1. **CALL TO ORDER**
   Approval of Agenda

2. **MINUTES**
   Approval of the July 2021 Meeting Minutes

3. **PUBLIC PARTICIPATION**

4. **MATTERS FROM GUESTS** (45 minutes)
   Race Equity Declaration and Plan – Aimee Kane

5. **BUDGET UPDATE** (5 minutes)
   2022 Division Budget and Proposed Restorations for 2021 – David and Matt

6. **GRANTS PROGRAM**
   A. Reports (5 minutes)
      i. Follow up: Boulder Community Media, Beyond Wind River: Fort Chambers Virtual Reality (WRVR), $3,000
      ii. Colorado Conservatory for the Jazz Arts, SheBop Weekend Workshop, $3,000
      iii. Boulder International Film Festival, BIFF 2021 Youth Pavilion/Cinema to Schools/Youth Advisory Council, $3,000
      iv. EcoArts Connections, OASIS: A Gathering Place for Opportunities, Arts, Science, Inspiration, and Sustainability, $10,000
   B. 2022 Cultural Grants Cycle Blueprint, Step One (45 minutes)

7. **PUBLIC ART**
   A. 2022 Public Art Implementation Plan Updates, Chapter 1 (30 minutes)
      i. Questions about the Public Art Policy, Public Art Implementation Plan Ch. 1
      ii. Programming, Experiments in Public Art

8. **MATTERS FROM COMMISSIONERS** (15 minutes)
   A. CCS Tax Discussion by Council – Kathleen
   B. GOS Liaison Appointments – Kathleen

9. **MATTERS FROM STAFF**
   A. Questions about the Manager’s Memo

10. **ADJOURNMENT**
**Name of Board/Commission:** Boulder Arts Commission  
**Date of Meeting:** July 21, 2021  
**Contact information preparing summary:** Celia Seaton  

**Commission members present:** Kathleen McCormick, Devin Hughes, Georgia Schmid, Eboni Freeman, Maria Cole, Caroline Kert  
**Commission members absent:** Bruce Borowsky  

**Library staff present:**  
Matt Chasansky, Office of Arts & Culture Manager  
Lauren Click, Coordinator, Grants  
Mandy Vink, Coordinator, Public Art  
Celia Seaton, Administrative Specialist  

**City staff present:** None  

**Members of the public present:** Marda Kirn, Sarah Braverman, Gregory Fields, Deborah Malden  

**Type of Meeting:** Regular | Remote  

### Agenda Item 1: Call to order and approval of agenda  
[0:02:20 Audio min.]  
The meeting was called to order. McCormick provided an introductory orientation around the virtual procedure, as this meeting was held through Zoom videoconference. She asked the group for any addendums to the agenda. Chasansky noted that 5A can be removed since the relevant report was submitted by the organization after the packet was published. Kert moved to approve the amended agenda. Cole seconded, and all were in favor.  

### Agenda Item 2: Review of Minutes  
[0:06:06 Audio min.]  
**Item 2A, Approval/Review of June 2021 Meeting Minutes**  
McCormick asked the commission for changes or addendums regarding these minutes. McCormick requested rewording of the discussion surrounding Item 7A. Freeman moved to approve the minutes as amended, Kert seconded, and the motion was unanimously approved.  

### Agenda Item 3: Public Participation  
[0:08:01 Audio min.]  
Braverman spoke as a representative of Boulder Museum of Contemporary Art (BMoCA). She expressed appreciation for the support from the commission through a recent arts education project grant. She outlined the education and outreach programs run by BMoCA that strive to expand access and intentionally engage those that are traditionally underserved by art programs.  

### Agenda Item 4: Commission Business  
[0:10:57 Audio min.]  
**A. ACTION:** Public Art Standing Selection Panel Representative  
  McCormick formally nominated Cole to fulfill the role of Arts Commissioner in the Standing Selection Panel, as identified in the Public Art Policy Section IX.E: “Public Art Selection for Unique Opportunities, Donations, Relocations, and Deaccessions.” Kert seconded, and the motion passed unanimously.  
  **B. DISCUSSION:** General Operating Support Organization Liaison Appointments – Staff had created assignments based on commissioner preference. McCormick welcomed input. Schmid provided further feedback that staff will incorporate and publish for the August commission packet. needs to be included.  

### Agenda Item 5: Grant Program  
[0:30:00 Audio min.]  
**A. ACTION:** Extension Request  
  1. EcoArts Connections, OASIS: A Gathering Place for Opportunities, Arts, Science, Inspiration, and Sustainability, $10,000 – item removed from agenda.
B. ACTION: Reports – Click instructed that, for each report, commissioners have the option to: a) approve the report, b) approve the final payment be sent, but ask questions of the grantee, c) hold the final payment until final questions are answered by the grantee, or d) decline the final payment.

1. Boulder Museum of Contemporary Art, Virtual Contemporary Classroom, $3,000 – McCormick lauded the recent arts education program. Freeman asked Braverman about the beneficial variance involved in the “take and make” kits; Braverman explained that the kits featured supplies primarily sourced by the participants themselves.

2. Block 1750, Breaking FUNDamentals: Online Hip Hop Dance Curriculum for Boulder Teachers, $3,000

3. Boulder Community Media, Beyond Wind River: Fort Chambers Virtual Reality (WRVR), $3,000 – Freeman raised specific questions: Can an updated link be sent for the project outcome because https://rivercloud.com/sandcreek-vr-tutorial/ leads to a 404 page? Will the organization be actively managing the addition of tribal education components to the curriculum standards? If not, how will the organization know it’s being completed? If so, what is the timeline for this addition and is there a place where members of the public can tune in to see the progress? Why were BAC logos not included in the project artifacts/deliverables? Are there any copies of the 2016 Wyoming Wind River Indian Reservation pilot project since they influenced the 2019 proposal? McCormick would like to inquire how the project completed; was it completed? Kert wondered if an addendum could be requested to indicate partial completion.

Chasansky reminded the group that commission had decided to allow flexibility due to the circumstances of COVID. The group agreed that the final payment should be withheld until final questions are answered by the grantee.

3. Boulder Community Media, Beyond Wind River: The Arapaho and Fort Chambers, $7,000 – Kert and McCormick were both impressed by the project and hoped for further distribution.

5. Christopher Carruth, About Face, $3,000 – Freeman appreciated the survey responses as they truly inform the benefit of the project.

Cole lauded the “robust” programs offered even during such a challenging year. Hughes moved that the reports by the Boulder Museum of Contemporary Art, Block 1750, Christopher Carruth, and Boulder Community Media’s project on The Arapaho and Fort Chambers be approved. Cole seconded, and the motion passed with unanimous support.

Agenda Item 6: Matters from Commissioners

A. The Year Ahead Event – McCormick, Kert, and Freeman brainstormed ideas for this event. Previous success involved an informal atmosphere that allowed mingling and incorporating short presentations. Some discussed improvements include more alertness toward accessibility issues in categories like handicap access, diversity equity and inclusion lens, learning impaired, dyslexic audience members, childcare needs. The group felt it important to fold these considerations into the next event. The evening could feature youth musical groups for interludes, depending on venue. A suggestion was made to consider a venue that does not serve alcohol to expand the potential audience. Recommended scheduling fall in late October or early November.

Create Boulder is also contemporaneously reaching out to do a “temperature check” on the arts organizations in the COVID landscape of recovery and re-emergence. Malden discussed the possibility of using eTown as a venue; some felt it may be beneficial to find neutral ground that is not an arts venue (eTown is a general operating support grantee). The group discussed potentially collaborating on some survey work to gather data. McCormick wondered whether Create Boulder’s event calls for a separate “listening” occasion that has more of a quiet atmosphere.

B. October Retreat Dates and Agenda – items and scheduling of the annual retreat: location tbd, recommended in person.

- Wednesday Oct 20, 2:00 – 8:00pm (staff recommendation)
- Friday Oct 22, 2:00 – 8:00pm
- Saturday Oct 23, 10:00am – 4:00pm
Chasansky spoke to required items: grants program finalization, public art implementation plan updates, delegation of certain decisions, budget update, and letter to City Council. Proposed items include team building, group alignment and principles, conducting effective meetings/conversations, and statement on cultural equity update.

**Agenda Item 7: Matters from Staff**

A. Manager’s Memo: see [packet](#). Chasansky welcomed questions.

Some upcoming dates covering the budget approval process: on September 9th, City Council will hold a first reading and public hearing concerning a special adjustment to base for the monies granted by American Rescue Plan Act of 2021 (“ARPA”). A second reading will occur on September 28th. At the September 28th session, the first reading of the city’s 2022 budget is also planned.

City Council has discussed extending the sales and use tax for capital improvements, formerly known as the Community Culture and Safety Tax.

Click discussed the civic dialog strategy incorporating the reach of social media assets. Whenever promoting a program or event, she engages the community through newsletter dispatches, Twitter announcements, and Instagram posts. She highlighted the importance of personalizing a city entity which can sometimes feel removed from the community it represents.

Kert inquired whether there is any expectation that the now sunset Community Benefit Project will be refreshed. Staff replied that Jacob Lindsay has been tasked to return with ideas about affordable art space – commission will be updated as more information becomes available.

**Agenda Item 8: Adjournment**

There being no further business to come before the commission at this time, the meeting was adjourned.

**Date, time, and location of next meeting:**

The next Boulder Arts Commission meeting will be at 6 p.m. on Wednesday, August 18, 2021, on Zoom.
1. Due to the COVID-19 Pandemic emergency orders, this meeting of the Arts Commission:

   > Will ensure that participants can safely follow social distancing guidelines by convening the meeting online using a video conference.

   > Public observation and comment are available for this meeting. To join the video conference, members of the community will be asked to make a request by email to rsvp@bouldercolorado.gov by Wednesday, July 21, at 12:00 P.M.

2. Notes on the August Agenda

   > 4, Race Equity Declaration and Plan – For this meeting we will be joined by Aimee Kane, Equity Program Manager for the City of Boulder. Aimee will talk about the City Council’s adoption of a Race Equity Resolution and Race Equity Plan. You are encouraged to take a look at the plan ahead of the meeting, which you can download from this website. This will be the first in a series of three or four conversations over the coming months. The goal of the series is to complete an update to the Statement on Cultural Equity. Therefore, please come prepared with questions for Aimee to make sure you fully understand the Race Equity Plan which we will build upon in the next steps of the process.

   > 6B, 2022 Cultural Grants Cycle Blueprint, Step One – As we prepare for the 2022 cycle of cultural grants, it is important for commissioners to discuss any improvements needed for the guidelines, budget, scoring system, application, and decision process. Staff will provide a presentation with a list of issues and concerns that have been gathered by staff from the Commission and community about the program over the last year. During the meeting, staff will ask whether members of the Commission agree on which issues to address. And, if there are any other areas of concern that should be addressed. It is important to review the links to pertinent documents in Attachment One. These documents cover the eligibility guidelines. Also, we recommend that you review the 2019 and 2021 Grant Budget funding structures in Attachment Two as we will have an initial discussion on the Commission’s budgeting priorities in the upcoming year. The goal of this conversation is to fully inform staff of all the areas of the grants program that need to be considered for improvement. The next step will be for staff to present proposals to address those issues raised at the September meeting.

   > 7A, 2022 Public Art Implementation Plan Updates, Chapter One – The 2020-2022 Public Art Implementation Plan is an overview and work plan for public art commissions. During the August meeting we will begin discussion to address necessary updates, with the goal of adopting changes during the October meeting. Please note this discussion is only to address necessary updates to the current Plan. Adoption of the next full Public Art Implementation Plan will take place in 2022. Preliminary discussion for specific items within Chapter 1 includes: Equity, Diversity, and Inclusion / Race Equity goals of Boulder Arts Commission and Office of Arts + Culture; Community Engagement opportunities; and budget updates and opportunities. In Attachment Three please find a draft of updates to Chapter 1 of the 2021-2022 Public Art Program Implementation Plan. Also important to the discussion will be the Public Art Policy, Attachment Four. All commissioners are encouraged to review both of these documents.

As background for future discussions, staff will also reintroduce Experiments in Public Art, a temporary commissioning program which has been on hold but is being considered in 2022 budget requests.
3. Accessible Signage Plan – In Attachment Five please find the Accessible Signage Plan for the public art collection. This guidance document will be useful across departments as new works of art are installed and to improve the look and utility of labels, small didactic panels, story-telling signs, online content, and more. Staff plans to begin implementation of recommendations in the Accessible Signage Plan in 2022.

4. Commission Correspondence

In Attachment Six please find copies of email correspondence received by the Boulder Arts Commission during the period between the publication of the July and August 2021 meeting packets.

5. Staff Updates

Staff continues to work with leadership in the Planning and Development Services Department, Finance Department and the City Attorney’s Office to draft new policies and ordinances for improvements to the permitting of Public Art.

The application to the Local Arts Agency sub-granting program from the NEA, funded by the American Rescue Plan Act (ARPA), was submitted this month. Also, staff continues to support the process to identify use of municipal funds from ARPA. Proposals will be presented to City Council at their meeting on September 9. During this month’s meeting, staff will provide an update on those proposals that pertain to the Office of Arts and Culture.

Staff will also be providing an update on the process to approve the 2022 division budget during this meeting. City Council will discuss this and the entire proposed budget for all departments at their meeting on September 28.

> Grants and Programs for Organizations

Staff is finalizing a new, two-year agreement with our grant management system provider, Foundant.

The following Professional Development Scholarship reports were approved prior to the meeting:
- Belgin Yucelen, Artist Residency at La Macina di San Cresci, Chianti, Italy, $1,000

The following grant report extension requests were approved prior to the meeting:
- 2021 Community Project Grant, Landlocked Films, *This is [Not] Who We Are* documentary film, $10,000, 1st extension. Very recent establishment of the Center for African and African American Studies (CAAAS) at CU requires additional interviews; delays from COVID to access archival materials.
- 2020 Rental Assistance Grant, square product theatre, *Dance Nation* by Clare Barron, The Spark Boulder, $1,000. 2nd extension, connected with Commissioner Kert. The performance could not be booked this summer due to COVID requirements. Performers are only available in the summer, so the event will need to occur next summer.
- 2020 Community Project Grant, BaoBao Foundation, *Sankofa – Return to Your Roots*, $10,000, 2nd extension, connected with Commissioner Freeman. Had a challenging time finding an available and suitable theater for their needs.

Sponsorships have been awarded for the following:
- Arts and Culture Relief Fund Second Round, $2,000.
- Business of the Arts Workshops by Boulder County Arts Alliance, $5,000
- Indigenous Peoples’ Day Sponsorship Funding, Awarded June 21, 2021, through the Human Relations Commission
a. Right Relationship Boulder, “Celebrating Boulder’s Native Peoples”, $1,300 from Human Relations Commission / $1,500 from the Office of Arts + Culture Sponsorship Program (Total $2,800)

b. Luna Cultura, Art, Science and Culture for Thriving Communities, The Totonacapan-Nahua Fusion, $1,300 from Human Relations Commission / $1,500 from the Office of Arts + Culture Sponsorship Program (Total $2,800)

c. Junkyard Social Club, Cinnamon Kills First Sessions, $1,300 from Human Relations Commission / $1,500 from the Office of Arts + Culture Sponsorship Program (Total $2,800)

d. Creative Nations, Creative Nations: Indigenous Traditional Dances, $1,300 from Human Relations Commission / $1,500 from the Office of Arts + Culture Sponsorship Program (Total $2,800)

In Attachment Seven please find a current grants program budget.

> Public Art Program

Congratulations to Anthony Garcia, Sr of Birdseed Collective on his new street murals located at the intersections of 19th & Avocado and 19th & Yarmouth. A big “thank you” to residents of Boulder Meadows for your support in creating this work, as well as the Boulder Department of Transportation, Street Wise Boulder, Vision Zero, and CDOT’s Can Do Colorado program.

Public Art Commissioning Updates:

- Civic Area (Adam Kuby): Final Closeout COMPLETE.
- Arapahoe Underpass (Michelle Sparks): Project Closeout: Sun Fades to Moon on Water plaque ordered. Project permits and final closeout process is underway.
- Urban Design - 30th and Colorado Underpass (Rosie Fivian and Ransom Beegles): Final Design. The parent project has entered construction while exploring cost-saving options in final production, including the urban design components. Anticipated parent project construction schedule: Feb 2021 – Aug 2022
  https://bouldercolorado.gov/transportation/30th-and-colorado-underpass
- North Broadway (Sharon Dowell): Final Design. Dowell continues to work with Project Management Team and Community Stakeholders to finalize design and locations. Anticipated installation: Spring 2023.
- NoBo Library (Daily tous les jours): Final Design. Technical review of the Final Design was conducted on Feb 3 and 10. Anticipated parent project construction schedule: Fall 2021 – Spring 2023 *slightly delayed, no updated schedule available at this time. www.dailytouslesjours.com;
  https://bouldercolorado.gov/planning/fire-station-3-relocation-4
- Urban Design - 19th and Upland (Anthony Garcia): Contracts/Design. New underpass at 19th and Upland on the Fourmile Canyon Creek
- University Hill (ENVD 3300 Praxis): On hold. Staff is open to explore alternative funding or a rescaled project. http://www.monthofmodern.com/community-livingroom/
- Alpine Balsam Pavilion: On hold. Meeting scheduled for late August.
- Valmont Park: Launch 2023
- Transportation CIP Percent for Art: On Hold
- Experiments in Public Art: On Hold
- CAGID Garage Art Public Art Program: On Hold
Community-Initiated Projects Updates:
- **Tim Eggert Sound Harp:** Permit reapplication underway; contract negotiations underway. Tracking for Sept 2021 installation
- **Los Seis de Boulder:** Permitting and Contracting underway. Permitting not approved due to boundary conflicts. The work is temporarily installed as part of BMoCA's Inside Out exhibition while permanent location is finalized.
- **Rotary Club Donation:** Permitting and Contracting negotiations underway. The donors are finalizing drawings, information for permit application.
- **Nobel Circle Donation:** Pre-approval Process. Donors are in the fundraising phase; project development and permitting requirements continue.

Maintenance and Conservation:
- An assessment of 2021 maintenance funds and needs are underway

Murals/Paint the Pavement Projects:
- **19th and Avocado:** COMPLETE. Street Wise Arts and the Transportation Department are working with Anthony Garcia Sr. of Birdseed Collective to create a neighborhood street mural. This project was approved by the Standing Selection Panel in Dec 2020. Community event: June 19; Painting: August 7. *Funded through CDOT’s Can-Do Challenge Grant and initiated by the community [https://www.birdseedcollective.org/](https://www.birdseedcollective.org/)
- **Vision Zero Innovation Program:** GO Boulder has identified a handful of locations across town as opportunities for artist-designed crosswalk and curb extensions as part of the Vision Zero implementation. [https://bouldercolorado.gov/transportation/vision-zero#:~:text=Vision%20Zero%20is%20the%20safety%20of%20Boulder%27s%20streets%20to%20zero.&text=Vision%20Zero%20was%20adopted%20in%2C%20the%20safety%20of%20Boulder%27s%20streets](https://bouldercolorado.gov/transportation/vision-zero#:~:text=Vision%20Zero%20is%20the%20safety%20of%20Boulder%27s%20streets%20to%20zero.&text=Vision%20Zero%20was%20adopted%20in%2C%20the%20safety%20of%20Boulder%27s%20streets)
  a. Complete: Debbie Clapper aka gneural at 26th and Spruce: Final Design; Installation June 20, 2021
  b. Complete: Anthony Garcia, Sr. at 19th and Yarmouth: Preliminary Design; Installation August 7, 2021
  c. Grove Street – Project pre-planning
  d. 9th Street – Project pre-planning

Wonderland Underpass (Marco Garcia): Community-funded mural is design process tracking for installation to coincide with Street Wise Boulder’s annual festival Sept. 5-12, 2021.

In Attachment Eight please find a budget status for the five-year public art commissioning budget.

> Creative Neighborhoods

The last of the Creative Neighborhoods: COVID-19 Works Projects are now complete. Project close-out surveys have been distributed to participants. Visit the Creative Neighborhoods: COVID-19 Work Projects to see maps of the projects as well as short interviews with the artists, sorted by neighborhood. Project videos are currently being uploaded to the City of Boulder’s YouTube channel.

Creative Neighborhoods: Murals program 2020 is complete and staff is working to build out a mural tour to coincide with Street Wise Boulder’s annual festival Sept. 5-12, 2021.

> Programs for Artists
The latest Forum for Professional Artists was held on August 28 with about 30 participants in conversation with Elysian McNiff Koglmeier of Artwork Archive about the new normal for creative businesses. Planning is underway for the upcoming series of Professional Artist Forums.

> Venues

Staff continues to support the Finance and Planning & Development Services Departments on the extension of the Community, Culture, Resilience and Safety Tax.

> Civic Dialog, Boulder Arts Week, Boulder Arts Showcase

**Boulder Arts Showcase**  
Wednesdays August 18 to September 15, 2021

In this episode of "Boulder Arts Showcase" on the City of Boulder’s Boulder 8TV, we highlight some of Boulder's best youth programs including a documentary of eTown's The Source program, performances by Block 1750 and Boulder Ballet, an artmaking class by Tinker Art Studio (follow along!) and performances by the Greater Boulder Youth Orchestras. Boulder Arts Showcase feature videos from Boulder's vast and vibrant cultural landscape. Our office curates the two-hour, monthly program to air on Comcast's channel 8 on Wednesdays from 1 to 3 p.m. for a month.

Staff continues to support Denver Arts and Venues to present the next in a series of webinars about the role of equity and racial justice in cultural nonprofits entitled ‘How to be an Anti-Racist Organization’. The next date will be Monday, August 23 at 1 p.m. Information will be available closer to the event. Email Lauren at clickl@boulderlibrary.org to get information when available.
Attachment One  
Links relevant to the Grants Program

It is requested that the Commission review the information in these links before the meeting.

- General Eligibility Requirements
- 2021 Community Project Grant Guidelines
- 2021 Arts Education Grant Guidelines
- 2021 Professional Development Scholarship Guidelines
- 2021 Macky Auditorium Rental Assistance Guidelines
- 2019 General Operating Support Grant Guidelines

It is recommended that the Commission review the information in these links before the meeting.

- 2021 Grant Scoring System and Rubric
- General Grant Guidelines & Process
- Grant FAQs
- Appeals Process
- Statement on Cultural Equity
# Attachment Two
## Cultural Grants Program Budget Structures

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**Admin Conting.** Not included in 2019 budget

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**Admin Conting.** Not included in 2020 budget
Attachment Three
Draft 2021-2022 Public Art Program Implementation Plan: Ch. 1 Updates

DRAFT 2021-2022
PUBLIC ART PROGRAM
IMPLEMENTATION PLAN
UPDATES: Chapter 1
TABLE OF CONTENTS:

1. City of Boulder Public Art Program
   1.1 General Program Information: pp 3-4
   1.2 Community Participation and Involvement: pp 4-5
   1.3 Portfolio: pp 6-8
      1.3.1 Recent Accomplishments: p 6
      1.3.2 Program Project Types: p 7-8
   1.4 Planning: pp 9-13
      1.4.1 Community Events: p 9
      1.4.2 Funding: pp 9-11
      1.4.3 Program Planning: p 11
   1.4.4 2020–2022 Public Art Programs and Project Schedules Snapshot: p 12-13

Any proposed content updates to Chapter 1 in 2021 are shown in red.
1.1 PUBLIC ART PROGRAM: General Program Information

Mission: The city of Boulder Public Art program and its relating policy support the commissioning of a wide variety of artworks representing the most innovative approaches to contemporary practice in the arts, works of enduring value, and projects that cultivate a diversity of artists and arts experiences within the city of Boulder.

Vision: The city will acquire works of art that encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.

A public art program is a key strategy identified in the Community Cultural Plan (Cultural Plan) and strives to support the following 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. The full Community Cultural Plan can be found at https://boulderarts.org/about-us/community-cultural-plan/.

This Public Art Program supports city-funded percent for art and urban design commissions, Experiments in Public Art and other temporary projects, murals, community-initiated concepts, maintenance, and conservation. Additionally, the Creative Neighborhoods program resides under the Public Art Program’s umbrella. This Public Art Implementation Plan outlines the program’s focus from 2020 – 2022 and scheduling into 2027 based on the 2020 and 2021 Capital Improvement Program. It will be open for full review and updates in Fall 2022.

[Hold section for Equity, Diversity, and Inclusion / Race Equity goals of Boulder Arts Commission and Office of Arts + Culture]

The COVID-19 pandemic has had significant financial toll on our community and public art funding, in addition to its global health toll. Programs like Experiments in Public Art, Creative Neighborhoods, and community-initiated projects are paused in 2021 and possibly into the future. Responsible program stewardship and sustainable program funding remains a priority for the Public Art Program. The Cultural Plan calls for sustainable funding from diverse fund sources. The Public Art Program will explore new, flexible, and sustainable funding opportunities for various opportunities.

The city of Boulder Public Art Policy and additional program information can be found at https://boulderarts.org/public-art/

Acquisition Criteria

The following criteria shall be used by all review bodies when considering the acquisition of artwork by purchase, commission, or donation. Additional criteria may be established at the discretion of the Office of Arts and Culture to meet the needs of individual projects. The criteria include:

1. **Inherent Artistic Quality** – The assessed aesthetic merit of the piece as an artwork, independent of other considerations.

2. **Context** – The compatibility of the artwork in scale, material, form, and content with its surroundings. Consideration should be given to the architectural, historical, geographical, and social/cultural context of the site.

3. **Ability to Install and Maintain** – The anticipated ability of the artist to complete the artwork and considerations towards the city’s ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.

4. **Time Horizon of Artwork** – The anticipated lifespan of the project and/or its host site.

5. **Diversity** – The city is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the city shall seek opportunities accessible to a broad audience. The city shall seek artwork from artists of diverse racial,
gender, and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The city shall also encourage both experimental and established art forms.

6. **Uniqueness** – To ensure that artwork will not be duplicated, the city shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

7. **Collection** – The proposed artwork shall be reviewed regarding how it fits into the collection and the program’s mission (above).

### 1.2 PUBLIC ART PROGRAM: Community Participation and Involvement

**Selection Panels** – Individual projects will have a unique selection panel featuring an artist, arts professional, Arts Commissioner, and community members. Additionally, some unique opportunities may arise, such as donations, maintenance, and temporary projects, that require a standing selection panel (SSP). Both community selection panels will be supported by a nonvoting, advisory Technical Review Committee (TRC) composed of city staff and project representatives. Selection panels will be presented to the Arts Commission prior to initiating the project. If you are interested in serving on a selection panel, please submit a one-page letter of interest and current resume or CV to publicart@bouldercounty.gov.

**Public Art Opportunities** – Opportunities will be advertised through the Office of Arts and Culture. Open calls will include application criteria. To receive information for public art opportunities, please visit: [http://boulderarts.org/about-us/community-cultural-plan/](http://boulderarts.org/about-us/community-cultural-plan/).

**Community Engagement** – Community perspectives on project locations help inform artists’ proposals and assist in finding the best artist for each public art project. Each public art project and the Public Art Program will have scaled opportunities for the larger...
community to participate in the selection process through specific community engagement opportunities such as public forums, town hall meetings, public lectures and presentations, and digital engagement platforms.

**Arts Commission** – The Arts Commission plays an active role in the public art process.

The Arts Commission initially will review and recommend Public Art Implementation Plans to the City Manager. This serves as the work plan for Public Art Program staff.

Next, the Arts Commission will review individual city-initiated projects, donations, and non-temporary community-initiated projects to ensure the Public Art Policy and process was followed appropriately. This includes reviewing which artist(s) the project selection panel recommend, and advancing that recommendation to the City Manager.

The Arts Commission reviews maintenance and conservation projects, which include recommendations of either removal (deaccession) and relocation.

At times, public art items may appear for discussion only on Arts Commission meeting agendas. Staff will also provide non-agenda updates in the Arts Commission packet, such as information on project initiation, confirmation of selection panel participants, project development and timelines, and budget tracking. Staff will email updates of standing selection panel reports to the Arts Commission. If Arts Commissioners have questions, they should email staff in advance of the meeting.
1.3 PUBLIC ART PROGRAM: Portfolio

1.3.1 Recent Accomplishments

* Implementation of percent for art rule
* 5 permanent installations:
  
  **55 Degrees by Adam Kuby, Civic Area**
  
  **Sun Fades to Moon on Water** by Michelle Sparks, Arapahoe Underpass
  
  **Wheelhouse Arbor** by Eric Johnson, Elks Park
  
  All-gender Boulder Public Library Restroom Renovation Murals
  
  Foothills Underpass Urban Design by Carolyn Braaksma
* 15 temporary installations:
  
  **Experiments in Public Art**
* 60+ temporary community-scale installations:
  
  **Creative Neighborhoods: COVID-19 Work Projects**
* 35 city-initiated murals and support for many community murals:
  
  **18 Creative Neighborhoods: Murals**
  
  **5 Boulder Community Health (BCH) Deconstruction Murals**
  
  **9 Underpass and Public Facility Murals**
  
  **3 Paint the Pavement projects**
* 2 community donations installed
* 8 temporary/community projects
* 9 community engagement events

Status of Active Projects and Programs by August 2021

* 5 active percent for art projects underway: 30th and Colorado Underpass Urban Design, 19th and Upland Urban Design, Fire Station 3, North Boulder Branch Library, North Boulder Corridor Project; University Hill and Alpine Balsam are on hold

* 4 Community-initiated and donated projects underway: Nobel Circle, Tim Eggert Sound Harp, Rotary, Los Seis de Boulder Memorial

* Public Art and Permitting process review
1.3.2 Program Project Types

Percent for Art Commissions
Percent for art projects are funded through a percentage of the overall construction budget of a qualifying city capital improvement program project, or parent project. Percent for art commissions are commonly tied to a particular location and have a narrative specific to the site and criteria that can be accomplished entirely through a work of art. Each percent for art commission will have a community selection panel unique to that project.

Staff is responsible for confirming budgets, collaborating with departments on project overview, initiating and managing selection process, and community engagement as identified in the Public Art Policy, and project management from contracting to installation.

Urban Design Commissions
Urban design commissions are slightly different from percent for art projects: These are projects hosted and funded by the city through a parent project construction budget, as an enhancement to base infrastructure with the goal of better addressing the criteria of the parent project through the tools of design and aesthetics. Each urban design commission will include a community selection panel unique to that project.

Similar to percent for art commissions, staff is responsible for confirming budgets and initiating and managing the selection process and community engagement, but responsibilities for project management, from contracting to installation, typically remain with the parent project.

Experiments in Public Art - Temporary Commissions
Experiments in Public Art is the umbrella name for city-initiated temporary projects, commissions, and/or the loan of existing artworks. This program helps support art forms that are temporary in nature and presented as public art experiences. The standing selection panel may be deployed for individual opportunities; a special selection panel may be used for a program of multiple commissions.

Staff is responsible for confirming budgets, initiating and managing the selection process and community engagement, and project management from contracting to installation to removal.

Murals
Murals are often 2D or relief artworks and quick to deploy. Murals may be either city-initiated or community-initiated, and funding sources vary with each project. Murals are considered temporary, typically with two-to-five-year duration agreements. Any murals that are hosted on city-maintained property or involve city funding will be reviewed by the standing selection panel.

Staff is responsible for confirming city funding, initiating and managing community engagement, the selection process, and some project management and project agreements. Staff must also notify mural artists of vandalism or mural removal.

Community-Initiated Projects
A successful Public Art Program requires an investment from the city and the community. Projects initiated by the community include temporary art in public places, donations, murals, and concepts. The Office of Arts and Culture supports community-initiated projects that ultimately involve city property and/or city funding. For an overview of the community-initiated donation process, please visit the Donations Policy at https://boulderarts.org/wp-content/uploads/2020/01/Donations.pdf.

Most temporary community-initiated projects are reviewed by the standing selection panel. In 2017, the Arts Commission granted this authority to expedite goodwill and community spirit. This decision was reapproved by the Arts Commission in 2020. Donations and concepts with permanent intent will be reviewed by the standing selection panel and the Arts Commission.

Concepts/Site-Specific Commissions: These projects include concepts that are not yet realized but are seeking support and approval from the city of Boulder to ultimately be accepted into the public art collection. Public Art staff will often support logistics and determination of artist, artwork, location.
Staff is responsible for confirming project feasibility, providing updates to donors and impacted departments, supporting donors in the selection process, and conducting community engagement, as identified in the Public Art Policy. Staff is also responsible for project management from contracting to installation.

**Donations:** Donations are existing works of art that are offered to city by donors, with logistics to be determined.

Staff is responsible for confirming project feasibility, providing updates to donors and impacted departments, supporting donors with installation project management, and completing donation contracts.

**Temporary/Community Projects:** Temporary art in public places includes projects such as two-dimensional and wheat paste murals, installations, and sculptures. Temporary exhibitions are exempt from policy processes but still may require agreements with the city.

Staff is responsible for confirming project feasibility, providing updates to donors and impacted departments, supporting donors with installation project management, and completing temporary project agreements.

**Creative Neighborhoods Program**

**Murals:** The program facilitates a collaboration between homeowners and artists to create new artwork on residential properties throughout Boulder that are visible from public paths and streets. Using a first-come, first-served selection process, mural sites are identified for residential properties throughout Boulder’s subcommunities. Homeowners select regional artists to work with from the city-approved mural artist roster.

Staff is responsible for maintaining the mural artist roster, overseeing applications for program, facilitating partnerships between artists and property owners, and community engagement for the program.

**COVID-19 Work Projects:** These projects support artists and bolster the community’s “social infrastructure.” In the spirit of the Work Projects Administration of the 1930s, the program quickly delivers funding to artists who have been put in a vulnerable position due to restrictions for controlling the COVID-19 pandemic. At the same time, the projects leverage the talent of artists to unite and vitalize neighborhoods with the goal of either a) helping neighbors stay connected during the restrictions, or b) after restrictions are lifted, helping people to reconnect, recover, and adjust to new social conditions.

Staff is responsible for generating and publishing the application, reviewing and awarding project funding, and supporting and promoting projects.

**Maintenance and Conservation**

Artworks that are not considered temporary in nature and are officially within the city’s collection will inevitably require regular and technical maintenance. Some projects may require review for removal (deaccession) or relocation. This process is outlined in the Public Art Policy.

Staff is responsible for reviewing budget availability for maintenance and conservation, conducting biannual condition reports, and initiating maintenance projects. Projects identified for removal (deaccession) or relocation will be reviewed by the standing selection panel, technical review committee, Arts Commission, and city manager.
1.4 PUBLIC ART PROGRAM: PLANNING

1.4.1 COMMUNITY EVENTS

Community Engagement is a critical component of a successful public art program. Community events hosted from 2016-2020 included: Public Art Town Hall(s), Public Art Social(s), artist talks and SxS’s, Public Art Soiree and Mural Tour, Experiments in Public Art events, public art dedications, collection tours, community surveys, Canyon Ramp Community Engagement exhibit.

The COVID-19 pandemic drastically limited public events and gatherings, bringing public art community events to a hold. As we re-emerge from the pandemic and look to safe and fiscally-responsible events, the Boulder Arts Commission and Office of Arts + Culture will explore which of the previously listed events may be shared with the community.

1.4.2 FUNDING

The Community Cultural Plan recommends the following fund mix over the course of the plan’s three phases for a successful public art program, found on page 88 of the Community Cultural Plan:

<table>
<thead>
<tr>
<th>First Phase Goal for 2018</th>
<th>Middle Phase Goal for 2021</th>
<th>Final Phase Goal for 2024</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Art (Assigned Fund)</td>
<td>$300,000</td>
<td>$300,000</td>
</tr>
<tr>
<td>Programming for Strategies</td>
<td>$30,000</td>
<td>$100,000</td>
</tr>
</tbody>
</table>

- 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.
- 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.

The following fund types have been used for the Public Art Program. However, beginning in 2021, projected funding for the Public Art Program will not meet the annual allocations called for in the Community Cultural Plan.

Percent for Art

In 2018, the Public Art Policy was updated to include percent for art allocations. One (1) percent of construction budgets of qualifying New Capital and Capital Enhancement projects will be allocated for the express purpose of commissioning works of art. Funds are commonly tied to a particular location and a particular timeline and cannot be reallocated without the consent of the parent department, the city’s finance department, and the city manager. Projects are often multi-year. For the sake of a baseline measure, and using projections from the 2021-2027 Capital Improvements Program, the projected percent for art allocations will total approximately between $87,667 and $128,983 annually. Table F1 shows a history of percent for art funding. Table F2 shows funding projections for 2021-2027. Departments are identified as follows: Tr% = Transportation, BPR = Parks and Recreation, FAM = Facilities and Fleet.
General Fund (GF)

General Fund allocations support strategy programming (above) and temporary programs like Experiments in Public Art and the Creative Neighborhoods Program. These funds are most suitable for temporary projects. They must be used within the year they are allocated. Table F1 shows a history of General Fund allocations. Table F2 shows General Fund projections for 2022-2027. This fund source is identified as GF.

Currently there is no General Fund allocations on the horizon for Murals, Community-Initiated and Donations, CN: Murals, and Programming for Strategies. In 2018, the city introduced a $30,000 annual allocation from the General Fund for the maintenance of public artwork, reflected in Table F1. Given the economic impact of the pandemic, maintenance is reduced to $4,900 in 2021.

American Rescue Plan Act (ARPA)

This federal funding will support recovery from COVID-19, and could support restoring funding to the following programs: Maintenance, Temporary/Experiments in Public Art, and Creative Neighborhoods: COVID-19 Work Projects. Table F2 has been updated with tbd for these. This fund source is identified as ARPA.

Community, Culture, Safety Tax (CCS)

Funding for public art from the Community, Culture, and Safety Tax was included in 2014 and 2017 ballot items, resulting in a total investment of $1 million from 2015 to 2020, or an average of $167,000 annually. This tax is set to sunset in 2021 and is proposed for renewal, with one (1) percent of construction budgets of qualifying New Capital and Capital Enhancement projects funded through CCS. Table F2 currently shows tbd for future funding, which will be updated if it is the will of the voters. This fund source is identified as CCS.

Future Fund Opportunities — The following areas have been identified as areas to explore for future funding:
* Public Art in Private Development
* Donations

Table F1 shows the program’s history of year-to-year funding for each sub-program or project, with the fund source identified.

*Creative Neighborhoods: COVID-19 Work Projects are funded within the portfolio of the Public Art Program, but because their scope varies slightly from programs identified in the Community Cultural Plan and the Public Art Policy, project funding is not included below.

<table>
<thead>
<tr>
<th>Project/Program</th>
<th>2016 Funding</th>
<th>2017 Funding</th>
<th>2018 Funding</th>
<th>2019 Funding</th>
<th>2020 Funding</th>
<th>2021 Funding</th>
<th>Total Allocations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Art</td>
<td>$545,000 CCS v1</td>
<td>$80,000 CCSv1</td>
<td>$125,000 Trk</td>
<td>$280,000 CCSv2</td>
<td>$200,000 CCSv2</td>
<td>$ -</td>
<td>$1,199,600</td>
</tr>
<tr>
<td>Experiments in Public Art</td>
<td>$235,000 GF</td>
<td>$175,000 GF</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$410,000</td>
</tr>
<tr>
<td>Murals</td>
<td>$ 3,000 GF</td>
<td>$ 3,000 GF</td>
<td>$ 9,000 BPR</td>
<td>$ 9,000 GF</td>
<td>$ 5,000 GF</td>
<td>$ -</td>
<td>$6,500 Trk</td>
</tr>
<tr>
<td>Community-Initiated and Donations</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ 11,186</td>
<td>$ -</td>
<td>$ -</td>
<td>$14,186</td>
</tr>
<tr>
<td>CN: Murals</td>
<td>$ -</td>
<td>$ -</td>
<td>$25,000 CCSv1</td>
<td>$ -</td>
<td>$25,000 CCS</td>
<td>$ -</td>
<td>$50,000 CCS</td>
</tr>
<tr>
<td>Programming for Strategies</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Maintenance</td>
<td>$ 30,000 CCSv1</td>
<td>$ -</td>
<td>$30,000 GF</td>
<td>$30,000 GF</td>
<td>$30,000 GF</td>
<td>$4,900 GF</td>
<td>$120,000</td>
</tr>
<tr>
<td>Annual Total</td>
<td>$815,000</td>
<td>$362,000</td>
<td>$64,000</td>
<td>$272,186</td>
<td>$245,000</td>
<td>$68,000</td>
<td>$1,824,186</td>
</tr>
</tbody>
</table>
Table F2 shows the program’s projected year-to-year funding for each sub-program or project, with the fund source identified.

<table>
<thead>
<tr>
<th>Project/Program</th>
<th>'22 Proposed Funding</th>
<th>'23 Proposed Funding</th>
<th>'24 Proposed Funding</th>
<th>'25 Proposed Funding</th>
<th>'26 Proposed Funding</th>
<th>'27 Proposed Funding</th>
<th>Total Proposed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Art</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
<td>$ TBD/ CCS</td>
</tr>
<tr>
<td>Experiments in Public Art</td>
<td>$ TBD/ ARPA</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Murals</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Community-Initiated and Donations</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>CN: Murals</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Programming for Strategies</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Maintenance</td>
<td>$ TBD/ ARPA</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
</tr>
<tr>
<td>Annual Proposed</td>
<td>$32,000</td>
<td>$74,000</td>
<td>$54,600</td>
<td>$ -</td>
<td>$ -</td>
<td>$ -</td>
<td>$160,600</td>
</tr>
</tbody>
</table>

1.4.3 PROGRAM PLANNING

As identified in the Cultural Plan, long-term planning, advocacy, and program opportunities must exist for a healthy public art program. In 2021, the city begins work to enter into the final phase of the Cultural Plan, offering an opportunity to review the program and how it functions. Approaches to funding, project types, and commissioning will be reviewed and updated.

Capacity planning continues to be a critical component in the Public Art Program’s success. In 2021, staff will examine capacity needs: what is currently feasible and what is desired for a successful program over time. The Arts Commission has advised that no more than six projects, including donations, be assigned to any public art staff member at any time to ensure a high-quality program and projects.
### 1.4.4 2020–2022 Public Art Programs and Project Schedules Snapshot

#### Anticipated Timeline

The following is an anticipated timeline for known projects for 2020-2022, and a summary of projects tracking for completion in 2020. All 2020 projects that continue into 2021 are included. For projects beyond 2022, please refer to department-specific project pages. Below Projects/Timelines have been updated as of August 2021, with additional changes upon 2022 budget approval. Of note include: Alpine Balsam – this project is now on hold and was previously tracking to start in 2021; 19th/Upland and Fire Station 3 were added in 2021.

<table>
<thead>
<tr>
<th>Project Name</th>
<th>2020 Q1</th>
<th>2020 Q2</th>
<th>2020 Q3</th>
<th>2020 Q4</th>
<th>2021 Q1</th>
<th>2021 Q2</th>
<th>2021 Q3</th>
<th>2021 Q4</th>
<th>2022 Q1</th>
<th>2022 Q2</th>
<th>2022 Q3</th>
<th>2022 Q4</th>
</tr>
</thead>
</table>
### Key:

<table>
<thead>
<tr>
<th>Status</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Funding earmarked but not deposited</td>
<td>will not be initiated until deposited</td>
</tr>
<tr>
<td>Hold</td>
<td>Funding/capacity allows</td>
</tr>
<tr>
<td>Parent project conditions result in delay</td>
<td>delays on projects due to capacity</td>
</tr>
<tr>
<td>No funding identified</td>
<td></td>
</tr>
<tr>
<td>Selection Process</td>
<td></td>
</tr>
<tr>
<td>Design</td>
<td></td>
</tr>
<tr>
<td>Fabrication</td>
<td></td>
</tr>
<tr>
<td>Install</td>
<td></td>
</tr>
<tr>
<td>Planning / Ongoing (Temporary)</td>
<td></td>
</tr>
<tr>
<td>Study / Review (Donation)</td>
<td></td>
</tr>
<tr>
<td>Coordination Support</td>
<td></td>
</tr>
</tbody>
</table>
CITY OF BOULDER

POLICIES AND PROCEDURES

EFFECTIVE DATE: March 16, 2018

Policy on Acquisition and Maintenance of Public Art by the City

Jane S. Brautigam, City Manager

GENERAL POLICY

It is the policy of the City of Boulder ("City"), as a form of government speech, to commission, accept, display, and maintain public art on City-owned or managed property consistent with the procedures outlined below.

PURPOSE

The City will acquire works of art which encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.

The purpose of this policy is to establish procedures for the acquisition and maintenance of public art for the City.

The intent of this policy is to commission a wide variety of artworks representing the most innovative approaches to contemporary practice in the arts, commission works of enduring value, and cultivate a diversity of artists and arts experiences within the city of Boulder.

This Public Art Policy addresses the many facets of a public art collection, with the goal of building a collection that embraces depth and quality of concept, interpretation and execution. This policy is supported by the Boulder Valley Comprehensive Plan, and specific goals articulated within the Boulder community (See Appendix B: Reference to City Policies and Plans, p 23). This policy additionally reflects priorities found within the Community Cultural Plan (see Appendix C: Community Cultural Plan Public Art Excerpts, pp 24-25). In particular:

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

This policy applies to all works of art that are commissioned or acquired, including both temporary and permanent works, and meet all of the following criteria:

A. Funded in whole or in part through City funds or under the agreement that maintaining the artwork is the responsibility of the City;

B. Sited on City property, building, or right-of-way;

C. Consistently accessible to the public.

II. LIMITATIONS

The policy does not extend to:

A. Artworks on display within City offices or City buildings that have restricted public access or regulated access. This includes artworks acquired for the sole purpose of office adornment and not for overall public experience.

B. Temporary exhibitions of artworks (such as gallery displays, booth displays at art festivals, individual artworks, or museum exhibits) displayed on City-owned or –managed property where the owner of such artwork has or intends to: retain ownership of the work; assume all responsibility associated with that display; remove it after an agreed upon duration has concluded, which shall not exceed two years.

   1. One-time, temporary exhibitions require a Temporary Art Permit which shall be obtained through the Office of Arts and Culture. These permits will be vetted for feasibility through an internal Technical Review Committee.

   2. Ongoing programming and exhibitions in City-owned cultural venues are at the discretion of the facility operator.

III. APPLICABILITY

The placement of public art on public property is a form of government speech and as such, is not subject to scrutiny under the Free Speech Clause. Therefore, the City has broad discretion to make decisions related to public art on public property.

The City shall honor other local, state and federal laws that may apply, including but not limited to the Colorado Fair Campaign Practices Act. The City shall exercise final approval authority over all decisions regarding public art on City property.

IV. DEFINITIONS

For full definition list, see Appendix A: Definitions (pp 20-22)

For the purposes of this policy, public art is defined as, but need not be limited to, unique, one-of-a-kind artwork conceived with its site in mind and of the following:
A. Sculpture
B. Painting
C. Mixed Media, Collage
D. Earth works, Environmental Art, Installations
E. Sound Art
F. Time-based Media, Film/Video, Digital Art, Web-based Art, Projections
G. Light-based Art Installations
H. Temporary Art, Conceptual Art, Social Practice Events
I. Music
J. Performance Art, Dance, Movement
K. Literary Works
L. Original Printmaking and Photography, Original Graphics
M. Fiber Arts, Textile, Stained Glass, Metalwork, and Other Crafts
N. Ceramic Arts, Mosaics

For the purposes of this policy, the following are not considered public art:

A. Directional Elements, Wayfinding, Signage, Color-Coding (except where these elements are an integral part of the artwork.)
B. Donor Bricks and Plaques
C. Decorations
D. Non-Original Works of Art of All Media, including reproductions
E. Public Improvements for Safety such as area or path lighting, protective railings, etc. (except where these elements are an integral part of the artwork.)
F. Landscape Design or Gardens (when used for decoration unless designed by an artist and are an integral part of the artwork.)

. **ADMINISTRATION**
Oversight and coordination of the City of Boulder Public Art Program and all works of public art acquired by the City of Boulder, including their budgets, are the sole responsibility of the Library & Arts Department Office of Arts and Culture, and its Public Art Program staff. The Office of Arts and Culture will additionally serve as the leading expert commissioning and overseeing the maintenance of the public art collection. The Boulder Arts Commission (Arts Commission) will serve as an advisory, engagement group in support of the execution of this policy.

A. **Public Art Implementation Plans** – Commonly known as public art master plans, these Public Art Implementation Plans are supplemental strategic documents that provide guidance to all City staff on planned public art projects. Project Managers are encouraged to notify the Office of Arts and Culture of capital projects that have a potential for public art as early as possible for successful integration. Project Managers will support the Office of Arts in Culture in the creation of the Public Art Implementation Plans. These Plans will provide direction to the following:

1. Project(s) Goals
2. Site Context, Narrative and Themes
3. Project Budget
4. Project Timeline
5. Selection Process
6. Anticipated Artwork Lifespan
7. Project Site and Anticipated Scale
8. Selection Panel Participants
9. Technical Review Committee Participants
10. Public Inquiry Process

These plans are generated biennially by the Office of Arts and Culture, and may occasionally be generated to serve individual projects of significant size or special significance to the community.

### FUNDING FOR ACQUISITIONS:

A. **Sources of Funding**

1. **Percent for Art** – As described in section VIII B of this policy, one (1) percent of the construction budgets of New Capital and Capital Enhancement projects will be allocated for the express purpose of commissioning works of art in accordance with the terms of this policy.

2. **Special Designated Funds** – From time to time, special funds may be established for the express purposes of commissioning works of art in accordance with the terms of this policy. For example, a
special increment tax may be established by voters for capital projects with a portion assigned to public art.

3. **Voluntary Allocations** – Departments may deposit additional funds into existing public art accounts or create new public art accounts at the department’s discretion. These funds will be spent in accordance with this policy.

4. **Donated Artwork or Funds** – Funds or works of art may be donated to the city in accordance with Section X of this policy.

5. **Public Art Maintenance Funding** – The funding to maintain and conserve acquired works of art, though not governed by this policy, is a critical component of the public art program. It is recommended that city staff carefully consider and implement the necessary funding to properly care for the collection under the terms found in Section XI of this policy.

6. **Private Development Art in Public Places** (Forthcoming) – This section is held for future use.

B. **Percent for Art Rule**

1. **Determining if a New Capital or Capital Enhancement Project (Parent Project) Qualifies for the Percent for Art Rule** – Parent Projects which meet all of the following criteria will follow the procedures described in section VIII C of this policy.

   Criteria for determining applicability are as follows:

   a. Projects with an overall budget of $100,000 and greater. Projects may not be divided by site, phase, budget, or any other means for the express purpose of avoiding the percent for art rule.

   b. Projects that include new construction, including expansion or significant improvement of an existing facility. This includes improvement to or construction of buildings or other structures permanent in nature including any building or structure; roads and streets, streetscape projects, pedestrian malls and plazas; and construction of or improvement to designated parks.

   c. Projects that include finished public space. Examples of projects that do not include finished public space include renovations of non-public offices, updating existing utilities such as data or electrical upgrades, infrastructure projects such as storm drains, etc.

   d. Projects that have any portion of their budget derived from the following eligible funds: 0.25 Cent Sales Tax Fund, Facility Renovation and Replacement Fund, Capital Projects funded through the General Fund, Permanent Parks and Recreation Fund, Transportation Fund and Transportation Development Fund.

   1. Projects that have budgets derived entirely from the following non-eligible funds are exempt from the percent-for-art rule: Airport Fund, Boulder Junction, Capital Development Fund, Computer Replacement Fund, Downtown Commercial District Fund, Lottery Fund, Open Space Fund, Stormwater Utility Fund, Telecommunications Fund, Wastewater Utility Fund and Water Utility Fund.

   2. Should any parent project that is otherwise applicable to the percent for art rule have a portion of the budget from both eligible and non-eligible sources, the calculation of the full
percent-for-art will be on the entire construction budget for the parent project, as described below in section VIII C, but the funding will be derived entirely from an eligible fund.

C. Percent for Art Allocation Process

Once a parent project has been found eligible for the percent for art rule, the following steps must be taken to allocate funding:

1. Calculating the Public Art Allocation

   a. Staff from the department managing the parent project will contact the Office of Arts and Culture. It is advised that departments estimate the percent for art as soon as is possible in developing project budgets.

   b. The public art budget is calculated to be no less than one (1) percent of the total parent project construction budget. The allocation must include all construction services costs and construction contingency costs. These costs include: preconstruction services, construction management services, construction supervision and administration, all hard costs of construction (materials, labor, equipment and subcontractor costs, etc.) and materials testing, inspection and commissioning.

   c. The overall project budget, for the purposes of applicability, and construction component, for the purposes of calculating the percent for art budget, may not be divided. All funding sources must be included in the calculation of the total project construction cost. All multi-phased projects are calculated as a single percent for art calculation. Percent for art allocation should be sourced from unrestricted fund sources to ensure project flexibility. (Unrestricted funds include CIPs, general fund, etc. Restricted funds include grants, donations, etc.)

   d. A public art account will be created as a line item within the parent project’s budget.

      i. The amount calculated for the public art allocation will be deposited into the public art account at the same time as funding is deposited for the construction budget of the parent project.

   e. Exceptions

      i. Pooling – Pooling is defined as the combining of public art budgets from distinct, eligible parent projects. Any public art project budget of $10,000 or lower may be pooled. Any project generating $10,001 or higher will be reviewed by staff to determine if a distinct public art project is possible, or if funds should be pooled.

      Below are situations in which pooling will be considered:

         1. Intra-department projects - Some parent projects will generate relatively small funds and may be pooled within the department’s public art projects for added impact.
2. **Geographically-relevant projects** - Parent projects within a related physical area may mutually contribute to a public art project for greater impact. This may be sourced from multiple departments.

3. **Underserved locations** - Funding may be allocated from across the overall public art budgets to provide opportunities within areas that have not benefited from capital improvements and are comparatively lacking in public art.

### PROCEDURES FOR THE ACQUISITION OF PUBLIC ARTWORK

A. **Acquisition Criteria** – The following criteria shall be used when considering acquisition of artwork by purchase, commission or donation, and additional criteria may be established at the discretion of the Office of Arts and Culture to meet the needs of individual projects.

1. **Inherent Artistic Quality** – The assessed aesthetic merit of the piece as an artwork, independent of other considerations.

2. **Context** – The compatibility of the artwork in scale, material, form and content with its surroundings. Consideration should be given to the architectural, historical, geographical and social/cultural context of the site.

3. **Ability to Install and Maintain** - The anticipated ability of the artist to complete the artwork and considerations towards the City’s ability to provide maintenance and conservation to maintain the asset over time. Considerations shall also apply to temporary projects.

4. **Time Horizon of Artwork** – The anticipated lifespan of the project and/or its host site.

5. **Diversity** – The City is committed to commissioning and acquiring artworks that reflect diverse perspectives and approaches to art. To that end, the City shall seek opportunities accessible to a broad audience. The City shall seek artwork from artists of diverse racial, gender and cultural identities, and strive for diversity of experiences through a variety of styles, scales, narratives, and media. The City shall also encourage both experimental and established art forms.

6. **Uniqueness** – To ensure that the artwork will not be duplicated, the City shall require the artist to warrant that the work is unique and limited to an edition of one unless stated to the contrary in a contract.

B. **Selection Process** – The City may choose from several selection processes to solicit a public art opportunity. These include but not limited to:

1. Open Call via Request for Qualifications (RFQ)

2. Open Call via Request for Proposals (RFP)

3. Open Call to Establish an Artist Roster

4. Limited Call / Invitational Call
5. Direct Commission

6. Direct Purchase

C. Acquisition Process Participants – The following participant groups will be formed for each project. The composition, roles, and meeting structure of each group may need to be adjusted to meet the individual needs of each project:

1. **Public Art Program Staff** – The director of the Library & Arts Department delegates responsibility of the Public Art Program, and full responsibility for the execution of this policy, to the manager of the Office of Arts and Culture (Manager).

2. **Selection Panel** – A selection panel shall be convened to recommend the appropriate artist for the project to staff. It is recommended that the panel include at least the following voting members:
   a. One Artist,
   b. One Arts Professional/Educator,
   c. Two Community Members and/or Facility Users, and
   d. One Member of the Arts Commission.

   The panel shall be moderated by the Manager or his/her delegate. All selection panel meetings are considered public meetings; an announcement of the meeting must be made, reasonable access to the public must be provided, and minutes and meeting records maintained.

   Exclusions – Staff of the City of Boulder may not be appointed as voting members of a selection panel. See Roles and Responsibilities of Selection Panel Members (Appendix D, pp 26-28)

3. **Technical Review Committee** – The Technical Review Committee (TRC) is a project-specific, advisory committee comprised of individuals with technical knowledge of the project, materials or techniques that will contribute to the success of the selection process. Members of the TRC are invited to participate as advisory, non-voting members of the selection panel. TRC members will consult on public art projects at several points, including Public Art Implementation Plans, project proposal, design and construction. It is recommended that the TRC include the following members:
   a. Capital Project Management Team Representative(s),
   b. Representatives of City Departments,
   c. Risk Management Representative(s),
   d. Representative(s) of the City Attorney’s Office,
   e. Project Architect(s),
   f. Project Engineer(s),
   g. Conservator(s),
h. Art Fabricator(s),

i. Arts Professional(s),

j. Technical Engineer(s),

k. and Member(s) of Advising Boards and Commissions, as applicable and nominated by the appropriate department.

Internal participants will be identified by departmental directors and/or their liaisons.

D. Art Selection Approval Process – Below is the recommended selection process. At the discretion of the Manager, aspects of this process may be altered to meet the needs of the project. In the case of public art projects associated with capital projects, it is recommended that the timeline of the selection process be set by the Manager to best align with the design and construction timeline of the capital project to ensure the overall success of both the public art and capital project.

1. Project Initiation

   a. Budget Identified

   b. Selection Panel Proposed

   c. Public Art Implementation Plan Drafted and Approved – must follow the following process to inform the City Manager for approval:
      1. Review from City Staff and, as needed, Boards and Commissions,
      2. Preliminary Public Input,
      3. Presented to Arts Commission,
      4. Memo of recommendation from the Arts Commission to the City Manager

2. Selection Panel Orientation – review the goals of the public art implementation plan and advise the Manager on the details of the RFQ or other selection process.

3. Call for Artists – solicit applications through criteria identified in Section IX.B. The call must include project goals addressed within the Public Art Implementation Plan.

4. Selection of Semifinalists – once the application window has closed, the selection panel will convene to review all applications. The selection panel will narrow the candidates to a reasonable group of semifinalists. Semifinalists will be invited to:

   a. Site Visit and Proposal Development

   b. Participate in a Public Inquiry – Public inquiry opportunities include, but are not limited to, the following formats:
      1. Public Forum
      2. Public Lecture
3. Town Hall Meeting

4. Online Platform

The public inquiry process is intended only to inform the artist, selection panel, and TRC. The public inquiry process does not include voting on finalists or decision authority.

c. **Preparation of Proposals** – Proposals will be submitted prior to presentations for a preliminary analysis by the TRC.

5. **Finalist Selection and Recommendation to the Arts Commission** – The selection panel will review the proposals, interview the semifinalists, and review the analysis of the TRC. The selection panel will select a finalist as a recommendation to the Arts Commission. One-to-two alternate artists may also be identified.

6. **Arts Commission Process Approval and Recommendation to the City Manager** – The recommendation of the selection panel shall be made to the Arts Commission. The Arts Commission shall review the acquisition process and determine if all aspects of this policy were appropriately executed. The Arts Commission may a) approve the acquisition process and recommend that the City Manager give final approval, b) deny approval and ask that the Manager revisit a part of the process, or c) delay approval and ask for additional information. After the approval of the acquisition process, the Arts Commission shall review the finalist and proposal to give advice on the successful completion of the public artwork.

7. **Final Approval** – It is the sole authority of the City Manager to approve the selection of an artist and direct staff to proceed with a contract. The recommendations of the selection panel and Arts Commission shall be forwarded in writing to the City Manager. Upon review of the recommendations, the City Manager may choose to a) approve the selection, b) deny the selection and return the decision to the Manager for reconsideration, or c) delay approval until such time as more information is provided.

8. **Contracts** – A contract, waiver, or other agreement between the City and the Artist shall be executed before acquisition process is finalized. Contracts will follow all rules and guidelines following appropriate City policies and laws. Contracts shall be initiated within 30 days of final approval by the City Manager. The Artist or the City has the right to terminate the contract at any time, with final settlement between the parties as set forth in the contract. Some projects may warrant that the artist(s) enter into a design-only contract; in such cases, with specific oversight from the artist(s), the City will issue separate contracts for fabrication and installation.

   Contracts will name staff from the Office of Arts and Culture to manage all remaining phases of design, construction and installation of artwork in accordance with the contract.

E. **Public Art Selection for Unique Opportunities, Donations, Relocations, and Deaccessions** – A standing public art panel will be assembled at the discretion of the Manager for the purposes of reviewing and approving:

1. **Unique Opportunities** – Opportunities will arise that may not be suitable to the process described above due to timeline, budget size or other considerations. Qualification of a project as being a
“unique opportunity” will be determined through the recommendation of the Arts Commission. These unique opportunities will follow the above process as much as is possible, at the discretion of the Manager. In addition to the Acquisition Criteria (see Section IX.A), the panel will consider a project’s feasibility within its existing parameters, including timeline and budget.

2. Donations (see Section X)

3. Relocations (see Section XII.B)

4. Deaccessions (see Section XII.A)

   The Arts Commission will review and approve staff recommendations for membership to the standing public art panel participants. Members of the standing public art panel will serve a two-year term, up to three terms. Thereafter, a one-year lapse must occur before reappointment. Additional roles and responsibilities are identified in Roles and Responsibilities of Selection Panel Members (Appendix D, pp 26-28)

I. DONATIONS AND UNAUTHORIZED OR ABANDONED ARTWORK

A. Criteria for Proposal of Donations – Works of art are occasionally offered to the City of Boulder. All proposals to donate works of art to the City must be submitted to the Office of Arts and Culture by the party proposing donation (Donor). Any worked proposed for exhibition exceeding two years will be considered a donation. The donation request shall contain the following:

1. Provenance – includes artwork information, conservation history, and transfer of ownership

2. Maintenance Recommendations – all pending donations shall be required to include maintenance recommendations that outline how the artwork is to be maintained, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork (cleaning schedules and minor repairs).

3. Proposed Site, if any.

4. Community Feedback – the Donor will provide community feedback about the proposed donation. If a site is proposed, the community feedback must represent the views of residents adjacent to the site or other stakeholders to the site. The method of community feedback is identified at the discretion of the Manager, and may include a) a petition, b) notes from a public meeting, c) letters of support, d) online comments to a video or website, or other methods. Depending on the nature of the project, further public engagement may be required according to the specific requirements for permit application or development review.

5. Selection Process Description, if any.

6. Images or Renderings, if any.


Donations will also enter into a contracting process as described above in Section IX.C.8.
B. **Coordination with the Office of Arts and Culture**

The Donor must maintain communication with the Manager regarding fundraising, design, construction, maintenance planning, and full coordination. The Manager will facilitate a project team of staff from across all affected City departments.

C. **Sequence for Donation**

1. Reviewed by Office of Arts and Culture staff for compliance with this policy. The Manager will consult with the Donor on the refinement of their proposal for a period of no more than three months after receipt of the proposal.

2. Analysis by the TRC for feasibility and compliance with all regulations.

3. Submitted to the standing public art panel for review, which will take into account considerations listed above in Section IX.

4. Review by the Arts Commission for compliance with this policy and recommendation to the City Manager.

5. Appeal of Arts Commission Recommendations – Appeals for reconsideration will only be accepted from the Donor. Appeals will be made in writing to the Manager within 30 days of the decision of the Arts Commission. Appeals will be forwarded to the Arts Commission for their review and consideration. Additional appeals are not accepted.

6. Presented to the City Manager for final approval.

7. Upon approval, the Donor will enter into a contract or other agreement with the City.

D. **Limitations**

1. Compliance with the Approved Proposal, Contract, Policies and Laws – It is the sole authority of the City Manager to cancel the project in writing at any time if the Donor or any participant in the process has been determined to be violating the terms of the approved proposal, the contract, or any pertinent City policies or laws.

2. Completion Deadline – Approved proposals for donation must complete the full process, including installation of the artwork, by no more than one year after final approval. The Donor may request an extension to the deadline of no more than one additional year. The extension request must be submitted to the Manager for review and approval by the City Manager. Fundraising requests will only be considered if there are new circumstances that have affected the ability of the Donor to complete the project on time.

E. **Unauthorized and abandoned artwork** - The City is under no obligation to consider for acquisition unauthorized and abandoned art. Instead, the City Manager may choose, at his or her full discretion, to remove and/or dispose of it or consider the work for acquisition consistent with the donation process outlined in Section X.A.
The City is committed to maintaining the financial value, safety, and effectiveness of these public assets, and preserving the enduring value of the collection of public artworks to the community. Additionally, the City will carefully consider aspects of the Visual Artists Rights Act (VARA), copyright, and licensing agreements articulated in the Artist(s) contract. It is the goal of the Office of Arts and Culture ensure proper stewardship and conservation of the collection through regular maintenance, conservation and inventory and condition assessment.

A. **Maintenance plan for new acquisitions** – All public art commissions shall be required to include maintenance recommendations that outline how the artwork is to be maintained and conserved, and what materials and maintenance procedures are needed to conduct routine maintenance of the artwork. A maintenance plan will include the following elements:

1. Materials, and sources of the materials, used in the artwork;
2. Methods of fabrication and the name of any individual other than the artists who was involved in the construction or creation of the artwork;
3. Installation specifications;
4. Method and frequency of required maintenance, and;
5. Additional contacts for maintenance issues, if warranted.

B. **General maintenance** – maintenance of the artwork, as distinguished from technical maintenance, conservation, restoration or repair, shall be the responsibility of the host department. This may include cleaning schedules and protective measures against normal wear, weather, and vandalism.

C. **Technical Maintenance and Conservation** - The City will, by its own qualified staff in the Office of Arts and Culture and through professional services contract with art conservation specialists, be responsible for the following:

1. Maintain a comprehensive Collection Database of all existing artwork in the City's public art collection. This inventory will include but not be limited to:
   a. an accession number unique to the specific artwork;
   b. artwork information – title, year of commission, location of artwork;
   c. artist information – artist name, contact information, artist copyright;
   d. maintenance and conservation information – materials, fabrication methods, installation specifics, ongoing photographic documentation, additional parties contact information, material-specific warranties;
   e. commissioning information – commission amount, contract reference number, contract amendments, final contract amount, funding source, additional departments or organizations involved, warranties and insurance.
2. The Office of Arts and Culture will conduct biennial condition reports and periodic conservation/preservation assessment of its public art collection.

3. The Office of Arts and Culture will annually identify restoration and repair needs for the public art collection that surpass general maintenance. This reporting will be used in creating annual work plans and appropriating funding.

I. PROCEDURES FOR DEACCESSION OR RELOCATION OF PUBLIC ARTWORK

A. Grounds for deaccessioning – The City may consider deaccessioning of artwork for one or more of the following reasons:

1. Damage beyond reasonable repair – the public art has been damaged or deteriorated beyond the point where repair is practical or feasible.

2. Excessive maintenance – the artwork requires excessive maintenance or has faults of design, material, or workmanship and repair or remedy is impractical or unfeasible.

3. Significant changes in use, character, or design of the site have occurred, which affect the integrity of the work:

   a. Site alteration – for site-integrated or site-specific works of art, the site for which the public art was specifically created: i) is structurally or otherwise altered and can no longer accommodate the artwork; ii) is made publicly inaccessible as a result of new construction, demolition, or security enhancement, or; iii) has its surrounding environment altered in a way that significantly and adversely impacts the public art.

   b. Site acquisition or sale – for site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City, which affects the integrity of the artwork.

4. Safety – the artwork endangers public safety in its current location.

5. Security – the condition and security of the artwork cannot be reasonably guaranteed.

6. Theft – a piece was stolen from its location and cannot be retrieved.

7. Disassociation under VARA – the artist legally exercises the right of disassociation granted by VARA, preventing the use of his or her name as the creator of the public art.

8. Provenance – at the time of accessioning, complete information on the provenance of the public art was not available and additional information has since become available indicating that the public art should not be part of the City's public art collection.

B. Grounds for relocation – The City may consider relocation of artwork for one or more of the following reasons:
1. Safety – the artwork endangers public safety in its current location.

2. Site acquisition for sale – For site-integrated or site-specific public art, the site for which the public art was specifically created is sold or acquired by an entity other than the City, which affects the integrity of the artwork and accessibility to the public.

3. Significant site changes or alterations.

4. Written request from the artist.

5. More appropriate location for the artwork has been determined.

C. Sequence for Deaccession or Relocation

1. Request for Review – submitted to the manager of the Office of Arts and Culture.

2. Notice to Artist – Artists whose works are being considered for relocation or deaccession will be notified by all diligent means, including a legally-verifiable means of communication.

3. Review by the Standing Public Art Panel – The standing public art panel will provide recommendations in the form of a report including the following information:

   a. The grounds for the proposed deaccessioning;

   b. Identification of the existence or non-existence of legal limitations including issues of copyright and ownership as determined by the City Attorney's Office;

   c. Acquisition method, cost and estimated current value;

   d. Written evaluation from a disinterested and qualified professional such as an engineer, conservator, architect, safety expert or art historian;

   e. Written recommendations from the TRC

   f. Written recommendations of the artist or documentation of correspondence with the artist regarding the deaccession or relocation;

   g. Photo documentation of site conditions (if applicable);

   h. In the case of damage, a report that documents the original cost of the public art, estimated value and the estimated cost of repair;

   i. In the case of theft, an official police report and a report prepared by the department responsible for the site of the loss, and;

   j. Proposed removal, relocation, and/or demolition work plan and justification for that option.
4. Public Engagement – The Office of Arts and Culture will facilitate the opportunity for the public to provide feedback on the decision with the purpose of informing the decision of the standing public art selection panel and the Arts Commission.

5. Review by Arts Commission – The Arts Commission may request the involvement of other Boards & Commissions as is necessary to the project. The Arts Commission will review the recommendations of the standing public art selection panel for compliance with this policy and other considerations. Approval is considered a recommendation by the Arts Commission for final review by the City Manager.

7. Appeal of Arts Commission Recommendations – Appeals for reconsideration will only be accepted from the artist or their representatives. Appeals will be made in writing to the Office of Arts and Culture within 30 days of the decision of the Arts Commission, and must be based on new information that was not considered during the process. Appeals will be forwarded to the Arts Commission for their review and consideration. Additional appeals are not accepted.

8. Final Decision – A decision to relocate or deaccess public art shall be made by the City Manager. The City Manager may decide to a) accept the recommendations, b) reject the recommendations, or c) delay the decision and request more information.

D. Removal from the Collection – Any contractual agreements between the artist and the City regarding removal or resale will be honored. To the extent removal is not addressed by a contract, the City may choose to use any of the following methods to remove public art that was either deaccessioned:

1. Return of the Work to the Artist, including all ownership of the material and copyright of the artwork. This method is preferred, and the artist shall have first right to refuse the offer. Other methods of removal from the collection, below, will be considered only after notice of this refusal by the artist is received.

2. Trade through artist, gallery, museum, or other institutions for one or more other public art(s) of comparable value.

3. Donation to a museum collection or other caretaker.

4. Sale through art auction, art gallery, dealer, or direct bidding by individuals. Any revenue generated from such sale shall be directed to the budget of the Office of Arts and Culture.

5. Destruction or recycling of materials comprising the public art. This method should only be used as a last resort after considering all other possible methods. If this method is used, it is recommended that no piece be recognizable as part of that public art.

E. Deaccessioning File – Documentation of the above grounds, decision and removal option should be preserved in the inventory of the public artworks.

FORTHCOMING: Private Development Art in Public Places
FORTHCOMING: Art in Public Places Policy

INTERPRETATION AND APPLICATION
Employees who have questions concerning the interpretation of application of this policy should be directed to the City Manager's Office or the library/arts director.

EXCEPTIONS/CHANGE
This policy supersedes all prior editions of this policy and conflicting provision of other policies covering the same or similar topics. Only the City Manager may grant exceptions to this policy, including the eligibility of parent projects and the calculation of percent for art funding. The City Manager may review and change this policy at any time.

APPENDIX A: DEFINITIONS

As referenced in this policy plan, the following terms are defined as follows:

Accession: The steps taken to officially acquire and designate an artwork as part of an art collection.

Acquisition: The inclusion of an artwork in the permanent collection of the City, whether by commission, purchase, donation or other means.

Art in Public Places: Any artwork with a site that is visible from public places, but not funded or commissioned by the City of Boulder (in whole or in part) and therefore not applicable to the City of Boulder’s “Policy on Acquisition and Maintenance of Public Art by the City.” This includes temporary and permanent artwork commissioned by an entity other than the City of Boulder including, but not limited to: individuals, businesses, non-profit organizations, education organizations, parochial organizations, private developers, districts including transportation districts, the state government including universities, the Federal government, and others. Though not applicable to the City of Boulder’s “Policy on Acquisition and Maintenance of Public Art by the City”, there is still public interest in the success of Art in Public Places projects. Therefore, staff of the Office of Arts and Culture will take an active role in advocating for good practices and results in these projects. Art in Public Places projects may be subject to other ordinances and policies of the City of Boulder.

Artist Roster: A compilation of artists working within an appropriate realm conceptually, materially, and scale to be considered for a public art commission. This is a standing roster of local, national and international candidates and may be used in addition to a solicitation or Request for Qualifications.

Artwork: Refer to VI for a full definition of “artwork”.

Boulder Arts Commission (Arts Commission): The City of Boulder's Arts Commission, which consists of five members appointed by the city council serving five-year staggered terms.

Capital Improvement Program (CIP) - New Capital Projects: Project that: result in the construction or acquisition of a new asset or construction that results in additional square footage of an existing asset; have a discrete start and end date; have a specific location; are typically over $100,000 in total project cost; result in a durable, long lasting asset, with a useful life of at least 15 years.

Capital Improvement Program (CIP) - Capital Enhancement Projects: Projects that: have a discrete start and end date; have construction results in the expansion or significant improvement of an existing facility or
asset; are location specific; are typically over $100,000 in total project cost; result in a durable, long lasting asset, with a useful life of at least 15 years.

**City's Public Art Collection:** Artwork that has been acquired and approved through the City's acquisition process with the specific intention of being physically placed in a public setting and accessible to the community.

**Collection Database:** A currently existing or future database or physical record of the City's public art collection. This may include photo documentation of the artwork, title, artist, dimensions, media, value, provenance, display location, maintenance information, and any other pertinent details about the artist and/or artwork.

**Commission/commissioning:** Artwork created at the request of the City—in which the funds to design and produce the art are provided by the City and acquired through the process outlined in the Policy on Acquiring and Maintenance of Public Art by the City.

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**APPENDIX A: DEFINITIONS, CONTINUED**

**Conservation:** preservation, repair, and prevention of deterioration of public artworks and artifacts.

**Deaccessioning:** The act of removing artwork from the City's public art collection through any method (i.e. sale, return to the artist, donation, auction, demolition). This includes the removal from its public site, removal from a maintenance cycle, and transferring of all associated records, both hard copy and electronic, into the City's deaccessioned collection file.

**Direct Commission:** The approval of a specific artist by the Technical Review Committee and the Arts Commission, commissioned based on merit and not proposal.

**Direct Purchase:** Unique circumstances of limited funds where it is reasonably more practical to purchase an existing artwork than commit limited funds to the selection and design process. This threshold will be determined by the Technical Review Committee and/or the Selection Panel.

**Donation:** Existing artwork that has been given to, and accepted by, the City, free and clear of any liens, for inclusion in its art collection.

**Joint Venture:** Commissioning process which includes City funds in addition to outside municipal commissioning funds or private contributions. This selection process could vary slightly as determined by the procedures of the additional partners (RTD, Colorado Creative Industries, private partners, etc.), but will follow City procedures as consistently as possible.

**Limited Call:** Advertisement of a public art opportunity limited by specific criteria (such as artist’s place of residency, specific material, etc). These criteria will be determined by the Selection Panel and/or the Technical Review Committee.
Maintenance: An ongoing approach to conserve architecture, paintings, drawings, prints, sculptures, and objects of the decorative arts (furniture, glassware, metal ware, textiles, ceramics, and so on) that have been adversely affected by negligence, willful damage, or, more usually, the inevitable decay caused by the effects of time and human use on the materials of which they are made.

Open Call: A process in which a public art opportunity is promoted broadly within a region or nationally. A selection process is used to determine an artist to commission. This method can employ an RFP or RFQ process, however RFPs are no longer considered ethical by most artists.

Parent Project: a qualifying construction project from which the percent for art funding is derived.

Percent for art: a funding model which allocates a percent from a capital construction budget specifically for a public art project.

Pooling: combining public art funds for impact. This includes, but is not limited to, intra-department opportunities, geographically-relevant opportunities with funding from multiple department parent projects, and opportunities within underserved locations. Any project that generates $10,000 or lower will be pooled. Any project generating $10,001 or higher will be reviewed by the project manager and public art administrator to determine if a distinct project is possible or if pooling is more appropriate.

Public Art: Artwork displayed in a location consistently accessible to the public; sited on City property, building, or right-of-way; and funded in whole or part through City funds or under the agreement that maintaining the artwork is the responsibility of the City.

APPENDIX A: DEFINITIONS, CONTINUED

Public Art Implementation Plans: A biennial document that governs the use of public art funds with specificity: the sites, the selection processes, funding levels, schedules and detailed goals of each project written annually by the Office of Arts and Culture with guidance by the Technical Review Committee and appropriate departmental stakeholders.

Public Art Program: A program within the Office of Arts and Culture charged with administering the development and management of public art. The methods used to build a public art program include—but are not limited to—commissioning artwork for permanent display, commissioning artwork for temporary installation, purchasing existing artwork for permanent or temporary display, placing artists on project design teams, and creating artist-in-residence opportunities. In addition to creating new work, the public art program is charged with maintaining the public art collection, developing educational programming, creating public art resources including printed materials and websites, seeking out partnerships and opportunities with public and private organizations, and acting as a source for public art information.

Request for Proposal (RFP): As used in this Policy, a term for competitive projects, in which applicants must submit a description of their idea or concept for consideration.

Request for Qualification (RFQ): As used in this Policy, this process, involves the submission of work samples, resumes and letters of interest to determine a small group of finalists. Once finalists are selected, they will be paid an honorarium to develop proposals, followed by the selection of an artist or team to be commissioned.

Restoration: The attempt to conserve and repair architecture, paintings, drawings, prints, sculptures, and objects of the decorative arts (furniture, glassware, metal ware, textiles, ceramics, and so on) that have been
adversely affected by negligence, willful damage, or, more usually, the inevitable decay caused by the effects of time and human use on the materials of which they are made.

**Site-Specific:** This term refers to public works of art or projects that take into account, interface with, or are otherwise informed by the surrounding environment. The physical limitations of a site, weather conditions, history, audience demographics and usage, lighting and additional aspects all inform the specificity of a project thus deeming the project a site-specific work of art.

**Temporary Public Art:** Commissioned, original works of art in public places for which it is the intention to display the work of art for no more than 2 years. The City is encouraged to commission temporary public art as such installations can be significant assets for a dynamic program, can allow for more experimental or controversial works of art that elicit community conversation, and add to the vibrancy of the city. Each temporary public art project will include a plan for documenting the project and retaining that documentation and making it available to the public. For the purposes of this policy, temporary public art is distinct from temporary exhibitions of artwork which is described in section IV.B.

**Unauthorized and Abandoned Public Art:** The surreptitious and anonymous, creation and installation of public art on City-owned or -managed property without the City's approval. This can consist of reclaiming space and changing its dynamics with images or counter images, such as the placement of sculptures in public squares or images on walls.

**Visual Artists Rights Act of 1990 (VARA):** 17 U.S.C. §106A, as amended. Federal copyright legislation which grant protections to moral rights. VARA entitles authors of works of art, that meet certain requirements, additional rights in the works regardless of any subsequent physical ownership of the work itself, or regardless of who holds the copyright to the work. Specific VARA rights will be articulated in individual artist contracts.

**Appendix B: Reference to City Policies and Plans**

a. **City of Boulder Charter**
   https://www.municode.com/library/co/boulder/codes/municipal_code

b. **FORTHCOMING: 2015 Boulder Valley Comprehensive Plan**
   https://bouldercolorado.gov/bvcp

c. **2015 Community Cultural Plan**
   http://boulderarts.org/about-us/community-cultural-plan/

**Appendix C: 2015 Community Cultural Plan – Public Art Program Excerpts**

The following excerpts are pertinent language from the Boulder’s Community Cultural Plan, adopted November 17, 2015. The full Cultural Plan is available at: http://boulderarts.org/about-us/community-cultural-plan/

**Strategy: 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.
Framework for Accessible Signage: Centering the “Public” in Public Art

Public Art Program
Office of Arts + Culture
City of Boulder Library & Arts Department

August 1, 2021

Document Summary:
Overall Recommendations:

• A uniform approach to signage would make it easier for viewers to access works of public art in Boulder by identifying pieces as part of the community’s collection, providing consistent fundamental information, and including storytelling to heighten the meaning and relevancy of works.

• Accessibility, Equity, and Inclusion: Public Art Signage needs to be physically and conceptually accessible. People with differing abilities must be able to tangibly approach and use it. They should find content relevant to their own lives and experiences that will resonate and make their encounter with public art memorable.

• The environmental and graphic design of signage will meet (and often exceed) Americans with Disabilities Act minimal requirements for visibility and readability; people approaching on foot and in wheelchairs for example will be able to easily find and view signage. Graphic considerations—font size, style, and contrast—prioritize legibility.

• Signage for the overall, city-wide collection will be considered in addition to specific informational signs at individual artworks.

The Framework offers recommendations for levels of written interpretation—a classification of signage types—and general storytelling approach ideas, including:

• Specific strategies to make overall messaging as consistent, recognizable, and engaging as possible, yet flexible to apply to a variety of works and settings

• Standardization of minimal content, options for additional information, and variations on storytelling techniques to share details and invite involvement with public art

• Options for increased accessibility including consideration of ways to further interpret permanent works through platforms and resources other than physical signage
Fundamental Content
Standard, always available content appears. Potential languages to include in physical signage and audio descriptions: English, Spanish, Nepali, and/or the artist’s preferred language. Additional considerations towards audio, tactile, and Braille is encouraged. Physical placement encourages installing signs at 48 inches high at a 20-degree angle to best meet people with differing mobilities.

Title/Título
Artist Name/Nombre del Artista
material [Optional], year/año

Narrative/Narrativa [Optional—appears on Short Story and Extended-level signs (see layered content categories below)]

Credit/Crédito [Optional; for example, “Sponsored by…” or ‘In memory of…”]

[logo] City of Boulder  [logo] City of Boulder Office of Arts + Culture  [QR code—Optional]
www.boulderarts.org/public-art

Short Story
In addition to the fundamental information, narrative content appears.
• Short Story A—Brief to Middling: one or two copy blocks, usually 15–70 words
• Short Story B—Longer: two copy blocks, not more than 120 words total

The following are considerations towards short story content:
• Include relevant story content that relates to a work’s physical setting and the experience people have there;
• An invitation to the public to interact with the work;
• Temporary signage may be appropriate at times. For permanent works it can be used for user research (to gather data on what resonates with viewers) or to share a theme that may be implemented throughout the city for a season.

What we’re borrowing from other communities:
• “Use jargon-free language. Be clear, concise, and direct.” - Greater Pittsburgh Arts Council’s Public Art Signage
• “Signs in English and a designated language of the artist’s choice (this can be their mother language), …with the artist providing the translation materials.” – Arts and Culture Program Art on the Atlanta Beltline
• signage systems, as a layer of interpretation, can build relevance and relationships among individuals, communities, and works of public art. Methods for creating meaningful messages and connecting to users can be found in the realm of heritage interpretation and the original principles developed by Freeman Tilden for nature interpretation widely used by national and state parks.
• “Consider alternative means of telling histories that have been missing from the conventional histories of the dominant culture—document, record, and share stories told by a range of people whose experiences contribute to the development of a community but which may be concealed by a dominant culture narrative.” (p.17) – Monumental Considerations: Addressing Problematic* Artworks, Memorials, and Monuments, Suggestions for Public Art Programs
• “Planning centered community in three ways: by listening deeply in early planning, by testing interpretation with visitors and iterating based on their feedback throughout the process, and by integrating community voices as expertise that enriches and expands art historical content.” - Delaware Art Museum

Rooted in the Community Culture Plan:

“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” (p.22)

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Introduction

This Framework for Accessible Signage offers a comprehensive interpretive approach to physical signs—also referred to as plaques, labels, or panels—present at works of permanent public art throughout the city. The Framework and its implementation will help Boulder’s Office of Arts and Culture engage with the community through public art, meet the needs of users, and enhance the lives of residents and visitors.

The process of developing the Framework for Accessible Signage included an initial investigation into industry best practices, a survey of existing physical signage available at the diverse works of art in the Public Art Program’s permanent collection, and an inventory of storytelling tools.

The Framework offers recommendations for levels of written interpretation—a classification of signage types—and general storytelling approach ideas, including:

• Specific strategies to make overall messaging as consistent, recognizable, and engaging as possible, yet flexible to apply to a variety of works and settings
• Standardization of minimal content, options for additional information, and variations on storytelling techniques to share details and invite involvement with public art
• Options for increased accessibility including consideration of ways to further interpret permanent works through platforms and resources other than physical signage

The Office of Arts and Culture has cultivated a strong Public Art Program, providing a solid foundation for and informing the direction of this Framework for Accessible Signage.

The Community Cultural Plan developed in 2015 laid the groundwork for reinventing the Public Art Program and included initial principles that guide this project. It recognized that “the value of the collection to residents is connected to the variety of experiences they find” (p.57). One program area directly relates to this project:

“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” (p.22).

The value of interpretive techniques to make public art accessible and promote public understanding of the permanent collection included “plaques” and “interpretive panels” (p.59). The Cultural Plan also recognized the importance of maintaining ongoing relationships with artists which is useful in pursuing new storytelling opportunities.

Community involvement during recent planning processes elicited feedback, valuable when considering directions for accessible signage and potential storytelling strategies; comments in the 2020-2022 Public Art Program Implementation Plan (p.6) offer guidance for prioritizing, planning, and implementing revised and new signage. Participants voiced desires for

• “diversity in artists/experiences/marginalized narratives and locations”
• “art works that invite you to figure out, learn, mentally/emotionally connect with”
• “higher quality work to improve experience; more intellectually compelling”

A wholistic approach to signage can support goals (stated for the acquisition of art in the Public Art Policy) and help achieve the vision of Boulder’s Public Art Program.

“The city will acquire works of art that encourage creativity, contribute to a sense of place, spark conversation, tell our shared stories and capture our moment in time, foster the enjoyment of diverse works of art, and are thoughtfully designed contributions to the urban environment of our vibrant city.”

Initial Investigation of Best Practices in Public Art Signage

“They’re like stop signs; they ask you to stop and reflect in the state that you’re in.”
— artist Steve Powers on his work of New York Public Art Street Signs
Although not often literally “signs,” individual works of public art can have immense impact—especially when paired with interpretive signage that increases their accessibility and raises the potential for people to connect with art.

Like Boulder, many cities make statements in support of public art. Boston says, “Public art makes our city more inviting, vibrant, and reflective of our communities.” The field is rich with examples of municipal public art policies—often including detailed sections on eliciting new works and related procedures. A smattering of photos of physical interpretive labels available to the public at art pieces can be found online. Specific models for written signage systems aren’t as readily available; a few distinct examples emerged.

The Association for Public Art in Philadelphia has “a comprehensive interpretive signage system throughout the city.” They take an extremely standardized approach that emphasizes the importance of signage:

> “Each permanent sculpture sign features a photograph and a short (approximately 100 words) description about the artwork’s history and significance. … By developing, maintaining, and expanding sculpture signage and other interpretive initiatives, the aPA provides the public with more opportunities to connect with Philadelphia’s public outdoor sculpture while raising awareness and underscoring the important role public art plays in the creation and enhancement of successful and vibrant civic spaces.”

The Greater Pittsburgh Arts Council’s Public Art Signage guidelines seem less standardized overall, yet more detailed. They list minimal fundamental information to provide—title, artist, date, materials, etc.—and include instructions for materials, placement, typefaces, and lighting—many of which involve making labels physically accessible. Useful direction for the accessibility of wording is also mentioned: “Use jargon-free language. Be clear, concise, and direct.”

Art on the Atlanta Beltline is adding elements on physical signage to increase access. Arts & Culture Program Manager Miranda Kyle reports:

> “We have signs in English and a designated language of the artist’s choice (this can be their mother language), with the artist providing translation materials. … We will be adding Braille, and QR code that takes the user to an audio/video file with a description of the piece [and] curatorial talks—2-minute videos where I discuss the piece and provide perspective on the artwork.”

Plans at Atlanta BeltLine, Inc. also include adding content in indigenous languages. The physical design of signs—48 inches high at a 20-degree angle—functions for people with differing mobilities.

Boulder’s Public Art Program staff provided links to samples of effective public art signage—interpretative approaches that enhance experiences of works. Additional examples illustrate techniques to note and potentially emulate [some images are used here without permission; please follow links to sources].

A signage system in Fayetteville illustrates a standardized approach to sharing fundamental content about a series of works:
A Boulder Public Art Program recent addition shows how relevant story content relates to a work’s physical setting and the experience people have there: *Morphfly* mural in the Boulder Public Library’s all-gender restrooms.

An invitation to interact with touchable/playable works can be combined with instructions and reveal artist intent, like the label for this installation at the Denver Art Museum.
Temporary signage may be appropriate at times. For permanent works it can be used for user research (to gather data on what resonates with viewers) or to share a theme that may be implemented throughout the city for a season.

The use of humor can be attention getting, although this one from Calgary isn’t affiliated with the city’s public art program.
Grouped within a park and a garden (as opposed to appearing in different settings throughout a city), works at the Seattle Art Museum’s Olympic Sculpture Park and the Walker Art Center’s Minneapolis Sculpture Garden were recommended as having signage worth reviewing and modeling.

At the Olympic Sculpture Park, a quote encourages visitors to look closer, to view the work as the artist intended.

At the Minneapolis Sculpture Garden, a label answers questions viewers likely wonder about the piece (“How tall is it?”), offers thought-provoking information about the subject matter, highlights humor, and encourages more exploration by referencing other works.
Related fields offer resources to inform how signage systems, as a layer of interpretation, can build relevance and relationships among individuals, communities, and works of public art. Methods for creating meaningful messages and connecting to users can be found in the realm of heritage interpretation and the original principles developed by Freeman Tilden for nature interpretation widely used by national and state parks.

A proactive approach to issues of equity has become standard in the realm of public art. Developing signage and other interpretive strategies requires awareness and sensitivity to current cultural realities. The document “Monumental Considerations: Addressing Problematic Artworks, Memorials, and Monuments, Suggestions for Public Art Programs”—while written primarily about managing collections and selection processes—offers general guidelines that can be applied to public engagement tactics like signage.

Boulder’s Office of Arts and Culture implements suggested strategies by encouraging community involvement in its Public Art Program; it can extend such practices and philosophies to interpretation including signage.

**Survey of Existing Permanent Public Art Signage in Boulder**

The Public Art Program administers all activities related to public art in Boulder, including tracking, documenting, and interpreting works in the permanent collection. The collection belongs to the
community, and accessibility is a priority. Most pieces can be found on the Office of Arts and Culture website and a recent mapping project provides easy access to works located near B-Cycle Stations.

A survey of the physical signage accompanying works of public art in Boulder reinforces the need for this Framework and funding for implementing a cohesive, accessible signage system.

Current signage is overwhelmingly inconsistent. Many works simply lack labeling. When plaques are present, they often fail to provide basic information (title, artist, date), identity works as part of Boulder’s public art collection, or offer context to foster understanding and appreciation among viewers.

A small sampling of works makes the lack of uniformity and need for updating apparent. Haertling Sculpture Park, centrally located at Canyon Boulevard and 9th Street, contains pieces without identification and interpretation of the park itself doesn’t exist. Labels that do appear lack engaging story content and contemporary context. Tom Miller’s Chief Niwot exemplifies outdated and difficult-to-read signage.

In contrast, Current by Karen Yank and Strata Variations by Ken Bernstein, George Peters and Melanie Walker are examples of works with visible, physically accessible labels that provide fundamental information about the pieces.
Boulder also offers public art with accompanying narratives that make works accessible by providing context and meaning to viewers at the piece.

Two interpretive panels appear near *Floodmarker* by Mary Bayard White and Christian Muller. One label illustrates and explains the piece, and unfortunately lacks the basic level information (title, artist, date). The other offers flood safety information.
Skunk Creek Underpass by Kristine Smock and Chris Nelson incorporates storytelling text in the work itself.

7 Ways of Looking at Skunk Creek
1. a web of life all its own
2. part of a bigger web of life
3. a habitat
4. rippling base of ...
5. transporting fuel for the sea through complicated channels
6. unpredictable
7. ancient mass of life and death
Recent additions to the collection go further—they reveal how signage can improve accessibility by consistently sharing fundamental information and building relevancy through short narratives related to the site, artist, and viewers themselves.

At an all-gender restroom in the Boulder Public Library, *Morphfly* by Monica Cercone McElwain includes a label that reveals the work’s relationship to the immediate setting and its relevance to current societal issues.

A uniform approach to signage would make it easier for viewers to access works of public art in Boulder by identifying pieces as part of the community’s collection, providing consistent fundamental information, and including storytelling to heighten the meaning and relevancy of works.
Recommendations

Accessibility, Equity, and Inclusion
Public Art Signage needs to be physically and conceptually accessible. People with differing abilities must be able to tangibly approach and use it. They should find content relevant to their own lives and experiences that will resonate and make their encounter with public art memorable.

Physical Considerations
Boulder’s Public Art Program regularly manages the installation of works, including signage, ensuring structural stability, physical safety, and appropriate materials and vendors. Each piece in the incredibly diverse public art collection has particular characteristics to take into account, including location and surroundings.

Materials suitable and responsive to each piece and site will be identified and modified as signage is developed and updated. When possible, standardized signage will appear 48 inches high and at a 20-degree angle.

The environmental and graphic design of signage will meet (and often exceed) Americans with Disabilities Act minimal requirements for visibility and readability; people approaching on foot and in wheelchairs for example will be able to easily find and view signage. Graphic considerations—font size, style, and contrast—prioritize legibility.

Representation
The document “Monumental Considerations: Addressing Problematic* Artworks, Memorials, and Monuments, Suggestions for Public Art Programs” encourages broadening the traditional appeal of public art.

“Consider alternative means of telling histories that have been missing from the conventional histories of the dominant culture—document, record, and share stories told by a range of people whose experiences contribute to the development of a community but which may be concealed by a dominant culture narrative.” (p.17)

The field of art museum interpretation grapples with issues of equity and offers ways to expand accessibility—specifically in the creation and revision of written interpretation. A recent project at the Nelson-Atkins Museum of Art offers an example:

“… acknowledging how visitors experience labels and works of art, we are also able to rethink and reimagine what kinds of stories we might tell, whose voices we might include, and what kinds of more inclusive experiences we can create for visitors moving forward. . . . [for] our most widely used interpretative tool—labels—and develop a new understanding of the stories we tell and experiences we invite with works of art.”
The Delaware Art Museum’s efforts to increase accessibility include engaging the community and incorporating community voices in processes and products.

“Planning centered community in three ways: by listening deeply in early planning, by testing interpretation with visitors and iterating based on their feedback throughout the process, and by integrating community voices as expertise that enriches and expands art historical content. To make this approach work, we embraced direct feedback, institutional flexibility, internal frameworks structured to support shared authority, collaboration across departments, and risk-taking.”

The City of Parramatta, Western Sydney, NSW, Australia has a forum for public input designed to increase accessibility through interpretation by involving community members. Boulder’s Public Art Program already elicits public input; expanding such feedback methods to include activities related to signage would be a novel and effective way to update signs at existing works, like Chief Niwot by Thomas Miller.

Multiple Languages
Currently, most of the public art signage in Boulder is in English. Moving forward, multiple languages will be used when possible. Languages spoken in certain neighborhoods (Spanish and Nepali being the most common in Boulder, in addition to English), the background and intent of the artist, or the desire to use indigenous perspectives could determine languages presented. Standard levels of content will remain constant, so users easily recognize public art signage. The museum field offers resources for bilingual signage.

Alternatives to Sight
Various tactics help make public art accessible to people with differing levels of visual acuity. Audio descriptions of pieces and accompanying story narratives may be offered, as well as touchable scale models. Such practices enhance experiences for all.
For example, in addition to permanent physical signage with fundamental and short-story A-level text interpretation, Adam Kuby’s 55 Degrees could also have accompanying audio and tactile elements:

“Three rectangular frames fifteen-feet high and ten-feet wide stand in the park—one-per-hill, each at a 55-degree angle. They honor Boulder’s iconic Flatirons and emphasize surrounding elements in the natural and built environment.” [Touchable models allow people to feel the shape of the frames, and their scale within the park.]

Text Tools
The museum field offers tricks and tips to help build relevance for the segment of the audience that uses written content on physical signage. The process starts with considering who reads, what motivates them, and what else they might be doing when they encounter public art.

People engaging with public art often fall into one of two categories: those who happen upon pieces while involved in other activities like walking, biking, shopping, or otherwise generally exploring, and those who seek it out—their purpose is the art itself. People motivated by the art itself are more likely to bring familiarity and previous knowledge. Intentional label writing can increase interest and engagement for people in both groups.

Judy Rand, a respected museum professional and label writer, advocates for approaching the creation of narrative text using straightforward writing and editing guidelines easily applied to public art signage:

**Readable labels**
1. Short
2. Simple, clear, direct
3. Active, vivid
4. Focused on one idea
5. Well-organized, with clear links
6. Repetitive and reinforcing
7. Consistent in style, tone, and voice

**Relevant labels**
1. Focus on what visitors can see and do right there
2. Point to the object/scene; reveal relevant details
3. Connect to visitors’ experiences
4. Appeal to visitors’ interests
5. Give information visitors can use
6. Use personal sentences and “people” words
7. Offer context and connections

Although it’s tempting to share as much information as possible, studies have shown that people are less likely to read any text if they perceive it at first glance to be dense and wordy. Concise copy on signs makes it far more likely that words will be read, and messages received. For Judy Rand, “short” means fewer than fifty words. Breaking text into smaller chunks also helps with readability.
Employing additional methods and devices can increase accessibility for public art signage:

- Answer natural questions people likely have as they view works
- Build connection through personal stories
- Link features that can be immediately observed in the piece and its surroundings
- Include artists words and intentions, especially if they relate to audiences; quotes may include information about an artist’s inspiration, process, production, philosophy, or other connection point
- Provide contemporary perspectives, as well as historical context where appropriate.

Suggestions for Levels of Accessible Signage

Accessibility begins with a consistent structure for public art signage that allows for flexibility based on individual characteristics of works. This Framework provides the scaffolding to support implementation throughout the city as funding and capacity allow.
The Public Art Program’s current draft plaque requirement, a public art contract attachment, lays the foundation for a standardized signage system [see Appendix C—Exhibit E, City Plaque Specifications and Recent Examples].

New pieces added to the collection and existing pieces prioritized for upgraded signage will have easily recognizable basic content available to users, as well as optional layers of additional narrative storytelling opportunities. They fall into three categories: Fundamental, Short Story (which contains two sublevels based on length of text), and Extended.

### Fundamental
Standard, always available content appears. Potential languages to include in physical signage and audio descriptions: English, Spanish, Nepali, and/or the artist’s preferred language.

**Title/Título**
Artist Name/Nombre del Artista
material [Optional], year/año

**Narrative/Narrativa** [Optional—appears on Short Story and Extended-level signs (see layered content categories below)]

Credit/Crédito [Optional; for example, “Sponsored by…” or ‘In memory of…”]

[logo] City of Boulder  [logo] City of Boulder Office of Arts + Culture  [QR code—Optional]
www.boulderarts.org/public-art

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### Short Story
In addition to the fundamental information, narrative content appears.

- **Short Story A**—Brief to Middling: one or two copy blocks, usually 15–70 words
- **Short Story B**—Longer: two copy blocks, not more than 120 words total

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![Image of plaque examples]
Short Story A—Brief
The label for a public art piece in San Antonio, Texas has a short narrative with minimal background explanation that also prompts viewers to interact with the piece.

Short Story B—Longer
The Seattle Art Museum’s Olympic Sculpture Park uses artist quotes on signage; the narratives speak to what people see and experience as they view each piece. The 80-plus-word labels would be easier to read if broken up into two copy blocks.

In Philadelphia, signage developed by the Association for Public Art in Philadelphia includes standard two-copy-block descriptive labels (Short Story B—Longer) and information about audio accessibility. “Public artworks that are a part of aPA’s Museum Without Walls™: AUDIO program provides stop numbers and phone numbers to access the interpretive audio on-site and online at any time.”
Extended
In addition to the fundamental information, narrative content appears grouped under headers on a single sign or multiple panels.

In California, two interpretive panels supply content about the environment surrounding public art, encouraging viewers to look closer and consider their relationships with the piece and the setting.

Boulder’s *Floodmarker* offers a good example of the Extended signage level; it lacks the fundamental layer, however.
A sign for a temporary public art installation in Denver offers short story level content about the piece; additional information about the public art program pushes the sign into the “extended” category.

At the Walker Art Center’s Minneapolis Sculpture Garden, examples of extended interpretation illustrate increased levels of accessibility. Concise copy blocks combined with illustrations encourage viewers to appreciate public art, the design of the setting, and the urban surroundings. A similar approach could be used near Haertling Sculpture Garden.

**Storytelling Techniques**

Accessible signage provides an opportunity to enhance public art by encouraging interaction—it can question and suggest, help people notice and look closer, prompt thoughts and feelings. Paired with individual or collected works, accessible signage can heighten experiences and foster meaning making.

A trend toward increased accessibility, specifically for written labels about art, exists in many museums. “Their aim now is to provide information and context about the works—and then encourage people to respond to them in their own way.”

Examples of ways interpretive signage can increase accessibility and foster engagement by encouraging people to make personal connections with public art can also link the process and intent of the artist. At Little Bug Bridge—a playful and functional work people walk across and kids play around—the label can prompt viewers to look closer, to notice details:
Can you find bugs and plants in the columns of the bridge? Insects visited the artist as she worked at her outdoor studio during the summer. She saw local plants on hikes in meadows and mountains. She carved them into the stone.

What plants and bugs do you see where you live?

Short Story-B level content (52 words) would appear in addition to the fundamental layer of information. An additional line of text can call viewers to action, prompting them to share examples online #littlebudbridge and #boulderartsculture.

*Handstand* (shown here as it appears on the Coronado Cultural Arts Commission [website](#) and in an [article](#)) suggests inspiration for viewers. Perhaps the onsite label provides fundamental information plus a prompt/question, “How does this make you feel?” It may go on to reveal the artist’s intent, “The artist said he hopes you ‘get a feeling of motion, joy, color, chaos, balance, humor, danger, possibilities and impossibilities.’” Short Story-A level content (26 words) would appear in addition to the fundamental layer of information.

Examples from Australia’s [heritage tourism](#) industry suggest how signage can promote the power of public art. “Interpretation should reveal, provoke and engender wonder.”
Budget Considerations
The following high level, stairstep proposal describes three budget options that link possible dollar amounts with estimates of what funds could cover.

- $50,000—Up to 10 projects: new signage, including text in two languages and up to three projects with tactile components

- $150,000—Up to 30 projects: new signage including text in two–three languages and up to 5 projects with tactile components; up-to 30 projects with QR narratives in up to three languages

- $300,000—New, accessible web-design for all projects with audio narratives; up to 50 projects: new signage, multiple languages, QR codes linked to web audio narratives, and up to five projects with tactile elements

Pilot Project
The Public Art Program prioritized 55 Degrees by Adam Kuby for updated signage. It provides a valuable opportunity to experiment with a combination of accessible interpretive techniques due to its unique form, installation, and site. Prototype signage can appear at three or four locations and include different layers of content and experiences for users.
**Fundamental** information appears as the sole content at one location, repeating at all locations so users can access it even if they only encounter one sign.

One label includes **Short Story** content recognizing environmental aspects—including the work’s tie to the Flatirons and a prompt to notice surrounding natural and human-built features in new ways, through the frame-like sculptures.

An **Extended** level label further contextualizes the piece as part of the community’s collection—belonging to the people of Boulder—and offer additional information about the creative design process and a quote from the artist. Content touches on why the concept was chosen for the park location, its orientation, and how the movement of users can impact their experience of piece.
An audio description of the work available at one location uses a push-button and speaker system. Implementing this as part of the prototype will allow for testing of user engagement and technology and determine true cost of such a feature.

Users may also access written and audio content through a QR code on signage—placement to be determined in the graphic design phase. The QR code may lead to a variety of links such as a unique page or site for the piece, the Public Art Program’s website, or Adam Kuby’s website. A place for people to post their own reactions to the piece and photos is also an option. The production cost of a video available through a QR code link could be investigated in this phase.

All interpretation will be prototyped in Spanish and English.

Prototyping a tactile element during the prototyping phase offers the opportunity to research possibilities before committing to a representation of the piece and its setting in bronze. The Public Art Program can experiment with a three-dimensional computer-generated print to test with the public in a monitored setting, like during community events.

The development, design, fabrication, and installation of prototype signage and related elements will be detailed and carried out with Public Art Program staff in 2021. The process will allow proof-of-concept testing for content, delivery techniques, and budget considerations.

**Other Storytelling Tools and Opportunities**

The 2015 Community Cultural Plan made a pledge that goes beyond physical signage (p.59):

> “Interpretation – ... [the] 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.

The Office of Arts and Culture Public Art Program has several storytelling devices in addition to interpretation located at individual pieces. A public presence and word of mouth about artworks among community members, participants, and staff heighten awareness, as does specific programing.

Activities like tours, potentially led by volunteers, and social media postings can be tried, tested, adjusted, and reimagined on an ongoing basis. Guest perspectives in the form of podcasts, social media campaigns, and physical take-aways like postcards, program guides, and other print materials may be continually developed. Community events can incorporate a several of the techniques mentioned.

Existing digital outreach connection points include:
- https://boulderarts.org/public-art/
- @boulderartsculture for Instagram and Twitter
- Biweekly newsletter via boulderarts.org signup
- Boulder Public Library Facebook page
- Biannual Survey/Public Art Town Hall (online and in-person)

In-person events include:
- Tours—self-guided and in-person
- Public Art Socials
- Artist Lectures
- Good Bad Public Art Show
- 5 in 5
- Staff participation and presentations in local, regional, national conferences

Appendix A—List of Sources

Public Art Sites

Art on the Atlanta Beltline, Atlanta, Georgia
https://art.beltline.org/

Association for Public Art (aPA), Philadelphia, Pennsylvania
https://www.associationforpublicart.org/

City of Boulder, Office of Arts and Culture, Public Art Program, Boulder, Colorado
https://boulderarts.org/public-art/

The City of Parramatta, Western Sydney, NSW
Public Art in Boston, City of Boston Arts and Culture, Boston, Massachusetts
https://www.boston.gov/departments/arts-and-culture/public-art-boston

The City of Calgary, Parks and Recreation, Arts and Culture, Alberta, Canada
https://www.calgary.ca/csps/recreation/public-art.html

Coronado Cultural Arts Commission, Coronado, California
https://coronadoarts.com/

Greater Pittsburgh Arts Council (GPAC), Southwestern Pennsylvania
https://gpac.secure.nonprofitsoapbox.com/index.php

Examples of Public Art Signage

Fayetteville, Arkansas
https://www.behance.net/gallery/55400565/Public-Art-Signage

Minneapolis Sculpture Garden, Walker Art Center, Minneapolis, Minnesota
https://walkerart.org/visit/garden

Olympic Sculpture Garden, Seattle Art Museum, Seattle, Washington
https://www.seattleartmuseum.org/visit/olympic-sculpture-park

Guidelines and Handbooks

Americans with Disability Act, United States Department of Justice Civil Rights Division
https://www.ada.gov/2010ADAstandards_index.htm


“Monumental Considerations: Addressing Problematic* Artworks, Memorials, and Monuments, Suggestions for Public Art Programs” Version 1.0, March 6, 2021

Interpretation Strategies

Gregg, Gail, “Your Labels Make Me Feel Stupid,” ARTnews, July 1, 2010
Heritage Tourism, Touring the Past, July 2, 2018

https://www.guggenheim.org/blogs/checklist/museums-share-their-best-practices-for-reaching-multilingual-audiences

Nature Interpretation, Tilden’s Six Principles, National Park Service
https://mylearning.nps.gov/library-resources/tildens-six-principles-ace/


Rand, Judy, “Write and Design with Family in Mind,” in Connecting Kids to History with Museum Exhibitions, Left Coast Press, 2021

Wiggins, Amelia, “How the Delaware Art Museum is Centering Community Voices in Interpretive Planning,” American Alliance of Museums Blog, June 4, 2021

Other

“Art work might have you turning handstands,” The San Diego Union-Tribune, February 1, 2012


Appendix B—City Plaque Specifications and Recent Examples

EXHIBIT E
CITY PLAQUE SPECIFICATIONS

74
Title

Artist Name
material, 2021

Narrative (Optional)

www.boulderarts.org/public-art

1. Scale: Proportional to project
2. Size: Not less than four inches high, nor more than seven inches high.
3. Font: Preferred Avenir LT Standard 45 Book or Calibri if not available.
4. Material: Subject to Work: Bronze, Aluminum, or material relevant to Work. Smooth surface on raised areas; field area enameled. Provide stud anchors at back to secure plaque to substrate, or provide alternate mounting acceptable to City.

Recent Examples
Sun Fades to Moon on Water
Artist Michelle M Sparks

Arapahoe People are still here.
Controlled by an astronomical clock this installation of lights aligns to the rising and setting of the sun and moon.

In Gratitude to
Arapahoe Consultant Ava Hamilton
Clanton & Associates Inc.
AAA Electric, Longmont

Public Art Program, 2020
Boulder Arts Commission

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Morphfly
Monica Cervone McElwain
2019

The design of this mural is inspired by a 2015 discovery of a Common Archduke butterfly (Lexias pardalis) with a rare wing pattern that exhibited both male and female characteristics. In this mural you can find representations of the life stages of the Archduke alongside patterns based on their wing color and unique markings.

boulderarts.org/public-art

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55 Degrees
by Adam Kuby
2020

55 Degrees is the newest addition to Boulder’s Civic Area. Each sculpture is installed at a fifty-five degree angle to honor Boulder’s iconic Fusions, while creating new experiences within the park. Each of the three sculptures create a frame of the surroundings from the viewing perspective, emphasizing the unique visible elements within the built environment and natural world.

Adam Kuby (Portland, OR) relied on his background in landscape architecture, sculpture, urban forestry, and zoo habitat design to envision this artwork. He partnered with Living Design Studios, Inc. (Louisville, CO) to fabricate and install the sculptures.

This public artwork was commissioned by the City of Boulder Office of Arts & Culture and Boulder Arts Commission, through the City’s Public Art Program.

---

[Temporary sign]
Hello Commissioners,

Just a reminder to please review the documents for our meeting tomorrow.

Thanks! Lauren

--------------
Lauren Click
she/her/hers
clickl@boulderlibrary.org

Cultural Grants Program
Office of Arts + Culture
Library & Arts Department
1001 Arapahoe Avenue | Boulder, CO | 80302
www.boulderarts.org

Sign up for our newsletter, and follow us on Twitter and Instagram for updates on Boulder’s rich arts and culture scene.

From: Click, Lauren
Sent: Wednesday, July 14, 2021 11:18 AM
To: Kathleen McCormick (fonthead1@gmail.com) <fonthead1@gmail.com>; Eboni Freeman <ebonifree4545@gmail.com>; Bruce Borowsky <bruce@boulderdigitalarts.com>; Devin Hughes <devinpatrickhughes@me.com>; georgiamichelle@hotmail.com; carolinekert@gmail.com; Maria Cole <m.cole205@gmail.com>
Cc: Chasansky, Matthew <ChasanskyM@boulderlibrary.org>; Seaton, Celia <SeatonC@boulderlibrary.org>
Subject: Documents to review for Boulder Arts Commission meeting 7/21/2021

Dear Commissioners,

Thank you in advance for your time reviewing these reports and extension request! Please review the documents in advance of the Boulder Arts Commission meeting on Wednesday, July 21 at 6pm.

- To access the folder of documents go to the online portal, then to your Shared Documents folder, then to the appropriate folder. The documents are also in this google folder if you’d rather not download them.
- At the meeting you will vote on the extension request and each report. Please note that there will be background information on the extension request in the packet.
  - For the extension request, Commissioners have the options to:
Approve the extension request,
Not approve the extension request and cancel the final 20% payment, and/or
Postpone approval of the extension pending the answers to specific questions.
   Marda will be on hand to answer any questions.
   • For the reports, Commissioners have the options to:
      • Approve the grant report,
      • Not approve the grant report and cancel the final 20% payment, and/or
      • Postpone approval of the report pending the answers to specific questions.

Documents for review:

- Extension Request, EcoArts Connections, OASIS: A Gathering Place for Opportunities, Arts, Science, Inspiration, and Sustainability, $10,000
- Reports
  - Boulder Museum of Contemporary Art, Virtual Contemporary Classroom, $3,000
  - Block 1750, Breaking FUNdamentals: Online Hip Hop Dance Curriculum for Boulder Teachers, $3,000
  - Boulder Community Media, Beyond Wind River: Fort Chambers Virtual Reality (WRVR), $3,000
  - Boulder Community Media, Beyond Wind River: The Arapaho and Fort Chambers, $7,000
  - Christopher Carruth, About Face, $3,000

Of course, feel free to email or call me if you have questions.

Cheers, Lauren

----------
Lauren Click
she/her/hers
clickl@boulderlibrary.org

Cultural Grants Program
Office of Arts + Culture
Library & Arts Department
1001 Arapahoe Avenue  |  Boulder, CO  |  80302
www.boulderarts.org

Sign up for our newsletter, and follow us on Twitter and Instagram for updates on Boulder’s rich arts and culture scene.
Dear Commissioners,

Thank you in advance for your time reviewing these reports and extension request! Please review the documents in advance of the Boulder Arts Commission meeting on Wednesday, August 18 at 6pm.

- To access the folder of documents go to the online portal, then to your Shared Documents folder, then to the appropriate folder. The documents are also in this google folder if you’d rather not download them.
- At the meeting you will vote on the extension request and each report. Please note that there will be background information on the extension request in the packet. For each report, Commissioners have the options to:
  - Approve the grant report,
  - Not approve the grant report and cancel the final 20% payment, and/or
  - Postpone approval of the report pending the answers to specific questions.

Documents for review:

- Reports
  - Follow up: Boulder Community Media, Beyond Wind River: Fort Chambers Virtual Reality (WRVR), $3,000
  - Colorado Conservatory for the Jazz Arts, SheBop Weekend Workshop, $3,000
  - Boulder International Film Festival, BIFF 2021 Youth Pavilion/Cinema to Schools/Youth Advisory Council, $3,000
  - EcoArts Connections, OASIS: A Gathering Place for Opportunities, Arts, Science, Inspiration, and Sustainability, $10,000

Of course, feel free to email or call me if you have questions.

Cheers, Lauren

-----------
Lauren Click
she/her/hers
clickl@boulderlibrary.org

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www.boulderarts.org

Sign up for our newsletter, and follow us on Twitter and Instagram for updates on Boulder’s rich arts and culture scene.
Hello Commission,

Please take a moment to send out the below to your friends and colleagues that may be interested in offering feedback on the grants program. We will be including the below information in our newsletter, on our social media outlets, and in a direct email to previous applicants.

Thank you for your time!

Cheers, Lauren

The Boulder Arts Commission and staff of the Office of Arts + Culture seek feedback on the 2021 Grants Program. Each year we take your input on the grant process - from the application to panel process to reporting - integrate it into our program. This helps us ensure that the program best helps us fulfill the goals of the Community Cultural Plan and is as smooth and accessible as possible.

To offer your input, please send information via any of these options no later than Wednesday, August 18 at noon.

- Complete this survey, which can be completed anonymously and takes less than 2 minutes.
- Email culturalgrants@boulderlibrary.org.
- Call Grants Coordinator Lauren Click at 720-564-2355.
- Join the Boulder Arts Commission meeting on Wednesday, August 18 at 6 p.m. to offer direct comment to the Commission. To join the video conference, members of the community will be asked to make a request by email to rsvp@bouldercolorado.gov no later than Tuesday, August 17, 2021, at noon. More information is available on the Meetings + Agendas page.

----------
Lauren Click  
she/her/hers  
clickl@boulderlibrary.org

Cultural Grants Program  
Office of Arts + Culture  
Library & Arts Department  
1001 Arapahoe Avenue | Boulder, CO | 80302  
www.boulderarts.org

Sign up for our newsletter, and follow us on Twitter and Instagram for updates on Boulder’s rich arts and culture scene.
Hello Commission,

Please find below a new and improved list of General Operating Support Liaisons. Highlighted organization names mean that there were multiple requests for the organization.

If you’d like to change any of your assigned organizations please reply to me and Matt by Tuesday, August 17 at noon so we can work on swapping them out.

I plan to introduce you to the organizations late next week after the positions are finalized.

Thank you for your time! Lauren

<table>
<thead>
<tr>
<th>Bruce</th>
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<tr>
<td>3rd Law Dance/Theater</td>
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<td>EcoArts Connections</td>
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<td>Greater Boulder Youth Orchestras</td>
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<td>Mmmwhah! // Creativity Alive</td>
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<tr>
<td>JLF Colorado</td>
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**Georgia**  
- Boulder Bach Festival  
- Cantabile Singers  
- Boulder Ballet  
- Local Theater Company  
- Parlando School of Musical Arts

**Kathleen**  
- Boulder Philharmonic Orchestra  
- Boulder International Film Festival  
- Colorado Music Festival & Center for Musical Arts  
- Dairy Arts Center  
- Motus Theater

**Maria**  
- Colorado Chautauqua Association  
- Colorado MahlerFest  
- Museum of Boulder  
- NoBo Art District  
- Studio Arts Boulder

---------  
Lauren Click  
she/her/hers  
[clickl@boulderlibrary.org](mailto:clickl@boulderlibrary.org)

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[Sign up for our newsletter](#), and follow us on [Twitter](https://twitter.com) and [Instagram](https://instagram.com) for updates on Boulder's rich arts and culture scene.
Email to all Commissioners - lmc

Lauren Click
ClickL@boulderlibrary.org
W: 720-564-2355
C: 660-553-7289

Begin forwarded message:

From: Cindy Brandle <cindybrandle@yahoo.com>
Date: August 11, 2021 at 9:10:41 PM MDT
To: "Click, Lauren" <ClickL@boulderlibrary.org>, Kathleen McCormick <fonthead1@gmail.com>, devin@devinpatrickhughes.com, bruce@boulderdigitalarts.com, Georgia Michelle <georgiamichelle@hotmail.com>, EboniFreemanInstitute@gmail.com, m.cole205@gmail.com, carolinekert@gmail.com
Subject: Be my guest at CBDC Presents Project Human
Reply-To: Cindy Brandle <cindybrandle@yahoo.com>

External Sender
Dear BAC Commissioners,

I hope this email finds you well!

I am reaching out to invite you to CBDC's premiere "Project Human". Here are the details:
CBDC presents "Project Human"
Friday, August 20 @ 7:30 pm (with a post-show talkback session)
Saturday, August 21 @ 4:00 and 7:30 pm
The Dairy Arts Center

Please email cindybrandle@yahoo.com to indicate which date you can make it and I'll put you on the guest list!
Thank you for your support!!

Warmly,
~ Cindy

_Cindy Brandle, she/her_
_Artistic Director_
_Cindy Brandle Dance Company_
_www.cindybrandledance.com_
_(312)217-1230_
Attachment Seven
Current Cultural Grants Program Budget as of August 12, 2021

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<th>GRANT CATEGORY</th>
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<th>ACTUAL BUDGET</th>
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There are 13 free rentals still available for the Macky Auditorium.
## Attachment Eight
Current Public Art Program 5 Year Budget as of August 12, 2021

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<th>PROJECT/ARTIST</th>
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<td>CCS v2</td>
<td>Unassigned</td>
<td>~$25,000</td>
<td>$0</td>
<td>~$25,000</td>
<td>$0</td>
</tr>
<tr>
<td>CCS v2</td>
<td>Fire Station 3</td>
<td>~$80,000</td>
<td>$0</td>
<td>~$80,000</td>
<td>$20,000</td>
</tr>
<tr>
<td>CCS v2</td>
<td>Arapahoe Underpass / Sparks</td>
<td>$ 20,000</td>
<td>$ 1,500</td>
<td>$ 18,500</td>
<td>$18,500</td>
</tr>
<tr>
<td>% for Art</td>
<td>19th and Upland</td>
<td>$51,700</td>
<td>$0</td>
<td>$51,700</td>
<td>$15,000</td>
</tr>
<tr>
<td>% for Art</td>
<td>Foothills Underpass / Braaksma</td>
<td>$35,000</td>
<td>$35,000</td>
<td>$0</td>
<td>$1,750</td>
</tr>
<tr>
<td>% for Art</td>
<td>30th &amp; Colo / Fivian &amp; Beegles</td>
<td>$39,764.02</td>
<td>$39,764.02</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td>% for Art</td>
<td>Alpine Balsam Pavilion Project</td>
<td>$tbd</td>
<td>$tbd</td>
<td>$tbd</td>
<td>$tbd</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>$834,775.51</td>
<td>$317,786.66</td>
<td>$516,988.85</td>
<td>$185,250.00</td>
</tr>
</tbody>
</table>

CCS: Community Culture and Safety Tax
*Multiple funding sources.
Additional maintenance projects are not represented.
## Boulder Arts Commission

**2019 Cultural Grants Funding Structure Options**

Updated: March 26, 2019

<table>
<thead>
<tr>
<th>Grant Type</th>
<th>Category</th>
<th># of Grants</th>
<th>Grant Amount</th>
<th>Category Budget</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>General Operating Support</strong></td>
<td>Extra Large Orgs (1M or more)</td>
<td>41</td>
<td>$50,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Large Orgs (250k - 999k)</td>
<td>61</td>
<td>$20,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Mid Orgs (100k - 249k)</td>
<td>91</td>
<td>$10,000</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Small Orgs (99k or less)</td>
<td>111</td>
<td>$8,000</td>
<td></td>
</tr>
<tr>
<td><strong>Project Grants</strong></td>
<td>Community Projects - Orgs</td>
<td>6</td>
<td>$10,000</td>
<td>$60,000</td>
</tr>
<tr>
<td></td>
<td>Community Projects – Indv</td>
<td>4</td>
<td>$5,000</td>
<td>$20,000</td>
</tr>
<tr>
<td></td>
<td>Arts Education</td>
<td>10</td>
<td>$3,000</td>
<td>$30,000</td>
</tr>
<tr>
<td><strong>Strategic Funds</strong></td>
<td>Special Facilities Grants Pending</td>
<td>Pending</td>
<td>Pending</td>
<td>$250,000</td>
</tr>
<tr>
<td></td>
<td>Rental Assistance Fund ~ 18 @ ~ $1,000</td>
<td></td>
<td></td>
<td>$18,000</td>
</tr>
<tr>
<td></td>
<td>Equity Grants ~ 5 @ ~ $2,000</td>
<td></td>
<td></td>
<td>$10,000</td>
</tr>
<tr>
<td></td>
<td>Risk Capital Fund on hold</td>
<td>on hold</td>
<td>on hold</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Scholarships</strong></td>
<td>Professional Development ~ 17 @ ~ $1,000</td>
<td></td>
<td></td>
<td>$17,000</td>
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<tr>
<td></td>
<td>Certificate Scholarships 4 @ $2,000</td>
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<td>$8,000</td>
</tr>
<tr>
<td></td>
<td>Cultural Field Trips ~ 10 @ ~ $1,000</td>
<td></td>
<td></td>
<td>$10,000</td>
</tr>
<tr>
<td><strong>Admin Conting.</strong></td>
<td>Not included in 2019 budget</td>
<td></td>
<td></td>
<td>$0</td>
</tr>
</tbody>
</table>

**One Time Funds** $250,000  
**Ongoing Funds** $675,000  
**Total** $925,000

---

1 General Operating Support Grants were organized on a sliding scale. The quantity of grants was determined by the number of applicants. See boulderarts.org/2019-grants-program for more details.

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## Boulder Arts Commission

### 2021 Cultural Grants Funding Structure

Approved October 21, 2020

<table>
<thead>
<tr>
<th>GRANT TYPE</th>
<th>CATEGORY</th>
<th># OF GRANTS</th>
<th>GRANT AMOUNT</th>
<th>CATEGORY BUDGET</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>GENERAL OPERATING SUPPORT</strong></td>
<td>Extra Large Orgs (2019)</td>
<td>4</td>
<td>$50,000</td>
<td>$200,000</td>
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<tr>
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<td>Extra Large Orgs (2020)</td>
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<td>$48,100</td>
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<td>Large Orgs (2019)</td>
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<td>$20,000</td>
<td>$120,000</td>
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<tr>
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<td>Large Orgs (2020)</td>
<td>3</td>
<td>$19,100</td>
<td>$57,300</td>
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<tr>
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<td>Mid Orgs (2019)</td>
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<td>$10,000</td>
<td>$90,000</td>
</tr>
<tr>
<td></td>
<td>Small Orgs (2019)</td>
<td>11</td>
<td>$8,000</td>
<td>$88,000</td>
</tr>
<tr>
<td><strong>PROJECT GRANTS</strong></td>
<td>Community Projects - Orgs</td>
<td>6</td>
<td>$10,000</td>
<td>$60,000</td>
</tr>
<tr>
<td></td>
<td>Community Projects – Indv</td>
<td>5</td>
<td>$5,000</td>
<td>$25,000</td>
</tr>
<tr>
<td></td>
<td>Arts Education</td>
<td>10</td>
<td>$3,000</td>
<td>$30,000</td>
</tr>
<tr>
<td><strong>STRATEGIC FUNDS</strong></td>
<td>Rental Assistance Fund</td>
<td>0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td></td>
<td>Equity Grants</td>
<td>0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td></td>
<td>Risk Capital Fund</td>
<td>on hold</td>
<td>on hold</td>
<td>$0</td>
</tr>
<tr>
<td><strong>SCHOLARSHIPS</strong></td>
<td>Professional Development</td>
<td>~ 14</td>
<td>~ $500</td>
<td>$7,050</td>
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<td></td>
<td>Certificate Scholarships</td>
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<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td></td>
<td>Cultural Field Trips</td>
<td>0</td>
<td>$0</td>
<td>$0</td>
</tr>
<tr>
<td><strong>ADMIN CONTING.</strong></td>
<td>Not included in 2020 budget</td>
<td></td>
<td></td>
<td>$0</td>
</tr>
</tbody>
</table>

**TOTAL** $869,750