



CITY
OF **BOISE**
CULTURAL
MASTER PLAN



Cover image:

The Palette of John Collias,

1918 – 2017

CITY
OF BOISE
CULTURAL
MASTER PLAN



Presented by

**BOISE CITY
DEPT OF ARTS
& HISTORY**

Our Mission

To enhance Boise by providing leadership, advocacy, education, services, and support for arts and history in order for people to create, engage, and connect with the community.

MARCH. 2017





CITY OF BOISE CULTURAL MASTER PLAN

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EXECUTIVE SUMMARY



Courtesy of Mladi Behar

Culture, in a broad sense, is our collective beliefs and customs expressed through visual art, history, literature, theater, dance, music, food, architecture, media, design, and fashion. When using the term “culture” in this plan, the authors refer to all of these expressions unless a specific form is called out. Culture is learned and passed down from one generation to the next. Innovations in culture often occur where different cultures intersect or new technology shifts our experience of the world and understanding of our place in it.

Boise culture is unique, vibrant, and inclusive. People in our community make, feel, experience, and champion it on an everyday basis. The participatory nature of this plan reflects how different Boise community members see and envision Boise's culture. It is our goal to capture these diverse perceptions that provide insight into the depth of Boise's cultural scene.

Boise Valley's arts and history infrastructure contributes to the city being more livable, sustainable, and resilient. The City of Boise's investment in civic assets, organizations, and creative people is part of broader movement by U.S. cities to integrate arts and culture into urban life and leverage these resources for community and economic development.

Boise is the largest developing metropolitan city in Idaho with a history that parallels other semi-arid regions of the American West. Culture is central to our continued quest for meaning within a context of growth and sustainability. Boise's robust art ecology is no accident. It represents the intentional concentration of resources and investment by artist entrepreneurs, community advocates, local businesses, philanthropic actors, and public support.

Boise's 2012 burgeoning \$48 million industry non-profit arts and cultural economy supported over 1,600 full-time equivalent jobs and generated \$4.5 million in local and state government revenue. Additionally, a significant for-profit creative economy of professionals such as architects, designers, musicians, and those in other creative fields contribute to Boise's cultural landscape. Data gleaned from the Cultural Vitality Index from the Western States Arts Federation shows significant for-profit creative activity in Boise, with room for growth as compared to other cities of similar size.

(See appendix A, B)

The city celebrated its sesquicentennial in 2013 through widespread community programs, projects, and events. The success and reach of this endeavor makes now a critical time to assess our progress and chart the course for the coming years, especially as Boise becomes more diverse and populous. Boise's cultural plan positions arts and culture prominently in the local economy and government, provides a detailed perspective of how arts and culture have evolved in our community, assesses current cultural conditions and assets, provides analyses regarding strengths and weaknesses, and recommends a path forward.

The plan also addresses the symbiotic relationship between a strong art and cultural ecology and a dynamic and effective Department of Arts and History (A&H). A&H has taken the lead in using arts and culture as a vehicle to engage citizens, support inclusivity, nurture Boise's identity, and encourage innovation. Nationally, A&H has received recognition twice as a government leader as well as for its entrepreneurship and thoughtful strategies integrating arts and culture to make Boise an exceptional place to live, work, and visit.

The cultural plan presents five goals and measurable strategies that are necessary to fully develop Boise's lasting, innovative, and vibrant future.

This comprehensive city-wide cultural plan, the first in Boise's history, lays the groundwork for the next five to ten years of development and is a legacy document for future generations to measure against and build upon. By investing in culture, we strengthen our people, community, and economy.



Boise Junk Drawer by Betsie Richardson

CULTURAL PLAN GOALS:

DEVELOP CULTURAL POLICY

ENHANCE & PRESERVE NEIGHBORHOOD PLACES

MAINTAIN & DEVELOP CULTURAL ASSETS

FOSTER ORGANIZATIONS & PARTNERSHIPS

EXPAND CULTURAL RESOURCES FOR INDIVIDUALS





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INTRO- DUCTION



Aero Agoseris by Mark Baltes

Boise's appeal is, in part, credited to its access to nature, its individual and business innovation, and its robust community support of cultural institutions and activities.

On any given night residents and visitors can find dance performances, art openings, festivals, theater productions, live music, or arts classes to attend. Boise's cultural network also contributes to neighborhoods, employment, and the cultivation of a character and identity unique to this city.

As municipal stewards, the leaders of the City of Boise value the role of culture in making Boise a great place to live. Cultivating culture also plays a critical role in Boise's economic development and community building. Our city is home to Boise State University, and that institution's alumni,

students, faculty, and staff are critical contributors to the historical research, visual arts, performing arts, and literary and music scenes in Idaho.

Since its creation in 2008, the Department of Arts & History has carried out its mission to enhance the community's quality of life by providing leadership, advocacy, education, services, and support for arts and history. An essential component of this mission is cultural planning to assist City leaders and other partners in the process of evaluating future arts and history cultural investments. The

City of Boise and its partners have created specifically-framed cultural plans for identified areas: districts, neighborhoods, and facilities. These efforts have guided public investment that created cultural assets of lasting value; this document, Boise's Cultural Master Plan, is the result of the first effort to look comprehensively at citywide needs for forthcoming cultural investments and policy direction. It is a legacy document to help current and future leaders understand the evolution of the arts and our understanding of our history in Boise and to assist them in making informed decisions about prospective projects and programs.

WHAT IS A CULTURAL PLAN?

A cultural plan outlines a broad framework for the role of culture in civic life and is a concrete tool used in communities across the nation to assess and communicate future priorities. A cultural plan joins community needs with strategic vision and achievable goals. This plan identifies distinct objectives specific to Boise's cultural sector, including all art forms, heritage, creative industries, and resource providers.

Like most cultural plans, this plan provides a framework to communicate cultural identity, to integrate culture in city initiatives, to harness support for cultural investments, and to provide a decision-making context regarding cultural investments.

WHY DOES BOISE NEED A CULTURAL PLAN?

To understand our interconnected cultural landscape, we must first identify past accomplishments along with patterns, gaps, trends, and needs.

Boise grew at a remarkable rate during the last twenty-six years, from a population of 144,665 in 1990 to 216,282 in 2016—an increase of more than 35%, a full 10% greater than the national average during that time. The past two years have seen tremendous commercial growth and development in the downtown core with an expansion of the convention center, new hotels, extension of Boise State University campus to downtown facilities, and a new public transportation hub at 8th and Main streets. This growth provides a fresh population in Boise's downtown looking for activities, entertainment, and engagement. It also means that newer start-up cultural organizations find it more difficult to locate in the core due to increasing demand for space and rising rents. The opening of JUMP in 2016, the Simplot Foundation's \$70 million cultural facility, has the potential to dramatically change cultural offerings in downtown and move activities to the west side of 9th Street.

Boise's Mayor and City Council set policy and budgets for public investments. This plan provides elected leaders with the information they need to make informed decisions.

To help make Boise the most livable city in the country now and in the future, it is essential to record current arts and history conditions, engage the community in enquiry, and evaluate how the City of Boise might best provide for the continued development of a vibrant arts and history culture. Boise needs a cultural plan to align leadership around cultural strategies and ensure wise future investments.





3

STRATEGIC CULTURAL INVESTMENTS:

GOALS & RECOMMENDATIONS



After reviewing citizen input, research, and the SWOT analysis, staff identified FIVE GOALS for A&H to pursue to ensure a lasting, innovative, and vibrant community.

In addition, staff outlined strategies for each goal that will be evaluated or updated regularly to measure success and respond to changing conditions. The goals and strategies are in line with what a city department, through partnerships with stakeholders, can reasonably achieve that will make a difference in the lives of community partners, businesses, cultural organizations, and citizens. The goals and strategies will be reviewed annually; staff will conduct another planning process in five to seven years.

GOAL 1: DEVELOP CULTURAL POLICY

Strategy 1.1 Revise Cultural Policies

- Convene an internal team to re-evaluate existing cultural policies and align them with best practices.
- Update commissioning and purchasing guidelines for Boise Visual Chronicle and the Portable Works Collection.

Strategy 1.2 Align Boise City Arts & History Mission: City Cultural Services

- Determine if arts, history, and culture services and related resources performed throughout the City organization can be centralized for better management, quality control, and mission alignment.
- Track Boise investments in arts and history across departments. Assess and report annually.

Strategy 1.3 Consider New Cultural Policies

- Identify Mayor and City Council priorities regarding enacting new cultural policies and related budget impacts.
- Incorporate public art, historical signage, or other cultural assets in development plans through education, marketing, and changes in the application processes.
- Consider providing development incentives for cultural assets or programs such as “in lieu” fees.
- Consider incorporating cultural assets or programs as eligible expenses in City impact fees.
- Consider enacting a Percent for Cultural Assets ordinance for private development.

GOAL 2: ENHANCE AND PRESERVE NEIGHBORHOOD PLACES

Strategy 2.1 Preserve Historical Connections

- Follow key elements in the Department of Arts & History “Plan for Guiding Development of the History Division” (2011). Work to engage and educate the public about Boise’s heritage. Preserve, promote, document, collect and celebrate Boise’s History at the neighborhood level.
- Promote historic planning and preservation in partnership with Planning and Development Services.
- Develop a cultural sites program that preserves and activates historical Boise locations.
- Survey and inventory public and private historical resources and assets in the City of Boise.
- Require that A&H review all properties donated to the City of Boise to be evaluated for historic value or artifacts that may be archived.

Strategy 2.2 Cultivate Neighborhood Cultural Vitality through Interdepartmental Efforts

- Join with City departments such as Parks and Recreation, Planning and Development Services, Library, and Mayor's Office to cultivate greater neighborhood cultural vitality through programs and services.
- Purchase or commission art that reflects neighborhood vitality and unique characteristics.
- Identify and support neighborhood-based youth cultural offerings for those with limited transportation options.

Strategy 2.3 Localize Cultural Planning

- Work with Planning and Development Services, using the award-winning 30th Street Cultural Plan as a model, to commission localized cultural planning projects for neighborhoods, districts, and key public facilities.

GOAL 3: MAINTAIN AND DEVELOP CULTURAL ASSETS

Strategy 3.1 Care for and Develop Facilities where Culture is Preserved, Accessed, and Experienced

- Implement goals from Taking Care of Boise's Art and Cultural Heritage: A Plan for Boise's Art, Artifacts, and Archives (May 2015), including developing a comprehensive City Archive and Records Center to collect, preserve, and provide access to Boise's municipal records and artifacts, and to collect on behalf of Boise residents.
- Explore the feasibility of a City-managed cultural center with space for exhibitions, workshops, and public gatherings.
- Identify opportunities for public or non-profit investment in places to preserve the unique character of neighborhoods. Promote exhibitions, workshops, and public gathering spaces in City-owned facilities and partnership locations.
- Explore the feasibility of a mid-sized performing arts facility as a public-private partnership in downtown Boise.
- Encourage private investment and public/private partnerships in facility development throughout the city.
- Strengthen partnerships between the departments of Arts & History, Planning and Development Services, Parks and Recreation, and the Historic Preservation Commission in stewardship of Boise's important landmark structures, facades, and other historic resources.

Strategy 3.2 Strengthen Leadership in the Investment and Management of Cultural Assets

- Identify staffing and financial resources, equipment, and space to properly care for and store cultural assets.
- Pursue funding and investment for identified needs.
- Investigate becoming Western Center for Conservation practices.
- Prioritize locations for future public art and historical interpretive signage based on criteria such as underserved geographic areas, topical/thematic needs, high pedestrian or vehicular traffic, gateways, funding, and partnerships.
- Determine the best way to allocate future investments in public art, Boise Visual Chronicle, and Portable Works Collection, such as investing in fewer, more significant artworks or in multiple and dispersed artworks.
- Implement the collections management policy to reflect both a curatorial vision and a conservation ethic for Boise.
- Develop A&H capacity to provide art appraisal services for art and historical artifacts.



Sesqui-shop mural by James Lloyd



Christian Winn

GOAL 4: FOSTER ORGANIZATIONS & PARTNERSHIPS

Strategy 4.1 Invest in Cultural Organizations

- Continue to grow the grant program for cultural organizations and individuals. (See appendix C)
- Assist local non-profits to identify strategies for organizational stability.
- Encourage private philanthropy.
- Identify other sources of funding for cultural organizations.
- Partner with BSU to support its cultural initiatives.

Strategy 4.2 Build Resources for Culture

- Launch a Dedicated Gift Fund in the City of Boise for Arts & History. In future years, explore possibility of a separate “friends” organization.
- Research and convene community and leadership discussions on the concepts of cultural trust funds, cultural impact fees, and opportunities for tax-exempt contributions.
- Facilitate/convene cultural organizations with the private sector to encourage cultural investment.
- Conduct further research and convene community conversations on the state of philanthropy in Boise; partner with organizations and individuals to develop future philanthropists.
- Lead effort to gather and disseminate data on culture and the creative class in the region.
- Conduct special studies that provide information regarding the state of culture in the region.

Strategy 4.3 Provide Regional Leadership & Collaborate with Public/Private Entities

- Develop formal relationships with other municipal arts and history organizations in the Boise Valley to promote arts and history in this region.
- Provide leadership through innovative partnerships with public and private entities for projects.
- Participate as leaders on state, regional, and national boards and work with these entities to promote excellence in arts and history administration and programming.

Strategy 4.4 Lead in City Inter-Departmental Partnerships Where Culture Makes a Difference

- Develop models for projects as part of Energize Our Neighborhoods and other City initiatives.
- Conduct additional research on the creative workforce for economic development purposes.
- Engage City Departments in new initiatives.

GOAL 5: EXPAND CULTURAL RESOURCES FOR INDIVIDUALS

Strategy 5.1 Support the Cultural Work Force

- Provide opportunities for the cultural work force to be hired, receive grants, and have their work promoted to the public. (See appendix D)
- Provide educational opportunities that help the cultural work force advance in their careers and build businesses. A current example of this is Public Art Academy, and future examples are Public History Academy and Western Conservation Lab.
- Facilitate artist progression from emerging and mid-career stages into established artists by building their careers and their craft through local opportunities, providing recognition for work well-done, and assisting them with national opportunities.
- Identify and provide professional opportunities for historians that enrich our understanding of the Boise Valley.
- Implement public residency programs for visual artists, historians, writers, musicians, performers that contribute to neighborhood vitality and connect individual cultural workers with the public.
- Survey Boise's cultural workers to identify areas of need such as health care, liability insurance or marketing assistance.

Strategy 5.2 Foster Community Diversity

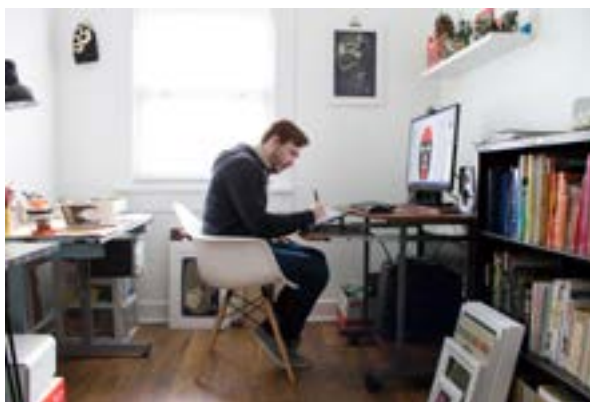
- Strengthen the viability and stability of organizations representing individuals from diverse cultures by identifying opportunities for the City to invest in infrastructure, such as a facility, or development opportunities, such as workshops or outreach.
- Support individuals from diverse cultural and economic backgrounds in the pursuit of grants, career opportunities, and public acknowledgement of their work.
- Support more youth cultural opportunities, offerings, and acknowledgements to retain the 15–25 population in Boise.
- Consider adoption of the Americans for the Arts 2016 Statement on Diversity, Equity, and Inclusion. (See appendix E)

Strategy 5.3 Improve Cultural Education Access

- Advocate for and provide access to culture through services such as American Sign Language, closed captioning, audio description, alternative print materials, assistive technology, universal access, and universal design.
- Identify opportunities to host or sponsor presentations, workshops, and other educational offerings for the public and specific disciplines in the arts and history fields that are provide free or at low cost.
- Advocate for the arts and history in local school districts and independent schools.
- Promote arts and history education opportunities offered through local non-profits.

Strategy 5.4 Provide Greater Access to Arts & History

- Analyze the feasibility of creating a City-owned and operated cultural space(s) for free or low cost exhibitions, workshops, lectures, all-ages performances, dance/theater/music rehearsals, literary activities, and visual arts studios.
- Support a community-wide arts and history calendar for greater distribution of information.
- Provide grants and funding opportunities that provide greater access to arts and history.
- Advocate for opportunities for young people to participate in and have access to arts and history.



James Lloyd

Boise City Council adopted the Cultural Master Plan on February 7, 2017. Following this acceptance, staff will create work plans for each goal, prioritizing and allocating resources to the strategies outlined here. Implementation of the strategies will be tracked and evaluated on an annual basis, with the intent to revise the plan between 2021– 2023.





4

METHOD- OLOGY:

CULTURAL PLAN PROCESS

INTRODUCTION TO PLANNING METHODOLOGY

In October 2014, Boise's Department of Arts & History initiated the City's first citywide cultural plan focused on cultural inclusivity to represent a wide range of perspectives and voices developing the City's cultural vision.

Rather than hire an out-of-state consultant, the A&H staff prepared this plan with assistance from the City's Department of Planning and Development Services and Department of Information Technology. Also providing valuable input into the plan were Diane Kushlan, AICP; Amanda Ashley, PhD., Assistant Professor at BSU; students in BSU's Community and Regional Planning Program; and more than 900 community participants surveyed through focus groups, one-on-one interviews, and an on-line survey.

Fostering Boise's Cultural Future: City of Boise Cultural Master Plan provides a baseline of current conditions and citizen perspectives, identifies goals and strategies for achieving those goals over the next five years, and outlines a way to evaluate progress. This plan is intended to be evaluated annually and revised in five to seven years, reflecting progress made in implementation, including significant changes in cultural infrastructure and in the arts and history non-profit and for-profit community.

PLANNING APPROACH

Boise's cultural plan is based upon five guiding principles.

The plan must:

- Define Boise's character: The planning process acknowledged Boise's position as a growing metropolis in the Intermountain West with a unique history at the intersection of arid and mountainous land that has shaped the urban landscape and the nature of the cultural and political environment.



- Reflect local conditions with awareness of national and peer city trends: The world is increasingly connected and gives the opportunity to learn from one another while also ensuring that Boise remains regionally and nationally competitive in its arts and cultural life.
- Connect to City's initiatives: Arts, history and culture are not isolated municipal endeavors but are part of important civic initiatives to make Boise more livable, sustainable, and resilient. Culture is at the table in decisions about municipal policies and programs and intersect with all City departments.
- Foster inclusiveness and responsiveness: Thoughtful measures to ensure public input underscore the intention for arts, history and culture to include and represent all citizens as they negotiate their everyday lives. This is particularly important as Boise's population and economy grows and becomes increasingly diverse. The process and plan provide an important opportunity to reflect stakeholder voices that highlight the breadth of Boise's arts, history, and cultural community.
- Remain adaptable and flexible: The plan includes provisions for continual revision and adjustment. This maintains relevancy over time by allowing room for thoughtful and timely decisions about cultural resource investments and action-oriented strategies.

PHASES

The plan process involved five phases: I-Public Engagement, II-Research and Analysis, III-Identifying Goals and Strategies, IV-Reality Check, and V-Evaluate Progress.

PHASE I PUBLIC ENGAGEMENT

The Department of Arts & History staff is highly experienced with engaging the public. They used this expertise beginning in September of 2014 with an effective local and low-cost approach.

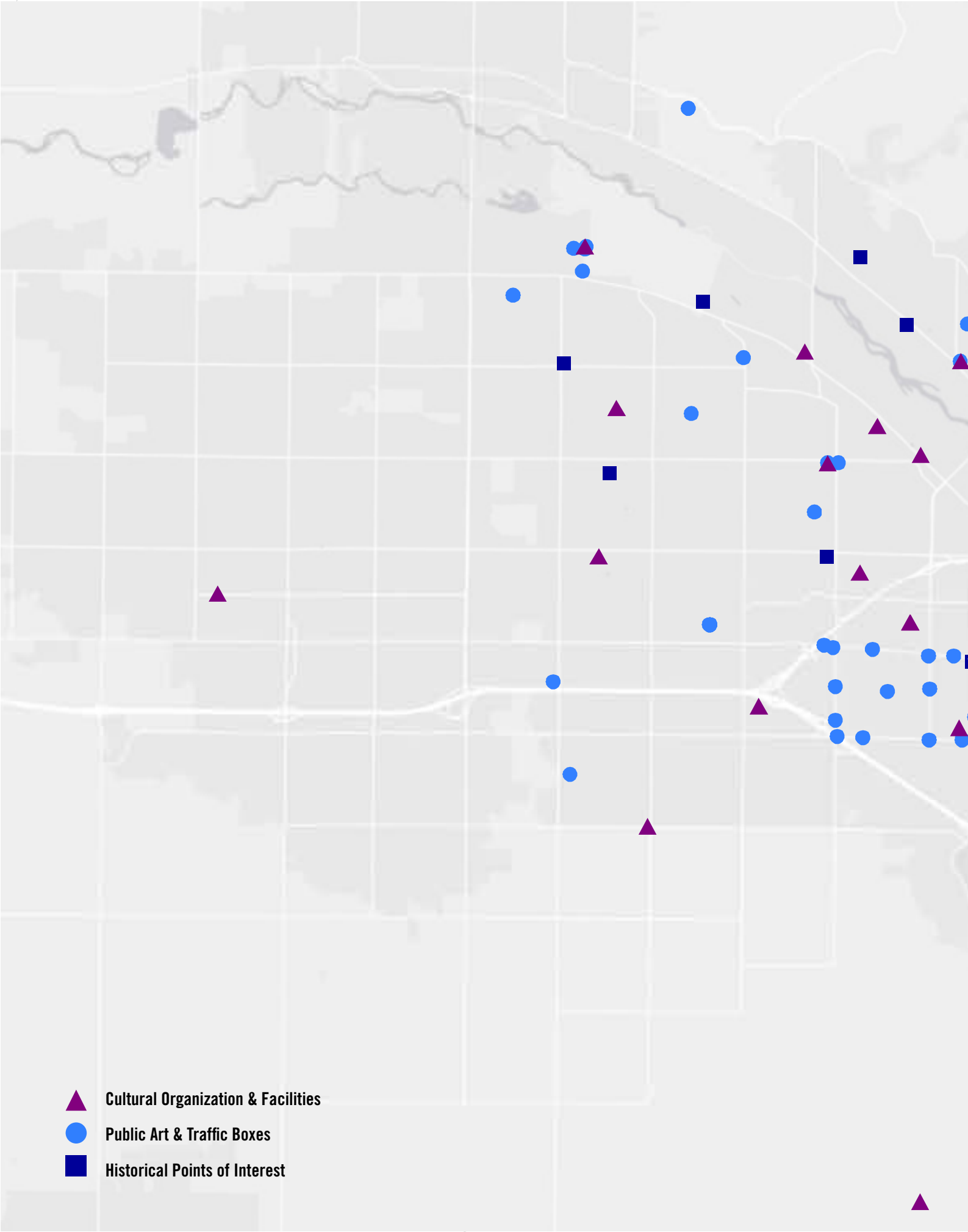
Staff first assessed current conditions, trends, and stakeholder issues. This was accomplished by hosting several focus groups with a multi-tiered approach:

- Group interviews targeted to staff and board members of cultural organizations as well as the general public;
- Individual interviews with cultural leaders, business people, artists, former Arts & History Commissioners, and city leaders.
- A promoted public online survey to assess broad stakeholder satisfaction and seek ideas for Boise's cultural life.

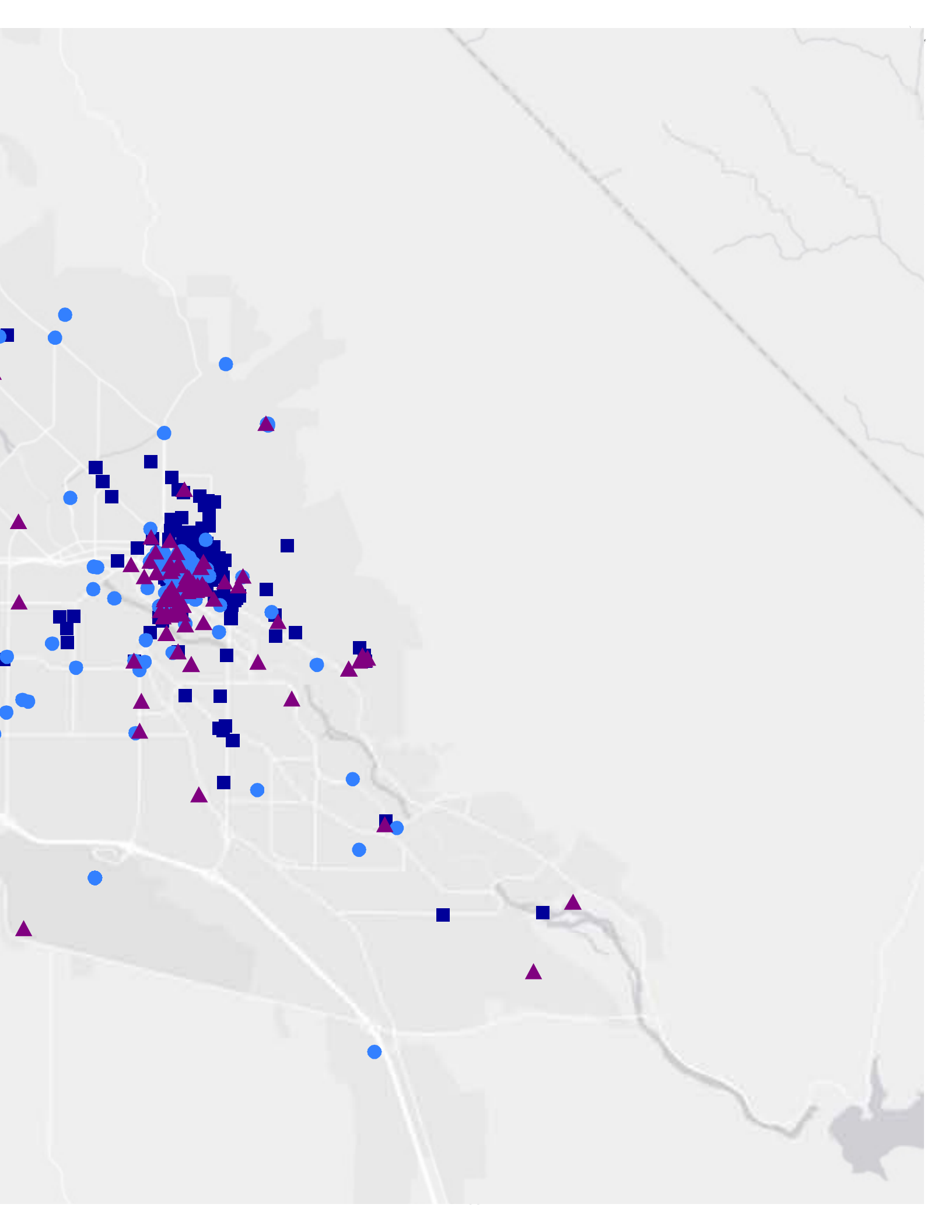
PHASE II RESEARCH AND ANALYSIS

More than 900 survey and focus group responses were logged in four months. A&H staff analyzed responses; professional planners provided strategic guidance and evaluative measures; graduate students at Boise State University provided additional research. The resulting data informed the direction of staff's research; identified issues, challenges, and goals; and further affirmed the need for comprehensive cultural planning. The four questions asked in the survey and focus groups were:

- Where do you find culture in Boise?
- What Boise-based cultural experiences work?
- What is not working?
- What would you like to see in Boise's cultural development?



- ▲ Cultural Organization & Facilities
- Public Art & Traffic Boxes
- Historical Points of Interest





Portal by Francis Fox

Several themes emerged, such as:

Where People Find Culture: Institutions like the Idaho Shakespeare Festival, Capital City Public Market, or Boise Art Museum.

How People Connect to Culture: Experiential events, particularly in the downtown core and in parks, interpretive signage, and through community alliances.

Needs: New venues of varying sizes, cultural spaces, and connections to neighborhood culture. Other needs include investing in diversity, transportation, and cultural access. The changing landscape of philanthropy and corresponding challenges with financial support for culture is a concern for many. (See appendix F)

In addition to local data, staff reviewed and compared Boise’s statistics with those of other U.S. peer cities, including model programs, structures, policies, and strategies. The City’s Information Technology staff mapped the locations of arts and history assets, facilities, and organizations. Analysis of these maps will inform future investments.

Citizen feedback from focus groups, interviews, and surveys offered insights into perceived issues, threats, and challenges.

PHASE III IDENTIFYING GOALS AND STRATEGIES

After reviewing the collected data, staff identified five goals that center on investing in Boise’s creativity. Implementation strategies range from “big-picture” policy to localized neighborhood development and individual actions for creative growth. Specific mechanisms to achieve goals are then presented, such as policy, planning, programming, services, and asset development. Cumulatively, these goals and

strategies establish a solid framework to ensure a lasting, innovative, and vibrant community.

PHASE IV REALITY CHECK

Stakeholder representatives and planning consultants reviewed draft copies of the plan to provide direction and commentary on the priorities set forth. Comments have been considered and incorporated into the final draft.

PHASE V EVALUATE PROGRESS

After adoption by Boise City Council as part of Blueprint Boise, the City’s comprehensive plan, the goals are integrated into an A&H implementation plan, and annual evaluation of the progress of the strategies will be put into place with the recommendation to update the plan in five to seven years. Ongoing evaluation and check-in allows the plan to be adaptive, flexible, and reflective of current trends and conditions.



TREEFORT



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MAIN STAGE





5

**NATIONAL
TRENDS:**

SIGNIFICANCE OF ARTS & CULTURE

CHANGING ROLES OF CULTURE

This section provides examples of trending roles for arts, history, and culture and offers examples of how Boise performs in each of these areas. In addition to culture's intrinsic and social values, it is important to consider contemporary trends that arts, history, and culture play as an economic driver, community developer, public educator, place maker, civic entrepreneur, and urban planner. Cities and states across the country are implementing a diverse range of arts economic development strategies, incentives, and tools.

CULTURAL TOURISM

People frequently visit a place to experience live theater, music, art exhibitions, or historical sites. By providing diverse opportunities for visitors, the cultural community builds visitor appreciation for the region's creative offerings, tells the stories of our area, and boosts economic success. People from around the region travel to Boise to experience the Idaho Shakespeare Festival, a concert at Idaho Botanical Garden, an exhibit at Boise Art Museum, or a wide variety of offerings at Treefort Music Fest.

Recently the City of Boise purchased the James Castle house and will turn it into a nationally notable cultural center. It is anticipated that this facility will attract visitors interested in outsider art and will help tell the story of Boise's settlement. Economic impact studies conducted throughout the nation repeatedly demonstrate the ripple effect of dollars spent to stage performances, produce exhibits, hire administrators and accountants, pay electricians and carpenters, and rent buildings. Those who participate as audience members spend money at restaurants, hotels, and retail shops.

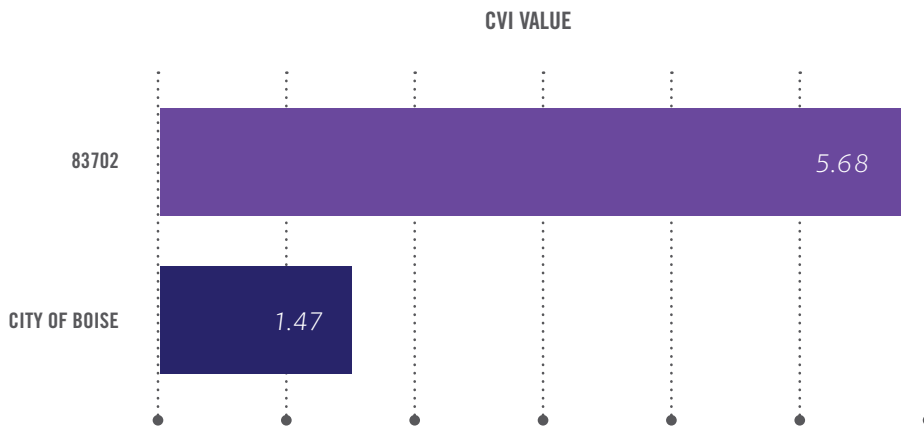
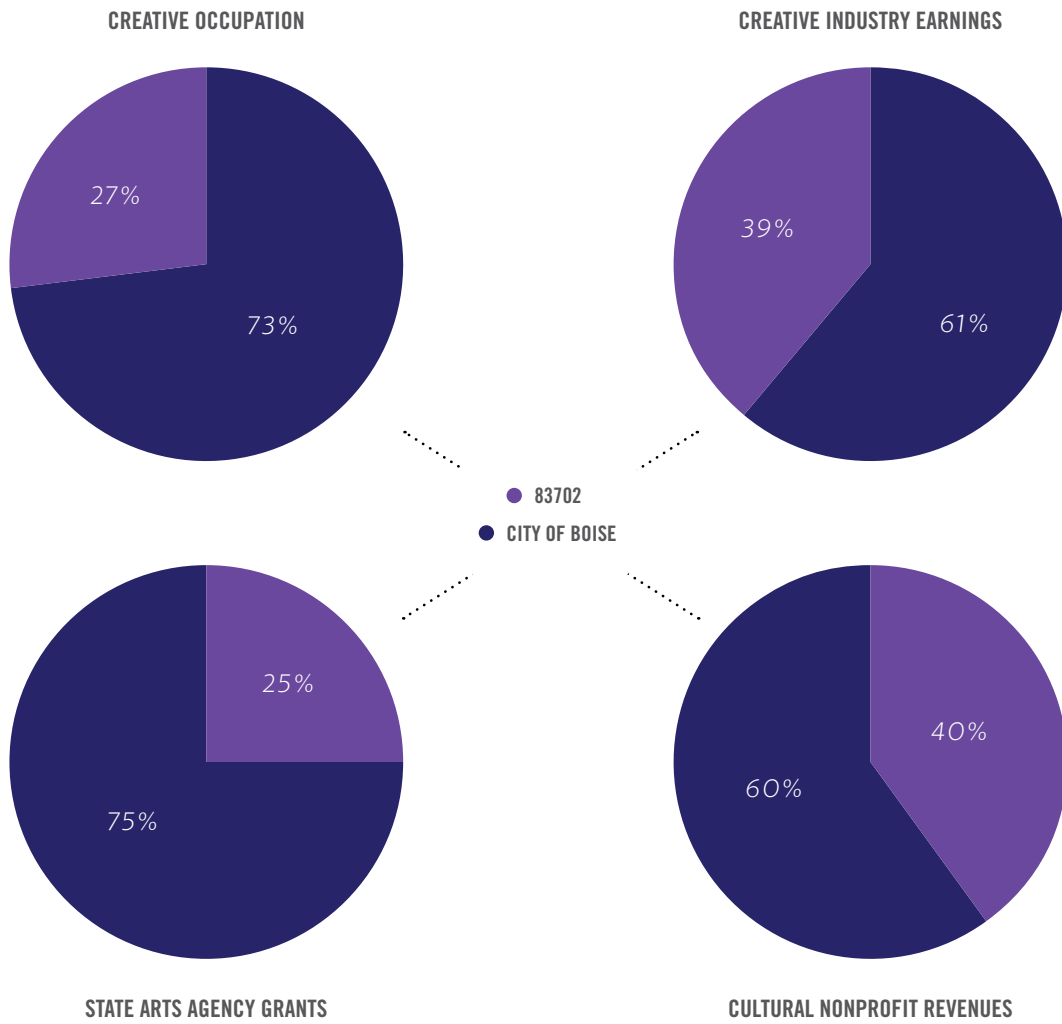
Interpretive historical plaques and tours contribute to people's understanding about a place and their connection to it.

ECONOMIC IMPACT OF THE ARTS AND HISTORIC PRESERVATION

The arts mean business. As the National Endowment for the Arts noted in 2013, "Art and culture is a significant part of the U.S. economy. Not just its contributions of ideas and creativity to the innovation economy, but also as an important part of the labor force and our country's GDP." The non-profit arts and culture sector in Boise, as of 2012, was estimated to be a \$48 million industry that supported more than 1,600 full-time equivalent jobs and generated \$4.5 million in local and state government revenue. (See appendix A)

Investment in the arts yields economic benefits, and studies lay to rest misconceptions that state otherwise or that assert the arts are a superfluous public investment. The evidence proves that communities that support arts enhance both their quality of life and economic well-being.

While Idaho has not studied the economic impact of historic preservation, other communities and national studies have identified indicators that show a positive economic impact of historic preservation over time. It can contribute to affordable housing stock, sustainable development, neighborhood stabilization, job creation, heritage tourism, and center city revitalization. Further examining the role of historic preservation in Boise's environment is an area worthy of future study.



WHAT IS THE CREATIVE VITALITY™ INDEX (CVI)?

The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region.

CREATIVE INDUSTRIES

Creative industry encompasses traditional nonprofit cultural organizations as well as for-profit ventures in the performing arts, visual arts, architecture, design arts, advertising, crafts, film, music, publishing, software development, gaming, TV and radio. Creative industries help build clusters of economic activity locally and regionally. This sector is an economic asset that helps grow local economies by supporting jobs, building new business, expanding markets, and catalyzing related spending.

In 2015 the City of Boise purchased data on the entire creative sector through the Creative Vitality Suite from the Western States Arts Federation. This data, called the Creative Vitality Index (CVI), provides a more complete picture of Boise's vitality as a creative community and will identify gaps that need to be closed. (See appendix B)

For example, downtown Boise is home to a substantial non-profit and for-profit creative sector. This vitality is no accident. It represents the accumulation of resources and investment by artist entrepreneurs, community advocates, local businesses, philanthropists, and public agencies. Data from the CVI demonstrates how downtown Boise (ZIP code 83702) leads the Boise Metropolitan Statistical Area in the concentration of creative jobs, industries, and revenue. The CVI modules compare data on creative industries, occupations, and cultural nonprofit revenues using population-based calculations. It identifies 2,400 creative occupations in downtown Boise; it further provides information about the concentration of jobs in each of the occupational codes that comprise this vigorous sector of the economy. Most telling,

given the popularity of the Treefort Music Fest, more musicians/singers are based in downtown Boise than any other creative profession, including graphic designers and advertising agents.

ARTISTIC INNOVATORS AND ENTREPRENEURSHIP

Artists and entrepreneurs take ideas and manifest them into reality. Whether it is a poet writing a book, a software developer creating code, a filmmaker producing a new movie, a painter making a new series for exhibition, a historian doing guided walking tours, or a designer silk-screening images on t-shirts—all are engaged in an activity that brings something new into the world for others to experience, consume, or buy.

Artists offer craftsmanship, interdisciplinary and holistic thinking, storytelling, and collaborative know-how—traits that make them successful business leaders in the modern era. For example, Airbnb's founders are graduates of the Rhode Island School of Design. Apple founder Steve Jobs designed new approaches to typography and iconography after taking calligraphy classes at Reed College. Boise has a wealth of small-business owners who develop markets for themselves online, on the streets, or through co-operative ventures. Artists are collaborative and well-connected to each other while also largely appreciated by the community. Recent artist-organized groups such as the Treasure Valley Artists Alliance, Boise Open Studios Collective, and SWELL all work together to share information, host events, and promote their members' work. If infused with additional resources, artists and the creative community have the potential to develop in novel and exciting ways.

ARTS & HISTORY EDUCATION / PROFESSIONAL DEVELOPMENT

Museums, galleries, theaters, community centers, universities, and non-profit organizations are the region's classrooms; they provide opportunities for creative development, skill-building, and leadership. Formal and informal opportunities to work with mentors, take a class, and exhibit or perform have proven critical in developing emerging leaders. Many arts organizations provide arts education in the K-12 setting as public funding in schools dwindles in these areas. For example, the Treasure Valley Institute for Children's Arts (Trica) offers music and dance education for elementary aged students, while Boise Rock School does the same for secondary students. Idaho Shakespeare Festival provides theater arts programming to 73% of the school districts in Idaho. Boise Art Museum provides school tours, outreach presentations in the classroom, and hands-on workshops for K-12 at the Museum. Many local non-profit arts organizations also provide adult continuing education opportunities. Developing emerging historians and artists is critical to building audience and participants for cultural activities.

LIVABILITY AND SUSTAINABILITY

The arts have long been viewed as a way to beautify urban landscapes and make them more livable through public art. The traffic box art wrap program is a perfect example. The low-budget program provides local artists an entry point into public art opportunities, adds dimension and vibrancy to pockets all over Boise, and discourages graffiti.

The City of Boise's popular public art program provides awareness of issues such as sustainability, historical

connection to place, and local ecology. For example, the Eco-Art project sponsored by Capital City Development Corporation and Boise City commissioned three architect/artist teams to create art about the environment. These works are located on 8th Street between Front and Broad Streets. Conceptually they focus on our connection to sky, earth and water. The art enlivens the streetscape and helps draw pedestrians past the traffic barrier of Front Street.

Sustainability also applies to the conservation of our resources. This can be applied to the importance of preserving our historic buildings, adaptive re-use of old structures, and encouraging recycling as a building material. Authentic design and human scale of historic structures that can be found in areas like Old Boise are attractive to pedestrians and have visible storefronts for active businesses.

COMMUNITY DEVELOPMENT AND NEIGHBORHOOD COHESION

Fostering localized cultural vibrancy is essential to neighborhood development and contributes to a healthy, thriving overall city; stronger neighborhood identity benefits and supports existing residents and attracts new people to those areas. Boise has thirty-one registered neighborhood associations. The Planning and Development Services planning staff works closely with neighborhood volunteers to develop plans, help them apply for grants, and understand development applications that affect their environment. A&H has collaborated on a cultural plan for the Veterans Neighborhood Association, which serves as a model for other areas. New Boise City initiatives like Energize Our Neighborhood focuses aligning community resources to make measureable change in a challenged neighborhood. Through arts, preservation,

and recognition of local culture, citizens have created identity programs for neighborhoods and brought beauty to areas of disinvestment.

The North End Neighborhood Association is a successful example of a volunteer group that has engaged music, visual art, community development and historic preservation to preserve the historic character, charm, and livability of the area. The oldest such group, founded in 1976, started the Hyde Park Street Fair, which has grown to be a significant regional music event financially benefitting the local schools, community preservation projects, and individual artists/performers.

Downtown Boise's 8th Street corridor, Basque Block, Cultural District, and Linen District all have experienced community-based cultural initiatives that helped shape and attract an active population. Adaptive reuse of historic buildings has helped these neighborhoods retain character and a strong sense of place. Artists have been involved in streetscape improvements, festivals, outdoor markets, public art, and retail development. Historians have contributed to urban trail programs that tell the stories of residents and buildings. New City policies could potentially encourage artist clusters and organic arts activity while confronting concerns about gentrification or the removal of historically contributing buildings. Boise's Linen District is one of those emerging cultural hotspots as is the adjacent River/Myrtle area where new apartment housing, hotels, and Jack's Urban Meeting Place (JUMP) are changing the face of the neighborhood.

Library branches, located in different parts of the City, have expanded traditional services to become community gathering spaces by hosting workshops, speakers, and investing in computers for patron use. Collister and Ustick branches, developed in old strip malls, have helped to revitalize

unused spaces.

Artist live/work areas draw a highly educated workforce. In fact, cities frequently market their artist communities to build vitality in the downtown core, in industrial neighborhoods, or on the fringe to attract new residents and workers. In Boise, the First Thursdays of each month feature extended hours at galleries and downtown retail shops to encourage a bustling atmosphere of art, community, and commerce into the evening.

CREATIVE PLACEMAKING

Placemaking takes patterns of use, physical, cultural, and social identities, and history into account when designing a neighborhood, block or facility for both permanent and temporary uses. All areas accessed by the people, public and private, can be considered public space. The National Endowment for the Arts, which provides significant grants to support placemaking, defines creative placemaking as a strategic partnership between private, public, not-for-profit and community sectors that shapes the physical or social characteristics of a neighborhood, town, city, or region. Other national funders who fund placemaking include the Kresge Foundation, Artplace America, the Knight Foundation, and Southwest Airlines. The Placemaking Leadership Council (PLC), established in 2013, brings together leaders on the forefront of the "placemaking movement" to network, define the field, and catalyze funding.

Boise examples of placemaking include the development of Grove Plaza in 1986, which included public art and a plan for music and outdoor markets, and the Basque Block, where the arts and an interest in neighborhood history were the catalyst in the preservation and reimagining of the block as a festival space in 2000. Another example is the 30th Street

neighborhood, where an artist developed a plan to maintain and enhance the authentic character of place as a new phase of growth and construction began. In 2014 the 30th Street Cultural Plan received a Grow Smart award for “excellence in community development” from Idaho Smart Growth. This plan also provides a blueprint for future cultural investment which is just beginning to be realized. Neighborhood parks, the Ridge to Rivers trail system, and the Greenbelt are other placemaking examples that shape our engagement with the land and community.

SOCIAL JUSTICE, DIVERSITY AND ACCESSIBILITY

In evolving cities, public involvement is essential when introducing new transit corridors in old neighborhoods, building a bus terminal for greater community access, or locating a community center. Arts, historical interpretation, and culture can be used as tools for equitable development by inviting collaboration around a shared project and providing opportunities for diverse opinions. They can also be a way to help welcome marginalized communities and populations by helping support diverse artistic entrepreneurs, arts groups, and arts programming.

The 30th Street Cultural Plan asked people from faith organizations, refugee groups, an elementary school, and an inter-generational residential development to weigh in on how they want their neighborhood to develop as a new road cut through its center. Other examples include the Boise Hive, a nonprofit that provides a place for musicians to rehearse, rent gear, and access affordable mental health care. Global

Lounge welcomes immigrants to Boise by hosting events with performances and art, opportunities for civic dialogue, and encouraging cross-cultural pollination and inclusion.

The City of Boise’s Department of Parks & Recreation operates eight community centers in neighborhoods throughout the city with free or low-cost afterschool children’s art and recreation programs. Community gardens on city-owned property have become gathering spaces in neighborhoods that connect people through local food production and food preparation cultural practices. The Gene Harris Bandshell in Julia Davis Park is an example of a public venue that welcomes music, story-telling, and community gathering that is accessible to all.





6

**GRASSROOTS
PARTNERSHIPS:**

BOISE'S CULTURAL PLANNING HISTORY

The following section reviews important initiatives that shaped arts and culture in Boise.

BOISE CITY ARTS COMMISSION

Citizen leaders founded the Boise City Arts Commission (BCAC) in 1978. It operated as an independent organization, advocating for the arts, until 1997, when it was adopted into Boise City Mayor's office as a division under Mayor Brent Coles. It was focused solely on supporting art, not history.

Outcomes: This integration into City government strengthened the organization's role as a proponent for culture from within city government. The move prompted Boise City to 1) provide funding for part-time staff; 2) formalize a partnership between Boise City and Capital City Development Corporation (CCDC), for whom the division provided services such as public art and event management; and 3) initiate the City's first grant program to support arts and culture.

CULTURAL DISTRICT MASTER PLAN

The 1998 Cultural District Master Plan was the first policy initiative from the BCAC. The plan provided a citizen-driven vision to connect the concentration of cultural institutions in the downtown core as a designated cultural district, within loosely defined boundaries.

Outcomes: Results were 1) CCDC funding to support the renovation of a historic warehouse into a performance space, currently owned and operated by Boise Contemporary Theater; 2) identification of the downtown core as the City's cultural

center due to the wide range of arts activities, facilities, and organizations located there; 3) installation of new Cultural District brand and information kiosks to knit the district area together; 4) increased interest of creative businesses and non-profits seeking space in the 8th Street Marketplace and nearby buildings along the 8th Street corridor.

PUBLIC ART FUNDING POLICIES

Spurred by the successful re-design and inclusion of public art on the Basque Block in 2000 and the desire to bring this similar economic and community development to other neighborhoods, the City and CCDC partnered to develop and implement policies that triggered public art funding through capital investment. The Boise City Percent for Art Ordinance, passed in 2001, mandates that any eligible City capital project have 1.4% of the expense set aside for public art. A CCDC voluntary 1% for art policy encourages inclusion of public art in new capital projects.

Outcomes: These policies have resulted in 1) the development of over \$5 million dollars in public art projects since 2001 in public buildings such as Boise Airport, City Hall downtown, City Hall West, library branches, Boise WaterShed (education facility at the wastewater treatment plant), downtown streets and other public facilities; 2) inter-departmental partnerships, public/private partnerships, and 3) the engagement of artists and citizens in the design and use of Boise's public spaces.

DEPARTMENT OF ARTS & HISTORY

In 2008, under Mayor David Bieter's leadership, the former Boise City Arts Commission merged with the newly-formed office of City historian to become the Boise City Department



Terra Firma by Liz Wolf

of Arts & History. The creation of the department provided organizational stability and reflected the growing value placed on investing in the city's history as well as art.

Outcomes: This development provided 1) stable and integrated footing within City government from which to develop internal and external programs; and 2) increased funding for staff to initiate and support innovative historical programs such as oral histories, archiving of collections, and development of interpretive materials.

COMPREHENSIVE PLAN: BLUEPRINT BOISE

The Boise City Council adopted an updated comprehensive plan, Blueprint Boise, in 2011. Chapter 2-1 focuses on quality of life, including culture. Chapter 2-58-67: Citywide Visions and Policies section outlines principles, goals, and policies for culture, education, and arts and history. Arts and history information is also interspersed throughout the document, such as the purpose and location of historic districts.

Outcomes: The citizen-articulated sense of pride in Boise's cultural facilities and organizations helps affirm their value and direct government investment. To fully implement the vision of Blueprint Boise, a unified, comprehensive cultural plan regarding the arts and cultural assets and policies was required. This document, Boise's Cultural Master Plan, provides this unified perspective and, upon approval by City Council, may be adopted as an amendment to Blueprint Boise through resolution.

LOCAL CULTURAL PLANNING

Local neighborhood or City facility art plans identify opportunities and precedents for the development of cultural assets; these plans have, in turn, influenced where and how

resources are allocated. For example, in 2003, local artist Dwaine Carver designed a cultural plan for Boise WaterShed, a City-owned education facility at Boise's wastewater treatment plant. This plan served primarily as an internal document, creating a clear vision for public art that the City Council, Public Works Commission, and staff leadership could rally behind.

Outcomes: Implementation of the Boise WaterShed plan resulted in the successful commissioning of over \$300,000 in site and content specific public art. Revised in 2009, this plan is now guiding an investment of over a million dollars for phase two of this project.

On a neighborhood scale, in 2012 Boise hired artist Stephanie Inman to work with the Veterans Park Neighborhood Association to develop a cultural plan for the 30th Street Neighborhood. The plan was developed concurrently with significant changes completed in the area, including a new road and City parks.

Outcomes: Residents and diverse ethnic groups identified a "dream list" of prioritized public art projects that would help tell the history of the neighborhood. In 2015 the Department of Arts and History joined in partnership with the Veterans Park Neighborhood Association and CCDC to facilitate and fund two art projects prioritized in the plan. This cultural plan provides a framework for overall neighborhood development within the context of resident perspectives and future development projects. The cultural plan received an Idaho Smart Growth award in 2015 for excellence in community development.

NEIGHBORHOOD REINVESTMENT PROGRAM

The Neighborhood Reinvestment Program is a partnership between the City and City-registered neighborhood

associations. In addition to funding neighborhood plans, it also issues grants that enhance neighborhood identity and quality of life. This program has funded several site-specific art projects over the years, including the popular traffic box art wraps.

Outcomes: Neighborhoods identified specific design initiatives to create neighborhood identity such as interpretive historical signage, public art, and traffic box wraps. This engages citizens and results in meaningful neighborhood art additions. Examples of funded projects include traffic calming measures such as the mosaic roundabout near the Depot and movable art sculptures for Central Rim; a Mark Statz sculpture at Catalpa Park; and more than thirty traffic box art wraps.

CITY OF BOISE CULTURAL MASTER PLAN

2016 is a time of tremendous change and growth for Boise.

Fostering Boise's Cultural Future: City of Boise Cultural Master Plan provides:

- A baseline of current conditions for the future;
- A vision and goals to address in the next five to seven years;
- A basis for evaluation, measuring progress in achieving identified goals.

The Plan outlines current cultural conditions; high-level emerging issues and challenges; citizen perspectives; over-arching goals related to places, people, assets, organizations, and policies; and recommended strategies for achieving those goals.

Outcomes: The targeted outcomes include more community awareness about the history and current conditions of the cultural environment, increased support for the non-profit and for-profit creative community, and increased support for A&H so it can continue its mandate and capitalize on new opportunities to integrate culture into planning and policy decisions to make Boise more livable and sustainable.



Big Fun by Ben Love





7
**PEOPLE &
PLACES:**
BOISE'S CULTURAL ECOLOGY

CULTURAL INFLUENCES

Boise culture is formed by the evolving interaction of the physical place and its people. Boise culture has been influenced by its history as an isolated outpost, populated by resourceful and community-minded people, and intimacy with the surrounding natural environment. Boise culture today continues to be influenced by its geographical isolation, the intersection of urbanity and an active lifestyle, influenced by proximity to and appreciation for nature, and by a population of increasing diversity.

In 2016 Boise is home to just over 140 cultural non-profits and for-profit cultural entities. These range from museums, interpretive centers, and galleries; performing arts venues and organizations; independent bookstores; film, dance, music, and retail markets; and historical research firms, preservation organizations, and cultural planning groups. These organizations employ administrative and creative staff, produce new works, host traveling artists and shows, and provide creative, recreational, and educational opportunities for the citizenry. They are supported by a combination of donations, grants, and earned income. Their stability is dependent on a robust economy, individual and corporate philanthropy, available grants, and an engaged, participatory public.

Emerging organizations such as those made up of new immigrants of diverse ethnic backgrounds, musical groups, dance troupes, and visual artist associations struggle with a lack of facilities in which to house their administrative management staff, rehearse or practice their craft, exhibit their work, collaborate, or perform for the public. Nearby cities such as Garden City, Nampa, Meridian, and Eagle are attracting artists and organizations looking for available and affordable

space, which they are not finding as easily in Boise. For Boise to better support emergent organizations, the City will have to address how we might help provide accessible facilities for their needs.

BOISE'S CULTURAL ECOLOGY:

This section is not meant to be a complete inventory of cultural assets and organizations but to give the essence of Boise's cultural history, development, and spirit. Artistic categories also overlap and collaboratively contribute to each other.

Native American History – The Boise Valley had been a peaceful gathering place for Native American tribes for thousands of years, before Euro-American settlers forcibly removed them. The Shoshone, Bannock, and Paiute tribes gathered annually in the valley to participate in trading rendezvous with other tribes and to catch salmon from the Boise River runs that helped to sustain them year-round. They spent winters in the valley, where the climate was milder, and visited the hot springs for bathing and healing. Castle Rock, called Eagle Rock by the tribes, was and remains a sacred site. The hot springs were diverted for domestic and commercial use when Boiseans used the geothermal system to heat their homes and businesses. The tribes and Boiseans also took advantage of another hot springs located just east of Tablerock. Milton Kelly, editor of the Idaho Tri-Weekly Statesman, bought the hot springs in 1889. He named it Kelly Hot Springs, and turned it into a resort for residents and tourists. In 1870 a territorial penitentiary was built at the site.

When European-Americans settled in the Boise Valley, they pushed the indigenous people farther to the edges of their ancestral lands until it was almost impossible for them to

subsist. Disease, diminishing resources, and violence destroyed the traditional way of life for Native Americans in the Boise Valley. Soldiers forcibly removed the Shoshone and Bannock tribes from the area to a reservation established at Fort Hall in the spring of 1869.

In contemporary life, Native American tribes from all over the United States and Canada gather in the Boise Valley at annual powwows, where they dance, drum, showcase their arts and crafts, socialize, and celebrate their shared culture. The Fort Hall and Duck Valley reservations, Boise State University, the Human Rights Committee, Intertribal Native Councils, and organizations such as the Kessler Keener Foundation support these efforts to maintain, share, and grow Native American cultural practices.

Cultural History – In the late 1800s and early 1900s Boise developed many cultural opportunities brought by the new settlers, including theater, dance, music, service clubs, benevolent organizations, art galleries, and recreational opportunities. Boise's characteristic creative energy and artistic entrepreneurship date to the founding of the city. Orchestral and traveling theater groups entertained locals in the late nineteenth century; as the twentieth century neared, theatrical performances became even more plentiful, with local and traveling theater groups offering a full repertoire of plays. The city's cultural life inspired attorney Clarence Darrow, while here defending Bill Haywood on trial for Governor Frank Steunenberg's murder in 1907, to describe Boise as the "Athens of the sagebrush."

Philanthropy and community building set the stage for future developments in this isolated settlement. Pioneers such as Mayor James Pinney (1881-1885) and Mayor Peter Sonna

(1893-1895) provided a precedent for later generations of Boiseans to invest in the arts by establishing elegant theaters for opera, theater, and musical productions. The Sonna Opera House (1886), Columbia Theater (1892), Riverside Theater (1902) Pinney Theater (1908), Orpheum Theater (1905) and many more were created to house "amusements," community theater, and music.

In 1931, in the heart of the Great Depression, a group of dedicated artists—known as the Hobohemians—formed the Boise Art Association, now the Boise Art Museum. The group aspired to acquire and maintain a suitable gallery, host traveling exhibitions, and promote fine art in Boise. In 1937, the Boise Art Association achieved its goals through a partnership with the City of Boise and the federal Works Progress Administration. The Boise Gallery of Art, a 3,000-square-foot Art Deco building, was constructed in Julia Davis Park. The structure has undergone two expansions.

Civic Groups – Historically, civic clubs in the Boise Valley such as the Columbian Club, Elks, Rotary, Lions, Kiwanis, Optimists, the Masonic organizations, and Junior League of Idaho have come together to support history and culture in the valley, providing venues for performances and raising funds for public art or historical interpretive projects. These independent, non-governmental groups, organized by volunteers, are signs of a healthy and civically engaged populous.

Recent dialogue-based events such as City Club, Fettucine Forum, and the Idaho State Historical Society's Brown Bag Lecture Series help foster an awareness of cultural issues and contribute to an informed and engaged community. In the past, ethnic clubs such as Daughters of the British Empire, the German Club, and Scandinavian Club, along with other



Oregon Trail Memorial Bridge

special-interest groups such as the Sons and Daughters of Idaho Pioneers and Daughters of the American Revolution, came together to fund civic investments or host civic events.

Historic Preservation & Interpretation – An important part of the cultural landscape is historic preservation, historic artifacts, and community resources. Boise has nine historic preservation districts, which are City-designated areas of historic importance that require additional review for external alterations or demolition. The map identifies locations of concentrated investment in historic resources. (See appendix G) The downtown area has the highest concentration of historic districts and properties. Neighborhoods with a high concentration of historic structures include the North End and East End as well as the Central Bench area. Specific areas such as Hyde Park or the Ustick Township are connected to the routes of the old streetcar system and have maintained vibrant commercial centers in the midst of residential development. Historic properties are sadly not often protected, however, and more are lost each year. Community members have called for a “demolition review ordinance” for several years, but it has not been enacted.

Preservation Idaho, founded in 1972, is a statewide non-profit organization that strives for the preservation and restoration of landmark buildings and properties. Preservation Idaho is active in Boise to promote education about the value of historic landmarks through tours, events, publications, and a website, and to advocate for the preservation of important historic resources. The organization has received grants from A&H to develop walking tours, video content, and historic resource documentation.

Some significant public historic structures in Boise

have been preserved and relocated, including the Idaho Black History museum, moved into Julia Davis Park; The Bishop’s House, now located on the grounds of the Old Idaho Penitentiary; and the Ahavath Beth Israel synagogue, moved to North Latah Street. The City has preserved the O’Farrell Cabin, the oldest structure in the city, and is in the process of restoring other historic sites, as noted later in the plan. The Idaho State Historical Society maintains several historical sites and collections resources in Boise, including the Idaho State Historical Museum, Old Idaho Penitentiary, Idaho State Archives, the State Capitol, and Alexander House.

Recent Boise City preservation partnership successes include the restoration of the Oregon Trail Memorial Bridge, owned by Ada County Highway District, and the Ivywild Trolley Station public art project, which preserved and contextualized the oldest remaining trolley station in a park location. These projects demonstrate how collaborative partnerships can root, restore, and revitalize challenged neighborhoods and beloved landmarks. Other historic marker programs include the Oregon Trail markers located throughout the city, the neighborhood grocery store markers in the North and East End neighborhoods, and other neighborhood interpretive signage telling the stories of their past and informing their development into the future.

Beyond preservation of historic buildings, cultural heritage preservation is needed: historic artifacts, documents, photographs and more are housed in homes and attics throughout Boise. A comprehensive need to collect and preserve these is essential. BSU holds several significant historic collections in its Archives and Special Collections section. The Boise Public Library and Basque Cultural Museum are also repositories of important historic collections. A&H is working to

create a City of Boise archive that will be publicly accessible and be able to preserve important historical documents and photographs relevant to Boise.

Visual Arts – The Boise Art Museum, which recently celebrated its 75th anniversary, exhibits between 13 and 15 regional and national exhibitions per year. The building was originally built in 1936 as a Works Project Administration project. Its impressive Northwest-centered permanent collection is supplemented each year through gifts of art and donors who purchase works for the collection. The museum has an active arts education program providing artist lectures, classroom experiences, school tours, and a biennial exhibition for high school students. Art in the Park, an annual open air contemporary arts festival, features more than 250 artists. It is the only collecting art museum in Idaho to hold American Alliance of Museum certification and the only nationally accredited fine art museum in the state.

In 2016 Boise hosts a few stalwart art galleries, a few new start-ups, and several non-traditional spaces in which artists show their work. Each has a different business model and artist demographic. Gallery 601, established in 1981, specializes in the retail sale of original paintings, fine art limited edition prints, and art-related products. R. Grey Gallery, which began in Boise in 1986, started as a showcase for local hand-crafted jewelry, art glass, and furniture and has grown to represent artists across the United States and Canada. Stewart Gallery, founded in 1987, exhibits the contemporary art of established and mid-career artists. Stewart Gallery also consults with individuals and corporations to build collections and shows at national art fairs. Art Source Gallery, founded in 1993, is a co-op gallery with forty members who share their

original work in several mediums. Another artist co-op, Nfinit Gallery, opened in 2012 to show local artists' work.

Boise Art Glass began blowing and exhibiting art glass in 2003; its current gallery and fabrication studio is paired with Fire Fusion, a studio specializing in metal and glass enamel fabrication. Across the street is the Creative Center, which creates murals and hosts exhibitions and paint parties, and Sue Latta Sculpture Studio, which teaches sculptural skills in workshops. Gallery Five18, which opened in 2013 and closed in 2017, was a recent incarnation of the former Lisk Gallery. Gallery Five18 represented twenty-three artists and was a hybrid between a co-op and a gallery model. Ming Studios, begun in 2015, is a privately owned space that features primarily international artists who come to Boise for short residencies and experimental music and dance performances. More exhibition spaces are needed.

There are several non-traditional venues for artists to display their work, including Freak Alley Gallery, an outdoor mural space; coffee shops such as Flying M and Goldy's on the Corner; BSU venues such as the Ron and Linda Yankee building (which also houses Boise State Public Radio), the Student Union Building, and Visual Arts Center; and artist studios that open to the public such as Swell in 8th Street Marketplace and BOSCO, an annual open studio event featuring more than 40 artists.

Treasure Valley Artists Alliance formed in 2010 to support Idaho artists through exhibitions, an online gallery, artist forums, social events, and professional development workshops. It has more than 150 artist members. Boise's community centers such as Fort Boise provides facilities for affordable art classes and makers of all ages to explore

ceramics, mosaic, painting, and other mediums. Neighboring Garden City is becoming home to increasing numbers of artist studios. Visual Arts Collective (VAC), which started in Boise in the late 1990s and then moved to Garden City, hosts large contemporary art exhibits by edgier artists as well as theater and music performances. Surel's Place, opened in 2012, is an artist-in-residence space reflecting multiple genres and providing workshops and exhibition opportunities for artists of various disciplines.

Since the 1980s the City of Boise has honored businesses that support art and culture. One notable example, the Modern Hotel, received the honor of Business Support of Culture during the biennial Mayor's Awards for Excellence in Arts & History in 2015. As noted in the nomination, "The Modern has done more to support the arts in Boise during the last ten years than any other commercial business." Its signature cultural event, Modern Art, grew from more than 1,000 attendees in 2008 to more than 5,000 in 2016, its final year. The event, which saw artists converting the hotel's rooms into venues for individual expression, advanced the careers of many local artists and provided a fresh new venue for Boise residents to discover local art and artists.

The Modern also supports local filmmakers through its "39 Rooms Film Festival," which screens selected films on televisions in all its rooms at no cost to guests. The hotel also hosts "Modern Campfire Stories," a series launched in 2014, which highlights Idaho's long tradition of literary excellence and oral storytelling, allowing an opportunity for local writers to present their work in a stimulating and welcoming environment.

Theater Arts – A professional theater company since 1977, the Idaho Shakespeare Festival (ISF) began as a

summer theatrical event in a downtown courtyard and is now a nationally renowned professional repertory theater with a permanent outdoor venue. Its four-month, five-show season features both local and national actors, and plays to more than 60,000 attendees annually. ISF's strong education program travels to schools and supports emerging actors by hiring them as interns. Idaho Theater for Youth, begun as an independent company, has folded into the education programs at ISF. The city's other major professional theater company, Boise Contemporary Theater (BCT), began in 1997 and is housed in the Fulton Street Theater, a renovated warehouse in downtown Boise's Cultural District. BCT stages world premiere plays and produces nationally known works, and its Theater Lab trains young actors, writers, and designers.

Boise is home to a thriving community theater scene. The all-volunteer, non-profit Boise Little Theater, built in 1957, is not only the oldest theater in Boise but one of the longest-running community theaters in America, with a reputation for producing plays of all genres. Other community theater companies include Stage Coach, operating since 1981, and Knock 'em Dead, which began production in 1984. Alley Repertory Theater, which performs primarily at Visual Arts Collective in Garden City, produces new and established works with emerging and established artists. Treasure Valley Youth Theater, based in Meridian, provides theater performance programs for young people.

A recent surge of smaller, grassroots theatre ventures gives depth and vigor to Boise's arts scene and provides opportunities to test more experimental material and fill theatrical performance gaps. Examples include Red Light Variety Show, Homegrown Theater, and independent

performance art pieces by various artists at Ming Studio and Visual Arts Collective.

The Morrison Center, located on the campus of Boise State University, opened its doors in 1984 and serves as the valley's premier performing arts facility, seating 2,037. The Morrison Center also houses a black box space, The Danny Peterson Theatre, used as a classroom, rehearsal space, and performance center for the BSU Department of Theatre Arts and some rentals. The Morrison Center main stage hosts touring Broadway productions as well as the Boise Philharmonic, Ballet Idaho, and other shows. Other BSU venues include Taco Bell Arena, seating 13,390, BSU Special Events Center, seating 500, the Hemingway building, which houses primarily exhibitions, and various event spaces on campus.

The Egyptian Theater, with a capacity of 738 seats, was originally built as a movie theater in 1927. In addition to screening films, it now also hosts performing arts events such as Opera Idaho, touring musical groups, guest speakers, film festivals, and business meetings and conferences.

Music Arts – Orchestras have performed in Boise since at least the 1870s. Contemporary Boise's 70-member professional orchestra traces its roots to the formation of the Boise City Orchestra in 1885; by 1960 it became known as the Boise Philharmonic. In addition to its season of six to eight primary concerts, the Boise Philharmonic also maintains several educational programs, a youth orchestra, a 100-person Master Chorale, and several smaller ensembles. Regional opera singers began performing with the Boise Philharmonic in the early 1960s and became a separate organization, Opera Idaho, in 1973. Composed of vocational and professional singers, Opera Idaho performs two to three shows annually as well as

hosting recitals and educational programs.

Boise Music Week helped cultivate Boise's early music scene; it is one of the longest-running community volunteer music festivals in the country and celebrated its 98th year in 2016. Since 1918 this free celebration has featured local talent performing organ recitals, school and church choral performances, a dance concert, music in the park, a silent film with organ accompaniment at the historic Egyptian Theater, and Broadway musical productions.

Boise Baroque Orchestra, formed in 2003, is composed of musicians who perform with Boise Philharmonic, Boise Master Chorale, and Opera Idaho. It brings baroque and classical repertoire to the valley.

Band music also draws in a crowd. In 1880 Boise was renowned for having one of the best brass bands in the West outside of California. The Gene Harris Bandshell in Julia Davis Park is a venue used for outdoor music performances ranging in genres. Today Boise is home to Treefort Music Fest, an internationally renowned event that showcases both local musicians and national and international acts. While primarily located in the Linen District, events fan out over the downtown area in non-traditional venues such as the El Korah Shrine Center and local bars. Treefort also hosts other cultural events during the festival, including HackFort, AleFort, YogaFort, KidFort, StoryFort, and FilmFort. 2017 was the Festival's sixth and largest event to date, drawing thousands of attendees.

In 2008 Boise Rock School opened to provide music education, promote youth arts and culture, and create greater access and opportunities for underserved populations. Boise Hive, founded in 2013, serves as a resource for rehearsal space and mental health referrals for local musicians. It provides a



Image Courtesy of LED

sober practice facility and access to counseling.

Boise Blues Society is an all-volunteer group started in 1993 to celebrate blues music and inspire local youth. Another organization, Boise Jazz Society, started in 2010 to bring jazz artists to Boise and to support local jazz musicians.

Boise's commercial music venues include the Knitting Factory, Neurolux, Penguilly's Saloon, Humpin Hannahs, High Note Café, Tom Grainey's, The Shredder, and more. There are also venues that feature live music as a secondary use, such as El Korah Shrine Center, Idaho Botanical Garden, Cathedral of the Rockies, the Egyptian Theater, and Centennial High School Performing Arts Center.

The Record Exchange, a 37-year-old local independent music store, is a strong supporter of music in Boise. In addition to selling all genres of music, it hosts in-store concerts, promotes local musicians, and connects Idaho to the national music scene. Go Listen Boise is a local music collective started in 2008 to promote Boise musicians, venues, and events. Radio Boise at 89.9 FM started in 2011 to provide a community-programmed radio station for the valley. Vinyl Preservation Society of Idaho, founded in 2007, seeks to preserve and promote music on vinyl records through an annual record swap and other events.

Dance Arts – In addition to theater and music, dance has proliferated in Boise with long-standing professional dance companies and newcomers. Ballet Idaho began performing in Idaho in 1972. In addition to a season of 20 classical ballet performances annually, the company has an active school outreach program and trains young ballet dancers. Idaho Dance Theater, incorporated in 1990, focuses on modern dance performances and, in partnership with BSU,

training for emerging dancers. Balance Dance Company was founded in 1997 to instruct dancers under 18 in contemporary movement. Trey McIntyre Project, based in Boise for five years, was nationally acclaimed for its performances and community outreach; although the company disbanded in 2013, some of its dancers remained in Boise and started new dance companies. One such company, LED, fuses dance with live original music, sound, and visual design and performs in both traditional and non-traditional spaces. Project Flux Dance was founded in 2013 and Boise Dance Co-Op is another collaborative dance non-profit combining traditional ballet and contemporary choreographers and performers.

In the late 1980s, a flourishing downtown cultural scene helped revitalization efforts for the city's core. This included investments in the city's cultural infrastructure. A significant example of this is the 1910 warehouse on 8th Street that philanthropist Esther Simplot renovated into a performing arts center in 1992. The result, the Esther Simplot Performing Arts Academy, houses the Boise Philharmonic, Ballet Idaho, Opera Idaho, and these companies' youth outreach programs: Treasure Valley Youth Symphony, Ballet Idaho Academy of Dance, and Opera Idaho Children's Chorus.

Commercial dance schools, such as Pat Harris Dance School and Heirloom Dance Studio, and other community organizations, like Salsa Idaho supports dance education and other forms of dance such as square dance, swing, salsa, two-step, ballroom, and contra dancing.

Literary Arts – Incorporated in 1996, The Cabin (formerly the Log Cabin Literary Center) formed to inspire and celebrate a love of reading, writing, and discourse. It hosts summer writing camps, writers in the schools, adult programs,

and talks by writers. The Egyptian Theater is filled to capacity for its popular Readings and Conversations series featuring national and international authors.

BSU's Master of Fine Arts program in Creative Writing employs several accomplished writers and prepares students interested in teaching and publishing; it also publishes a literary journal, *The Idaho Review*. Ahsahta Press was founded at BSU in 1974 to preserve poets of the American West and provides opportunities for MFA students to experience the business side of a small press. *Blue Review* is an online journal of popular scholarship published by the BSU School of Public Service.

Ghosts and Projectors is a poetry reading series curated by a local poet to connect the community to poetry. *Big Tree Arts* incorporated in 2007 to promote performance poetry; it hosts poetry slams, brings poets into schools, and supports poetry events in the community. *Story Story Night*, launched in 2010, hosts monthly story-telling events. Boise Public Library supports reading-related events and activities at its four (soon to be five) branches.

Film Arts – Because Idaho lacks any tax incentives for production, large-scale motion picture activity in Boise is limited. Despite that, there is considerable film-related activity in Boise. The Idaho Film Office, a division of the state's Department of Commerce, helps coordinate locations in Idaho. The non-profit Idaho Film Foundation, founded in 1991, presents film programs and promotes film in Boise; it also sponsors the Idaho 48 Hour Film Festival and Competition (i48), in which teams of filmmakers have two days hours to write, cast, shoot, and edit an original short.

The Flicks, an independent movie theater, opened in

1984 and has grown from one to four screens and a video shop. Recognized for its support of film and culture in Boise, The Flicks screens independent, foreign, art, and Hollywood movies. The Banff Mountain Film Festival travels to Boise each year and features films on outdoor subjects. Boise Film Festival is a non-profit organization dedicated to showcasing low-budget films from Idaho and around the world; the Festival occurs in September with film-related educational activities all year round. Idaho Horror Film Festival is a launch pad for the genre's filmmakers that began in 2013. Boise Film Underground, also launched in 2013, screens independent and experimental films. Treefort Music Festival features film during its five-day festival. The Egyptian Theater remains an important venue for film in Boise; its original steel-pipe organ from silent movie days is still in working order. Boise also is home to a thriving underground film community that cultivates and fosters the film industry in Idaho.

Treasure Valley Artistic Workforce – In addition to arts organizations and institutions, it is also important to understand Boise's artistic work force. In 2015 Boise State University professors Amanda Ashley and Leslie Durham published "The Working Artist: Boise's Hidden Economy of Creators, Makers, and Doers." This profile of artists working in multiple disciplines was based on interviews and survey data (for a complete copy of the report, see Appendix D). The study identified several patterns of needs among Boise's artistic work force, including:

- **Structural:** Boise is home to artists employed in every field of artistic labor; this diverse array of talent resources could be leveraged across multiple civic and artistic sectors. Boise doesn't so much need to grow a creative class as it needs to

create structures that permit this class to thrive.

- **Incentives:** Artists are not merely passing through this place; they are rooted, and have decades of experience, in the community. Retention may be relatively easy despite a lack of well-paying artistic jobs, but attracting a larger portion of the creative class from outside the area may be difficult. Meaningful incentives could stimulate recruitment and aid retention of local artists.
- **Professional Development:** Artists are underserved in a number of important ways; most notably, they are under-employed and lack local professional development opportunities. Helping artists progress from emerging and mid-career stages to that of established artists is beneficial not only for them but also for the economy if tenure in the field and sustained achievement can be rewarded financially. Because these artists are rooted in Boise, the fruits of their labor are rooted here as well. In addition, as emerging artists watch established artists build careers and craft, they have models to emulate and reimagine. (See appendix D)

INVESTMENT PRIORITIES

Public sentiment received through focus groups and the online survey echoed A&H staff's recommendations for increased private and public investment in several areas:

- Diversity;
- Accessibility;
- Facilities; and
- Funding for established and emerging artists and organizations.

DIVERSITY

Diversity and inclusion are key areas for future investment.

Boise is becoming more ethnically diverse and thus needs to be more accessible and inclusive in its cultural infrastructure and offerings. Mayor Bieter wrote a guest opinion for the Idaho Statesman (July 15, 2015) supporting diversity as an investment in Boise's future. "We now look back with admiration on the immigrants—Irish, Mexican, German, Basque and Chinese—who left their homeland more than a century ago seeking opportunity and finding it here in Boise. We know that they were a key force in building this city into the wonderful place it is today." He praised Boise's status as a refugee resettlement community since the 1970s and noted the variety of people of all races, creeds, colors, faiths, backgrounds, and sexual orientations who call Boise home. In 2017 Mayor Bieter & Boise City Council endorsed a resolution committing Boise as a "Welcoming City." Political emphasis on inclusion and accessibility extends to preserving city history regarding these matters; commissioning artists to make new work; supporting organizations and programs; engaging new audiences; and illustrating the significance of art and culture in civic engagement and building community.

ACCESSIBILITY

Accessibility typically references the design of products, spaces, services, or environments for people who experience physical disabilities. Many artists, patrons, and audience members have physical disabilities themselves or loved ones who do, such as needing a wheelchair for mobility or accommodations for hearing or sight impairment. When providing programming, an organization needs to consider

providing services such as sign language interpretation, closed captioning, audio description, alternative print materials, or other assistive technology.

Groups with members who have special needs such as the elderly or those with mental or emotional disabilities also need to be considered. When designing cultural facilities, organizations should use universal design guidelines to provide the greatest physical access to all.

The ability to access culture also may refer to barriers such as cost to participate, age (due to alcohol service in a venue), language, ethnic and cultural accessibility, or transportation for those who don't drive. How can we include more people who may not feel welcome in traditional settings, such as museums or performing arts theaters? As Boise grows, it is necessary to focus on providing access to all, not just to those who easily fit within cultural norms.

FACILITIES

Boise once had several theaters and performance venues, but now it can be a challenge to find available spaces for community collaboration, performances, and exhibits. The focus group participants identified a need for additional small to mid-size venues for music, theater, and other presentations. Boise also suffers from a dearth of private or non-profit art galleries, and thus has few places for artists to show their work. More galleries and a flexible publicly managed exhibition space would serve a large population of creative individuals.

FUNDING FOR ESTABLISHED AND EMERGING CULTURAL ORGANIZATIONS

Artistic entrepreneurship and innovation reflect Boise's adaptive and inquisitive population. While established cultural organizations have been of part of the valley's cultural landscape for many decades, it is important to support new artistic energies and ideas. The City of Boise has experimented with such initiatives through Trailhead, a local business incubator in a historic building in the Cultural District; further investment in similar facilities for culture entrepreneurs would show dynamic support for Boise's creative workforce.

Financial and volunteer support for established groups to fulfill their missions remains a work in progress. The philanthropic landscape is undergoing significant changes. Private giving is evolving as less corporate and more individualized with new online giving mechanisms such as Kickstarter. This creates uncertainty for Boise's established cultural organizations. Formulating new models and funding strategies is more important than ever. These long-standing organizations enhance the cultural life for audiences and are also vitally important for professional development, networking, and job placement for local and regional artists.



Image Courtesy of Idaho Office for Refugees





8

**CITY OF
BOISE:**

CULTURAL POLICIES & PROGRAMS



Creativity can, and does, live in city government. This section documents the existing internal support for arts and culture in municipal government and allied government agencies. It identifies various programs and policies in the City while considering the Department of Arts & History's broad internal and external reach.

DEFINING CULTURAL POLICIES & PROGRAMS

The values and principles of a government are reflected in the cultural policies and programs instituted by its leadership. Policies encompass formal ordinances, resolutions, plans, and budget expenditures that govern activities related to the arts and culture. Programs include grants, educational training, lectures and workshops, and the purchase and maintenance of capital assets.

Cultural policies and programs in Boise come from the City as well as other public agencies such as CCDC, Ada County Highway District, Ada County, and the State of Idaho. This document focuses on the City's and CCDC's areas of influence. The most significant plans, policies, and programs in Boise from which activity and public funds flow are (in addition to the aforementioned plans):

- 1980+ Formation of nine City Historic Preservation Districts
- 1997 Establishment of the City grant program for cultural organizations and individuals
- 1998 Cultural District Plan
- 2001 Passage of Boise's 1.4 Percent for Arts Ordinance
- 2004 Passage of CCDC's Policy for Funding Cultural Investments
- 2008 Creation of the Arts & History Department by Ordinance
- 2011 Adoption of Blueprint Boise
- 2011 Completion of the Arts & History plan for the History Division
- 2011 Approval of the BOISE 150 plan
- 2012 Additional BOISE 150 funding including the Sesqui-Shop & related programming
- 2014 Taking Care of Boise's Art and Cultural Heritage: A

Plan for Boise's Art, Artifacts, and Archives

- 2015 Purchase of the James Castle Home Site
- Many of these policies are external-facing, aiming at engaging citizens, but they also impact internal services, such as project management, interdepartmental partnerships, and asset management. For planning documents, see boiseartsandhistory.org/about-us/documents

BOISE DEPARTMENT OF ARTS AND HISTORY

The mission of the Department of Arts & History is to enhance Boise by providing leadership, advocacy, education, services, and support for arts and history in order for people to create, engage, and connect with the community. A&H seeks to help make Boise the most livable city in the country through the core services of promoting and integrating arts and history into everyday life; creating cultural engagement opportunities; and supporting, developing and maintaining cultural infrastructure.

Core Services:

- Promote and integrate arts and history into everyday life;
- Create cultural engagement opportunities;
- Support, develop, and maintain cultural infrastructure; and
- Lead special studies and plans.

Target areas:

- Public art management, delivery, and conservation;
- Grant allocation to local organizations and individuals;
- Collection and preservation of local history resources and archives;
- Promoting the city's arts, cultural, and historic assets; and
- Convener and facilitator for initiatives, programs, and studies.

In 2013 and again in 2015, the Ash Center for Innovation

of the Kennedy School of Government at Harvard University placed the Boise City Department of Arts & History in the top 25 of government innovation nationwide, representing just five percent of all applicants.

In 2013 the Ash Center acknowledged that the creation of A&H as a municipal department dedicated to local art and culture is a positive force for community engagement. The Ash Center noted, "While few local governments fund historical programs, the City of Boise created the Department of Arts and History, endorsing the field as essential for decision making, community engagement and awareness; providing contextual understanding of contemporary issues; and enabling connections for new citizens." In 2015 the Center noted that BOISE 150 had indeed demonstrated why increased awareness of arts, history, and culture helps connect people to the place where they live.

PUBLIC ART AND CULTURAL ASSETS

The Boise City Council passed an ordinance in 2001 directing that 1.4% of all eligible City capital project funds be set aside for the integration of public art into City facilities.

The goals for the public art program are to:

- INTEGRATE art into the daily life of citizens, thus engaging residents and visitors in the civic environment.
- ENGAGE artists and citizens in the design of the built environment.
- And COMMISSION or PURCHASE new permanent and temporary public artwork for public spaces and for the Boise Visual Chronicle.

A&H staff members manage artist selection, fabrication, installation, maintenance, and conservation of these projects in partnership with department liaisons and

community stakeholders.

Collaboration with City of Boise departments in the first fifteen years of the program resulted in murals, sculptures, and other artworks at the Boise Airport, Boise WaterShed, Foothills Learning Center, Library branches, and parks. As of 2016, the City's public art collection consists of 565 works and is valued at \$4,386,275 and growing. Most of the public artworks are valued at under \$60,000 and are integrated into the public facility or park-site where they are located. Several, such as traffic box art wraps, are valued under \$3,000 yet still have great impact when taken collectively. Over 75% of the City's collection is by Idaho artists.

Boise's Public Art Collection consists of:

- Outdoor public art – sculptures, murals, building-integrated artworks
- Boise Visual Chronicle – two-dimensional and three-dimensional work by Idaho visual artists about Boise, exhibited in public facilities
- Portable Works – miscellaneous two-dimensional and three-dimensional art that rotates to City offices and public facilities
- Traffic Box Wraps – vinyl wraps of utility boxes, temporary projects

Education about the art collection is provided through tours, print media, website information, community lectures, and workshops. Under the auspices of the City, A&H staff members also manage public art projects for other public agencies, private businesses, and developers.

Maintenance and conservation of the artwork is managed by A&H staff and may be contracted out to professional service providers. As the collection grows and ages, care for the art is of increasing concern and expense.

Geographic concentration of public art is depicted on the Art Assessment map. This map shows public art especially robust in the downtown core, Boise Airport, and Boise WaterShed. Also visible are areas where there is little to no public art. The need to continue to diversify the geographic dispersion of public art is evident from this map as well as through public input provided from focus groups comments.

Trends and issues in public art include a focus on concepts of “placemaking,” which emphasize community engagement in the design and programming of neighborhood activity centers. This includes social practice art, in which artists lead a collaborative process with community groups to solve community problems as an art practice. Often social practice art does not result in a capital investment but is more oriented to qualitative returns related to neighborhood groups. Other trends include incorporating artists on design teams, empowering artists as planners, and establishing artists-in-residence programs.

CULTURAL PROGRAMS

Free and accessible cultural programs enable residents and visitors to connect with one another through shared experiences. A&H partners with City departments, public and private organizations, and citizen groups to develop programs and collaborations that help make our community more lasting, innovative, and vibrant.

The goals for the Cultural Programs are to:

- CREATE opportunities to engage citizens in the cultural life of the city.
- DEVELOP awareness of and an appreciation for Boise’s rich cultural resources.
- PARTNER with local organizations and individuals to develop cultural program opportunities.

- CONNECT Boiseans to their community and with each other.
- INFORM the community about the diverse array of cultural offerings.

Municipal grant programs for local arts organizations and artists are a critical way for government to support emerging and established local arts endeavors, strengthen cultural tourism, and provide opportunities for citizens to engage with the arts. The City of Boise cultural grant program began in 1997 with less than \$20,000; by 2017, the program is at \$150,000. Cumulatively from 1997–2016 the program provided a total of \$902,000 to Boise cultural projects and programs. The success of the program led to a doubling of money available in 2016, from just under \$75,000 to \$150,000.

In 2017, the City provided \$200,000 for the grant fund to celebrate its 20th year and its community impact. Recipients include organizations and individuals with initiatives that enrich the quality of life for citizens. Many of these grants have been for general operations (36%), with the remaining amounts shared by the different disciplines. Goals of the A&H Grant Fund include:

- Promoting the growth and development of the city’s artists and historians, and artistic, cultural, and historical organizations.
- Supporting artistic, cultural, and historic activities that expand cultural opportunities for individuals and organizations, develop audiences, and increase awareness of art and history in everyday life.

On average, the grant program leverages public money nearly six times on the dollar for additional private funds. For BOISE 150, however, funding leveraged significantly additional support:

- BOISE 150 Grants totaling \$99,000 disbursed to 42 recipients;

THE MAYORS AWARDS

Every generation has its cadre of individuals who challenge us with new ideas and creative perspectives. They shine a different light on familiar topics, drive us into unfamiliar territory, create sense of place, and reveal our true collective nature. In short, they define us.

The Mayor's Awards for Arts and History recognize those Boiseans who highlight our uniqueness and give voice to our past, present, and future. Whether developing collaborative community projects and events, building transferable skills and confidence in our youth, or broadening awareness of underrepresented populations, these individuals reflect and inform our values as a community.

Over the course of twenty-nine years, more than one hundred honorees have graced our stage to be recognized for creating a robust environment for cultural expression that is uniquely ours. These people are the creators and guardians of our lasting, innovative, and vibrant culture—and they never rest. Their vision and determination will benefit Boiseans for years to come and are central in our work to make Boise the most livable city in the country. (See appendix H)



Mayor David Bieter and Esther Simplot

- Leveraged \$5,698,668 for total project costs (in-kind and direct costs);
- Involved 1,142 artists, historians, cultural specialists; and
- Reached 122,292 people.

Other cultural programs include workshops, trainings, lectures, cultural awards, resource guides, and the development of cultural sites.

HISTORICAL RESOURCES AND MISSION

City of Boise is unique in that it is only one of a handful of cities that has integrated history into its arts and culture department. The staff supporting history has grown to four since the department's inception in 2008 (with a three-year antecedent as the Office of the City Historian). The completion of a plan in 2011, support from Boise State University to employ graduate students, and occasional contract funding culminated in hiring a full-time staff historian in 2013. The history staff is responsible for overseeing planning and implementation of core history programs and special projects.

The History Program's primary goals are to:

- **PRESERVE** the place of history in Boise's community through local advocacy and partnership with other organizations;
- **PROMOTE** Boise's historic and cultural landmarks by encouraging education, outreach, and cultural tourism;
- **DOCUMENT** ways to incorporate history in city projects, programs, and policies;
- **COLLECT** the city's history by preserving oral, written, and visual documents and material culture; and
- **CELEBRATE** historic and cultural events, making it easy for communities to appreciate Boise's heritage.

The History programs, as outlined in the 2011 plan, are 1)

City Archives, 2) Oral History, 3) Community Education/Public Outreach, and 4) Cultural Tourism/Interpretation.

CITY ARCHIVES

It is imperative to collect, preserve, and provide access to the historical and cultural materials directly related to the City of Boise government and its citizens using the highest professional standards for current and future generations. Properly cared for collections nurture an informed and authentic "sense of place" that helps residents feel more connected with their community. The Department has a phased approach to professionally care for community and municipal art, archival, and artifact collections.

ORAL HISTORY

In 2009 the Department started its oral history program to collect and document Boise's recent history. The program has become the only active oral history program in the state, creating a lasting legacy for the people of Boise and the State of Idaho. The program currently has more than 200 interviews. All of the interviews are fully transcribed, making it the only oral history collection in the nation that is fully transcribed.

COMMUNITY EDUCATION/PUBLIC OUTREACH

Research and education are the core services for community education and public outreach. The History Division conducts research for requests received from the public and internally from City staff. The History Division does not charge for these services and answers more than forty requests a year. The division also offers many public presentations that focus on local history or public history. These presentations include

the Fettuccine Forum, workshops held across the city, and presentations at national conferences. Public art with historical themes provide opportunities for connecting with and educating the public. Festivals such as Jailadi or International Food and Culture Festival celebrate Boise's historical past and show how the different communities influence current culture.

CULTURAL HERITAGE TOURISM/INTERPRETATION

Heritage tourism is a key opportunity for the City of Boise, and the division fosters opportunities to engage with tourists. The Division has created interpretive signs, walking-tour guidebooks, and other event programming to encourage heritage tourism. The division will continue to build a heritage/urban trails program, walking tours, history-themed public art projects and urban design, and other opportunities for visitors and residents alike to engage in Boise's cultural heritage.

BOISE 150

In 2013 Boise celebrated its Sesquicentennial. A&H developed a series of programs and events to mark this occasion, resulting in the innovative BOISE 150 program. BOISE 150 engaged thousands of citizens and visitors in the successful commemoration of the past 150 years and encouraged active discussion as to what the community wants the next 150 years to be.

Though cities and states routinely celebrate milestone anniversaries, the City of Boise was determined to approach it differently to achieve lasting and profound results. The goal was to commemorate, rather than simply celebrate. This meant asking residents to look at themselves, their history, and their vision for the future city. Arts & History programmed through

the concepts of Community, Environment, and Enterprise to represent common threads throughout Boise's history.

Thousands of residents participated and connected to the commemorative year in meaningful ways. From new immigrants who shared their music and dance traditions to homegrown cowboy poets and storytellers to plein air painters and academics, BOISE 150 proved inclusive and multifaceted. This approach toward local history allowed residents to develop a deeper understanding of their community and enrich their relationship to it through their experiences. Residents shared languages, cultures, traditions, and untold histories to connect with others as well as to create new profiles of life in the Intermountain West.

As part of BOISE 150, A&H opened the Sesqui-Shop on a historic downtown block at 1008 Main Street. In one year, A&H worked with community partners to produce 134 events and 14 exhibits, with audiences totaling nearly 20,000. An additional eight months in the Shop (post BOISE 150) brought in another 10,000 visitors.

The concepts and strategies for BOISE 150 serve as a model for other cities and various genres of commemorative endeavors. City leadership integrated some BOISE 150 principles and strategies into internal and external engagement efforts. For example, on the heels of BOISE 150's success, City leadership introduced LIV (Lasting environments, Innovative enterprises, and Vibrant communities) BOISE (making Boise the most LIVable city in the country). Concurrently, the "Sustainable Boise" initiative aligned sustainability tenets of "Environment, Equity, and Economics" to BOISE 150 themes Environment, Community and Enterprise. These efforts are designed to further communicate the City's overall mission and expedite

corresponding external service to Boiseans. These are just a few examples of how arts and culture can and should be integrated in policy decision-making. To see a complete summary, please contact Arts and History for a sesquize.

HISTORIC PROPERTIES

The City of Boise owns several historic properties that are under the care and management of the Parks & Recreation Department, such as Boise Depot, Spaulding Ranch, and the O'Farrell Cabin. These are important facilities that tell the stories of our city's past and provide community gathering and event space. A&H also participates in the preservation and interpretation of historic facilities of significance. An example is the James Castle House, which will open in 2018, forty years after the death of artist James Castle. The center will offer an authentic context for visitors to better understand both Castle's environments and creative process. Preserving Castle's structures, landscapes, and artifacts will ensure that future generations have the opportunity to experience the environments and processes that inspired his artwork. The mission on this project is to preserve, present, and promote the legacy of James Castle, his home, and his neighborhood history through accessible and innovative public engagement and education.

MUNICIPAL ARTS & CULTURE PROGRAMMING

A&H delivers strong leadership in providing cultural programming, grants, conservation of artifacts and archives, and public arts management. Other City departments have independently engaged in arts and history programming to enhance their department missions. For example, Parks &

Recreation developed extensive after-school art programs as a way to provide recreation; the Library added a "maker space" using three-dimensional printing to engage citizens.

A&H and City departments have engaged in several arts and history partnerships. A&H manages public art projects on behalf of departments to commission high-quality artworks that meet the mission of the "client" department. The City Historian has worked with the Boise Fire Department to catalog its historical artifacts and conceptualize ways to tell its story through a Fire Department museum. A&H works closely with the Mayor's Office and City-wide partnerships to engage arts in the service of economic development, neighborhood reinvestment, and refugee resettlement.

Several arts and history programs and services are decentralized throughout multiple departments. Some of these programs developed over time and pre-date the creation of A&H, such as the active arts classes offered through Parks & Recreation at community centers such as Fort Boise. Others have developed recently, as national prototypes change. Increased arts-related programming at the Library has come from the national trend of libraries becoming places for people to gather, use computers, and learn. Comic Con is an example; this Library-developed program brings comic book artists to Boise and highlights local artists, encourages children to write and draw their own comic books, and energizes a new audience as Library users.

The multiplicity of cultural initiatives originating from City departments is exciting but also highlights the need for clarification and alignment of programs and management. Decentralization of arts and cultural programming, while proliferating and growing cultural programs and services,

may result in duplication, varying program quality, inefficient management of programs and services, and an incomplete record of the City's investments in culture. This can be easily addressed with increased communication between City departments and a more centralized approach to cultural programming.

EXISTING CULTURAL FACILITY ASSETS

The City of Boise owns—but does not operate—buildings that house the Boise Art Museum, The Cabin, Black History Museum, the Discovery Center, and the Human Rights Education Center. Boise Public Works is responsible for the maintenance of the buildings; Parks & Recreation is responsible for grounds maintenance. The eight Community Centers (some in partnership with Boise School District), including Fort Boise Art Center, the Foothills Learning Center, and Boise WaterShed Environmental Education Center, are owned and operated by Boise City Parks and Recreation and Public Works Departments with limited partnerships with the Department of Arts & History. These are significant investments in the cultural and educational lives of citizens.

FUTURE CULTURAL FACILITY PRIORITIES:

The next five years are critical for the City of Boise to secure permanent, professional, and publicly accessible archives to preserve artifacts, documents, art and assets, save material culture of Boise's past, record oral histories, and build infrastructure to attract and educate cultural tourists and thus contribute to the local economy. The future programs and special projects are identified in the Plan for Guiding Development of the History Division (2011) and Taking Care

of Boise's Art and Cultural Heritage: A Plan for Boise's Art, Artifacts, and Archives (2015). Without this archive facility, the City and its residents will not have the physical resources to store and maintain Boise's material history. Staff cannot otherwise provide public access to students, scholars, and members of the public who need this information.

The goals for the City Archives:

- Gain physical and intellectual control over the collections;
- Provide professional care and long-term storage; and
- Enhance public access for research and education.

CITY-OWNED CULTURAL SPACE

Although Boise has community centers for arts classes and after school programs, Boise lacks a central civic cultural space for community gathering, exhibitions, and municipal programming. A City-owned cultural space would be a community-based facility that connects people to the concept of a place-based culture. It would enhance public understanding of the role that arts, history, and cultural awareness play in creating a dynamic, high-quality community. It also could provide needed non-commercial space for exhibitions, performances, and community gatherings for workshops, lectures, and discussions.

A&H offices, which have moved several times over the past twenty years, would ideally be located in a dedicated cultural space so that staff is accessible to the public, can manage related activities in the facility, and can grow needed services such as artifact restoration and repair.

Between 1995 and 2014, residents, advocates for culture, and planners identified the need for a collaborative community space dedicated to Boise's art and history:

- 1995–2007: Planning documents identified need for local cultural opportunities (Metropolitan Arts Plan, Capital City Development Corporation, Cultural District Plan).
- 2008–9: A&H Culture Cafés, departmental and history division plans, analysis for cultural center/archives.
- 2010: Scoping Armory for gallery, presentation, performance, artist-in-residence.
- 2011: Performing Arts Facility Study.
- 2013: BOISE 150 Sesqui-Shop. 20,000 attended an event, program, workshop, exhibition, during the commemorative year. Visibility and viability realized.
- 2014: A&H Sesqui-Shop. Reopened (and rebranded) in February 2014; nearly 4,000 visitors in first 45 days; closed on October 1, 2014 after nearly 10,000 visitors.

A Boise Center for Arts & History will offer:

- Exhibition and presentation opportunities for community groups and individuals;
- Programming and education workshops;
- Collaboration and engagement with public groups;
- A&H office space;
- Art and artifact restoration and repair; and
- Possible location of City Archives.

A civic cultural space would provide a comfortable, accessible center to connect the municipality with citizens Boise serves. The cultural facility would also:

- Tell local stories through exhibitions, performance, and activities;
- Provide public histories and access to archives;
- Be welcoming and comfortable (architecture, flow, feel);
- Provide amenities and collaborative citizen opportunities;
- Be a place to convene, solve problems, create, and interact;
- Integrate A&H mission-based programming.

The great success of the Sesqui-Shop demonstrated the need for this type of space and the wealth of opportunities it provides. Identifying a long-term solution to the need for a central cultural facility is an important priority for A&H in the coming years.



Behind Camel's Back By Rick Friesen

CITY OF BOISE DEPARTMENTAL CULTURAL PROGRAMS & CULTURAL INVESTMENTS

ARTS & HISTORY

- Arts & History Grant Program
- Cultural Ambassador Program
- Public Art Program
- Public Art Maintenance
- History Programs
- Conservation of art, artifacts, & archives
- Engagement Activities
- Education and Training

PLANNING & DEVELOPMENT SERVICES

- Historic Preservation
- Neighborhood Reinvestment Program
- Energize Our Neighborhoods

FIRE DEPARTMENT

- Artifacts
- Archives

PARKS AND RECREATION

- Adult and Youth Arts Instruction
- In-School Programs – Arts Classes
- After School Programs – Arts Classes
- Summer Camp Programs
- Mobile Unit – Arts Classes
- Foothills Center – Art & History classes;
- Public Art Maintenance

MAYOR'S OFFICE

- Economic & Workforce Development
- LIV Program

PUBLIC WORKS

- Maintenance of buildings used for culture including Boise Art Museum, Black History Museum, Discovery Center, and The Cabin
- WaterShed Weekends – art classes
- Spring Break Camps
- Earthworks – Art/Science camps
- Public Art Tours

LIBRARY

- Arts Classes and Performances
- Comic Con
- 3-D Printing/Maker Space

CITY CLERK'S OFFICE

- Historic Records Retention

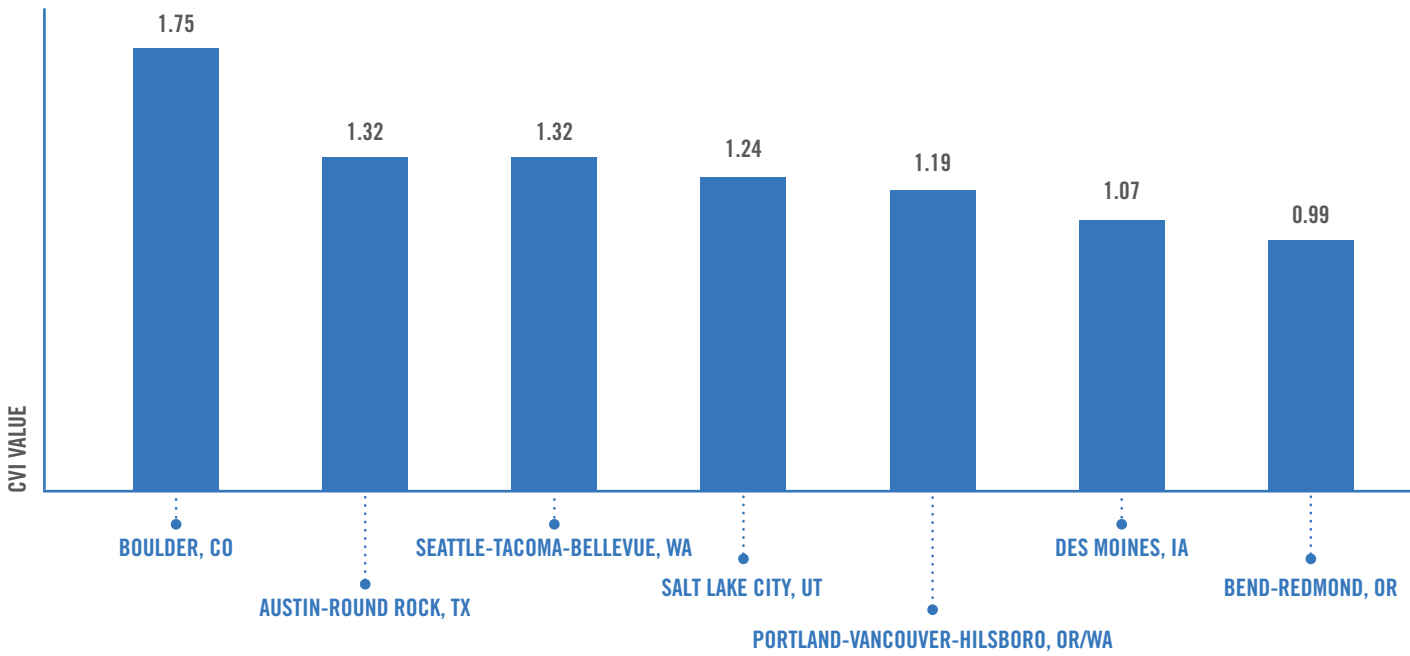




9

**COMPARABLE
VIEW:**

A REGIONAL PERSPECTIVE & PEER CITIES



REGIONAL ARTS AND CULTURAL ECOLOGY

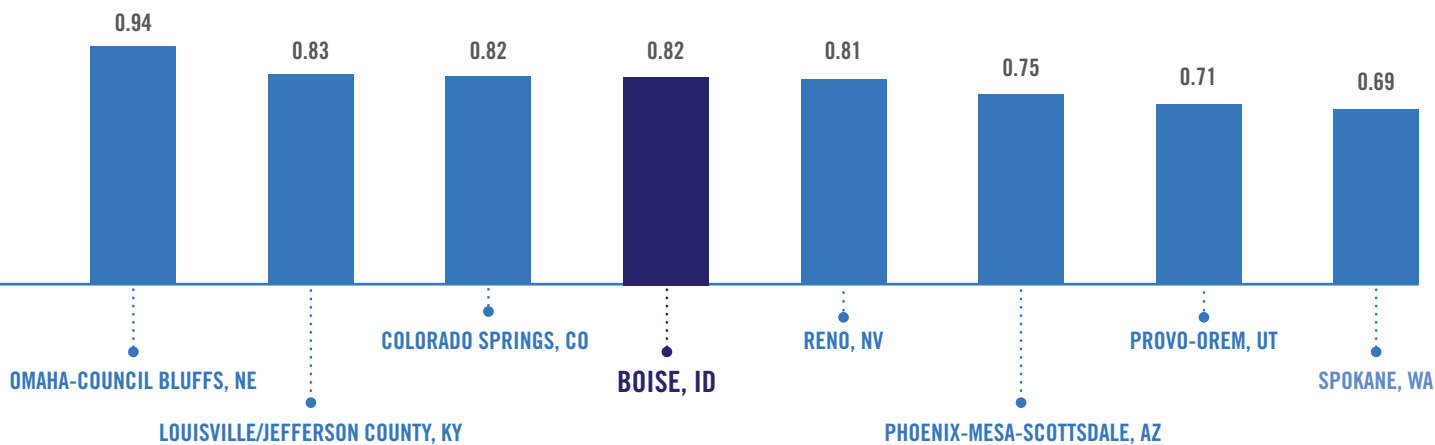
Boise, Idaho's capital, is the largest city in the state. It is the economic, political, educational, and cultural driver of the state. Many established arts and history organizations are located here, and several smaller cities with growing populations and emerging arts scenes are in close proximity to and contribute to Boise's cultural vibrancy. The 2015 total population for the Boise Metropolitan Statistical Area (MSA)—which consists of Boise, Meridian, Eagle, Nampa, Caldwell, and Garden City—is 662,644. Experts expect this number will exceed 717,000 by 2020.

The Creative Vitality Index (CVI) of Boise's MSA is 0.82, which is below the baseline United States CVI of 1.0. Boise's MSA includes 16,275 creative jobs. Within Boise ZIP codes, the CVI is 1.47, which shows that there are more creative jobs, industry earnings, and nonprofit revenue in Boise than in the MSA as a whole. Of the previously noted 16,275 creative jobs, 9,047 of those are in Boise. Within ZIP code 83702, which includes downtown Boise, the CVI is 5.68, which shows that the downtown is the cultural powerhouse of the region. Cultural

non-profit organizations in the Boise MSA generated \$27.1 million in revenue in 2013; of that, \$23.9 million originated from Boise, with just \$3.2 million from the rest of the MSA. (See appendix B)

Boise is clearly a leader, and with leadership comes responsibility. A&H staff frequently advises nearby cities regarding cultural policy and programs. Staff also looks to the benefits nearby cities offer, such as affordable studio spaces and emerging non-profit organizations that serve the Boise Valley.

Although each City is a separate municipality, the geographic boundaries between each are quickly dissolving as housing fills in vacant lots and farm land. Many who live in Meridian may work in downtown Boise. Artists who call Garden City home show in Boise galleries. Boise performing artists are teaching in Nampa and Caldwell high schools and universities. Those in each town heavily influence and contribute to each other's creative leaders, audiences, and new initiatives. We have stories and interests in common. Working together to bolster the MSA's creative capital will strengthen all of



our cities.

In 2012 Garden City christened the Surel Mitchell Live/Work/Create District, a special zoning designation intended to encourage entrepreneurs to locate there. Garden City, which is surrounded by Boise, is home to several creative spaces; they include the Visual Arts Collective (VAC), an edgy art gallery, music venue, alternative performance space, and home to Alley Repertory Theater. Recently VAC was one of three local emerging organizations to receive a prestigious national Robert Rauschenberg grant. Surel’s Place, Idaho’s only live-in artist-in-residence space, is nearby. Also close by are breweries and wineries as well as a glass-blowing facility, furniture maker, and several independent artists working in affordable industrial spaces. Garden City recently began a small grant program for public space improvements.

Meridian, just west of Boise, is a growing residential and commercial community. The Meridian Arts Commission, started in 2006, runs a small public art program; hosts Initial Point Gallery, with rotating exhibits on the third floor of City Hall; and partners with Treasure Valley Youth Children’s Theater. Meridian

also sponsors a summer concert series and gallery tours.

Eagle’s arts commission began in 2001 and has sponsored artist-designed benches, murals, a poster series, and a few other public art competitions. Located in the city is the Eagle Performing Arts Center, which houses ballet and modern dance classes and a visual arts exhibition space. Meridian also is home to a Saturday Market with some artist exhibits. Nampa, with its downtown of historic brick buildings, is home to an active arts community. An annual festival, art tours, and small-scale public art initiatives supported by a young volunteer arts commission is positively impacting the city. Also located here is the Hispanic Cultural Center, which offers community space and opportunities for cultural enrichment. A “phantom” art gallery exhibits local art in available storefronts.

Collectively all of these cities comprise an area known as the “Boise Valley.” The cities collaborate frequently on issues such as transportation, planning, and regional economic development. However, there is little formal collaboration between the cities on arts and culture. Better coordination and meaningful partnerships could benefit all parties.

PEER CITIES COMPARISON

As part of the research in developing the Cultural Master Plan, staff examined sixteen of Boise's peer cities, ranging in population size from 53,000 to 885,000, including Spokane, Reno, Salt Lake City, and Austin. The inquiry looked at population within the city and region; the organizational make-up of paid and voluntary entities directing cultural activities and facilities; budgets; grants; and programs and facilities.

The wide array of organizational structures with varying offerings makes it difficult to compare programs. Many cities focus on programming rather than capital projects or grants; some support cultural facilities; and some do a mix of programming. Most have a public art program funded through multiple sources, and most provide grant funding for arts programming, facilities, and educational initiatives. Several cities partner with non-profit organizations to direct resources to cultural and art services.

In other cities, arts agencies are housed in varying departments, such as planning, library, cultural tourism, economic development, or parks and recreation; some use an independent cultural services/arts commission model. No other city surveyed has combined arts and history in a stand-alone department such as Boise's.

The CVI data provides a way to assess how well Boise compares to peer cities. Boise performs the strongest against Spokane, WA, showing that we have more creative occupations, cultural non-profit revenues, performing arts participation, bookstore and electronic media sales, musical instrument sales, and art gallery sales.

Boise performs the poorest against Boulder, CO. A look at specific measurements reveals that in 2016 Boulder

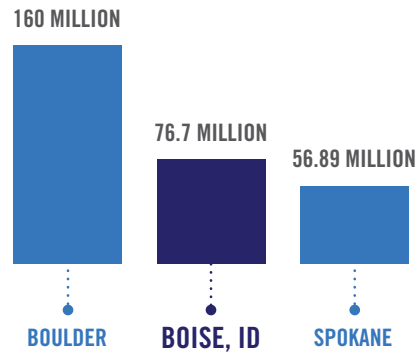
gave \$363,000 in grants to organizations and individuals while Boise gave \$150,000. Boise has 9,968 creative occupations to Boulder's 11,768. Boise's cultural nonprofit revenue was \$27,128,723 while Boulder's was \$31,870,147. The most significant difference is in art gallery sales: Boise had \$31,053,857 while Boulder had \$142,328,821. Such comparisons can help identify gaps and consider where to focus efforts to strengthen our economy and cultural institutions for a more significant impact.

The graph showing comparative CVI data shows that Boise is doing some things right to be a culturally competitive city but also suggests a lot of room to grow. A more in-depth comparison between Boise and peer cities would be helpful in determining priorities going forward.

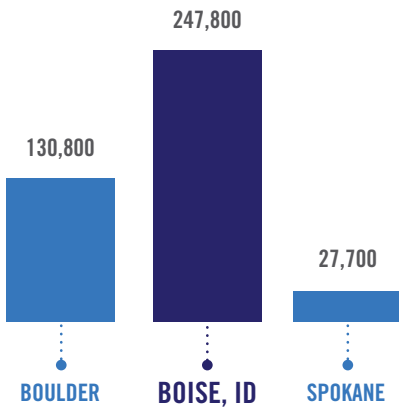


Sue Latta

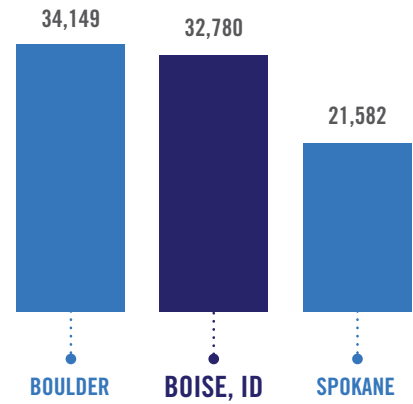
CREATIVE INDUSTRY EARNINGS



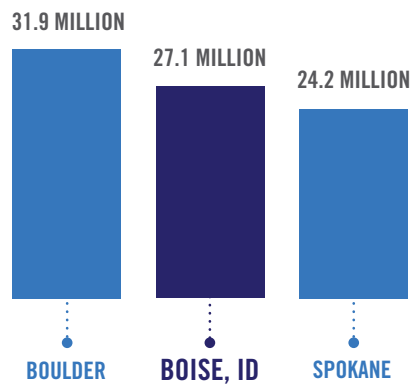
STATE ARTS AGENCY GRANTS



CREATIVE OCCUPATIONS



CULTURAL NONPROFIT REVENUES







10

RESEARCH & ANALYSIS:

STRENGTHS, WEAKNESSES, OPPORTUNITIES, THREATS



Lynn Fraley

By analyzing the information gleaned through surveys, focus groups, and one-on-one interviews, staff has developed the following SWOT (Strengths, Weaknesses, Opportunities, Threats) analysis to address through goals and strategies:

STRENGTHS

- Boise has many established cultural organizations and facilities where people go for culture, including museums, theaters, historic buildings, gathering spaces like the Grove Plaza, festivals and outdoor markets.
- The community has great respect for and engagement in the cultural programs and events provided by established non-profit arts organizations, and they are where many people find culture in Boise.
- Boise has an entrepreneurial environment that supports do-it-yourself start-ups and emerging artists.
- The City Council, Mayor, and department directors support cultural initiatives.
- There is a history and ongoing practice of dynamic inter-departmental cultural initiatives partnerships.
- A&H has an experienced staff with a proven record of successful project management and program development.
- The City has commissioned or accepted as gifts a substantial public art collection of works by more than 70% Idaho artists. This collection is beloved by many and has added significant unique character to the City.
- A solid collections and archive plan is in place, with steps taken towards implementation.

WEAKNESSES

- Boise lacks of a central facility to explore local art, history, cultural assets. As the capital city with the largest population, our service suffers in that we do not in provide this highly needed space to residents and visitors (results from the Sesqui-Shop bear this out).
- Artists lack cultural space, including all-ages performance centers, artist studios, and theater, dance and music rehearsal rooms.
- Access is an issue, ranging from physical or financial access to feeling welcome or accepted; culturally diverse populations that face language or cultural barriers; those under 21 who cannot access cultural venues where alcohol is served; and those who have transportation issues.
- Decentralization of arts and cultural programming and services at the City of Boise has resulted in duplication, competition between agencies, varying program quality, inefficient management of programs and services, and an incomplete record of the City's investments in culture.
- Insufficient funds, staff, and storage space exist to implement A&H's work plans.
- No public archive is available to collect, preserve and provide access to Boise's records and artifacts.
- The investment in public art has been responsive to new capital investments but has not necessarily possessed an overarching curatorial vision. The collection needs to be assessed and a curatorial vision identified.
- As the public art collection grows and ages, maintaining the assets becomes increasingly imperative and requires staff, expertise, and funding. Idaho has few conservators who can assist.

- Boise does not have a history of partnering regionally with nearby cities such as Garden City, Nampa, Meridian, and Eagle on cultural initiatives.
- A challenging philanthropic environment is emerging in which corporations and foundations are decreasing their funding to cultural organizations. Organizations are increasingly dependent on individuals for philanthropy.
- No comprehensive list exists of historical properties in Boise.
- Resources and incentives to preserve historical properties are weak.

OPPORTUNITIES

- The City remains committed to investing in public art. There are, however, other capital priorities related to arts and history such as the James Castle home site, developing an archive, and maintaining the existing public art collection. This may require re-evaluating the existing Percent-for-Art ordinance to consider broadening allowable expenditures or identifying additional capital investments.
- Private investment in public art, cultural facilities, other cultural assets, or programming is difficult to spur without incentives or policies that encourage such investment. Boise should consider adopting existing successful national models.
- Preservation of unique historical sites such as the James Castle house site, Erma Hayman House, Spaulding Ranch, Jensen Farm, and others is a new endeavor for the City and requires a strategic vision and significant investment in staff and capital. Preservation efforts support active cultural heritage tourism, engage the

public in meaningful ways, and secure important sites for future generations.

- Several Boise neighborhoods are culturally underserved, with little to no public art, no historical interpretation to tell their story, and no cultural facilities for gathering, connecting, and engaging (true placemaking opportunities). These neighborhoods can be identified for prioritized investment.
- Community centers operated by Parks & Recreation offer arts classes for students and adults. However, the City lacks a downtown cultural center with space for art and history exhibitions, workshops, or public gatherings. The Sesqui-Shop for BOISE 150 served successfully in this capacity for eighteen months. The public has demonstrated an interest and desire for this resource.
- A mid-sized performing arts facility is needed to spur significant economic and community development, but such a facility lacks both a clear location for it to be built and a funding source.
- The dearth of conservators in the Northwest presents an opportunity to start a Western conservation center to support conservation efforts for other communities in the region.
- Idaho lacks certified art or history artifact appraisers. The City could support staff certification, which could become a revenue-generating service provided to the public.
- There is interest in expanding existing cultural diversity in new ways: within the existing places and institutions, in new venues and events, and geographically throughout the community.

THREATS

- Declining corporate and individual philanthropy threatens the stability of established local cultural organizations and could impede the development of new efforts.
- The limited number of visual art galleries, museums, or other venues in Boise for established and emerging artists makes it difficult for those artists to show and sell their work.
- Resources are limited to grow and train the next generation of artists, historians, and creative entrepreneurs.
- The unique character of neighborhoods is destroyed when historic buildings are demolished or when new development occurs that doesn't consider opportunities to preserve or repurpose buildings for new life.
- Financial, staff, and facility resources for organizations and individuals of diverse ethnic and cultural backgrounds are limited and impede their ability to develop.

This list was used as an informational resource to identify and create the goals and strategies listed earlier in the plan.



Image Courtesy of BCT



Marcellus Brown conducting

11 CON- CLU- SION

The City of Boise’s cultural communities have deep roots, spirited innovators, and a dedicated creative class. Continued focus on caring for what we have built and investing resources wisely will help these communities continue to evolve in ways that serve the public and the greater good. Nurturing organizations and creative individuals while providing a broad and integrated vision for moving forward will result in a vibrant and highly livable city.

To implement this plan, citizens and organizations need to support its initiatives through continual input, action, and revision. Community and business leaders may contribute by providing input to staff and elected leaders regarding priorities and by investing their own resources in Boise’s creative community. The public can participate in the cultural life of Boise as advocates, audience members, philanthropists, or creative workers. All deserve thanks for their contributions to Boise’s creative life.

12 ACKNOWLEDG MENT

**THANK YOU
TO THE FOLLOWING PEOPLE
WHO MADE THIS PLAN
POSSIBLE, 2015-2016:**

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Boise Contemporary Theater
Alley Repertory Theater
Ballet Idaho
Idaho Dance Theater
Balance Dance Company
Boise Art Museum
Boise Philharmonic
Basque Museum &
Cultural Center
The Cabin
Morrison Center for the
Performing Arts
Boise Rock School
TriCa
Treasure Valley
Children's Theater

Creative Center
Boise Little Theater
Blue Review
Idaho Writer's Guild
Downtown Boise Association
Idaho Botanical Garden
Idaho State Historical Museum
Friends of State Parks
Idaho Tourism at the Department
of Commerce
Opera Idaho
Idaho Film Foundation
Go Listen Boise
Treefort
Boise Music Week
Boise Blues Society
Boise Baroque Orchestra
Boise State University
Idaho Community Foundation
Idaho Commission on the Arts
International Community Center
of Idaho
Capital City
Development Corporation
Radio Boise
Idaho Women's Foundation
Esther Simplot Performing
Arts Academy
Red River Powwow Board
Treasure Valley
Artists Association
Compass
Kiwanis Club of Capital City
in Boise
Preservation Idaho
Boise Arts & History Commission
Visual Arts Advisory Committee
Boise History Committee

**THANK YOU TO THE MORE THAN
900 INDIVIDUAL CITIZENS WHO
ANSWERED THE ONLINE SURVEY
OR ATTENDED A FOCUS GROUP.**

13 APPENDIX



The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Boise, ID (Fiscal Year 2010)

Direct Economic Activity	Arts and Culture Organizations	+	Arts and Culture Audiences	=	Total Industry Expenditures
Total Industry Expenditures	\$22,741,964		\$25,293,132		\$48,035,096

Spending by Arts and Culture Organizations and Their Audiences Supports Jobs and Generates Government Revenue

Total Economic Impact of Expenditures (Direct & Indirect Impacts Combined)	Economic Impact of Organizations	+	Economic Impact of Audiences	=	Total Economic Impact
Full-Time Equivalent (FTE) Jobs Supported	802		800		1,602
Household Income Paid to Residents	\$19,023,000		\$16,953,000		\$35,976,000
Revenue Generated to Local Government	\$786,000		\$859,000		\$1,645,000
Revenue Generated to State Government	\$1,304,000		\$1,512,000		\$2,816,000

Event-Related Spending by Arts and Culture Audiences Totaled \$25.3 million (excluding the cost of admission)

Attendance to Arts and Culture Events	Resident* Attendees	+	Non-Resident* Attendees	=	All Cultural Audiences
Total Attendance to Arts and Culture Events	1,040,724		152,767		1,193,491
Percentage of Total Attendance	87.2%		12.8%		100%
Average Event-Related Spending Per Person	\$18.95		\$36.47		\$21.18
Total Event-Related Expenditures	\$19,721,719		\$5,571,413		\$25,293,132

Nonprofit Arts and Culture Event Attendees Spend an Average of \$21.18 Per Person (excluding the cost of admission)

Category of Event-Related Expenditure	Resident* Attendees	Non-Resident* Attendees	All Cultural Audiences
Meals and Refreshments	\$13.05	\$17.73	\$13.65
Souvenirs and Gifts	\$1.32	\$2.77	\$1.51
Ground Transportation	\$1.64	\$4.09	\$1.95
Overnight Lodging (one night only)	\$0.22	\$6.95	\$1.08
Other/Miscellaneous	\$2.72	\$4.93	\$2.99
Average Event-Related Spending Per Person	\$18.95	\$36.47	\$21.18

* For the purpose of this study, residents are attendees who live within Ada County; non-residents live outside that area.

Source: *Arts & Economic Prosperity IV: The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences in the City of Boise*. For more information about this study or about other cultural initiatives in the City of Boise, visit the Boise City Department of Arts and History's web site at <http://www.boiseartsandhistory.org/>.

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APPENDIX B

Snapshot of the Arts in Boise MSA 2014

Creative Vitality Index



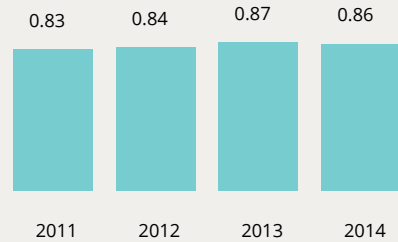
United States CVI = 1.0

This regional snapshot report gives the big picture of a region's creative landscape. It provides an overview of creative jobs, industry earnings, FDR grants, and Nonprofit revenues.

Total Population

659,329

Past 5 years of CVI Performance



GAIN

▲ **3%**
since 2013

2014 Creative Jobs

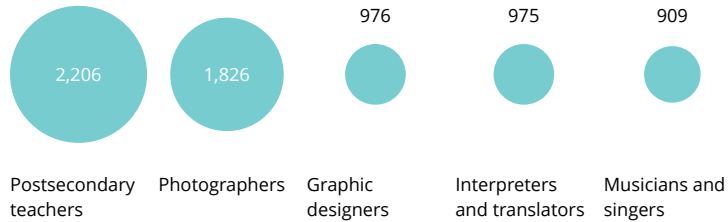


16,275

Total Creative Jobs

There are 411 more creative jobs in the region since 2013

Occupations with greatest number of jobs



GAIN

▲ **4%**
since 2013

2014 Creative Industries

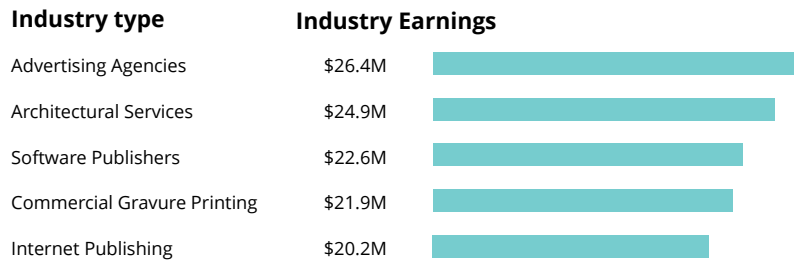


\$380.4M

Total Industry Earnings

There is a gain of \$14.9 million in creative industry earnings in the region since 2013

Industries with greatest earnings



LOSS

▼ **5%**
since 2013

2014 Cultural Nonprofit



\$27.1M

Nonprofit Revenues

There are \$1.6 million less in revenues in the region since 2013

LOSS

▼ **25%**
for grant amount awarded (\$) since 2013

2014 State Arts Agency Grants



\$247.8K

Amount Awarded



72

Number of Grants



\$0.38

Award Amount per capita

There are \$84 thousand less in grants since 2013. There are 15 less grants since 2013.


DATA SOURCES: Economic Modeling Specialists International, National Assembly of State Arts Agencies, National Center for Charitable Statistics
 CREATIVE VITALITY SUITE: The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region. For more information on data sources visit: learn.cvsuite.org

Creative Vitality SUITE

Snapshot of the Arts in City of Boise zipcodes

2014 83702, 83704, 83701, 83705, 83706, 83703, 83709, 83707, 83712, 83711, 83713, 83708, 83715, 83716, 83717, 83

Creative Vitality Index



1.49
CVI Value

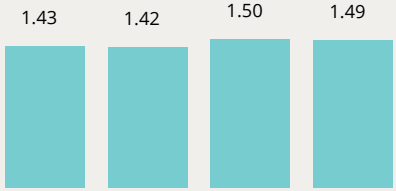
United States CVI = 1.0

This regional snapshot report gives the big picture of a region's creative landscape. It provides an overview of creative jobs, industry earnings, FDR grants, and Nonprofit revenues.

Total Population

249,214

Past 5 years of CVI Performance




Year	CVI Value
2011	1.43
2012	1.42
2013	1.50
2014	1.49

GAIN

▲ **3%**
since 2013

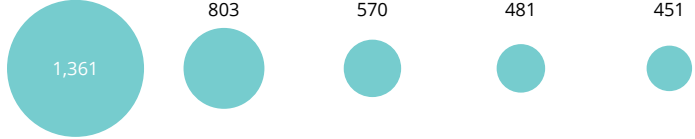
2014 Creative Jobs



9,047
Total Creative Jobs

There are 238 more creative jobs in the region since 2013

Occupations with greatest number of jobs



Occupation	Number of Jobs
Postsecondary teachers	1,361
Photographers	803
Graphic designers	570
Musicians and singers	481
Interpreters and translators	451

GAIN

▲ **4%**
since 2013

2014 Creative Industries



\$259.6M
Total Industry Earnings

There is a gain of \$10.5 million in creative industry earnings in the region since 2013


Industries with greatest earnings

Industry type	Industry Earnings
Advertising Agencies	\$22.9M
Architectural Services	\$20.5M
Internet Publishing	\$19.7M
Software Publishers	\$17.4M
Electronic stores (new)	\$12.6M

LOSS

▼ **1%**
since 2013

2014 Cultural Nonprofit




\$23.9M
Nonprofit Revenues

There are \$332 thousand less in revenues in the region since 2013

LOSS


▼ **22%**
for grant amount awarded (\$) since 2013

2014 State Arts Agency Grants




\$218.7K
Amount Awarded

There are \$61 thousand less in grants since 2013. There are 12 less grants since 2013.



57
Number of Grants

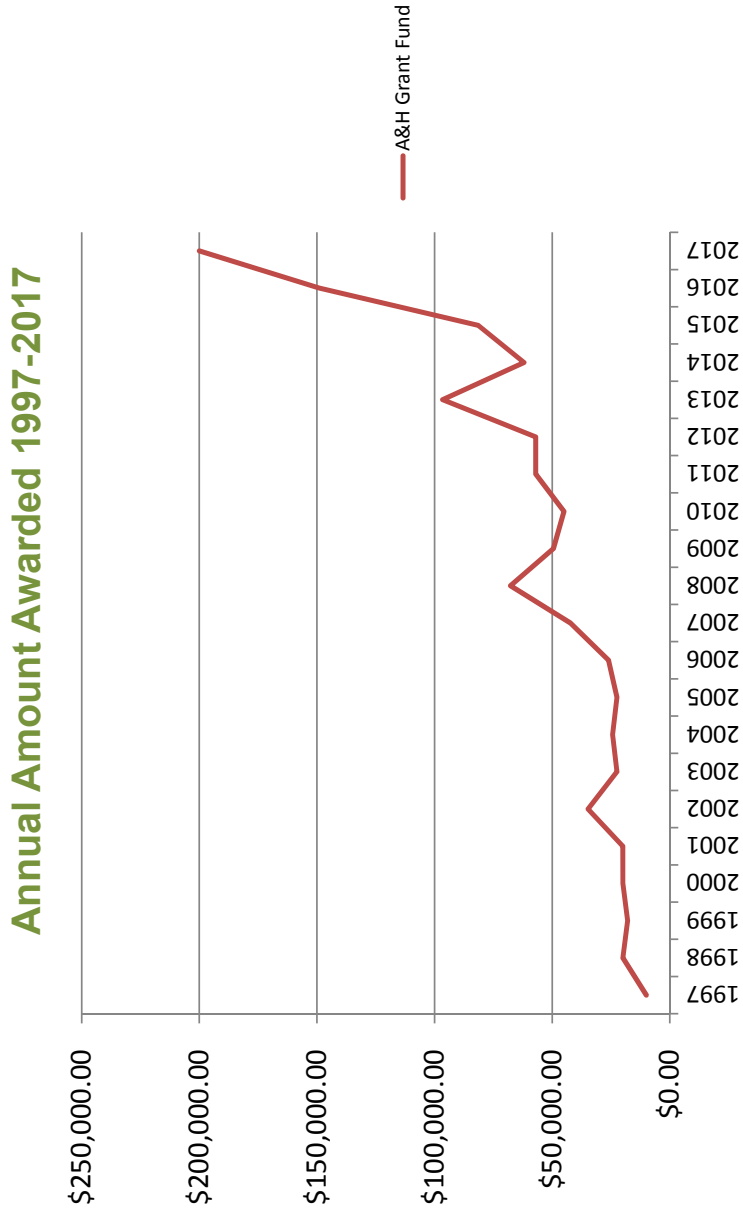


\$0.88
Award Amount per capita

DATA SOURCES: Economic Modeling Specialists International, National Assembly of State Arts Agencies, National Center for Charitable Statistics
 CREATIVE VITALITY SUITE: The Creative Vitality Index compares the per capita concentration of creative activity in two regions. Data on creative industries, occupations, and cultural nonprofit revenues are indexed using a population-based calculation. The resulting CVI Value shows a region's creative vitality compared to another region. For more information on data sources visit: learn.cvsuite.org

APENDIX C

BOISE CITY DEPARTMENT OF ARTS & HISTORY – GRANT FUND



TOTAL AMOUNT AWARDED : \$1,125,710



urban Research

Occasional Papers of the School of Public Service at Boise State University

The Working Artist: Boise’s Hidden Economy of Creators, Makers, and Doers

Artists enrich the Boise Valley. Cities can prosper by helping them thrive.

Artists often labor in an economy largely hidden and misunderstood. In Boise and the Boise Valley, where artists tend to be self-employed, basic questions remain unanswered. Where and how artists work and for what compensation is largely unknown. Labor economists, nevertheless, have heralded the importance of artists as sources of innovation. Artists collaborate and help build new cultural enterprises and organizations. They lure “idea workers” or what labor economists call the creative class. These literal and physical place-makers also create vibrant communities.

This *Urban Research* paper profiles artists in the Boise Valley. Based on interviews and survey data, it excerpts and capsulizes the work of Dr. Amanda Ashley and Dr. Leslie Durham of Boise State University. For the full

academic paper with documentation and additional tables, see [Ashley and Durham, “Creativity, Innovation, and Labor: Understanding the Artistic Workforce in the Boise Valley,” Center for Idaho History and Politics, Boise State University, 2015.](#)

but to other sectors as central to a robust arts ecology. Few Boiseans, the authors conclude, have found lasting work as artists in mid-sized businesses or organizations. Earning money is a pervasive concern. Most need to supplement their income. Most are self employed. Yet there are skilled artists of most every kind who



This paper presents key findings from the larger report. It details types of art occupations, the employers, the compensation, and the potential for public investment. Most have started businesses and are highly entrepreneurial. They cobble together careers and opportunities in unique ways regardless of career stage. Many point not just to the cultural sector

Anna Webb installs a mosaic of colored ceramic and glass tiles — a traffic circle creation co-designed with fellow artist Reham Pearson Aarti.

PHOTO: BOISE CITY DEPARTMENT OF ARTS & HISTORY

prefer to live and work in the Boise Valley. With resources common in other places, cities can match the skills of creative workers to sectors of creative growth.

Amanda J. Ashley and Leslie Durham, “The Working Artist: Boise’s Hidden Economy of Creators, Makers, and Doers,” *Urban Research*, Boise State University School of Public Service, March 2015.

APPENDIX D

Artists and the livable city

75 percent of survey respondents indicated they plan to stay in the Boise Valley. **75%** surveyed

ABOUT THIS ISSUE:

The Working Artist is the sixth paper in a Boise State University Series of policy reports. We gratefully acknowledge vital support from the Boise State University School of Public Service, College of Arts and Sciences, Division of Research and Economic Development, and Public Policy Center.

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In 2013, *Forbes* ranked Boise fifteenth on its list of the nation's fastest growing cities. Boise also ranked twelfth on *Livability* magazine's 2014 list of 100 livable places. Last year *Time Magazine* reported that "a thriving cultural scene" was one of the reasons the city was "getting it right."

Artists hope to contribute. But who are they, how do they work, and what do they need? Large cities fund labor surveys while midsized cities particularly those in the West, lacking reliable data, mostly grope in the dark.

This investigation is based on survey data that allowed recipients to define their creative work and self-label their occupations. The survey

shows how artists regard their work. Respondents mostly said that earning money was essential. Many had advanced formal training. Most felt appreciated by the Boise community. Yet, as a class of workers, they were low-paid and underemployed. Respondents reported little financial support from public programs like art endowments. Nevertheless, 75 percent of survey respondents indicated they plan to stay in the Boise Valley. A logical policy question follows: should the Boise Valley do more to make the region a more hospitable place for these dedicated workers both for the benefit of the workers and the benefit of the region in which they reside? If so, how?

Research approach

53%
survey response rate



To develop the research instrument, the researchers first interviewed a combination of thirty artists and arts organization executives from a variety of fields to gather qualitative data about the Boise and Boise Valley arts ecosystem to zero in on key questions for a comprehensive survey of the regional artistic labor force. These interviews took place from April-July 2014. Artists were asked about their artistic background and current practice, their perspective on the unique features of Boise and its creative sector, and the challenges of earning a living from art.

Thirty-four art organizations helped locate the valley-wide survey pool of 1,342 artists. Boise City's Department

of Arts and History provided vital assistance. Participant groups included Alley Repertory Theatre; Ballet Idaho; Boise Contemporary Theater; Boise Philharmonic; Boise Rock School; Boise State University Departments of Art, English, Music, and Theatre Arts; Discovery Center of Idaho; Ghosts and Projectors; Idaho Statesman; Modern Art; Homegrown Theatre; Idaho Commission on the Arts; Global Lounge; The Cabin; Idaho Dance Theatre; Idaho Historical Society; Idaho Shakespeare Festival; Boise Open Studios; Idaho Writers Guild; the Morrison Center; Off Center Dance; Preservation Idaho; Red Light Variety Show; Treefort Music Festival; i48 Film Festival; Idaho Flute Society; and several architectural and graphic design firms.

On July 10, 2014, the project team distributed the survey to 1,342 artists, 1,051 of which actually opened the email. By the time the survey closed on August 11, 2014, more than 556 artists responded to the survey giving a return rate of 53 percent. However, this number is conservative as some of the survey partners sent the survey rather than using the Qualtrics software system, which means the research team cannot track those who did not open the email. Such a high response rate combined with the number of recipients suggests that the respondents likely represent the views of those affiliated with arts organizations.



APPENDIX D

Survey results

The research team began with an overview of art-related occupations. Multidimensional artists were asked to indicate primary and secondary modes of artist work. Twenty percent had a single practice, while 80 percent identified a second area of specialization.

Many respondents described their motivation as a need to create, to express personal feelings, to diversity local art, and to find personal enjoyment. Earning money was another driving factor. Financial success appeared more likely for multidimensional artists. About four of ten respondents made art to make a living. Another 26 percent hoped to earn supplemental income. More than half considered art their primary occupation. Artists, clearly, were more than the stereotype of hobbyists and flighty eccentrics. Art, for most, was income and a career.

Another important feature of the local artist profile is the place in their career trajectory where artists find themselves. The survey asked artists to identify themselves as emerging, mid-career, or established. Within the survey question, the terms were defined as follows:

Emerging: Artists in the early stages of their careers, who are starting to build a body of work, develop audiences and followers, and/or are establishing their reputation.

Mid-career: Artists in the middle of their careers, who have created a body of work, developed audiences and followers, and/or have established their reputation over a number of years with recognition through publication and presentation.

Primary artistic practice:

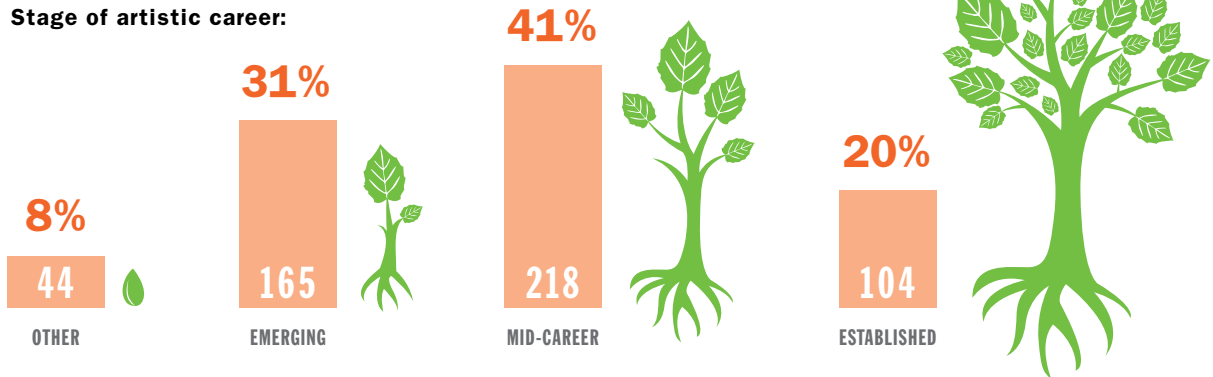
VISUAL ARTISTS		
	RESPONDENTS	PERCENT (%)
	160	30
DESIGNERS		
	RESPONDENTS	PERCENT (%)
	65	12
MUSICAL ARTISTS		
	RESPONDENTS	PERCENT (%)
	135	25
DANCE ARTISTS		
	RESPONDENTS	PERCENT (%)
	22	4
WRITERS/LITERARY ARTISTS		
	RESPONDENTS	PERCENT (%)
	42	8
FILM AND THEATRE ARTISTS		
	RESPONDENTS	PERCENT (%)
	95	18
ARTS EDUCATION		
	RESPONDENTS	PERCENT (%)
	11	2
OTHER		
	RESPONDENTS	PERCENT (%)
	4	1

PHOTOS: BOISE STATE UNIVERSITY (VISUAL ARTISTS, ARTS EDUCATION & WRITERS/LITERARY); IDAHO SHAKESPEARE FESTIVAL (FILM AND THEATRE ARTS); DEANNA THAM (MUSICAL ARTISTS); MIKE REID, IDAHO DANCE THEATER (DANCE ARTISTS); BOISE CITY DEPARTMENT OF ARTS & HISTORY (OTHER)



“One great thing about being here is you can start anything new here, and you can do it and people will support it. It’s easy to introduce something that’s a small idea and let it grow.”
 — Local Playwright

Stage of artistic career:



Established: Artists at mature stages in their careers, who have created an extensive body of work, developed a national or international audience and following, and/or are recognized for an advanced level of achievement.

The region’s large percentage of emerging artists suggests that barriers to marketplace entry are relatively low, as does later information about the number of arts entrepreneurs who have sought to start arts businesses. The Boise region appears to be a good place to launch an artistic career, and this finding was echoed in the study interviews. One playwright commented, “One great thing about being here is you can start anything new here, and you can do it and people will support it. It’s easy to introduce something that’s a small idea and let it grow.” A local visual artist offered a related perspective: “It’s not so horribly competitive here that you can never get anything. [There are] enough artists to feel like a community here but few enough that you apply for a grant or another opportunity that you have a reasonable chance of getting it. Enough opportunities open up ... if you’re doing the right things.”

Meanwhile the prevalence of mid-career artists suggests that longevity is possible, and that market tastes are at least moderately stable. But the dearth of established artists suggests that there is some issue locally for retaining the most experienced workers. The artistic pipeline appears to be abbreviated in the region, and exploring this issue in hopes of finding mitigating solutions is desirable for multiple policy and research audiences.

These findings can be usefully paired with the age of artists who responded to the survey. Six percent of the respondents were 18-24, 25 percent were between 25-34, 22 percent were between 35-44, 18 percent were between 45-54, 15 percent were between 55-64, and 22 percent were 65 and older.

Age of respondent:

AGE	RESPONDENTS	PERCENT (%)
18-24	26	6
25-34	109	25
35-44	99	22
45-54	81	18
55-64	68	15
65 or older	45	10
None given	17	4

While age and career phase need not be linked in artistic practice (in fields such as dance, careers begin in dancers’ teens and typically end in their thirties, while visual and literary artists may seek artistic employment after spending several years working in other industries and are thus still emerging well into middle age), the two correlate closely in the reports of the study’s respondents. In robust creative ecosystems, there are clear markers for the career phases beyond longevity such as variety and prestige of venues for showcasing or selling work; a range of price points expected by artists and consumers for selling and buying work; an enhanced scale of support in terms of grants and awards; and an active critical discourse around art in journalistic publications. Such forms of artistic recognition important for gauging and planning career progression are limited or still emerging in Boise. This is another important line of inquiry for future research.

Other important demographic characteristics of the Boise artistic labor force reflected in survey findings include



APPENDIX D

Survey results

48% of those surveyed have undergraduate training in the arts.

30% of those surveyed have graduate training in the arts.

31% of those surveyed participated in public workshops or seminars.

an even balance between artists identifying as male and female (49 percent and 49 percent respectively; 11 respondents preferred not to answer the question) and a vast majority (81 percent) of white artists. This information is similar to Census information for the general regional population but not necessarily what is seen in artist profiles in other cities and regions.

Understanding artist training and education

Many of the Valley's artists have significant career trajectories spanning intensive education attainment and training that is often on-going. Forty-eight percent of respondents have undergraduate training in the arts while 30 percent have graduate training in the arts. This is typical of artist profiles in other regions and is much higher than general regional trends in Boise. And yet, despite their education, they are not well-paid as discussed below, which is in line with other research. For Boise Valley artists, training also comes through a variety of less formalized or academic channels. More than half the respondents, 55 percent, are at least partially self-taught while 52 percent identified peer interaction as part of their artistic training. Roughly a third of respondents have participated in private studio lessons or classes (33 percent) or public workshops or seminars (31 percent). This information underscores the importance of understanding how different artist training and education is from other occupations particularly those deemed creative.

Productivity and career cross-over

Boise artists are highly productive as evidenced by the number of hours they report spending on artistic work during an average week even with such deviations. This work includes preparation to create, distribute, and market their artistic product. Such data shows the skills needed for an artistic career and how those skills are delivered or learned particularly in a field known for high levels of self-employment and entrepreneurial activity.

The average number of hours that artists spend on some arts-related work totals 49 hours each week. However, Boise Valley artists did not report that most of their income came from the arts, thereby revealing the very high number of hours they spend working overall, as a significant portion of their income is coming from outside the creative sector. Most of the artists spend more than half of their time, not on practicing, creating or sharing work, but on business development including training, marketing, and networking.

Average hours per week spent on different elements of art practice:

CATEGORY	FREQUENCY	AVE. WEEKLY	STANDARD DEVIATION
Practicing/training	424	9.79	9.50
Making/creating/rehearsing	511	17.74	12.69
Performing/exhibiting/sharing	399	6.57	7.60
Networking/collaborating	427	7.65	9.02
Marketing/selling/publicizing	379	7.59	8.86
Total	2140		



Dancers train at the Esther Simplot Performing Arts Academy.

PHOTO: HARRISON BERRY, BOISE WEEKLY

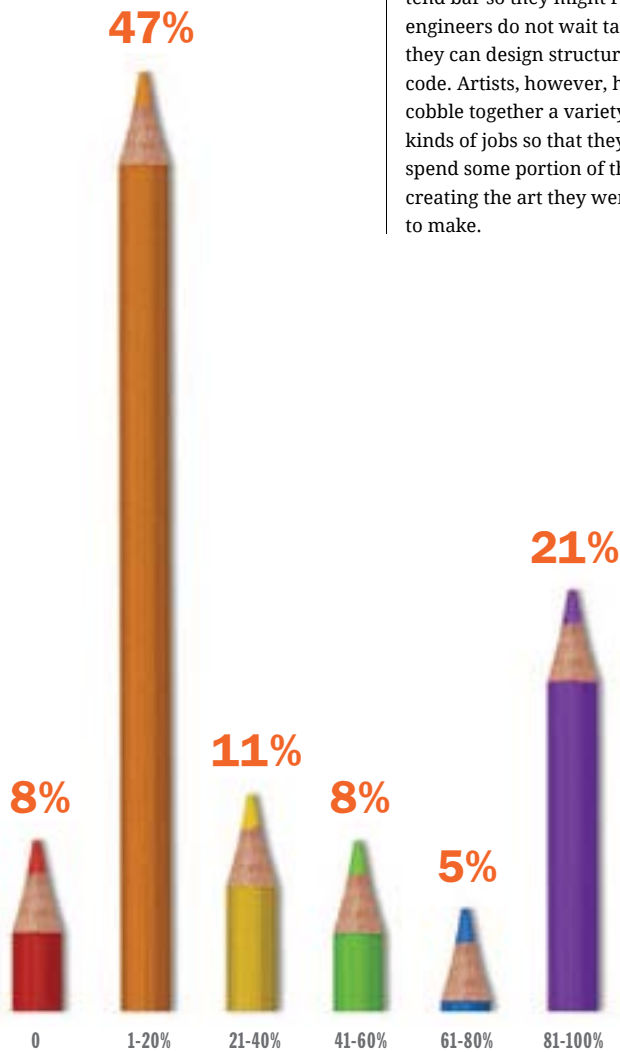




Artists, however, hold or cobble together a variety of other kinds of jobs so that they can spend some portion of their time creating the art they were trained to make.

The average percentage of an artists' total annual income attributed to the art they created was in fact, in the majority of cases, well under 50 percent.

Percent of income:



Artists also reported financing their art by holding an additional job. The need to do so is less common to other parts of the professional world. Doctors do not teach outside the hospital so that they can heal patients; lawyers do not tend bar so they might represent clients; engineers do not wait tables so that they can design structures or write code. Artists, however, hold or cobble together a variety of other kinds of jobs so that they can spend some portion of their time creating the art they were trained to make.

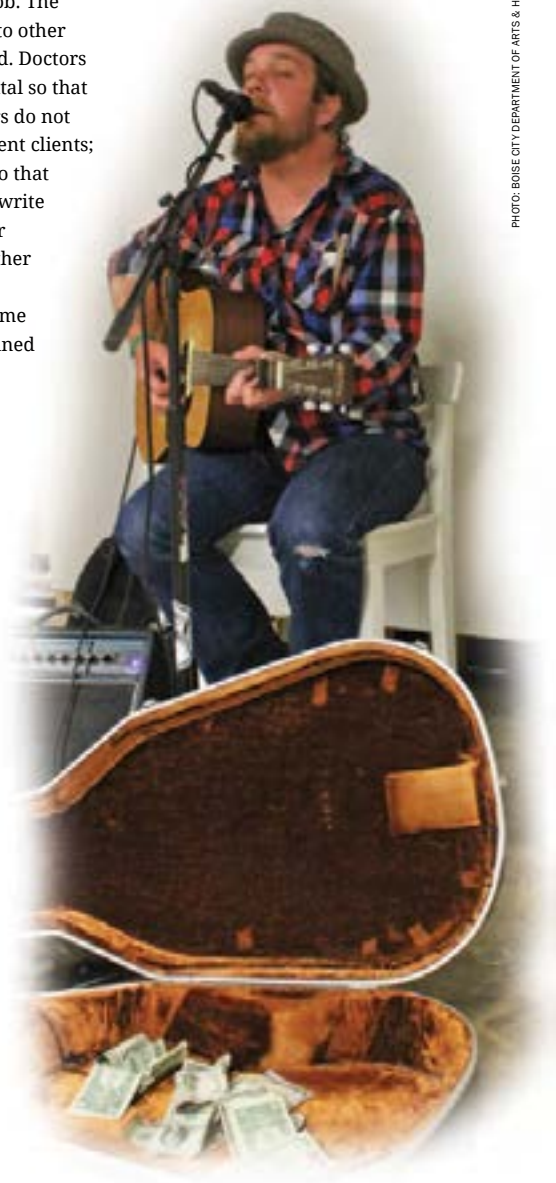
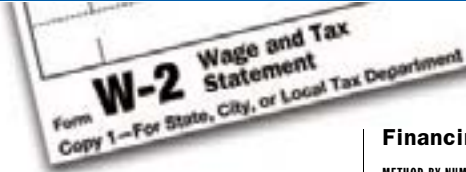


PHOTO: BOISE CITY DEPARTMENT OF ARTS & HISTORY

APPENDIX D

Survey results



Many artists reported reinvesting the revenue they gained from selling their work back into their artistic practice, a business practice that is commonly seen across many entrepreneurial fields like business start-ups and angel investing. The responses show the range of ways Boise-based artists fund their work.

Financing art practice and career development:

METHOD BY NUMBER OF RESPONDENTS	0	20	40	60	80	100	120	140	160	180	200
Additional occupation										180	
Credit card debt		10									
Crowd funding											
Equity investments		5									
Family support			40								
Grants		15									
Long term/equity loans		5									
Revenue generated from art work										140	
Savings/inheritance			30								
Other		10									

PHOTOS: BOISE CITY DEPARTMENT OF ARTS & HISTORY (SESQUI-SHOP), KATHERINE JONES, IDAHO STATESMAN (MODERN ART)



Many artists have a variety of opportunities to generate revenue through venues such as the Boise City Department of Arts & History Sesqui-Shop event and the annual Modern Art show.

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39% of those surveyed are self employed.

12% of those surveyed who hold multiple jobs with multiple arts organizations.

11% of those surveyed who work full-time by a single artistic organization, all year.

In order to add nuance to these numbers, it is important to understand the patterns of annual employment for artists. While a variety of professions in fields like medicine, law, and engineering typically find workers employed by a single company or agency throughout the year, artistic labor is considerably more variable. Artists may cobble together employment from multiple sources, and this employment may not add up to full-time employment, nor does it necessarily occur throughout the year. Boise Valley artists reported a wide range of annual employment patterns, while the largest category for artists here was self-employment.

Yearly pattern of your artistic employment:

RESPONSE	FREQUENCY	PERCENT (%)
Full-time by a single artistic organization, all year	56	11
Full-time by a single artistic organization, seasonally or part of the year	20	4
Full-time by a single artistic organization and have additional arts jobs	22	4
Full-time at a non-arts job, and have additional arts jobs	27	5
Part-time, by a single artistic organization, all year	14	3
Part-time, by a single artistic organization, seasonally or part of the year	21	4
Part-time, by a single artistic organization. And have additional arts jobs	21	4
I hold multiple jobs with multiple arts organizations	61	12
I am a self employed artist	205	39
I don't hold any arts jobs	71	13
Other	12	2
Total	530	100



PHOTO: IDAHO SHAKESPEARE FESTIVAL



PHOTO: RACHEL TEANNALACH

Many actors work seasonally for an arts organization, while artists like Rachel Teannalach are self-employed and create art year-round. Likewise many musicians have multiple outlets for their art, such as performing and recording or in running arts businesses, like Eric Gilbert who directs Treefort Music Festival and is part of the band Finn Riggins.

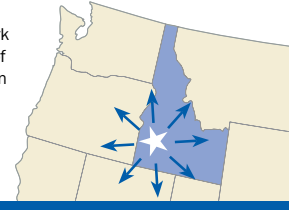


PHOTO: INSPIREDDESIGNER.NET

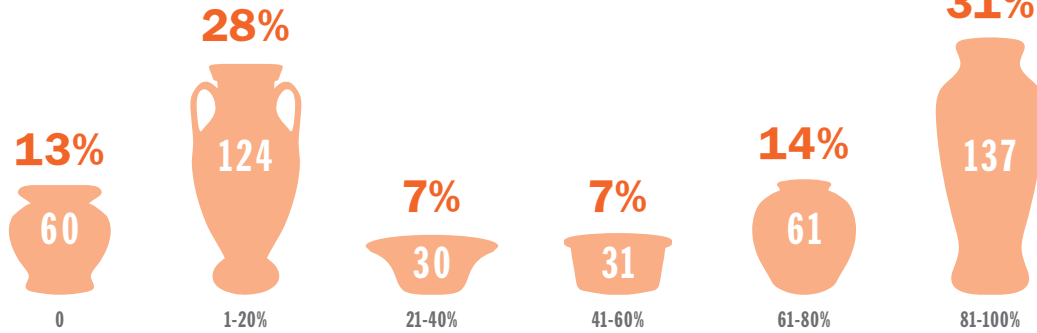
APPENDIX D

Survey results

Many Boise-area artists find paid work beyond the Boise Valley. The export of the art fuels the Valley economy when artists shop and pay taxes at home.



Percentage of arts income generated from the Boise Valley:



Many Boise-area artists find paid work beyond the Boise Valley. The export of the art fuels the Valley economy when artists shop and pay taxes at home.

However, in a valley with a per capita income of less than \$27,000, many artists struggle near the poverty line. Sixty-two percent make less than \$40,000 annually from any and all kinds of work, artistic or not. Thirty-four percent make less than \$20,000.

PHOTO: BOISE OPEN STUDIOS



Individual annual gross income from both art and non-art work:

INCOME RANGE (FREQUENCY/PERCENTAGE)	0	10%	20%	30%
\$0-1,000	14 / 3%			
\$1,001-5,000	17 / 4%			
\$5,001-10,000	37 / 9%			
\$10,001-20,000	80 / 18%			
\$20,001-40,000	122 / 28%			
\$40,001-60,000	72 / 17%			
\$60,001-80,000	49 / 11%			
\$80,001-100,000	25 / 6%			
\$100,001-150,000	16 / 4%			
\$150,001-200,000	2 / 1%			
Above \$200,000	0			
Total	434 / 100%			

53% of those surveyed started, or helped to start, and arts organization or arts-related business.

7% of the arts organizations or businesses started by survey respondents no longer exist.

“I think of every piece of art as a problem to solve, and they’re all different. ... I get excited by the problem.”
— Boise Sculptor

Enterprise and Innovation

More than half of the artists surveyed (53 percent) reported starting or helping to start an arts organization or arts-related business. The vast majority of these (86 percent) are Boise Valley-based, and 48 percent of these are less than five years old, which suggests the need to consider the barriers of entry to the marketplace and ways that these arts entrepreneurs have overcome them or have not.

As the interviews show, artistic entrepreneurs often innovate by solving problems some of which are inside the artistic frame, while some are beyond. As one Boise sculptor put it, “I think of every piece of art as a problem to solve, and they’re all different. ... I get excited by the problem.”

Entrepreneurial Boise artists employ new techniques and practice within new forms, thereby expanding the content of the Boise art market and solving the problem of how it can grow despite its relatively small size.

For example, when Anne McDonald founded the Red Light Variety Show in 2009, her burlesque performers extended the kind of performance offered in Boise beyond the dance and theatre options currently in existence. She imported a method and type of performance from larger markets that has attracted a younger and more diverse audience to Boise’s live performance scene and that has provided Boise dancers, directors, designers, stage managers, and technicians another opportunity to



PHOTO: EMILY RYAN (RED LIGHT VARIETY SHOW)

produce work for a paying audience. Jamie Nebeker, managing director and associate artist with HomeGrown Theatre, has a similar perspective. She says that her company’s alternative theatre productions provide her and her collaborators with the “opportunity to stand at the front of something in our area to get to be the first for a lot of people.” Meanwhile Mark Lisk and Jerri Lisk, well known in Boise for their photography and painting, have opened Gallery Five18. Eschewing the traditional gallery model in which artists turn half their proceeds from a sale over to the gallery owner, artists pay the Lisks rent but then keep all the money from a sale.

Buffie Main, artistic director, Alley Repertory Theatre, innovates by providing emerging artists with a bridge from the academic world to the professional. She recognizes that in the theatre sector, there is a “hole in Boise—how are we going to get artists to be professional when they can’t get professional experience?” She aims to provide that opportunity to emerging actors (those studying at or recently graduated from locally-based higher education institutions like Boise State and College of Idaho) by giving



PHOTO: MARK LISK (GALLERY FIVE18)

them the chance to take on substantial roles in contemporary plays produced by her company. Amy Nack also spurs innovation. Her downtown print-making studio, called Wingtip Press, gives other printmakers access to large-scale, professional grade equipment. Wingtip also promotes social events and professional forms.

With artists come arts business, but many are hard to sustain. Only 14 percent of businesses and organizations have survived 11-20 years; 13 percent have survived more than 20 years. Seven percent of the arts organizations or businesses started by survey respondents no longer exist.



KATHERINE JONES, IDAHO STATESMAN (WINGTIP PRESS)

APPENDIX D

Survey results

73% of those surveyed worked at home or some non-designated space.

23% of those surveyed worked at a performance venue.

18% of those surveyed worked at a university, college, or school.

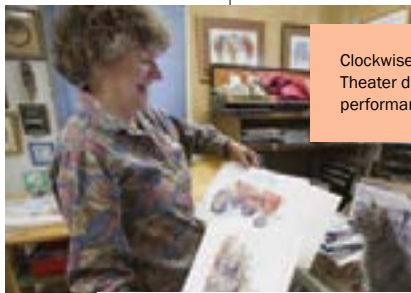


Places of Creation

Affordable places to work and exhibit are essential to homegrown art. Fully 73 percent of respondents worked at home or some non-designated space. The second most popular choice at 23 percent was a performance venue, and there are a range of possibilities (in terms of setting, technical capacity, size of house, and ambience) within this category from the Idaho Shakespeare Festival's amphitheater in east Boise, to the Neurolux in downtown Boise, to the Special Events Center on Boise State's campus. When asked to identify the zip code in which artists created their work, the most frequent answer at 50 percent was 83702, the zip code for the North End and downtown Boise.

Type of space where art is made:

TYPE BY NUMBER OF RESPONDENTS	0	50	100	150	200	250	300	350	400	
Arts organization space	[Bar chart showing approximately 100 respondents]									
Co-operative space	[Bar chart showing approximately 25 respondents]									
General commercial space	[Bar chart showing approximately 50 respondents]									
Home studio and non-designated	[Bar chart showing approximately 350 respondents]									
Performance venue	[Bar chart showing approximately 150 respondents]									
Private out-of-home studio	[Bar chart showing approximately 100 respondents]									
Public space	[Bar chart showing approximately 75 respondents]									
Subsidized work space	[Bar chart showing approximately 25 respondents]									
University, college, or school	[Bar chart showing approximately 100 respondents]									
Mobile or transient space	[Bar chart showing approximately 10 respondents]									
Job site installations	[Bar chart showing approximately 10 respondents]									
Faith-based facilities	[Bar chart showing approximately 10 respondents]									
Other	[Bar chart showing approximately 10 respondents]									



Clockwise from left: Artist Stella Strickland in her home office, Idaho Dance Theater dancers Yurek Hansen and Sayoko Knode create their art at a performance venue, and Boise Creative Center's out-of-home private work space.



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50% of those surveyed selected performance venues as the place where they share/exhibit/present/perform most of their work.

43% of those surveyed selected online options as places where they share/exhibit/present/perform most of their work.



PHOTO: IDAHO SHAKESPEARE FESTIVAL

Given the prevalence of performance venues in the creation of work, it is not surprising that artistic distribution or consumption happens in this type of space at a high rate, too. Fifty percent of artists selected performance venues as the place where they share/exhibit/present/perform most of their work. But the second most frequently selected answer with 43 percent of survey participants was online, suggesting the consumption of locally produced products need not also be local.

People also included, in the “other” section, several other examples particularly for those who are mobile and work from different places on a daily, weekly or monthly basis. Another common example was faith-based organizations.

Place where art is shared, practiced, presented, exhibited and performed:

TYPE BY NUMBER OF RESPONDENTS	0	50	100	150	200	250	300
Gallery spaces							
General commercial spaces							
Job site installations							
Museums or cultural centers							
Online (e.g. Facebook, Twitter, website, blog)							
Performance venue							
Public spaces							
University, college, or school facilities							
I don't share/exhibit/present/perform my work							
Television and radio							
Publications							
Home or private houses							
Festivals							
Faith-based organizations							
Other							

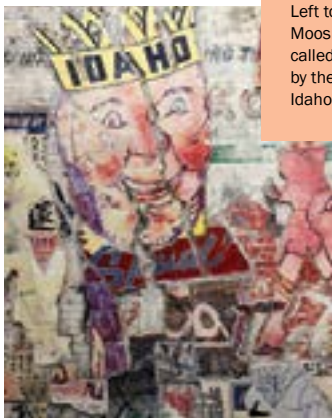


PHOTO: WWW.FOR9IDAYS.COM

Left to right: A mural by Kerry Moosman located in a public space called Freak Alley, and performances by the Boise Philharmonic and Ballet Idaho at the Morrison Center.



PHOTO: DARRIN OSWALD, IDAHO STATESMAN



PHOTO: BALLET IDAHO

APPENDIX D

Survey results

65% of responses state that arts and cultural sector organizations support their career development.

44% of responses state that for-profit sector organizations support their career development.



PHOTO: NORTH BY NORTHWEST

Places for creating and sharing work are in some cases tied to local organizations, and survey respondents identified a significant range of organizations that support their work.

While arts organizations play many important roles, so do the educational, community, commercial, and other sectors.

Organizations and institutions supportive of career development:

CATEGORY (FREQUENCY/PERCENTAGE)	0	10%	20%	30%	40%	50%	60%	70%
Public sector organizations								176 / 39%
For-profit sector organizations								196 / 44%
Arts and cultural sector organizations								291 / 65%
Educational sector organizations								186 / 41%
Community sector organizations								136 / 30%
Personal sales to Boise Valley organizations								14 / 3%
Other								20 / 4%
Total								1019 / 226%

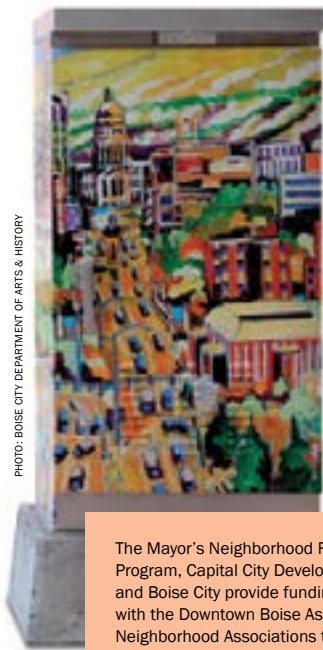


PHOTO: BOISE CITY DEPARTMENT OF ARTS & HISTORY

The Mayor's Neighborhood Reinvestment Program, Capital City Development Corporation, and Boise City provide funding in partnership with the Downtown Boise Association and Neighborhood Associations to commission Idaho artists to design murals for Ada County Highway District traffic control boxes in Boise.



PHOTO: ADAM ESCHBECK, IDAHO PRESS TRIBUNE

Boise Rock School ignites a passion for music to young and old, offering them real-world performance training and experience.

52% of responses state that the Boise Valley supports artists most by showcasing and exhibiting their work.

36% of responses state that the Boise Valley supports artists by providing jobs.



PHOTO: BOISE CREATIVE CENTER

Artists were also asked to identify the multiple ways that nonprofit, for profit, and community organizations based in the Boise Valley support them. While showcasing and exhibiting local work was the most frequent response (52 percent), other top choices were raising the level of exposure to artists (48 percent), offering networking and collaboration activities (45 percent), bringing in outside artists (38 percent), and providing jobs (36 percent).

Once again the survey shows that art and arts-based organizations offer the people who produce it multiple advantages, but a key benefit is jobs. The larger point here is to better understand the relationships between occupations, organizations, and institutions, which creates a more complex picture of the region's arts infrastructure.

Perceptions about whether Boise and the Boise Valley have arts economic development attributes (1 being strongly disagree, 5 being strongly agree):

CATEGORY	FREQUENCY	MEAN	STANDARD DEVIATION
Financing from bank	456	2.63	1.006
Abundance of arts jobs	461	2.19	1.044
An educated arts audience that supports local work	466	3.3	1.146
A large population to support market	467	2.96	1.114
Affordable artist workspace	457	2.91	1.061
Cluster of arts and creative innovators	462	3.77	0.977
Collaborative artistic environment	466	3.67	0.935



PHOTO: BOISE STATE UNIVERSITY

Student Union Fine Art Exhibitions Program showcases the work of student and community artists.



PHOTO: BOISE CITY DEPARTMENT OF ARTS & HISTORY

The Boise City Department of Arts & History Sesqui-Shop event gives local artists a venue to display their work and network.

APPENDIX D

Survey results

Bands, such as Boise-based "Search Lights", perform at local venues like The District Coffee House as part of the annual Treefort Music Festival. Unlike other festivals, Treefort's innovative model focuses on emerging local, regional and national artists and giving back to the community in a sustainable way. They consider themselves a curated festival for discovery.



PHOTO: DEVIN FERRELL, THE ARBITER

Regional Attraction and Retention

While many artistic businesses may be new in the region, the artists themselves have deep roots in the community. Sixty-nine percent of artists have lived in the area for more than a decade, and 43 percent have lived in the area for more than twenty years. There are also a small handful of who only live in the Boise Valley part-time or not at all. These numbers are best understood when they are compared to the ages of the respondents. As noted previously, almost a third of the artists responding to the survey (30 percent) are under 35.

Art economists study the community characteristics that nourish the arts. Boise Valley artists were asked to identify what their communities did the best. The two attributes that got the highest response were "cluster of arts and creative innovators" and "collaborative artistic environment." The third most popular response was "an educated arts audience that supports local work." The lowest scoring answer was "abundance of arts jobs." "Welcoming political and social culture" and "population diversity" followed close behind in qualities artists perceive to be lacking in the community. Even if one perceives these latter factors

to be intrinsic to Idaho—Idaho has a national reputation as a conservative and demographically homogenous state—these responses should nevertheless be of concern to those well versed in the literature of arts economic development. One of the field's most popular advocates, "Rise of the Creative Class" author Richard Florida, names diversity as one of the key attributes for attracting and retaining the creative class in any given community.

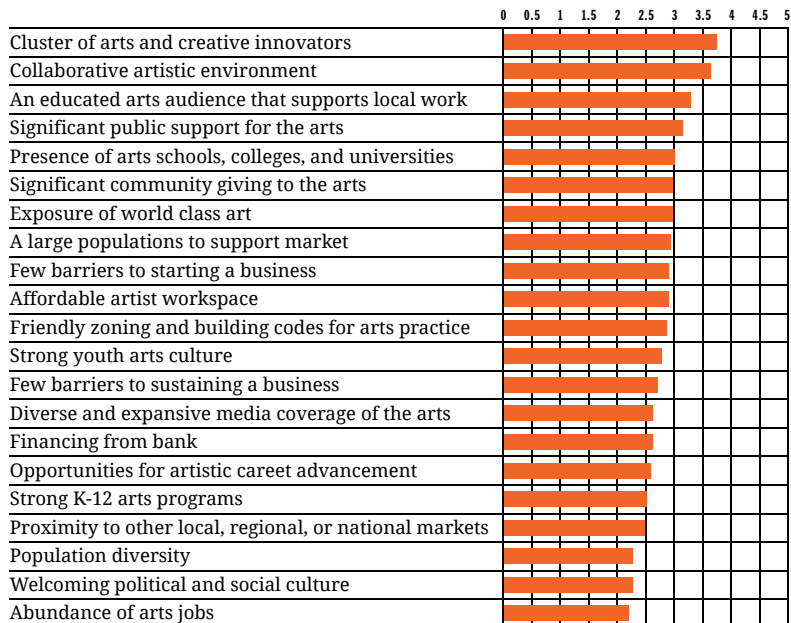
Ultimately, the scores in all the categories are middling, which is surprising as you would expect to see some features jump out more than



PHOTO: CHAD ESTES, STARRY NIGHT MEDIA

Artists collaborate together through live performances with the company Marten Evergreen.

Perceptions about whether Boise and the Boise Valley have the following arts economic development attributes (n=431):



55% of those surveyed said they rely on training, resources and development beyond the Boise Valley.

others. Artists did not enthusiastically endorse the region's creative economy attributes, so there may be ample room for discussion about whether policymakers should consider ways to improve a growing arts ecology primed for innovation.

Since only 20 percent of artists self-identified as established, it seems reasonable to think that emerging and mid-career artists might have a better chance of progressing through the phases of their careers and ultimately thriving if they had adequate access to training, resources, and development opportunities locally. Can artists, native or transplanted, grow here? Only 27 percent of respondents said that artists, native or transplanted, do have what they need.

Even in a valley already deep with artistic talent, new ideas from other places are also important. A healthy ecosystem can benefit from cross-fertilization. Fifty-five percent said they rely on training, resources and development beyond the Boise Valley.

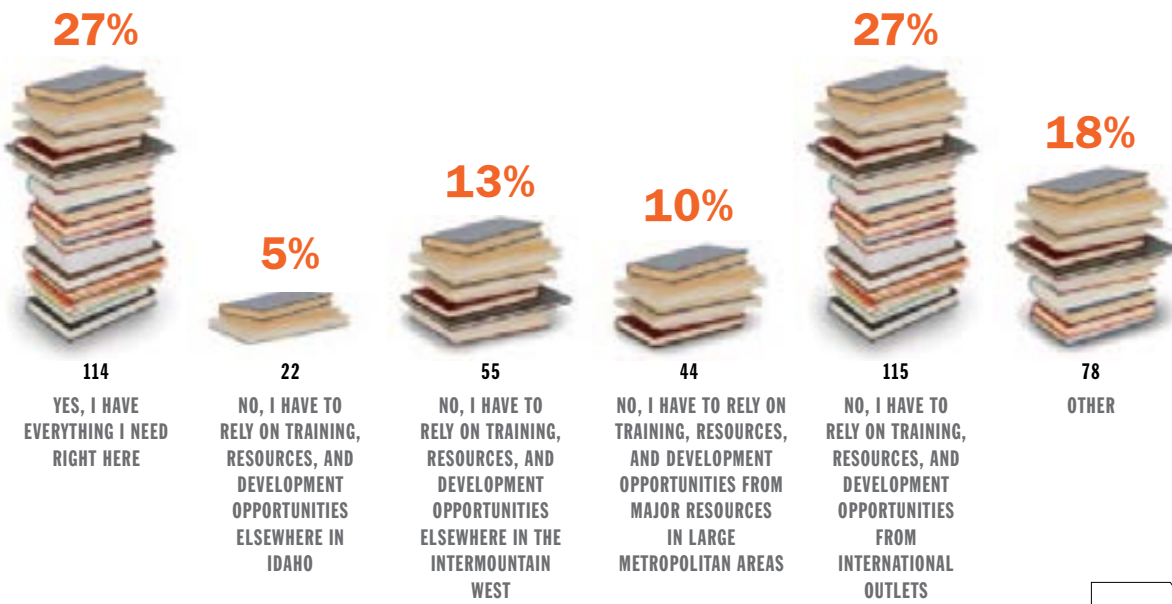
There is of course much to be said for connecting to other artists and opportunities extra-regionally, since ideas can flow among the regions. But the challenges provided by this situation are also significant. Artists are not well paid, so expecting them to invest precious resources in travel as well as educational or networking costs adds to their burden. The locales richer in development resources also have an automatic recruiting mechanism for the ambitious Boise artists needing to travel to them.



PHOTO: IDAHO WRITERS GUILD

Idaho Writers Guild annual conference "Idaho Writers Rendezvous" brings together authors, editors, agents, educators, publishers, and other industry professionals.

Perception of whether the Boise Valley provided all artistic resources:



17

APPENDIX D

Survey results

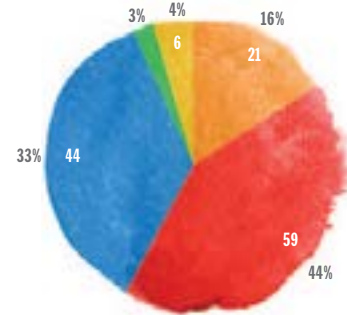


One of the simplest questions the research team asked, but perhaps one of the most telling for evaluating the viability of sustaining an artistic career in the Boise Valley was, "Can you make a living as an artist?" Overall, 31 percent of respondents answered in the affirmative, but 45 percent answered in the negative (and another 17 percent haven't decided).

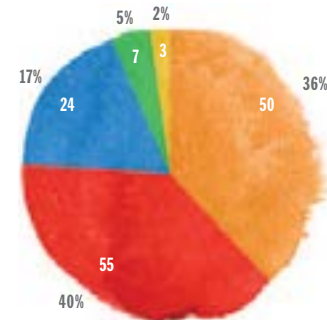
These numbers can be refined by looking at the ways artists at different points in their career trajectory answered this question. As artists

progress through the career cycle, they become more confident about being able to make a living in the target region, but it should be of significant concern to policymakers and arts supporters that more than one-third of established artists, those with the best connections, most established audiences, and most prominent reputations are still struggling to make a living in the area. This makes sense as to why two-thirds of emerging artists question their ability to make a living in their chosen field locally.

Emerging:



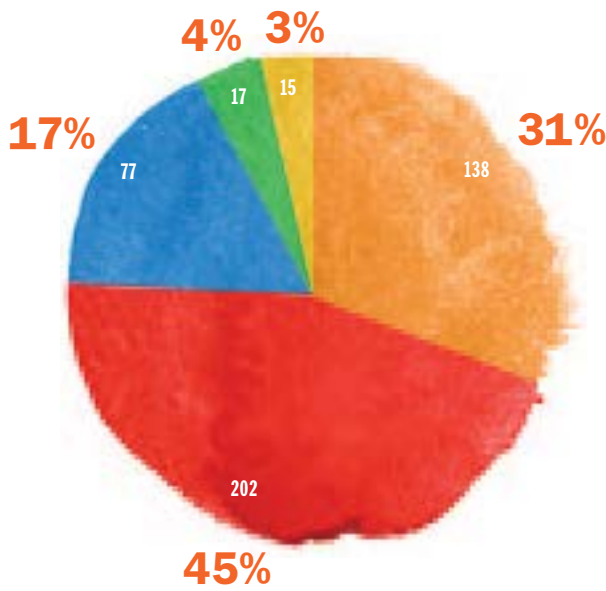
Mid-career:



Established:



Perceptions about ability to make a living as an artist in the Boise Valley:



18

PHOTO: BOISE ROCK SCHOOL



“ You can’t have this capitalist, laissez faire approach and [think] it will work itself out and there will be fantastic art. It won’t. You need holding hands, larger nonprofits, the city, commercial arts, developers, etc. Everyone hinges on everyone. Art deserves public support. Do we want it? Then you have to throw a bit of money at it, or get a massive ground shift.”

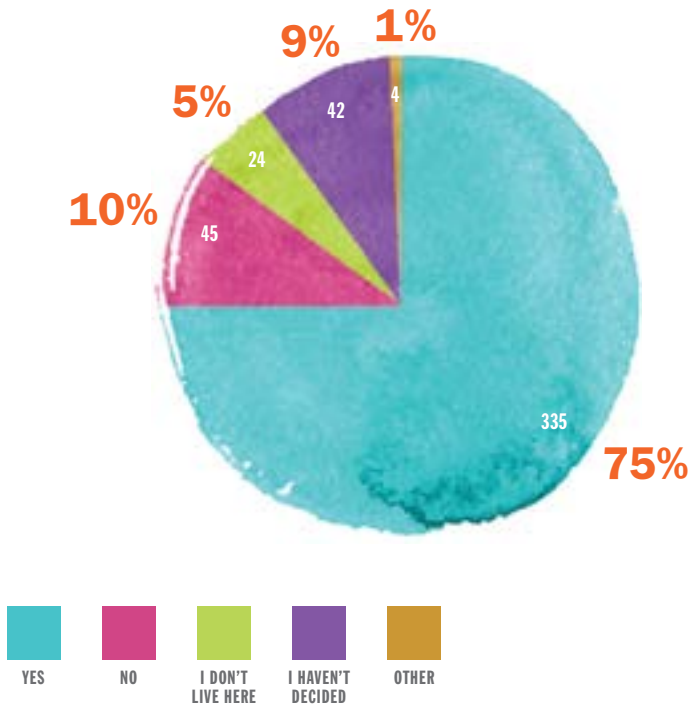
— Ryan Peck, Boise Rock School

Researchers also wanted to know if the artists surveyed planned to stay in the Boise Valley. While there appear to be significant challenges to building and sustaining artistic careers here, artists very enthusiastically expressed their desire to stay in the area. Overall, 75 percent of respondents answered in the affirmative but 10 percent answered in the negative and another nine percent haven’t decided.

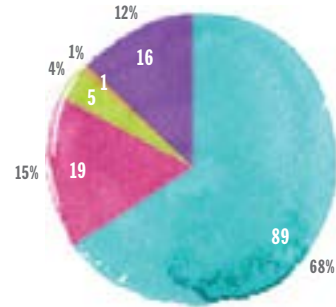
Again, some variation exists in this answer some variation in this answer if sorted by career stage. Once artists are rooted in Idaho—whether they start here or come here later—the majority of them want to stay. If civic leaders

want to improve an already positive culture of creativity and innovation, particularly for the emerging artists who are most prone to consider taking their talents, civic potential, and economic contribution to another market, there are myriad opportunities to do so. Said Ryan Peck of Boise Rock School: “You can’t have this capitalist, laissez faire approach and [think] it will work itself out and there will be fantastic art. It won’t. You need holding hands, larger nonprofits, the city, commercial arts, developers, etc. Everyone hinges on everyone. Art deserves public support. Do we want it? Then you have to throw a bit of money at it, or get a massive ground shift.”

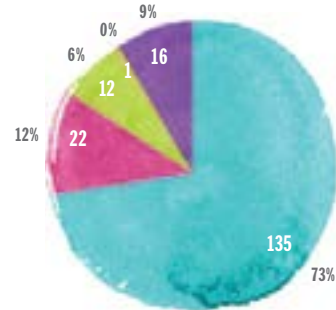
Intention to stay in the Boise Valley:



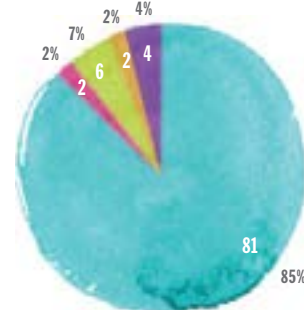
Emerging:



Mid-career:



Established:



APPENDIX D

Artists enrich the valley

Several patterns emerged from the survey that are rich with potential for researchers, policymakers, and artists and the organizations that support them.

- Boise and the Boise Valley are home to artists employed in every field of artistic labor, thus indicating a diverse array of talent resources that could be leveraged across multiple civic and artistic sectors. Boise doesn't so much need to grow a creative class, as it needs to create structures that permit this class to thrive.
- Artists are not merely passing through this place; they are rooted here and have decades of experience in the community. Retention may come easily despite a lack of well-paying artistic jobs, but attracting a larger portion of the creative class from outside the area may be difficult due to the challenges posed by a conservative political culture and lack of diversity. Meaningful incentives could stimulate recruitment and aid retention of native artists.
- Artists here are underserved in a number of important ways, but perhaps most notably they are under-employed and they lack local professional development opportunities. Facilitating artist progression from emerging and mid-career stages into being established artists is beneficial for them, but it is also beneficial for the economy if tenure in the field and sustained achievement are rewarded financially. Because these artists are rooted in Boise, the fruits of their labor are too. In addition, as emerging artists watch established artists build careers and

craft, they have models that they can aim for and exceed.

- Artists are collaborative and well-connected to each other while also largely appreciated by the community. There is a positive culture here that if infused with resources could likely spread in novel and exciting ways, but it is wishful thinking to imagine that this will happen without planning and investment.



PHOTO: ALBERT DICKSON, OFF CENTER DANCE

20

Urban Research | March 2015

AMERICAN FOR THE ARTS STATEMENT ON CULTURAL EQUITY

■ DEFINITION OF CULTURAL EQUITY

Cultural equity embodies the values, policies, and practices that ensure that all people—including but not limited to those who have been historically underrepresented based on race/ethnicity, age, disability, sexual orientation, gender, gender identity, socioeconomic status, geography, citizenship status, or religion—are represented in the development of arts policy; the support of artists; the nurturing of accessible, thriving venues for expression; and the fair distribution of programmatic, financial, and informational resources.

■ ACKNOWLEDGEMENTS & AFFIRMATIONS

- In the United States, there are systems of power that grant privilege and access unequally such that inequity and injustice result, and that must be continuously addressed and changed.
- Cultural equity is critical to the long-term viability of the arts sector.
- We must all hold ourselves accountable, because acknowledging and challenging our inequities and working in partnership is how we will make change happen.
- Everyone deserves equal access to a full, vibrant creative life, which is essential to a healthy and democratic society.
- The prominent presence of artists challenges inequities and encourages alternatives.

■ MODELING THROUGH ACTION

To provide informed, authentic leadership for cultural equity, we strive to...

- **Pursue cultural consciousness throughout our organization** through substantive learning and formal, transparent policies.
- **Acknowledge and dismantle any inequities** within our policies, systems, programs, and services, and report organization progress.
- **Commit time and resources to expand more diverse leadership** within our board, staff, and advisory bodies.

■ FUELING FIELD PROGRESS

To pursue needed systemic change related to equity, we strive to...

- **Encourage substantive learning to build cultural consciousness** and to proliferate pro-equity policies and practices by all of our constituencies and audiences.
- **Improve the cultural leadership pipeline** by creating and supporting programs and policies that foster leadership that reflects the full breadth of American society.
- **Generate and aggregate quantitative and qualitative research related to equity** to make incremental, measurable progress toward cultural equity more visible.
- **Advocate for public and private-sector policy** that promotes cultural equity.

APPENDIX F

Community Engagement

INTRODUCTION

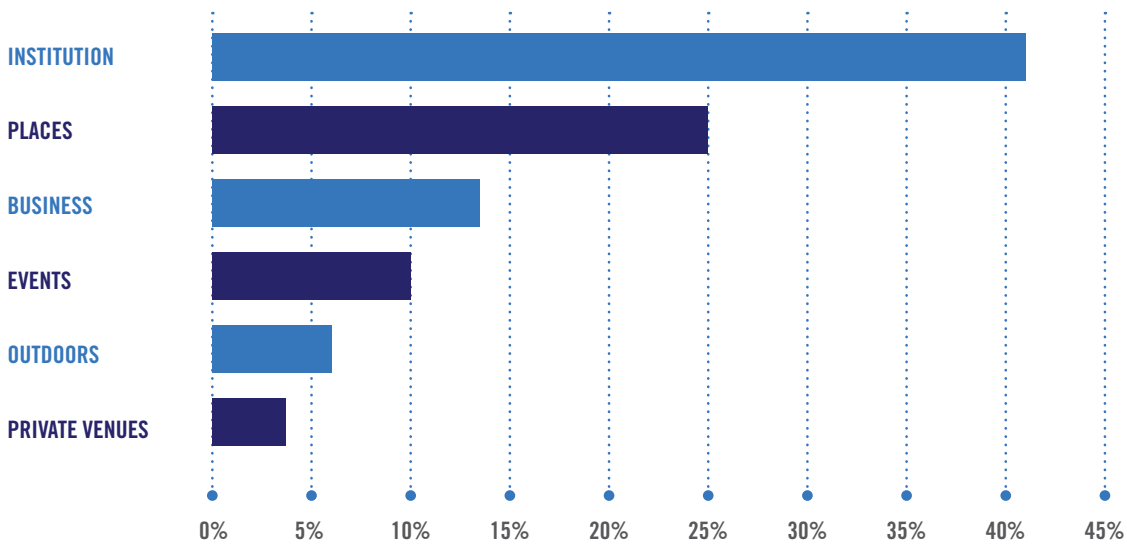
In the development of the 2015 Cultural Master Plan, the city reached out to interested citizens for their feedback. Invitations were made to specific arts and history organizations. In addition, a press release invited anyone with an interest in Boise's cultural scene to participate. A series of small focus groups were held with over 100 individuals participating and representing a cross-section of the city's population. In addition a survey was posted on the Department's webpage to also solicit community input. In total, over 900 individual responses were collected. While not scientifically valid, since there was no control on who or how many times a person participated, the results of the focus groups and the survey provided a general indication of the community's interests and opinions on Boise Culture.

Four questions were asked in both the focus groups and the survey:

1. [WHERE DO YOU FIND CULTURE IN BOISE?](#)
2. [WHAT BOISE-BASED CULTURAL EXPERIENCES WORK?](#)
3. [WHAT IS NOT WORKING?](#)
4. [WHAT CULTURAL EXPERIENCES WOULD YOU LIKE TO SEE?](#)

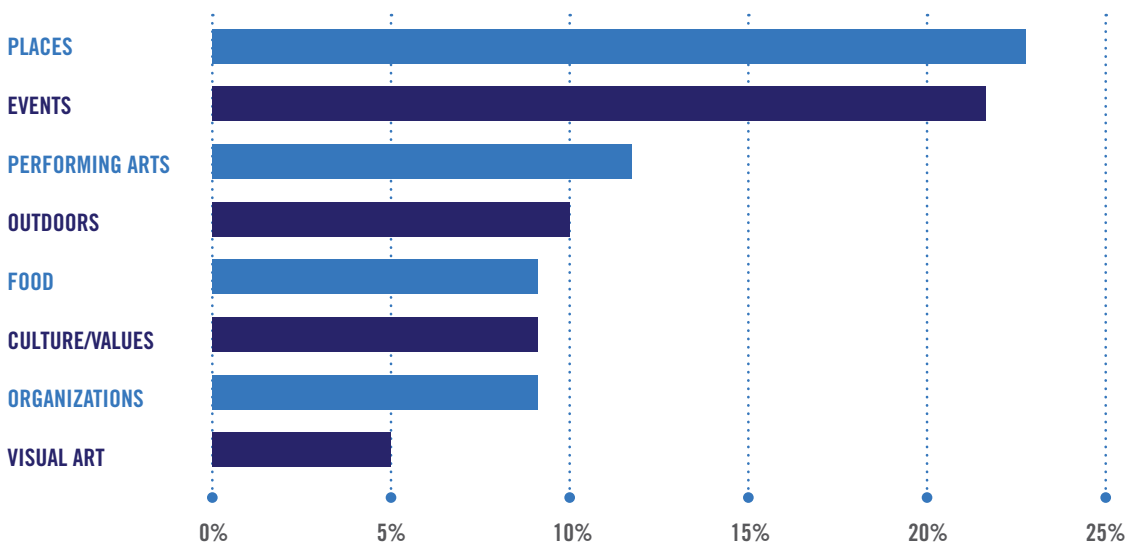
The following is a summary of responses received to these questions.

1. WHERE DO YOU FIND CULTURE IN BOISE?



The most frequently named Institutions for finding culture included museums, theaters, and historic buildings and places. Downtown, followed by parks and public spaces were the most cited places. Restaurants and coffee shops were the leading businesses for finding culture. Highly rated events were community based activities and farmers’ markets.

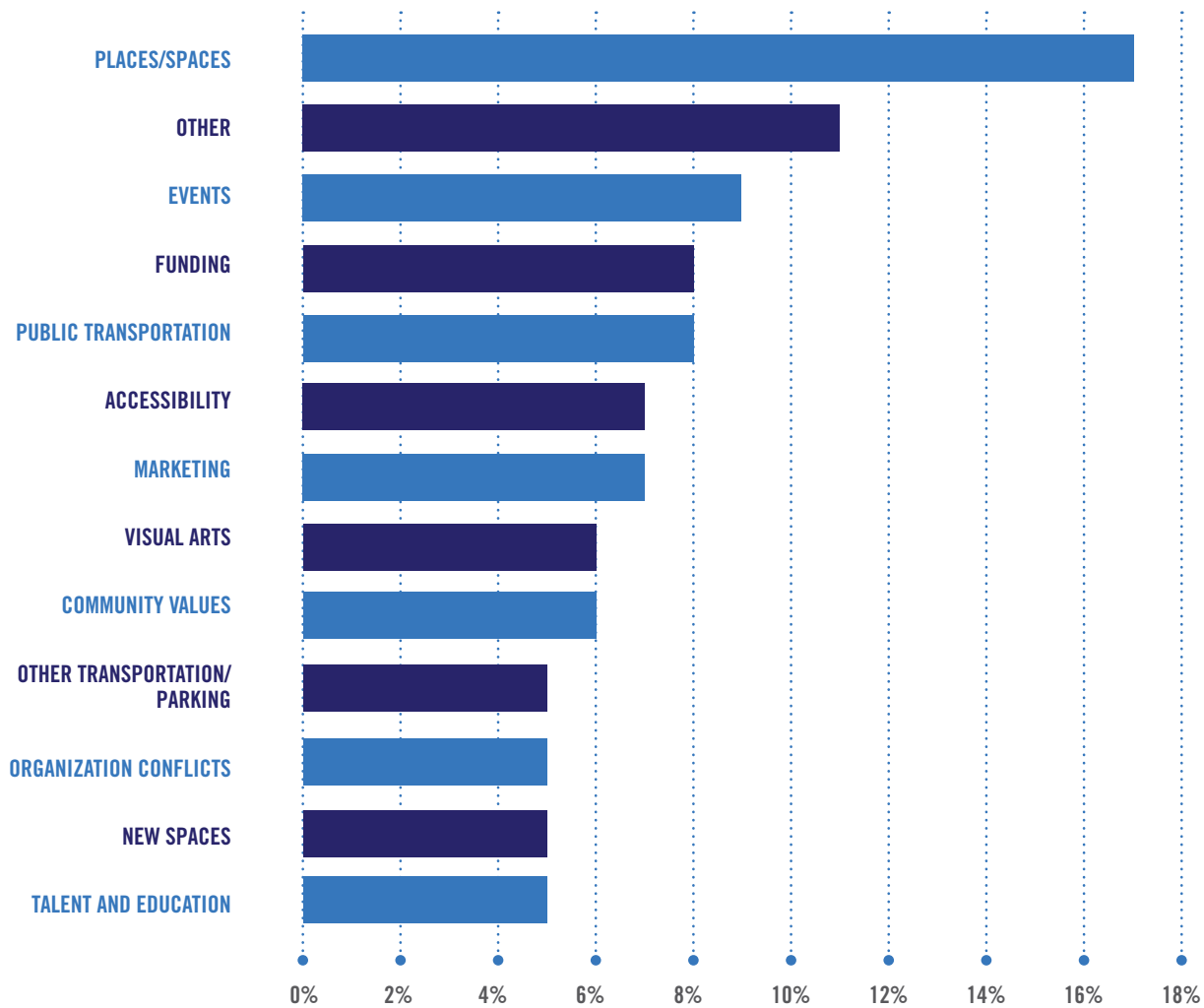
2. WHAT BOISE-BASED CULTURAL EXPERIENCES WORK?



Leading places where Boise-based culture work are the Boise Art Museum, Downtown and the Morrison Center. Treefort, Saturday Market and First Thursday were the most frequently cited events. Performing arts that work included the Idaho Shakespeare Festival, Boise Contemporary Theater and the Boise Philharmonic.

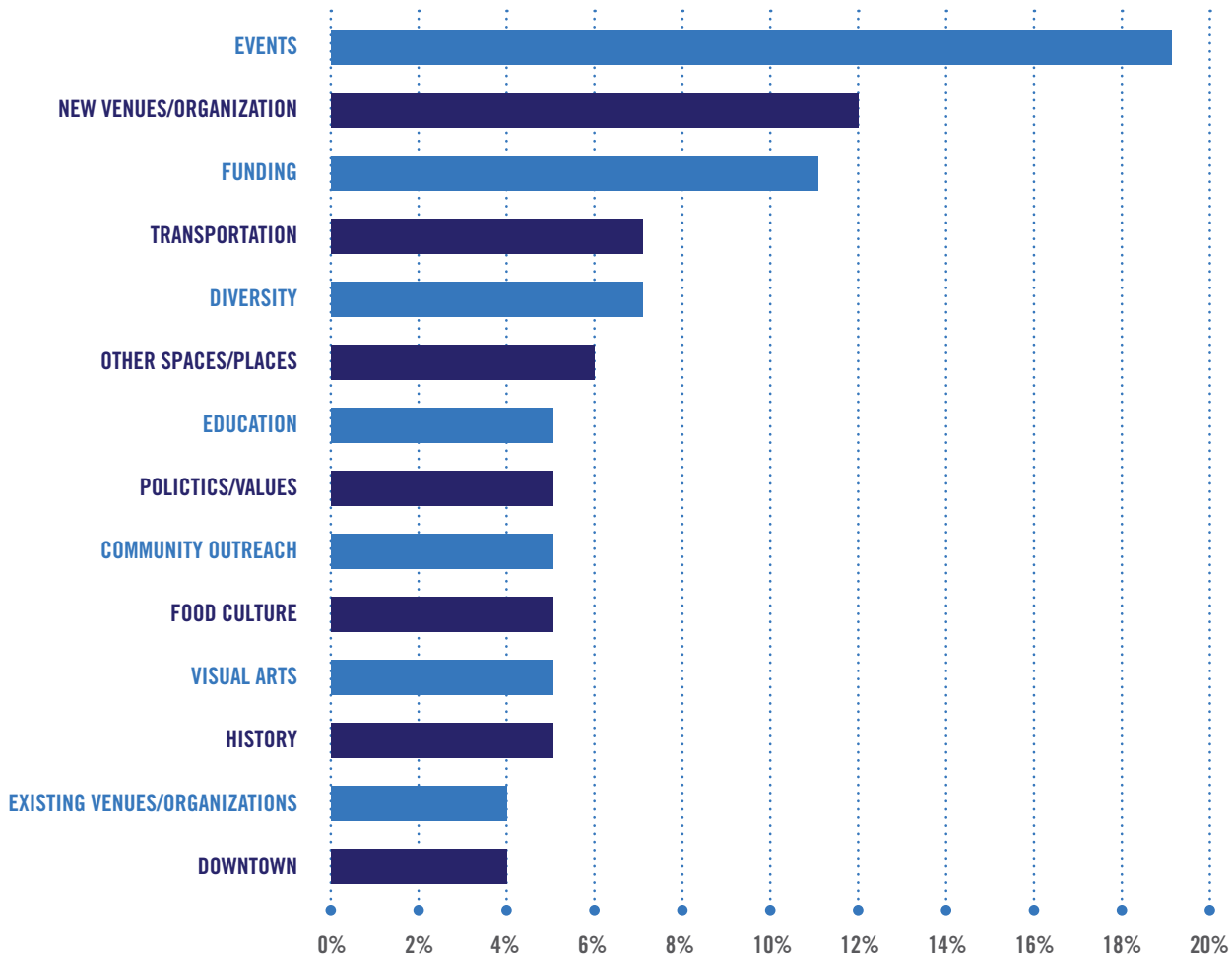
APPENDIX F

3. WHAT IS NOT WORKING?



New space, venue needs, and lack of culture in neighborhoods were place related responses. Quality, diversity and operation of existing event were the next cited issues of what is not working. Lack of funding and funding sources were the next category of responses followed by inadequate coverage and service hours of public transportation and non-motorized access to cultural events. Inadequacy of marketing, community outreach and media coverage efforts, and accessibility, particularly for the youth were also the most frequent responses to this question. The other category included comments about affordability and viability of the artistic economy, lack of diversity and historic preservation.

4. WHAT CULTURAL EXPERIENCES WOULD YOU LIKE TO SEE?



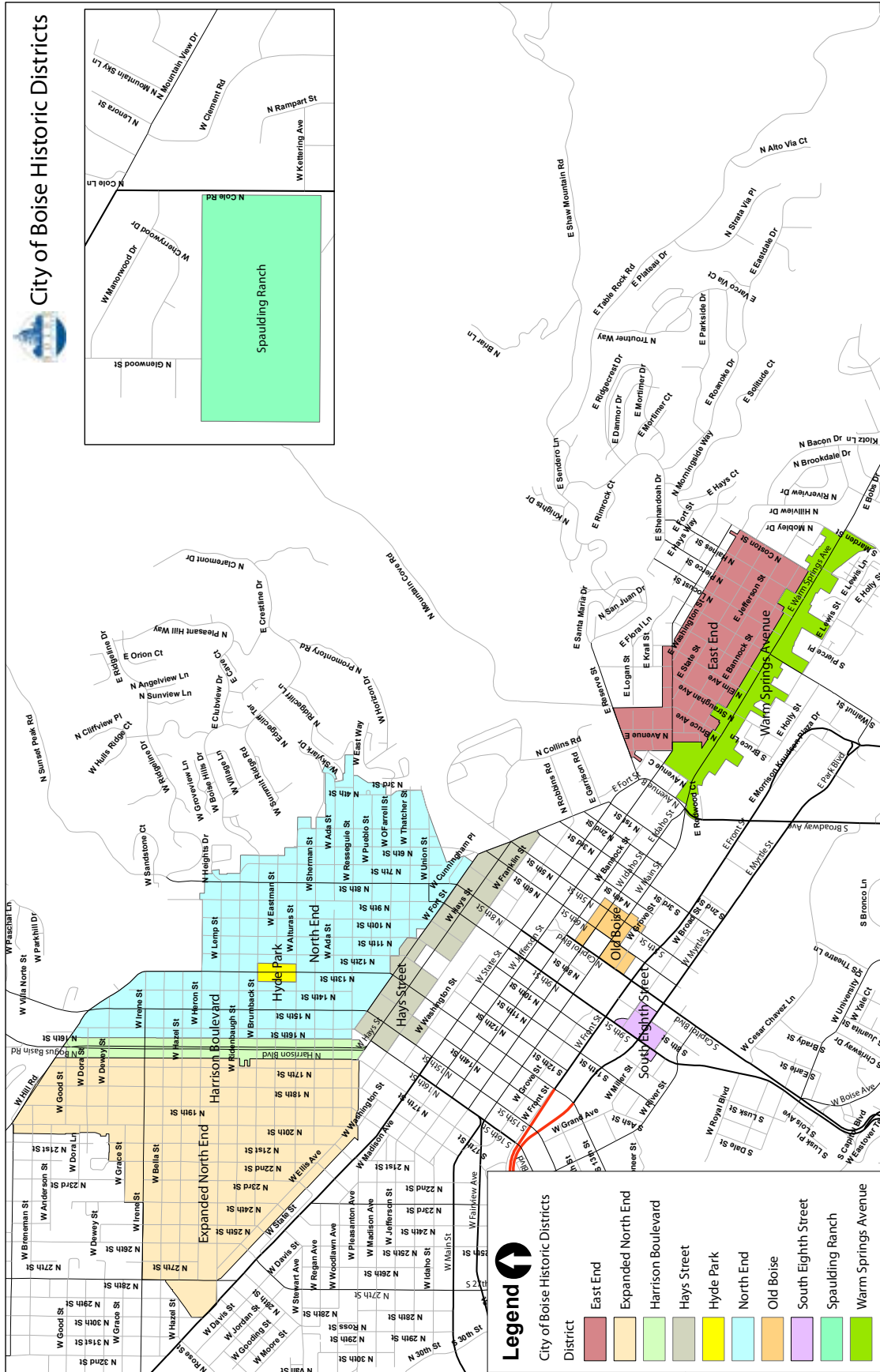
New events, organizations and venues, as well as improvements to existing events were at the top of the list of responses to what cultural experiences respondents would like to see. Additional funding sources were also frequently cited as being needed. Improved public and non-motorized transportation, greater diversity in the cultural experience, improved access, diversity, and education followed in the frequency of responses.

CONCLUSIONS

Several themes weave through the responses to these questions posed in the focus groups and survey. Respondents generally value the existing cultural institutions and events. There is also a diversity of cultural experiences that citizens enjoy, and yet there is an interest in expanding that diversity in new ways: within the existing places and institutions, in new venues and events, and geographically throughout the community. Access to events is an issue; physical access as well as access by certain groups, primarily the youth and from an affordability perspective. Funding sources, marketing, and education were also of importance to the future of Boise's cultural future.

APPENDIX G

13. APPENDIX



Mayor’s Awards

Presented every two years, the Mayor’s Awards for Excellence in Art & History celebrate people, organizations, and businesses that have contributed to Boise’s artistic and cultural community.

Award recipients must have demonstrated distinguished service, creative accomplishment, and a record of publication, presentation or research that enhances the artistic, historic, and broader cultural life of Boise.

PAST AWARD RECIPIENTS

2015

Excellence in Arts - Carl Rowe, Individual, MING Studio, Emerging Organization

Excellence in Art Education - Marguerite Lawrence

Excellence in the Field of History - Errol Jones

Support of the Arts - Driek and Michael Zirinsky

Business Support of Culture - Modern Hotel & Bar

Lifetime Achievement - John Colias

2013

Excellence in Arts - Individual - Kerry Moosman

Excellence in Arts - Organization - Boise Contemporary Theater

Excellence in History - Organization - Friends of Jesus Urquides

Business Support for the Arts - U.S. Bank

Excellence in Art Education - Individual, Rick Jenkins

Excellence in Art Education - Organization, Boise Rock School

Excellence in History Education - Kurt Zwolfer

Excellence in Arts - Support for the Arts / Individual - Susan Smith

Excellence in Arts - Support for the Arts/ Organization - L.M. Cunningham Foundation

Excellence in Arts - Emerging Organization - Treefort Music Fest

Lifetime Achievement - Pug Ostling

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Lifetime Achievement - Esther Simplot

Sesquicentennial Award - Community - Phil Kushlan

Sesquicentennial Award - Enterprise - Idaho Statesman

Sesquicentennial Award - Environment - Donal Belts Jr.

2011

Excellence in Arts - Individual - Surel Mitchell

Excellence in Arts - Organization - The Cabin

Excellence in History - Organization -
Basque Museum and Cultural Center

Excellence in History - Individual - Mark Baltés

Business Support for the Arts -
Saint Alphonsus Regional Medical Center

Business Support for History - Planmakers (John Bertram)

Excellence in Art Education -
Organization - Idaho Shakespeare Festival

Excellence in Art Education - Individual - Leah Stephens Clark

Excellence in History Education -
Doug StanWiens, Boise School District

Lifetime Achievement - Jane Oppenheimer (posthumously)

Lifetime Achievement - Tim Woodward, retired, Idaho Statesman

2009

Excellence in Arts - Organization -
Boise State University Student Union

Individual Support for the Arts - Jacqueline Crist

Business Support for the Arts - Flying M Coffee House

Excellence in Art Education - Fool Squad

Lifetime Achievement - Arthur Hart

Lifetime Achievement - Charles Hummel

Excellence in History - Organization - Idaho Historical Museum

Excellence in Arts - Individual - Steve Fulton

Excellence in History - Individual - Todd Shallat

Excellence in History Education - Robert Sims

Business Support for History - TAG Historical Research and Consulting

2007

Excellence in Art Education - Phil and Wendy Hartman

Excellence in Art Education - Jon Swarthout

Individual Support for the Arts - Kay Hardy and Gregory Kaslo

Business Integration of the Arts -
Classic Design Studio / Noel and Lucy Weber

Business Support of the Arts -
The Record Exchange/ Jill Sevy and Michael Bunnell

Artistic Excellence in the Arts - Anthony Doerr

Artistic Excellence in the Arts - Matthew Cameron Clark

Artistic Excellence in the Arts - Curtis Stigers

2005

Artistic Excellence in the Arts - Ward Hooper

Artistic Excellence in the Arts - Jennifer Martin

Artistic Excellence in the Arts - James Ogle

Individual Support for the Arts - Rick Clark and Liz Roberts

Business Support of the Arts - Key Bank

Business Support of the Arts -
First Thursday, presented by Downtown Boise Association

Excellence in Art Education - Paul Shaffer, Log Cabin Literary Center

Spotlight Award - Boise Music Week

2003

Artistic Excellence in the Arts - Star Moxley

Artistic Excellence in the Arts - Gene Harris

Individual Support for the Arts - Royanne Minskoff

Business Support of the Arts - Boise Cascade

Excellence in Art Education - John O'Hagan

Excellence in Art Education - Boise Art Museum Docents

Spotlight Award - Capital City Development Corporation

2001

Charles Fee
 Del Parkinson
 Marilyn Beck
 First Security/Wells Fargo
 Joe Baldassarre
 Ballet Idaho Education Department
 Ruth Wright
 Idaho Foundation for Parks & Lands

1999

Oinkari Basque Dancers
 Stephanie Wilde
 Noreen Shanafelt
 Pug Ostling
 Ore-Ida/Grant Jones
 Boise Little Theater

1997

Alan Minskoff
 Michael Baltzell
 Toni Pimble
 Sandy Harthorn
 Rick Jenkins
 The Flicks

1995

West One Bank
 Pat Nelson
 Boise Arts Museum
 Idaho Shakespeare Festival

1993

Beaux Arts Society
 Doug Copsey
 Mary McKenzie

1991

Howard Huff
 Melvin Shelton
 Eugene Sullivan, M.D.

1990

Idaho Theater for Youth
 John Killmaster
 Arthur M. Albanese

1989

John Elliot
 Boise Philharmonic
 John Chapman

1988

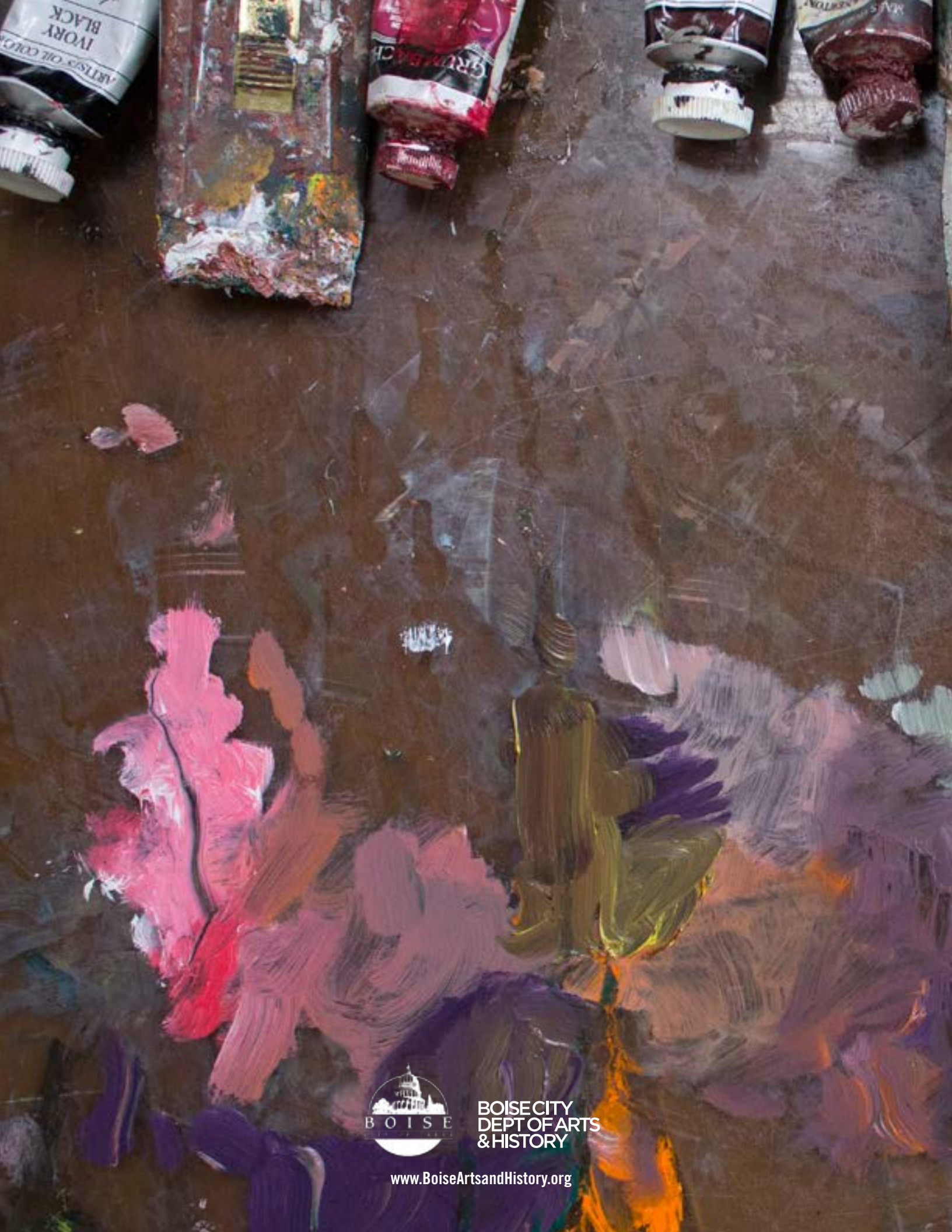
Elizabeth Schlaeffle Ratcliff
 Mimi Copsey
 Jim Jausoro

1987

C. Griffith Bratt
 Boise Master Chorale
 David Horland

1986

John Takahara
 Esther Simplot
 American Festival Ballet



ARTIST'S OIL COLOR
IVORY
BLACK

GRUNIGLAC
GRUNIGLAC

MA'S
WOLFFSON

MA'S
WOLFFSON



BOISE CITY
DEPT OF ARTS
& HISTORY

www.BoiseArtsandHistory.org