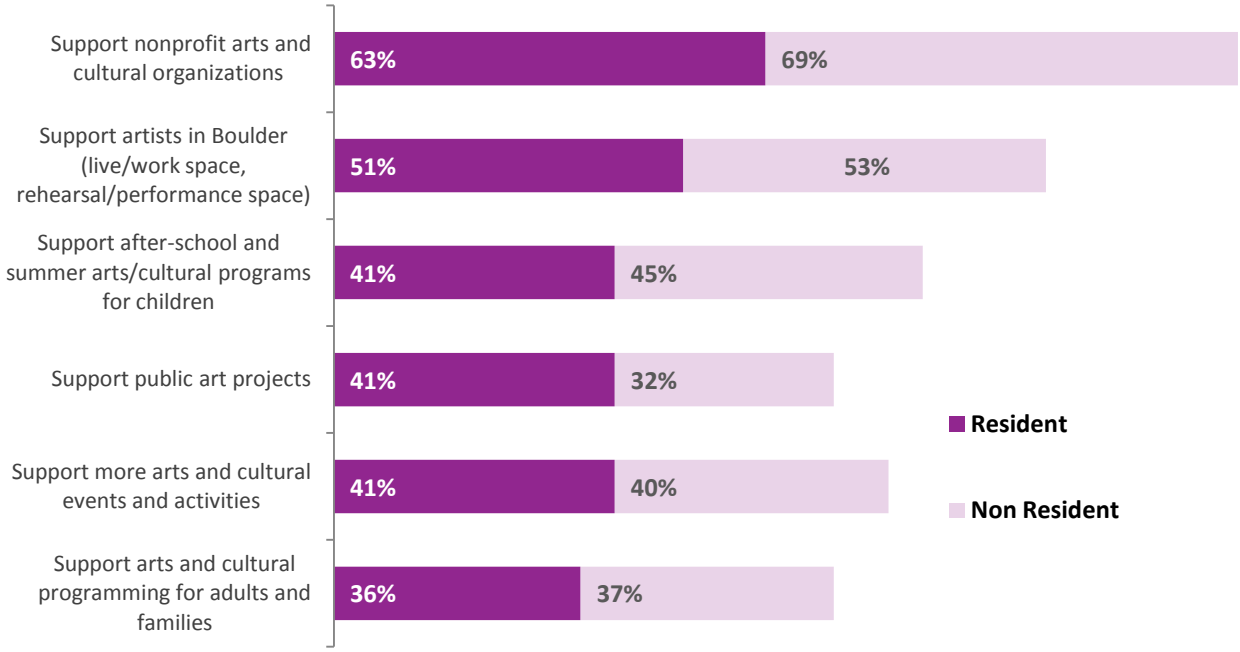


Community Profile: Desires

What would you like to see more of in Boulder?

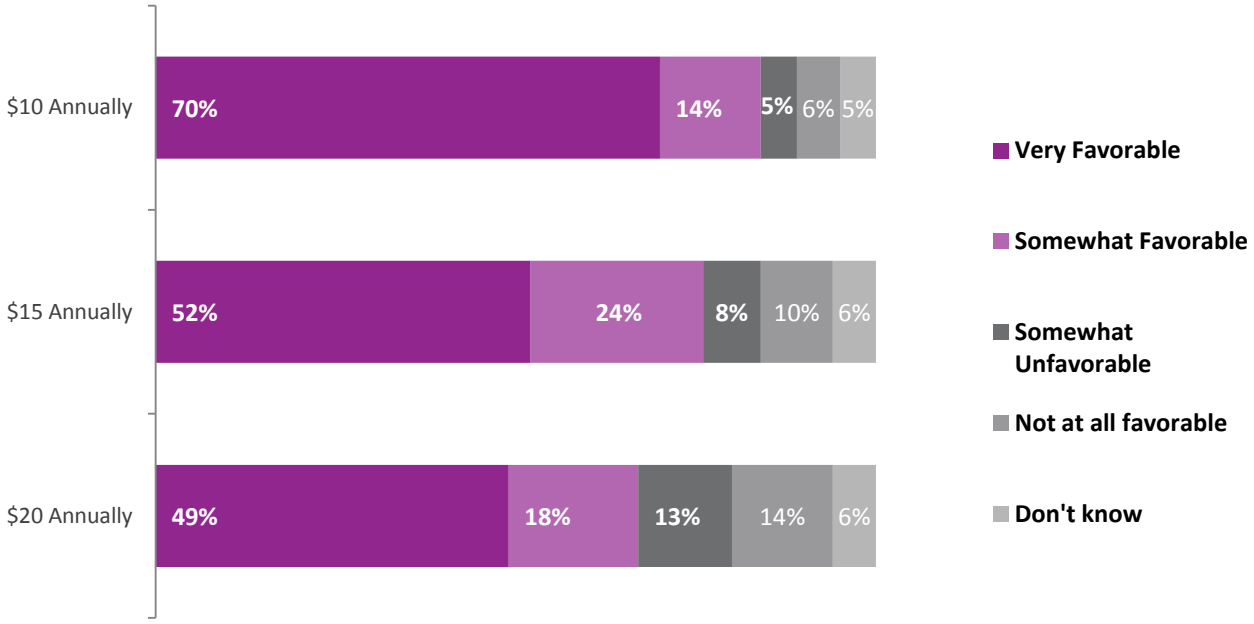


What are the most important things for the city to support?

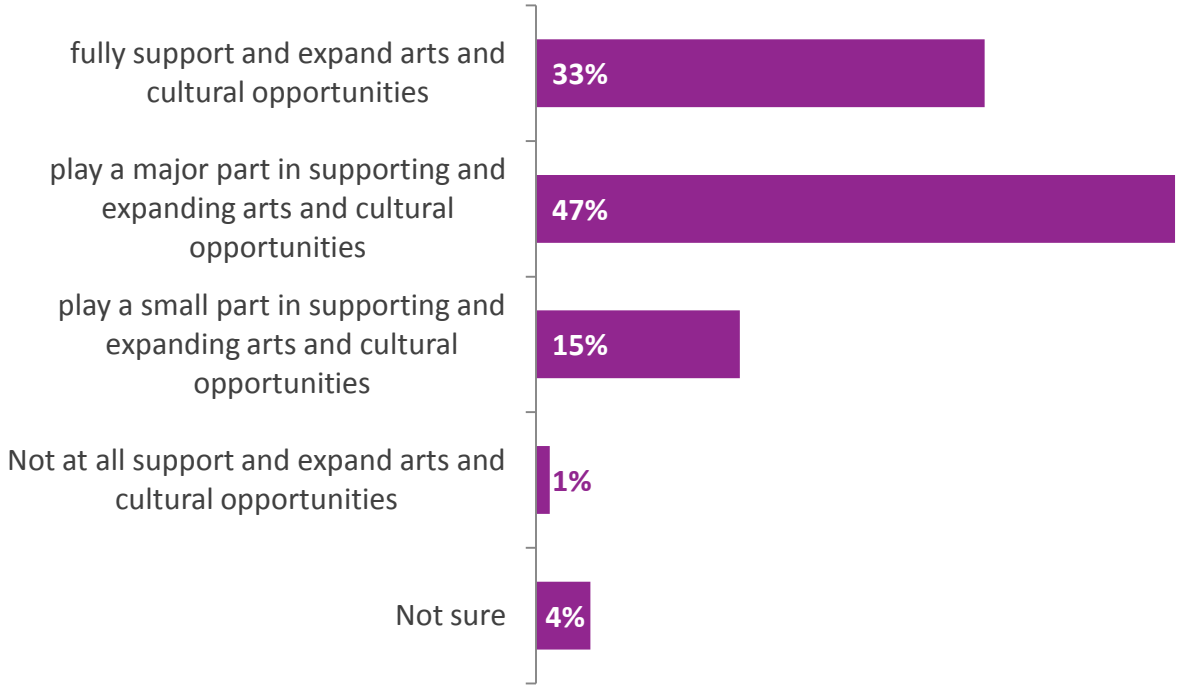


Community Profile: Support from the City

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

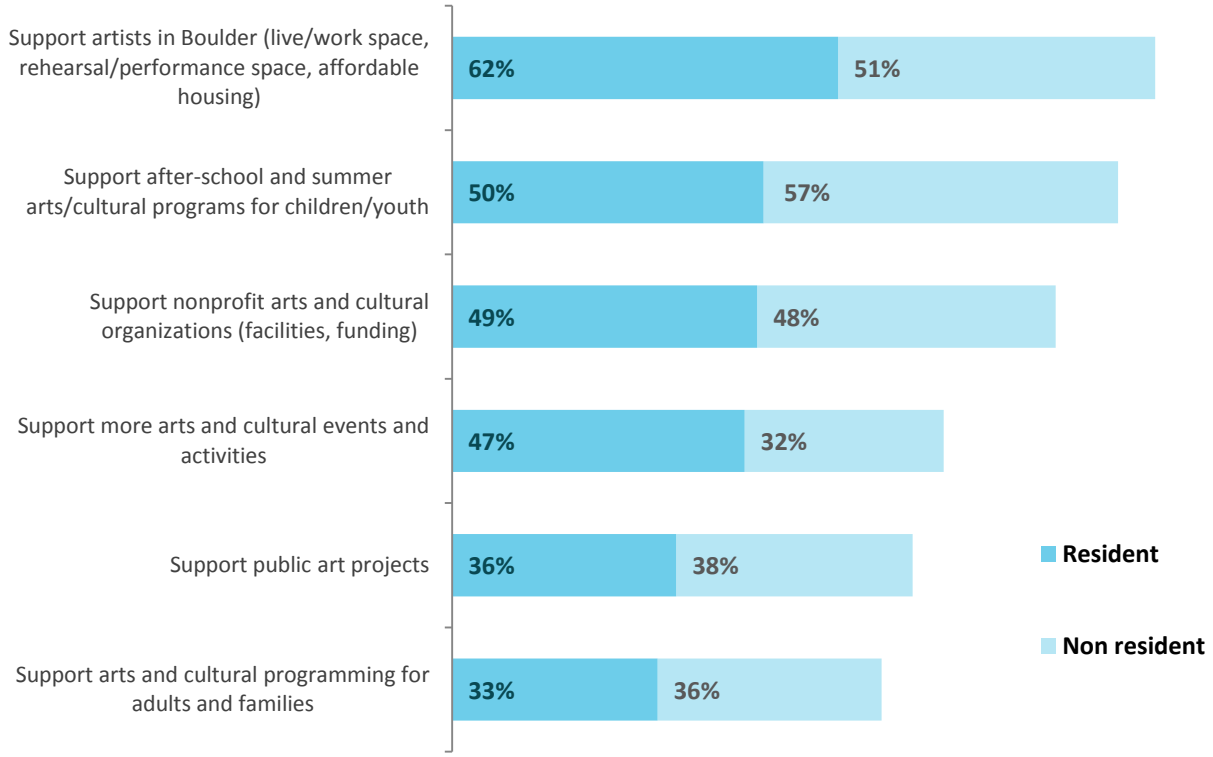


The City of Boulder should… (Residents Only)



Intercept Survey Results: Findings

What should the city support?



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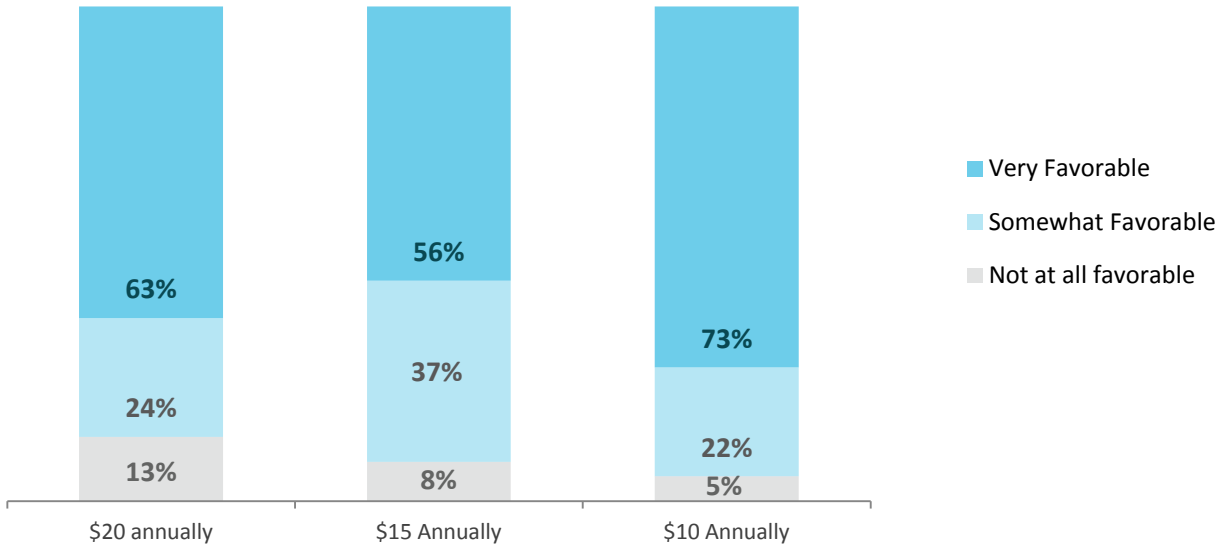


APPENDIX SIX

Comparison of Public Art Programs in Colorado page 1

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

Comparison of Public Art Programs in Colorado, page 2

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

APPENDIX SEVEN

Boulder Valley Comprehensive Plan, 2015 Update

As the Community Cultural Plan process comes to a close, the city begins its five-year cycle of updating the Boulder Valley Comprehensive Plan. This document impacts all city planning efforts, and will include a significant relationship with the Community Cultural Plan: both in giving direction for, and receiving inspiration from, this cultural vision and strategy. Staff of the Office of Arts + Culture will update this appendix document to give detail on those aspects of the 2015 update of the Boulder Valley Comprehensive Plan that impact the cultural sector and creative economy.

APPENDIX EIGHT

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.

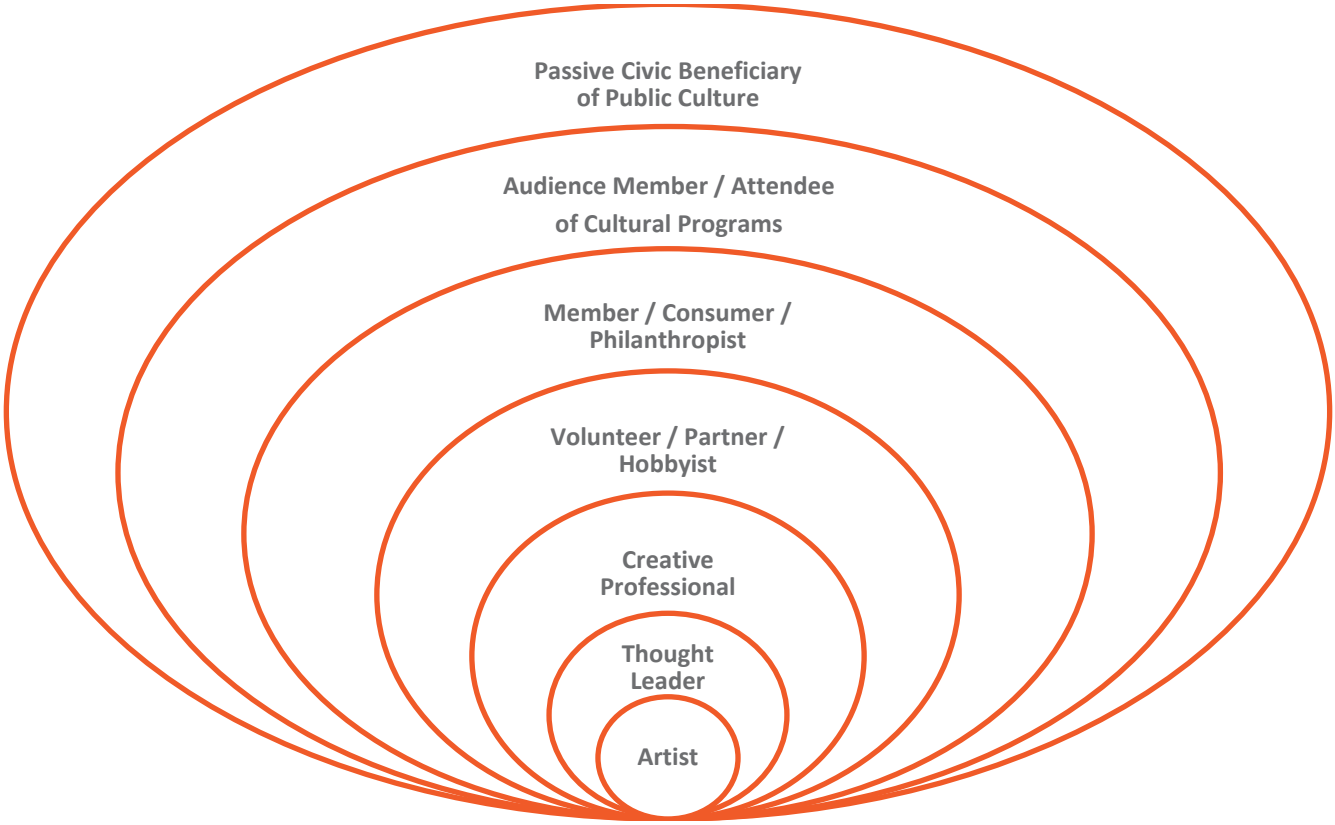
Additionally, creating social offerings that take advantage of the aesthetics is warranted. The community should continue to provide arts and cultural opportunities and social community events, but it should focus more on using them to build resident caring in the community. For example, have the young 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.

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 also a concept for which we all have a role to play. However, it demands 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. [33]

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.[34]

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. 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 to a place where culture is an essential ingredient to everyday life can only be accomplished with this approach to breadth and depth.

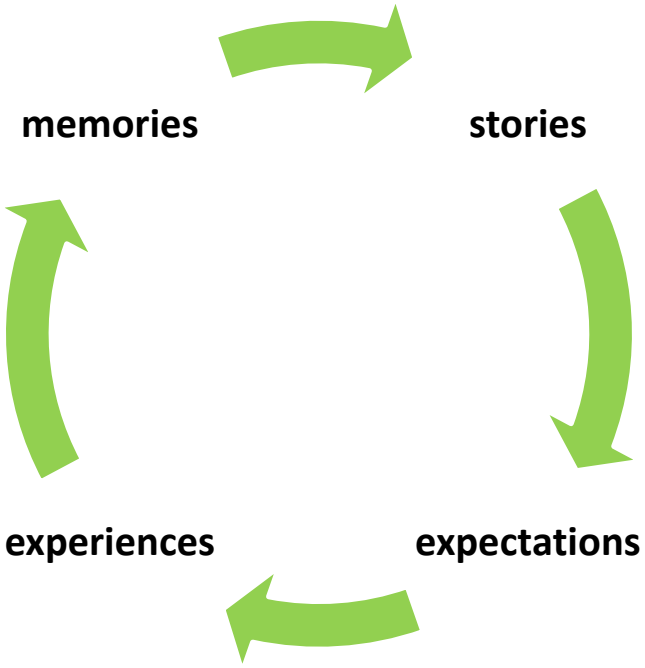
[33] Jackson, Maria Rosario et. al., *Cultural Vitality in Communities: Interpretation and Indicators*, (12-14, The Urban Institute, 2006)

[34] Jackson, Maria Rosario et. al., *Cultural Vitality in Communities: Interpretation and Indicators*, (12-14, The Urban Institute, 2006)

Creative Identity

There are cities where culture has long been closely associated with the "personality" of the people and place: the set of associations and expectations that one has when thinking about that city. In short, a city's cultural brand. 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.

Identity for a city is an extension of this concept of personality. In one sense, identity is a process by which an individual may come to know Boulder. This process contains four steps:



An individual comes to hear about Boulder through stories: a set of inputs. They have heard Boulder casually mentioned on the news as the location of a Federal agency; Boulder is featured in a television show as the backdrop for a story; they see an advertisement from a Boulder company or organization; someone tells them about the groovy time they had there when they passed through in the Sixties. From these inputs, a set of expectations is established. Everyone knows, and expects, that 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.

It is by examining our impact on all four aspects that we can strategically improve identity.

Identity also has a local aspect; the people who live in Boulder also equally 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 places of worship 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 diversity of our opinions is a positive part of our identity. Rather, we all must align our actions and our words to have a cumulatively positive effect.

Vibrant Environment

Vibrancy in the urban environment is important to Boulder residents. Though much of the reason we all chose Boulder was the remarkable natural environment that is so tantalizingly close to the city, the sensibility that draws us to the mountain-side compels us to pay close attention to the way we build. Add to this desire for beauty and meaning in the public realm a sense of responsibility: Boulder is a place where ideas about the best and most productive way to build a city is a central part of conversation. It is clear that we must all partner to meet the demand for a beautiful, interesting, meaningful, and vibrant urban experience.

For Boulder's culture, a vibrant environment has several components: a) a beautiful visual environment, b) cultural destinations, c) street-level culture, d) a welcoming and robust set of social offerings, e) distracting "third places", f) activity at the neighborhood level, and g) the ability to creatively impact our city.

Visual Environment – The Flatirons and foothills are tough competition for our urban spaces. Always visible from anywhere in town, our natural backdrop is the focus of how our city looks. And, for that we are so very lucky. This fact compels us to consider strongly the aesthetic of our public spaces and neighborhoods. Yet, our ideas on what comprises beauty are diverse and sometimes contradictory. Thus, the focus on *how* to create a beautiful city is best considered with a healthy dose of diversity, discussion, and disagreement.

Cultural Destinations – Far more than simple tourist traps, our many museums, galleries, performance stages, movie theaters, music halls, festivals, and outdoor venues have long been a part of what we love about Boulder. The participation of Boulder residents as members, volunteers, and visitors to these cultural destinations is more robust than in many comparable communities, demonstrating their importance to our city's vibrancy.[35] These venues and events also provide a certain capital of contemporary practice and innovative thought leadership that has the potential to influence the national conversation on the arts.

Street-level Culture – Though our destinations are important, it is increasingly a fact that cultural consumers are looking for a wider variety of experiences. This is especially true of the younger generations that are emerging into the cultural marketplace. They no longer desire the conclave of cultural expertise that is represented by the white-cube of the gallery as their sole creative outlet. People find value in the portfolio of options that are available: in museums and theaters, yes. But, also in coffee shops, on street corners, in shops, in parks, in unexpected places. This "street-level culture" is already established in Boulder, and has every opportunity to develop and thrive.

Social Offerings – Beyond the portfolio of street-level culture, there is a significant desire for direct participation in the creative exercise. Participants are no longer content with simply sitting in the audience, observing culture at a distance. They desire interaction, education, and impact. This fact has complicated the traditional model. For instance, membership in a cultural organization is no longer a simple exchange to support in important institution. Rather, the leaders of these venues

[35] Community Cultural Plan Survey 2014 – See Appendix IV.5

must engage people directly on the level of their own creative interests. This national trend of increasingly complex social offerings needs thoughtful consideration in the conditions of Boulder's culture.

Third Places – Home is our "first place", work our "second". Ray Oldenberg, in his book *The Great Good Place*, calls our attention to "third places": where we gather for community. These may be coffee shops, barbers, pubs, diners, fitness clubs, parks, or libraries. Oldenberg;s work included several characteristics of third places:

- Are free or inexpensive,
- Food and drink, while not essential, are important,
- Are highly accessible, usually within walking distance of home or work,
- Have regulars – those who habitually congregate there,
- Are welcoming and comfortable, and
- Both new friends and old can be found there.[36]

To add to his list, many third places have a creative component. Whether you enjoy the work of a local chef, tap your feet to live music while you sip your coffee, chat about your new favorite author, or admire a local artist on the walls of your recreation center: for many their third place is also their best access to local culture. Third places are thus an ideal calculation of the health of a city's environmental vibrancy. Boulder appears to be quite healthy by this measure.

Neighborhoods – Our attention about cultural offerings tends to concentrate in city centers, retail zones, and municipal campuses. Yet, this does not make residential neighborhoods cultural deserts. Gatherings in local parks, religious institutions, neighborhood schools, and block parties are places where cultural experiences are frequent. In addition, most cultural activity happens in the home. By any measure (numbers of participants, economic spending, etc) the home amateur, hobbyist, or even creative professional working from home have the greatest influence on cultural vibrancy. In Boulder this is especially true, where people are working from garages and basements on photography, creative writing, visual art, cooking, gardening, contemplative arts, and other creative pursuits in remarkably large numbers.[37]

Creative Impact – Not content to keep our creativity confined to the garage or basement studio, Boulder residents have long desired to express themselves in the public realm. Sharing their inspiration with neighbors may take many forms: caring for a community garden, building a "little library", painting a mural on a fence, volunteering one's creative skills for a school or community group. It is our desire that the vibrancy of Boulder's urban environment include easy ways for us to creatively express ourselves.

[36] Shantanu Ganguly and P. K. Bhattacharya *Vision 2020: Looking Back 10 Years and Forging New Frontiers* (2013, The Energy and Resources Institute). p. 217.
[37] Community Cultural Plan Survey 2014 – See Appendix IV.5

Community Cultural Plan:
Connections to the City of Boulder Sustainability Framework

The City of Boulder uses the "Sustainability Framework" as a tool to guide staff and City Council for budget decisions. These "priorities" were set in 2010 during an extensive community engagement process, and are used in a system of evaluation called "Priority Based Budgeting".

Boulder's Sustainability Framework

The City of Boulder is continuously working to provide service excellence for an inspired future and this effort, the sustainability framework helps to provide a common language for community and City Council goals and priorities and ensure consistency. The framework uses seven broad categories as outcomes necessary for Boulder's vision of a great community. Strategies to achieve those outcomes are developed and advanced in the annual budget as well as strategic and master plans.

Safe Community
- Enforces the law, taking into account the needs of individuals and community values
- Plans for and provides timely and effective response to emergencies and natural disasters
- Fosters a climate of safety for individuals in homes, businesses, neighborhoods and public places
- Encourages shared responsibility, provides education on personal and community safety and fosters an environment that is welcoming and inclusive

Healthy & Socially Thriving Community
- Cultivates a wide-range of recreational, cultural, educational, and social opportunities
- Supports the physical and mental well-being of its community members and actively partners with others to improve the welfare of those in need
- Fosters inclusion, embraces diversity and respects human rights
- Enhances multi-generational community enrichment and community engagement

Livable Community
- Promotes and sustains a safe, clean and attractive place to live, work and play
- Facilitates housing options to accommodate a diverse community
- Provides safe and well-maintained public infrastructure, and provides adequate and appropriate regulation of public/ private development and resources
- Encourages sustainable development supported by reliable and affordable city services
- Supports and enhances neighborhood livability for all members of the community

Accessible & Connected Community
- Offers and encourages a variety of safe, accessible and sustainable mobility options
- Plans, designs and maintains effective infrastructure networks
- Supports strong regional multimodal connections
- Provides open access to information, encourages innovation, enhances communication and promotes community engagement
- Supports a balanced transportation system that reflects effective land use and reduces congestion

Environmentally Sustainable Community
- Supports and sustains natural resource and energy conservation
- Promotes and regulates an ecologically balanced community
- Mitigates and abates threats to the environment

Economically Vital Community
- Supports an environment for creativity and innovation
- Promotes a qualified and diversified work force that meets employers' needs and supports broad-based economic diversity
- Fosters regional and public / private collaboration with key institutions and organizations that contribute to economic sustainability
- Invests in infrastructure and amenities that attract, sustain and retain diverse businesses, entrepreneurs and the associated primary jobs

Good Governance
- Models stewardship and sustainability of the city's financial, human, information and physical assets
- Supports strategic decision-making with timely, reliable and accurate data and analysis
- Enhances and facilitates transparency, accuracy, efficiency, effectiveness and quality customer service in all city business
- Supports, develops and enhances relationships between the city and community/ regional partners
- Provides assurance of regulatory and policy compliance

Below is a chart which describes the connections between each element of the Sustainability Framework, a concept in the Community Cultural Plan, and the applicable Cultural Plan Strategy.

Safe Community

Communities that gather for cultural activities know their neighbors, and check up on eachother. These connected neighborhoods are demonstrably safer. The Creative Neighborhoods program will promote opportunities for that gathering.

Emphasize Culture in Neighborhoods and Communities

Healthy & Socially Thriving Community

Opportunities for creative expression are a part of community health that is offered by the variety of cultural organizations that call Boulder home. The Office of Arts + Culture will encourage that facet of community health.

The variety and diversity of social offerings, and the degree to which they are a welcoming part of eveyday life, is a priority for the programs of the Office of Arts + Culture.

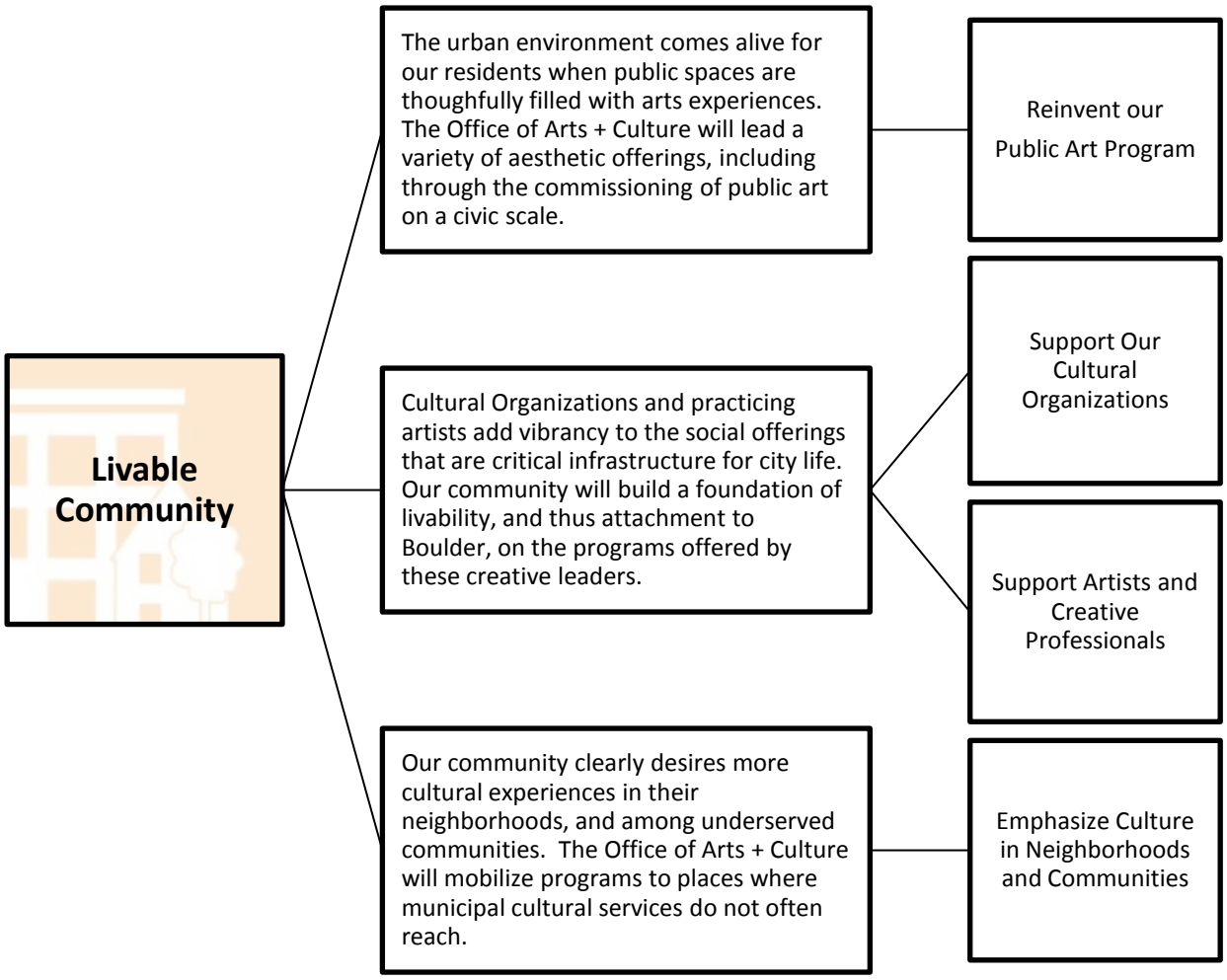
Support Our Cultural Organizations

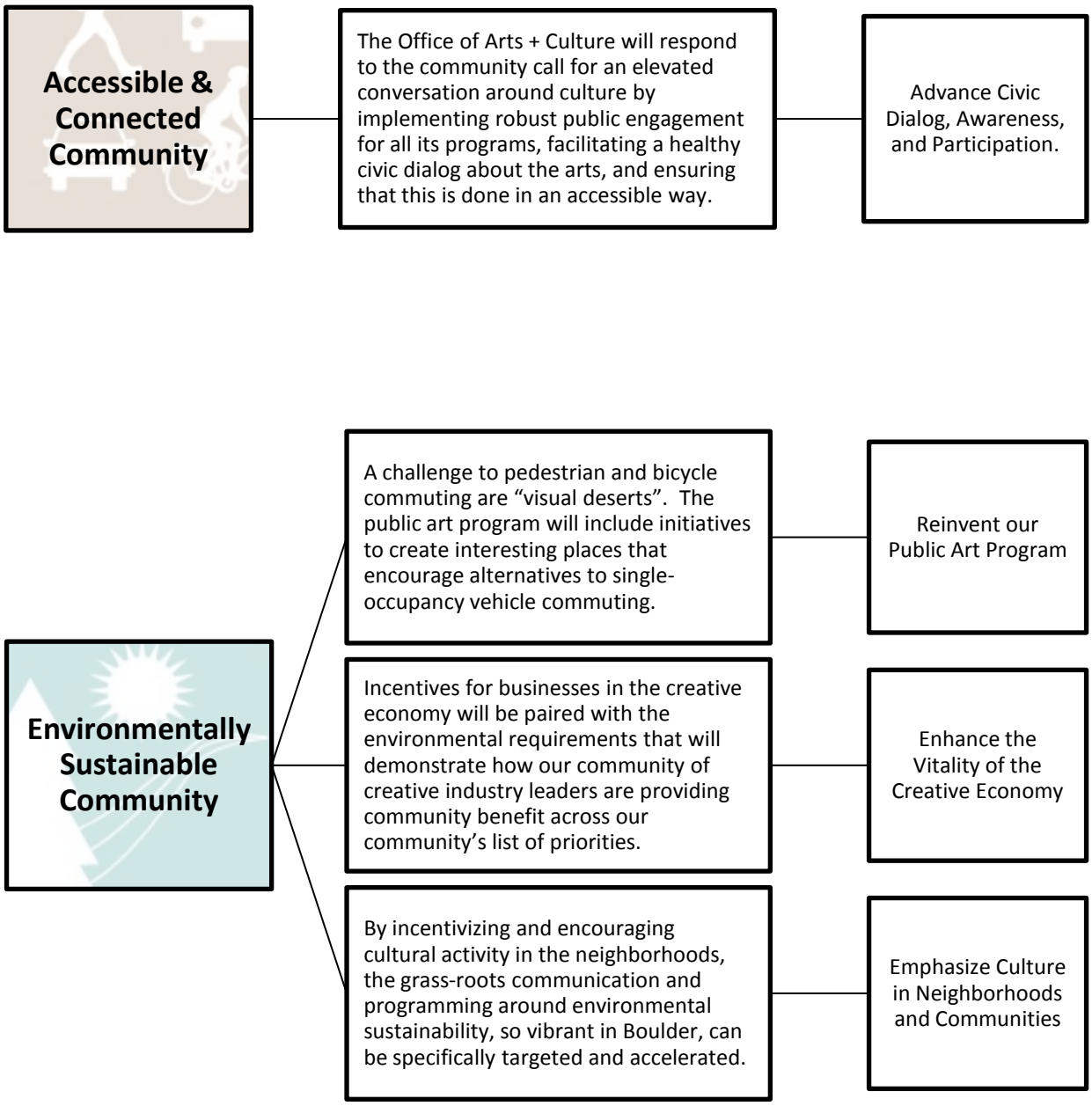
The Office of Arts + Culture views programs for creative professionals broadly, advocating for the type of urban environment and activities that these talented people demand from their community.

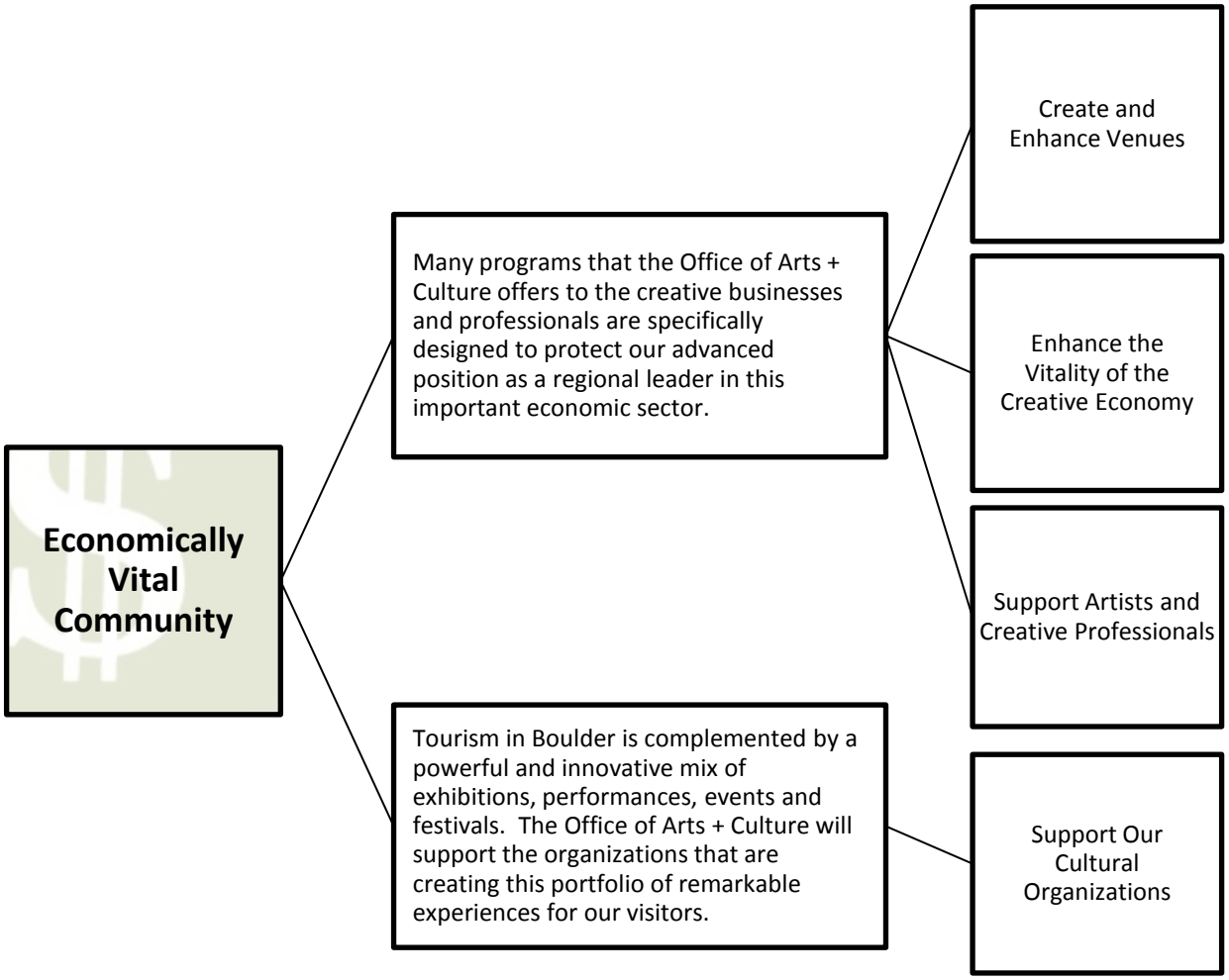
Support Artists and Creative Professionals

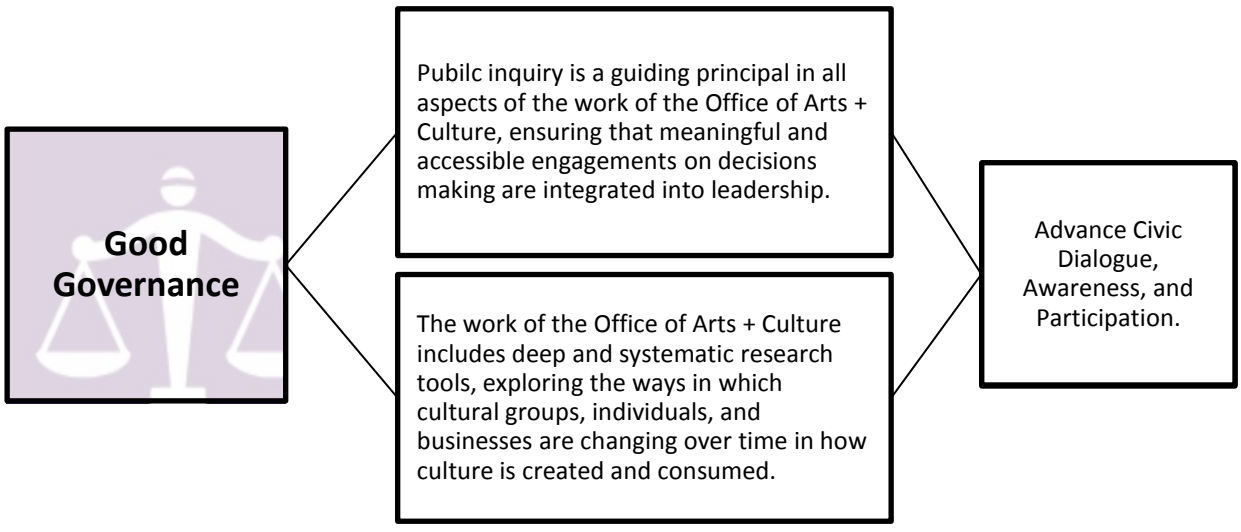
The young people who wish to enter the creative industries are the cultural leaders of tomorrow, and will lead a socially thriving community full of creative opportunities; the Office of Arts + Culture will invest in the long game.

Engage Our Youth


Livable Community
The urban environment comes alive for our residents when public spaces are thoughfully filled with arts experiences. The Office of Arts + Culture will lead a variety of aesthetic offerings, including through the commissioning of public art on a civic scale.
Reinvent our Public Art Program
Cultural Organizations and practicing artists add vibrancy to the social offerings that are critical infrastructure for city life. Our community will build a foundation of livability, and thus attachment to Boulder, on the programs offered by these creative leaders.
Support Our Cultural Organizations
Support Artists and Creative Professionals
Our community clearly desires more cultural experiences in their neighborhoods, and among underserved communities. The Office of Arts + Culture will mobilize programs to places where municipal cultural services do not often reach.
Emphasize Culture in Neighborhoods and Communities


Accessible & Connected Community
The Office of Arts + Culture will respond to the community call for an elevated conversation around culture by implementing robust public engagement for all its programs, facilitating a healthy civic dialog about the arts, and ensuring that this is done in an accessible way.
Advance Civic Dialog, Awareness, and Participation.
Environmentally Sustainable Community
A challenge to pedestrian and bicycle commuting are "visual deserts". The public art program will include initiatives to create interesting places that encourage alternatives to single-occupancy vehicle commuting.
Reinvent our Public Art Program
Incentives for businesses in the creative economy will be paired with the environmental requirements that will demonstrate how our community of creative industry leaders are providing community benefit across our community's list of priorities.
Enhance the Vitality of the Creative Economy
By incentivizing and encouraging cultural activity in the neighborhoods, the grass-roots communication and programming around environmental sustainability, so vibrant in Boulder, can be specifically targeted and accelerated.
Emphasize Culture in Neighborhoods and Communities


Economically Vital Community
Many programs that the Office of Arts + Culture offers to the creative businesses and professionals are specifically designed to protect our advanced position as a regional leader in this important economic sector.
Tourism in Boulder is complemented by a powerful and innovative mix of exhibitions, performances, events and festivals. The Office of Arts + Culture will support the organizations that are creating this portfolio of remarkable experiences for our visitors.
Create and Enhance Venues
Enhance the Vitality of the Creative Economy
Support Artists and Creative Professionals
Support Our Cultural Organizations


Good Governance
Pubilc inquiry is a guiding principal in all aspects of the work of the Office of Arts + Culture, ensuring that meaningful and accessible engagements on decisions making are integrated into leadership.
The work of the Office of Arts + Culture includes deep and systematic research tools, exploring the ways in which cultural groups, individuals, and businesses are changing over time in how culture is created and consumed.
Advance Civic Dialogue, Awareness, and Participation.

APPENDIX ELEVEN: 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.

State Arts Agency General Operating Support Grants

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.

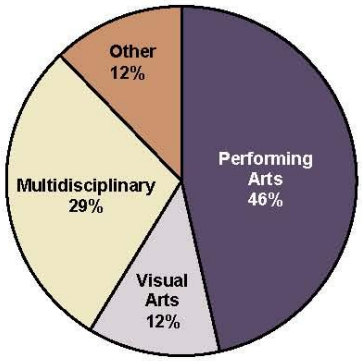
State Arts Agency GOS Grants
Fiscal Years 2004-2013

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%

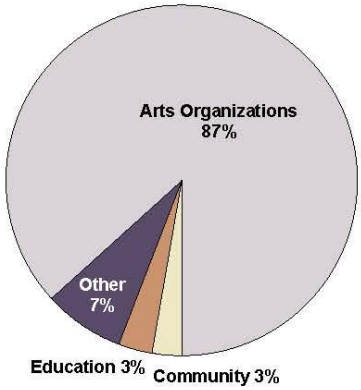
National Assembly of State Arts Agencies

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 or visit www.nasaa-arts.org.

National Assembly of State Arts Agencies
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APPENDIX TWELVE: 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 (9/2/2015)
- *Boulder County Trends Report* Community Foundation of Boulder http://www.commfound.org/trendsmagazine (9/3/2015)
- *The Economic Value of Cultural Diversity: Evidence from US Cities* by Gianmarco I.P. Ottaviano and Giovanni Peri (Journal of Economic Geography, January 2006) http://joeg.oxfordjournals.org/content/6/1/9.full

Below are links to the network of data which describe Boulder's culture. These are studies 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.

- *Economic Activity Study of Metro Denver Culture* by the Colorado Business ' Committee for the Arts (November 2014) http://cbca.org/programs/economic-activities-study/

- *Arts & Economic Prosperity IV* by Americans for the Arts (June 2012) http://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-iv

- Boulder Valley Comprehensive Plan (October 2015) https://bouldercolorado.gov/planning/boulder-valley-comprehensive-plan

- *Economic Impact of Tourism* by the 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)

- *Top 100 Places to Live Study* by the Livability and the Initiative for Creativity and Innovation in Cities http://www.livability.com/co/boulder (September 2015)

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