

From Ambition to Strategy
The Audience Development Project
2006 – 2007
Final Report

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On Behalf of the



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Summary

In keeping with its mission to promote and support cultural arts organizations, Boulder County Arts Alliance (“BCAA”) has undertaken a two-year initiative to develop and implement audience development strategies through the Audience Development Project (“ADP”).

The primary goal of the ADP is to help Boulder County cultural arts organizations attract and encourage more people from the Boulder County and Denver Metro regions to participate in the offerings of these organizations, resulting in the minimum of a five percent increase in earned income through ticket sales, class registrations or memberships. When organizations have increased earned income they are able to stabilize their operations and invest in quality programming, which positively impacts a community’s economy through increased business activity and the creation of more jobs.

During the first year of this initiative BCAA has partnered with nine premiere cultural arts organizations to research problems and issues associated with low audience turnout and arts participation; to develop and implement the strategies that will build participation in their organizations; and, to develop the tools to effectively evaluate the overall success of these strategies. These “partners” have been instrumental in establishing Boulder County’s national reputation as an arts community and have been struggling, along with many others in Boulder County during the post-2001 economic downturn in Colorado, to gain continuous financial support and earned income resulting from audience participation.

BCAA is proud to currently report that we have surpassed our intended goal by increasing the overall earned income of these “partner” organizations by 10.6 percent, an aggregate increase of \$203,426 – from \$1,926,345 in 2006 to \$2,129,771 in 2007.

Further, in 2007 four of the participating partners applied for and received additional funding of under \$35 thousand from the Colorado Council on the Arts to support “increasing cultural participation” initiatives developed through this project. And in 2008 seven Boulder County arts organizations received over \$73 thousand dollars from CCA to support their initiatives to increase participation, four of which were participating ADP partners receiving over \$50.5 thousand.

In 2007 BCAA expanded the ADP by inviting smaller cultural arts groups from Boulder County, recognized for their history of performances and community engagement, into this initiative as ADP “affiliates.” As ADP affiliates they have been introduced to our research and findings, and facilitated through a process that has helped them design audience development strategies to implement and evaluate as their organizational capacity allows.

Further, recognizing the positive impact of shared experiences, BCAA has organized two quarterly roundtables – one for the staff and volunteer leadership of the area community cultural councils, the other for the staff and volunteer leadership of area venues. These roundtables have improved cross-community and -venue communication, and have created a network to disseminate information and build collaborations that will advance the cultural arts in each community.

Recognition and Thanks

BCAA is proud of the results of our Audience Development Project and would like to extend its true appreciation to many for their support – through their ideas and knowledge, through their dedicated efforts, through their resources (in time, energy and money), and through their good humor. Their continued support is a testament to the success of collaboration and why Boulder County continues to be nationally recognized as a premier cultural arts community.

Most importantly, BCAA thanks the National Endowment for the Arts and the Boulder County Board of Commissioners for their strong financial support, as well as the Scientific and Cultural Facilities District along with the Boulder Economic Council, Lafayette Chamber of Commerce, and the Longmont Area Economic Council. Without it, this project would not have gone beyond the outline stage.

Next, BCAA would like to thank the members of its Board of Directors, whose vision to further expand BCAA's support of Boulder County's cultural arts organizations, lays the foundation for this initiative.

Thank you to Donna Gartenmann of the City of Boulder Arts Commission. Her collaboration continues to support and inform our daily efforts.

Also to be thanked is the “partners” committee: Jim LaVita and Katie Elliott, 3rd Law Dance/Theater; Joan Markowitz and Penny Barnow, Boulder Museum of Contemporary Art; Sue Levine and Shoshana Fanizza, Boulder Philharmonic Orchestra; Catherine Underhill, Colorado Music Festival; Philip Sneed and Mell McDonnell, Colorado Shakespeare Festival; Nancy Smith, Frequent Flyers Productions; Malia Thompson, Old Firehouse Art Center; Gary Zeff, Open Studios; Peggy Bruns and Kathy Kucsan, Rocky Mountain Center for Musical Arts.

Also for participating and offering their expertise and insight, we would like to thank Radar Communications, as well as Maura Troester Nuñez and Brett Robbs, both assistant professors at CU School of Journalism/Mass Communication. Their approach in fully considering and incorporating the customer's perspective, combining many practices including journalism and anthropology, has brought the project's participants closer to their customers. They have guided us to meaningful insights that will continue to inform our efforts.

In addition, we would like to thank H. Mark Smith from the Massachusetts Cultural Council for his charm and extensive knowledge and expertise that he has brought to the project, making it easier for us to develop, plan, implement, and evaluate the strategies birthed from this project.

For their counsel and support, we thank Elaine Mariner of the Colorado Council on the Arts; Dorothy Horrell and Susan France of the Bonfils-Stanton Foundation; and Tony Tapia of the Western Union Foundation.

We would also like to thank the local area arts councils and the “affiliate” arts organizations. They have trusted us as mentors to guide them in developing and implementing audience building strategies for their own programs.

Thank you to Dan Pirallo and the Millennium Harvest House Hotel for their continuing support of the Boulder County arts community.

A special thank you goes out to Richard “Dick” Devin, retired Producing Artistic Director of the Colorado Shakespeare Festival. Dick’s dedication to collaboration between cultural arts organizations, as well as the business community, is the underpinning of this entire initiative. It is the example of his generous nature that fully colors this endeavor.

And finally, special heartfelt appreciation and respect goes to Alison Moore, BCAA’s former executive director. Without her tireless energy, creativity and vision, the Audience Development Initiative would not have evolved into what it is today.



Two Years in the Life – Year One

What We Do Know

As we have initiated the Audience Development Project we know that the cultural arts play an invaluable role in Boulder County. They are used as teaching devices, sparking new ideas and broadening horizons. The cultural arts in Boulder County help shape and define it as community – to give it a sense of place and individuality among surrounding communities – and add to the County’s economic vitality. The value of a thriving arts- and culture-infused community cannot be underestimated; and, it is truly in our best interest to support and invest in cultural arts events and activities in Boulder County.

The ***2006 Economic Activity Study of Metro-Denver Culture***, published by the Colorado Business Committee for the Arts (“CBCA”), reports that culture in the seven counties comprising metro-Denver, which includes Boulder, generated \$1.426 billion in economic activity – \$785 million in audience spending, \$597 million in operating expenditures, and \$44 million in capital expenditures – with 14 million people attending cultural events, topping attendance at both professional sports and skiing combined. That is an increase of \$1.15 million dollars in economic activity with 2.7 million more people participating in cultural arts events from the year prior. Executive Director, Deborah Jordy states that, “Culture makes a critical contribution to metro-Denver’s economic vitality. A vibrant cultural community makes this an attractive place to live, work, and visit, brings new dollars into the state, stimulates community development, and strengthens business.”

Other key findings of the study include:

- ***Culture means New Money***, dollars coming into our local economy from outside the metro region which have a particularly important impact on business and community vitality. In 2005, ***culture generated \$387 million in new money*** from cultural tourism, capital spending, and federal government grants.
- ***Culture is big business***, generating jobs, business spending, and tax revenue equivalent to the largest private employers in metro-Denver. Nonprofit scientific and cultural organizations ***paid almost \$95 million in wages to 10,800 employees and over \$16 million in seat, sales, and payroll taxes***.
- ***Culture provided 1.7 million opportunities for metro-area school children***, about two experiences for each of our 780,708 students.
- ***Cultural activities attracted 2.4 million visitors*** from outside the metro area.
- ***Cultural spending ripples out to fuel business***. Each \$1 in cultural spending creates \$1.32 for other businesses.
- ***Culture is a great return on investment***. Building on \$38.3 million in investment through the Scientific & Cultural Facilities District tax, the cultural sector returned \$387 million in new money to our local economy, an impressive ***10:1 return on investment***. Just as with any organization or business, the operating and capital spending of cultural nonprofits ripples out into the community when they purchase office supplies, rent space, pay for accounting and marketing services, and hire contractors to build or renovate facilities. Audiences also spend

additional money when they attend cultural events; paying for gas and parking, shopping at local retailers, dining out, and staying overnight at hotels.

The Americans for the Arts *2006 Arts & Economic Prosperity III Report* for the City of Boulder provides compelling new evidence that the nonprofit cultural arts are a significant industry in Boulder, one that generates \$27.58 million in local economic activity – an increase of \$8.38 million dollars from when the report was last published in 2003. This spending – \$10.37 million by nonprofit cultural arts organizations and an additional \$17.21 million in event-related spending by their audiences – supports 812 full-time equivalent jobs, generates \$14.53 million in household income to local residents, and delivers \$1.83 million in local and state government revenues. This economic impact study sends a strong signal that when we support the arts, we not only enhance our quality of life, but we also invest in the City of Boulder’s well-being.

Although this study has not been completed in other Boulder County communities, the importance of the cultural arts contributing to the quality of life of the greater Boulder County community is becoming increasingly evident. During the City of Longmont’s *Focus on Longmont* planning process the value of the arts was reiterated by citizens during multiple focus groups and have been included in the plan. The City of Longmont funds a public museum and has set aside one percent of all capital improvement projects for the acquisition of public art.

Americans for the Arts also uses information from Dun & Bradstreet to track the creative industries in each of the 438 Congressional Districts nationwide. Tracking both for-profit and nonprofit arts businesses it shows that Colorado District 2, Boulder County’s district, ranks 33 of 439 districts in the number of arts businesses, but with a decline of 2.64 percent from 2005 to 2006. The district ranks 109 out of 438 in the number of employees, and we have experienced a decrease of 1.19 percent in employment from 2005 to 2006. This demonstrates that District 2 is home to a relatively large number of creative industries yet provides fewer employment opportunities.

Although there has been an increase in the economic impact of the cultural arts in Boulder County, and the organizations that comprise this sector are realizing a gradual growth in their revenues since September 2001, they are still vulnerable to outside political, economic, social and technological forces. How then does such an organization continue to grow their earned revenues so that they sustain themselves while continuing to add value to the community? How does a cultural arts organization remain relevant within the community?

Building Partnerships

During 2006, this project’s first year, BCAA partnered with nine Boulder County cultural arts organizations to research problems and issues associated with low audience turnout and arts participation and begin to develop long-term solutions. The “partner” organizations are:

Music

- Boulder Philharmonic Orchestra, Boulder, CO
- Colorado Music Festival, Boulder, CO

- Rocky Mountain Center for Musical Arts, Lafayette, CO

Theatre

- Colorado Shakespeare Festival, University of Colorado, Boulder, CO

Dance

- 3rd Law Dance/Theater, Boulder, CO
- Frequent Flyers Productions Aerial Dance, Boulder, CO

Visual Arts

- Boulder Museum of Contemporary Art, Boulder, CO
- Old Firehouse Arts Center, Longmont, CO
- Open Studios, Boulder, CO

These premiere organizations have been instrumental in establishing Boulder County's national reputation as an arts community and have been struggling, along with many others in Boulder County during the post-2001 economic downturn in Colorado, to gain continuous financial support and earned income resulting from greater audience participation.

Although this group could have been a natural challenge to work with – factoring in the cross disciplines and the wide disparity in their organizational development and available resources – it was clear from the start that each member was interested in moving this project forward as a team. And in this collaborative manner each organization agreed on a process that all felt would lead to increased revenues through a sustainable growth in attendance at each organization's programs and events:

- Study all the current research and reports on audience participation;
- Analyze each organization to determine audience profiles and trends in participation;
- Gather best marketing and audience development practices in the region;
- Conduct new qualitative market research for Boulder County;
- Consult with experienced audience development experts;
- Design new audience development strategies; and,
- Apply those strategies against a logical model of planning, implementation and evaluation.

Establishing the Current Snapshot

In addition to the publication, *Increasing Cultural Participation: An Audience Development Planning Handbook for Presenters, Producers, and Their Collaborators* (Paul Connolly and Marcelle Hinand Cady, Illinois State University, 2001), which we have used as a guide to direct our project, the ADP partner organizations have studied all the current research and reports on developing increased audience participation, namely:

- *Motivations Matter: Findings and Practical Implications of a National Survey of Cultural Participation*, Francie Ostrower, Urban Institute, 2005

- *Gifts of the Muse: Reframing the Debate about the Benefits of the Arts*, Kevin F. McCarthy, et al., RAND Corporation, 2005
- *Participation in Arts and Culture: The Importance of Community Venues*, Chris Walker, et al., Urban Institute, 2003
- *Arts Participation: Steps to Stronger Cultural and Community Life*, Chris Walker et al., Urban Institute, 2003
- *Cultural Collaborations: Building Partnerships for Arts Participation*, Francie Ostrower, Urban Institute, 2003
- *Reggae to Rachmaninoff: How and Why People Participate in Arts and Culture*, Chris Walker et al., Urban Institute, 2002
- *A New Framework for Building Participation in the Arts*, Kevin F. McCarthy et al., RAND Corporation, 2001

We have surveyed and gathered best marketing and audience development practices from other arts organizations in the region.

Each partner also developed an assessment of their current organization, their current audience and their current community collaborations. This assessment provided a baseline from which to analyze past and current trends, and provide a framework for each organization from which to build their audience development strategies.

The Audience: The PARC Report

Our intention as we began this process was to utilize the *Denver Performing Arts Research Coalition Community Report 2002* to inform us and help us further understand our audiences as to why they do and don't attend cultural arts events in Boulder County. Eight hundred residents of the greater Denver area responded to a telephone household survey designed by the Urban Institute in collaboration with the Performing Arts Research Coalition ("PARC") to elicit information about the frequency and pattern of their attendance at live performing arts events. The survey also probed their attitudes toward the value of the performing arts to their personal lives and community.

The PARC report provides a picture of the level of attendance at and appreciation for the performing arts in the five participating communities – Alaska, Cincinnati, Denver, Pittsburgh and Seattle – with a comparative glimpse of the greater Denver community (Adams, Boulder, Denver, Arapahoe, and Jefferson counties, as well as the Highlands Ranch part of Douglas County).

The PARC report is organized around four key topics:

- **Attendance at Performing Arts Events:** How often do the residents of Denver attend live performing arts events? Does frequency differ by income, age, education, or the presence of children in the household?

- **Perceived Value of the Performing Arts to Individuals:** What do the residents think about the value of performing arts to the community as a whole? Do attitudes vary by such characteristics as age and income?
- **Perceived Value of the Performing Arts to the Community:** What are residents' attitudes about the value of the performing arts to the community as a whole? Do attitudes reflect income, education, or age characteristics?
- **Barriers to Participation:** What do residents think are the biggest obstacles to greater attendance at performing arts events?

We had asked Maura Troester Nuñez and Brett Robbs, both assistant professors at CU School of Journalism/Mass Communication, to review the PARC report. Ms. Nuñez saw some of the findings useful for our purposes:

- Over 9.1 million people in the greater Denver region attended cultural events in 2001. This number was higher than the 7.5 million people who visit ski resorts and considerably greater than the 5.3 million who attended sports events (suggesting that people are not aware of the magnitude of cultural events in the greater Denver region).
- Several barriers to attendance were perceptual. For example, people felt that attending performances was difficult and that the arts were not easily accessible.
- The key barriers to attendance, however, were a preference to spend leisure time in other ways, the difficulty of making time to go out (especially with kids at home), and the cost of tickets.

However useful the PARC study is, Ms. Nuñez went further to state that it wasn't specific enough for us to develop effective audience development strategies. "One of the main drawbacks of the PARC study is that many of the questions regarding audience motivation were written from the perspective of granting agencies and arts organizations. People will say that the arts benefit the community, but that's not why they go. People support the arts because the arts support them in very personal, emotional, and sensual ways. We need to explore this side of their motivation."

Ms. Nuñez proposed that BCAA would benefit from conducting new qualitative research "to investigate what would inspire them to find the time and money to attend more performances...to discover the more personal reasons people have for attending arts events. Participants' experiences at this stage should be fun and inspirational—we want to not only learn what people have experienced and expect from the arts but what they really desire on a deep, personal level."

Ms. Nuñez stated that our new research should focus on what the PARC study calls "attenders" – audience members who attend one to 11 live performances per year. "This segment is valuable to BCAA because these people already attend live performances and are most likely to respond to marketing strategies that fulfill their needs. Furthermore, 49 percent of respondents fall into this category, making them the largest segment. (There is a theory, however, that 80 percent of a company's business comes from 20 percent of its customers. The PARC study seems to bore this out: 18 percent are frequent attenders. But we don't need to convince them to attend

frequently—they already do. It might be worthwhile to see how they feel, so we don't develop strategies that alienate them.)”

With that in mind, Ms. Nuñez suggested that the specific “goals of our research should be:

- To develop a deeper, and very real, understanding of people's experiences as audience members;
- To determine what kinds of baseline experiences people expect from cultural events;
- To determine what kind of arts experiences they want above and beyond this baseline; and,
- To discover what we can say and do to inspire people to attend arts events more frequently.”

Ms. Nuñez went further to say, “Answering these questions will provide marketing information that BCAA members can use to restructure the audience experience (everything from parking to restrooms to performances) and create something that far exceeds patrons' expectations.”

The Audience: The Radar Report

In November 2006 BCAA hired Radar Communications, a national, independent market research company based here in Boulder, to conduct qualitative market research in the Boulder County/Denver area. The primary goal of this research is to deepen our understanding of the underlying motivations that drive community participation in the arts. The study reports on why people attend and participate in the arts and what keeps them attending more events, which has informed us as we've developed our audience development strategies. (The Radar Report has been incorporated into the body of this report.)

In partnership with BCAA, Radar recruited 30 men and women in and around Boulder County to participate in a 10-question qualitative on-line survey and create a collage describing their attendance of performing/visual arts, showing changes in attendance patterns and attitudes over time. The Reporters (respondents) who participated in the research were between 25-54 years of age, 70 percent female and 30 percent male, and attended at least some college. The geographic distribution was 35 percent from the City of Boulder, 50 percent from Boulder County and 15 percent from Denver. All must have attended between one to six performing arts events (including a minimum of one ADP partner event) in the past 12 months – an even mix of visual, music, dance, theater participants were represented.

WHO THEY ARE

Not surprisingly, the Reporters for this survey are predominately active and engaged members of the Boulder/Denver community. Consistent with previous research around this topic, arts participants in this area are quite simply active across the board. They participate in outdoor activities, travel, volunteer, have several hobbies

and are busy with family and friends. In addition, almost every respondent had a positive and memorable childhood experience with at least one performance/visual arts event. This confirms that positive early experiences do have an effect on participation in adulthood. And while the Reporters in this study have a high regard for the arts and enjoy participation, most aren't participating as much as they would like. Almost every Reporter, save for one who was planning to have children, envisions a future that includes more performance/visual arts events. Some are even looking to more than double their participation.

Favorite Experiences

When asked about their favorite performing/visual arts experience, most Reporters spoke of events outside of Boulder. The most memorable experiences tend to take place in bigger cities such as Washington, D.C., New York, San Francisco, Los Angeles, Denver, London and Paris. They attribute their fondness for these experiences to the caliber of the artists/performers, the high quality of the performance and scenery as well as the unique nature of these events. At the same time it is clear there is a certain amount of additional excitement and romance about being in the city, away from home and mundane routines. As one Reporter put it, "It was especially memorable because we were in an exciting city and excited to be going out – we went out to dinner and took a cab to the show, something we normally don't do all the time in everyday life."

WHY THEY ATTEND

So why do they attend? What makes them spend the money and take the time to participate even a little bit? In the simplest of terms, they go because it's fun.

They describe participation as enjoyable, entertaining and something out of the ordinary. As one Reporter puts it, "I like to be entertained in an environment that envelopes me." Another says, "It is something fun and out of the ordinary that my husband and I can do together." In addition, they like how the arts make them feel and the emotions that are stirred up as a result of their experiences. Reporters are overwhelmingly positive when describing how attending performance/visual arts events make them feel. They describe feeling excited, inspired, challenged, thoughtful, creative and even sexy. "It makes me feel excited," said one reporter, "I love the anticipation of something new and exploring things that open my senses."

An Escape from Reality

While they speak a lot about the joy surrounding participation, there is a lot of emphasis on feelings of being transported and relaxed. "It suspends reality," says one Reporter. "A performance is a little two- to three-hour vacation," says another. Others speak of "forgetting their life for a while" and "taking me away from the everyday." People are overbooked, tired and busy, but once they commit to an event, they actually find it relaxing. In the context of current affairs today, it appears that the arts provide a very important escape from reality and offer a tremendous amount of joy to

those who make participation a priority. This unearths an enormous opportunity to market performing/visual arts events as not another thing to do, but something akin to a visit to the spa. Performing and visual arts events are unique in that they offer relaxation, escape, inspiration, entertainment, thought provocation, romance and relief from our busy minds all in one.

The Perfect Date

For most, performing/visual arts events are an opportunity for a special date, a romantic outing. When describing their ultimate experience, many spoke of dressing up as an integral part of the excitement surrounding participation. They like to make an evening out of it: dinner before or after, a glass of wine at intermission and coffee or nightcaps to top it all off. “The ultimate? It is a Saturday evening and I wear something sexy and pretty. My husband takes me to a nice dinner with great food. Then we go to the play that is excellent; funny thought provoking, poignant and a tear jerker,” explains one Reporter. Or as another describes the experience, “Getting dressed up on a ‘date night,’ going to dinner, the event and enjoying what comes after at home.”

BARRIERS TO PARTICIPATION

Lack of time and money were the most universal reasons Reporters do not attend more visual/performing arts events. Interestingly, while money is the issue most consistently cited, more often than not, the Reporters are blaming their own lack of funds rather than claiming events are too expensive. One Reporter sums up this common sentiment, “Money, money, money. I can’t afford many of the events I see advertised and so don’t go. Once I am no longer in full-time courses and have an opportunity to make more money, I know that I will attend more events.” Almost all the Reporters feel their lack of free time and limited funds allocated for arts events account for their selective decision-making process and therefore a lower rate of attendance. However, while lack of time and money are by far the biggest barriers to participation, other significant themes emerge that offer insights for opportunity.

Because of their busy, dynamic lives, many Reporters spoke about the difficulty of purchasing tickets too far in advance. As one Reporter stated, “The need to book in advance and our inability to plan too far in advance is probably the #1 reason we don’t go more often. We would enjoy more events more frequently if good seats were available at the last minute.” Others spoke of issues around travel, and an ever-changing schedule that keeps them from committing to an event more than one to two weeks prior. Another Reporter wrote, “There was too great a lead time required for tickets, (e.g. it would sell out), and I prefer to decide things within a week or so before attending an event.”

Also related to their busy schedules and tight budgets, Reporters are very wary of going to events they don’t know much about. Because they are selective about what they do attend, they are less likely to take a risk with an organization, performance,

artist, etc. that they are not familiar with or haven't heard anything about. They rely heavily on written reviews and word of mouth, but feel they often don't hear enough and therefore miss events they may have enjoyed. One Reporter illustrates this point in talking about missing Open Studios for the second year in a row, "Neither of us knows what to expect, going to someone else's studio. It is a big commitment to drive across town to see art and talk to artists if you have no idea what their work is like." Says another Reporter, "I tend to go to events featuring things I already know and enjoy. I would not go to a music event for music that I didn't already like or a book reading for an author I didn't know." People like familiarity and welcome more publicity, information and advertising supporting the events.

Finding people with similar interests to attend events with can also cause some difficulty in getting out the door. Partners and family have a significant role in the decision making process of whether to go to an event and what events they attend. So much so, that often events are abandoned altogether because of lack of interest on the part of one of the two people. "I like attending arts events more than my husband, so sometimes I am less inclined to go because he lacks enthusiasm for such things."

PATTERNS OF PARTICIPATION

The lifecycle of participation is inextricably linked to the availability of time, money, choices and people to go with. The most common cycle observed is high attendance in college and young adulthood to a dramatic decrease for young families followed by a moderate increase when families are trying to expose children to the arts and finally a desire to significantly increase participation when kids are grown and time is more abundant. Observation of this lifecycle uncovers potential opportunities for unique targets and life stage related messages.

Higher attendance for college students is attributed to their exposure to more low-cost opportunities. Students describe hearing about more events and having a higher amount of friends and dates available and interested in participating. At this time of their life they have more free time, so time is not a barrier, but cost of events is an issue. They tend to overcome the financial issue, by seeking out discounted tickets, free events and other creative solutions. As one Reporter puts it, "Back then I was attending things for school. I was also going with friends to things and just trying to soak up experiences. It didn't hurt that I was spending my parent's money!"

Families with young children report the least amount of attendance. Lack of childcare (or the cost of childcare), time in a day and sheer exhaustion all contribute to their decrease in attendance. Most families dream of attending more and aspire to increase their level of participation in time to involve their kids in the arts. Date nights without the children are rare and coveted opportunities.

As children age, parents report increased participation in an effort to keep children entertained and expose them to the arts. The focus at this time is to find events that

are age appropriate and fun for the whole family. One Reporter comments, “I tend to look for things I’d want my son to see and avoid things that could be controversial.”

People with grown kids, retirees and those who are planning for retirement reported the intent to increase participation. Describing her aspiration to change her attendance from 4 times a year to 2-3 times a month in the future, one Reporter wrote, “Retired...I’ll have an extra 12 hours each day! No more college costs. Financially sounder.” While time certainly frees up later in life, some Reporters mentioned money becoming an issue again as retirement can contribute to less discretionary income.

Crossover Participation

In terms of crossover participation, almost everyone reported a high rate of crossover. If they go to one performance event it is more than likely they go to several different kinds of performances as well as museums and galleries. Just one person reported attending only visual arts events. When asked what they currently do one Reporter responds, “I go to Shakespeare, light opera, vocal and instrumental music, dance if I can find it and art museums a couple of times a year.” While another responds with specific examples, “I go to the Longmont Art Walk (including Firehouse), Boulder Theater, Denver Buell Theater, Lake Dillon Theater Company and DIA Gallery.”

Memberships

While Reporters understand the reasons for subscriptions and their inherent benefits, they overwhelmingly do not buy memberships or season tickets. When asked whether she holds any memberships this Reporter represents the prevailing sentiment: “No, because of time and cost constraints. I would not like to commit to a membership or subscription that I would not be able to fully use and enjoy.” As mentioned above, people have a hard time making commitments too far in advance and therefore are put off by the idea of a regular attendance schedule. Others claimed lack of interest in enough of one particular organization. “At the moment I don’t hold any season tickets or memberships, basically because I haven’t found one organization putting in enough things that I’d want to see on one season to be worth it. The offerings just aren’t consistently interesting enough to me to justify the cost of paying for all of them.

Building Strategies: The Workshops

BCAA has hosted two workshops facilitated by H. Mark Smith, Program Manager from the Massachusetts Cultural Council, and a well-regarded expert on the subject of increasing audience participation in the arts.

During the first workshop, entitled “*Increasing Audience Participation: From Ambition to Strategies*,” Mr. Smith worked with the partners, using all the data and information we gathered to date, to identify audience development strategies for each of their organizations. (These strategies are listed below.)

During the second workshop, entitled “*The Logic Model Approach to Program Planning and Evaluation*,” Mr. Smith introduced and walked the partners through the “logic model.” By using the logic model, the partners will be able to sharpen and communicate the design, development and implementation of their audience development strategies. Further, the logic model provides the partners a basis against which to effectively evaluate the success of their strategies.

(For further information on what strategies each partner adopted, and the results of those strategies as applied to the overall goals of the ADP, please refer to the **Profiles** section of this report.)

3rd Law Dance/Theater, Boulder, CO

- Niche marketing because of 3rd Law's specialty productions.
- "Word of Mouth" campaign using current list of audience members known to attend.
- Emphasize "belonging" strategies and advertise "transformative" nature of our productions.
- Develop and encourage Board participation in audience building activities.

Boulder Museum of Contemporary Art, Boulder, CO

To “diversify” audience participation:

- encourage scholarships to Young Artists at Work;
- develop new after school teen program (received private grant for seed funds);
- market to schools regarding school tours (collaborate with BVSD);
- open on Sundays free to public (encourage families);
- open on Wednesday nights during Farmers Market (encourage younger attendance after work crowd); and,
- explore feasibility of audio tours offered in Spanish.

To “broaden” audience participation:

- increase communication with Downtown Boulder (neighborhood condos, businesses);
- pro active marketing to hit GenX/Y markets;
- continue to collaborate with other arts organization (e.g., EcoArts, CU Art Museum, Dairy Arts Center, Old Firehouse Art Center, etc.); and,
- enrich and increase benefits to wider market.

To “deepen” audience participation:

- enrich upper-level benefits;
- create and offer annual report for members;
- offer art trips with curators for upper level members; and,
- special events for upper level members.

Boulder Philharmonic Orchestra, Boulder, CO

We are focusing on “diversifying” and “deepening” our audience participation. We believe that working on these two components will automatically produce an increase in broadening the audience and obtaining more ticket sales in another desired segment, the baby boomers. We feel that the baby boomers will come along for the ride after seeing and hearing all the excitement we will generate from our diversification and deepening plan.

To “diversify” audience participation:

Segments to target: GenX and GenY (ages 18-41) and Families:

GenX & GenY:

- create social, networking opportunities;
- redesign the website to be more interactive;
- provide more education about the concert experience;
- use online tools available to get the word out;
- continue our \$5 student ticket program and publicize more;
- more publicity that targets this age group; and,
- ads that target this age group placed strategically.

Families:

- create an affordable family pack;
- research into daycare opportunities and collaborate for discounts;
- provide kid friendly concerts and for regular concerts, make sure the most kid friendly piece is before intermission;
- expand our educational programs;
- create a kids section of the website with fun interactive games to learn about the instruments of the orchestra, composers, music;
- continue our \$5 kid ticket program and publicize more;
- continue placing ads in the appropriate marketing markets for this segment;
- direct mail targeting this segment; and,
- market a family subscription opportunity.

To “deepen” audience participation:

Our goals for deepening are to have people buy more tickets during the season, volunteer more, and to donate more.

Buy More Tickets:

- more publicity for each concert;
- scheduled e-mail reminders – two per concert;
- interactive, educational Web site;
- create and audience appreciation program;
- more collaborations among other cultural organizations (in our plans for next season);
- create a survey that asks the right questions to find out what the audience really wants and take answers into consideration for future programming;
- work with Macky Auditorium to fix the problems: bathroom, seating comfort, flow;

- create a classical music club or discussion groups with musicians, director and guest artists asked to participate;
- backstage tours program;
- restaurant program;
- hotel packages; and,
- flex subscription?

Volunteer:

- continue our ticket incentive program;
- create special volunteer experiences;
- create an ambassador program – subscribers mentoring new ticket buyers;
- special events open to volunteers that volunteer for the events;
- advertise our volunteer program more;
- implement volunteer orientation sessions at least two per year;
- e-mail newsletter specifically for volunteers; and,
- volunteer appreciation nights.

Donate:

- continue and more frequently get the message out that ticket purchases only cover 38% of the costs;
- increase our corporate partnership program;
- create a donor appreciation program aside from benefits;
- continue parking privileges;
- continue Circle Bar;
- continue meet the artists invitations;
- continue special events invitations;
- survey our donors once every two years;
- create an e-mail button for donation - ask each e-mail sent out; and,
- ask for a \$1 donation with each ticket sale.

Colorado Music Festival, Boulder, CO

To “broaden” audience participation:

- Promotion to **Colorado MahlerFest** patron's offering them 50% off any other concert during the 2007 season with the purchase of Mahler's *Resurrection* (this way they pay full price for Mahler and we get them to attend another concert).
- Promotions to **Bachfest** and other early music groups for our early music concert.
- Direct Mail postcard to **Opera Colorado, Central City Opera and CSO's Opera** concert attendees promoting our choral concerts.
- **Map of all BCAA organizations** with a better functioning website that provides comprehensive a calendar (sortable by date or discipline?). Need to drive people to the website with a print piece, that could be the map.

- An “**Art's pass**” that gives people a discount at all of our events. Need to clarify whether or not we should distribute directly to participating organizations, or through the BCAA list. Could BCAA coordinate the development and printing of this pass?
- Improvement over the last few years on some of the physical barriers we have had including:
 - **Parking** -we have increased the frequency of Symphony Shuttle and placed greeters to meet the bus when it arrives. Increased the advertising of Symphony Shuttle so more people know about it. Place parking lot attendees at the base of Chautauqua Park so that people don't get all the way up into the park to find out there is nowhere for them to park.
 - **Box Office**- We have worked very hard to improve the customer service at our box office and are confident that the 2007 ticketing system and box office staff will be well managed and provide optimal customer service.
- New **Winter Chamber Series**- we are hoping this keeps CMF top of mind for people during a time when we usually do not have anything going on and perhaps bring in people who are not usually in Boulder during the summer, but are interested in who we are and what we do.

To “deepen” audience participation:

- Establish more **guest artist residencies** with CMF guest artists, to enhance opportunities for connection with community members.
- Continue, and improve, all CMF **Education and Outreach programs** – Young People’s Concerts, Classically Kids Workshop Series, Masterclasses, Friday Family Spotlight Series, Talks Under the Tent, etc.
- Provide more **social opportunities** in connection with our concerts – food, wine, picnic opportunities, etc. And promote these social opportunities electronically and in print media.
- Leverage the current **CMF Artist Fund** program (in which donors contribute to offset the cost of a particular position in the orchestra) to provide even greater connectivity and personal contact with the underwritten musician.
- Work on **subscriber retention** – the “care and feeding” of subscribers, and creative ways to make them feel valued. For 2007, this will include a special “Season Opener” party prior to the first concert, targeting subscribers and major donors only; the opportunity to purchase additional single tickets before they go on sale to the public; and a discount on tickets for the new Winter Chamber Series.

To “diversify” audience participation:

- Create **program-driven tactics** to diversify our audience. For example, in season 2007, CMF will present a thread of music featuring Hispanic or Spanish or Latin American composers and/or featured performers. The centerpiece for this effort is the concert production of the contemporary opera, *Ainadamar* (Fountain of Tears) by Argentinean composer Osvaldo Golijov. This concert set, along with several others, is catalyzing a new series of outreach efforts to connect with the Spanish-speaking population in Boulder and along the Front Range. The first step in this effort is to assemble a list of organizations – membership organizations, business associations, and service organizations – that work with these individuals and businesses, and explore with them how to craft our message and effective ways to connect with this population.
- These efforts and strategies will vary from year to year, depending on the focuses of our season.

Colorado Shakespeare Festival, Boulder, CO

To “broaden” audience participation:

- provide more affordable tickets for kids (\$5.00) and teens (half-off) for all performances.

To “deepen” audience participation:

- enhance the audience experience with more comfortable seating at no cost, better acoustics, earlier curtains in the Mary Rippon on two nights a week plus more matinees, more variety in food offered for sale.

To “diversify” audience participation:

- extend repertory to non-Shakespearean classics so as to attract those whose meat and drink is not Shakespeare; and,
- identify and invite more minority groups (continue relationship with these groups already identified and served).

Frequent Flyers Productions, Boulder, CO

In developing our goals and strategies for increasing participation, we chose to primarily focus on “broadening” and “deepening” participation. There is a small amount of diversification included below.

Our primary goal is to engage current audience members to move from “fans to zealots” and to move their support from “endorsing our product to joining a movement.” We hope to engage more audience members, students, and ultimately volunteers (including board members) and donors.

To “deepen” audience participation:

- develop a one-sheet of talking points about FFP for FFFF, dancers, teachers;
- have these stakeholders invite a friend. (Anyone who is new to FFP receives a half-price ticket to a show. They must provide us with their contact information.)
- develop a tri-fold brochure on FFP with lots of pictures and bullet points on our programs and successes;
- update Web site to include video clips;
- be able to get class registration forms online;
- create a MySpace page and clip for YouTube;
- have the Boulder mayor declare an Aerial Dance Day in Boulder to coincide with the Festival; and,
- engage the audiences:
 - “Looking Up” campaign: ask our patrons to help us find places to hang by “looking up” (we already know that McGuckin’s and Whole Foods have beams, etc.); and,
 - have a “design an aerial apparatus” contest.

To “broaden” audience participation:

- portable rig;
- perform at site- specific locations and alternative venues (i.e., get out of the Dairy Arts Center more),
- collaborate with Colorado Music Festival again, as well as Boulder Philharmonic Orchestra and Colorado Shakespeare Festival;
- approach Denver Art Museum to help them keep the buzz going by doing some site-specific work at the new museum; and,
- continue to talk with the folks at the Denver Center for the Performing Arts, including the Sewall Ballroom, about opportunities to perform there. (The National Performing Arts Convention will be there in June, 2008.)

To “diversify” audience participation:

- Since we push the boundaries of what’s possible physically and spatially, we have some synergy with the rock climbing and outdoor enthusiast markets. Develop opportunities to share what we do with these populations (e.g., set up an informal lecture and demonstration through local rock climbing groups and show what we do with static line and descent devices, etc.).
- Other ideas captured: “Be a kid with your kid” and “Get your feet off the ground!”

Also, FFP must re-organize staffing to meet increased demands on the company and spend significant time in the next 30 days prioritizing these audience participation strategies and their relationship to the strategic plan.

Old Firehouse Art Center, Longmont, CO

To “diversify” audience participation:

- develop an off-site art program to reach at-risk and/or under-served children (approximately ages five to 12);
- develop collaborations with area teen organizations to build an audience for our teen night; and,
- schedule ethnically diverse exhibits featuring local/regional talent at OFAC or other community venues to attract diverse ethnic audiences.

Open Studios, Boulder, CO

To “deepen” audience participation:

- bring a friend/family, especially males;
- partner with Restaurants making the day a more social event;
- do e-mail contacts throughout year;
- make "Artist in Training" stickers for children and enhance activities for children; and,
- consider kid-friendly part of Web site.

To “broaden” audience participation:

- partner with other cultural/community/religious/social/ethnic groups and offer group discounts on Guidebooks;
- do joint promotions with other cultural groups;
- provide materials to sponsors to give to their employees; and,
- redo our survey of attendees to see what media they read, see and hear; and ask what other local cultural events they go to.

Rocky Mountain Center for Musical Arts, Lafayette, CO

Strategies directed at student families:

- focus groups to explore programming, enrollment process, etc.;
- “Meet the Faculty” open house;
- “welcome packets” each year; and,
- continue to work on capital plan for improving facility.

Strategies directed at concert audiences:

- update and increase usage of survey;
- advance ticket sales; and,
- more structured post-concert Q&A sessions.

Two Years in the Life – Year Two

Implementing, Evaluating and Building Further

In the second year of the ADP, as the partner arts organizations were busy planning and implementing their strategies, BCAA expanded the project and invited other cultural arts organizations in Boulder County to join as “affiliates.” These smaller organizations are recognized for their history of performances and community engagement.

As have the partners, the affiliates invited come from a variety of disciplines:

Theatre

- Backdoor Theatre, Nederland, CO
- Coal Creek Theatre, Louisville, CO
- Lafayette Community Theatre, Lafayette, CO
- Longmont Theater Company, Longmont, CO

Music

- Boulder Bach Festival, Boulder, CO
- Pro Musica Colorado Chamber Orchestra, Lafayette, CO
- Longmont Jazz Association, Longmont, CO
- Longmont Symphony, Longmont, CO
- Timberline Symphony Orchestra, Niwot, CO

Dance

- Dance Dimensions, Longmont, CO
- Dance Etoile, Superior, CO
- Longmont Ballet, Longmont, CO

Visual Arts/Museums

- East Boulder County Artists, Lafayette, CO
- Longmont Museum and Cultural Center, Longmont, CO
- Longmont Studio Tour, Longmont, CO
- Lyons Artique, Lyons, CO
- The Sculpture Trail, Lyons, CO
- WOW Children’s Museum, Lafayette, CO

However, because most of the invited affiliate organizations are primarily operated by volunteers, many of them declined to participate due to the added demands involvement in such a project would have made on them. The arts organizations that have participated, as their organizational capacity has allowed, are:

- Coal Creek Community Theater, Louisville, CO
- Colorado MahlerFest, Boulder, CO
- East Boulder County Artists, Lafayette, CO

- Pro Musica Colorado Chamber Orchestra, Lafayette, CO
- Longmont Museum and Cultural Center, Longmont, CO
- Mountain Music and Arts Association, Nederland, CO
- The Sculpture Trail, Lyons, CO

Representatives from each of the affiliate organizations were invited to attend a four-part series of presentations incorporated through BCAA's Business of Arts workshops on developing strategies to build and increase participation as learned by the partners through the first year of the ADP.

In addition, through individual meetings, each of the participating affiliates have been informed on how to identify strategies for their organizations to build audience participation, and how to plan, implement and evaluate those strategies against the "logic model" as their organizational capacity allows.

(For further information on the strategies each affiliate identified to implement for their organizations, please refer to the **Profiles** section of this report.)

Conclusions

Evolution

What we have learned most importantly through the two-year life of the ADP is that the issue is about more than "audience development." It's about proving relevance and actively building community.

In an "audience development" mind set we think about "supply," where the production of the event is decided by the "powers-that-be" within the organization without thought about the "demand." The thinking is, "wouldn't it be fun if we did this?" versus "what would be meaningful for the people outside of the organization?"

We need to look at the "audience" not as this mass entity from which we "fill the house" or "get butts in seats." The audience is not just a group of passive consumers at which we throw our marketing resources at. It is a community of individual human beings each engaged with us at different levels and for different reasons. Therefore the audience development model as a marketing function must evolve into a process of building and increasing cultural participation, and it needs to inform and be supported by our entire organizations.

In order for cultural arts organizations to survive in today's environment, we now need to identify how we want people to actually participate with us while being true to our missions; clarify who is and who isn't currently participating with us; choose clear step-by-step strategies to get there, relevant to the groups we want to change:

- What perceptual and attitudinal barriers do we need to remove to get those people inclined to participate to broaden their participation with us further?

- What meaningful experiences can we provide current participants to deepen their participation with us further?
- What attitude barriers are keeping those people disinclined to engage with us, and us with them, so that we can diversify our participants?

And we need to modify our marketing, programming, community outreach, and development activities accordingly.

The mindset of cultural arts organizations must evolve from the concept of “audience development” to that of building relevant relationships within their community if we want not only to survive, but to succeed and grow as well.

More from the Radar Report

The easiest route to increased cultural participation, in terms of resources, is by broadening participation. The Radar Report also provides us with specific barriers that keep our current patrons from attending our productions and events more frequently, and suggests possible opportunities in removing them:

People are busy, over-scheduled and over-tired: Opportunity exists in messaging the relaxing nature of participation. It’s not just another thing to do; it’s a vacation from the day-to-day. In addition, actions can be taken to ensure convenience and fit with people’s schedules:

- Ensuring that events start on time.
- Beginning some events at an earlier hour.
- Offering shorter events.

People have a hard time or choose not to plan ahead, often missing the opportunity to reserve tickets: Opportunity exists in releasing last-minute tickets the week of the event and promoting their availability. In addition, other recognition of this dilemma is possible with last-minute email reminders, frequent schedule listings via email and the like.

Participants like to dress up and make an event out of visual/performing arts events: Opportunity exists in offering events that cater to a night out. The appearance of the staff and event space should help create a “special event” atmosphere. Offer gourmet (yet reasonably priced) concessions including wine, champagne, coffee and desserts. Create marketing materials that communicate a sense of class, formality and romance. On-site child-care would be a plus; parents would be doubly excited if it offered the children their own exposure to some form of the arts, for example, a hands-on art lesson.

Participants are more likely to attend events by groups, works, people and organizations they are familiar with. Time and money are too precious to spend on the unknown: Opportunity exists in investing to encourage initial participation for less to bring new people into the fold of a particular arts group. For

example, offer first-timer promotions and 2-for-1 tickets. Once familiar with an organization, people are more likely to attend more often.

For the same reason, participants are more likely to attend events that have received good reviews in the media or by word of mouth: Opportunity exists in increasing public relations efforts both before events to sell tickets and after successful events to create positive recognition and “brand” awareness.

Those who have the time like the idea of extending the experience with opportunities after the event to hear or see more about the production or meet and talk to the performers/artists: Opportunity exists in offering extended concessions (increased revenue) and a free optional after-hours show, providing an opportunity to learn more about the production/exhibit and/or the artists/actors.

The biggest drop in attendance occurs in young families partially due to lack of childcare options: Opportunity exists in providing free or low-cost childcare on site. As mentioned before, by tying in some element of the arts with the childcare, you would help parents meet a desire to expose their children to the arts.

Many participants would like to bring their kids to events, but don't know if they are appropriate: Opportunity exists in creating a BCAA branded “kid friendly” seal of approval for events that welcome kids and offer family appropriate entertainment. In addition, advertising and other communications can aid parents by displaying an appropriate age range for events, the running time of performances, whether concessions will be available and the like.

Partners play a significant role in whether a couple attends an event and what kind. Most partners both enjoy some kind of performance/visual arts, but often their favorites differ from one another: Opportunity exists for organizations to create multi-discipline ticket bundles. By bundling only two to four events in this manner, organizations avoid the competing dilemma of requiring overwhelming up-front commitments.

Participants go to performing/visual arts events to relax and suspend the reality of daily life. While they crave the escape, the logistics around the event can overwhelm what may be their greatest opportunity for true relief from the daily grind: Opportunity exists in creating the true “entertainment escape.” Offer comfortable seating, coffee and wine, pleasing entertainment (art/music) during intermissions and/or in the lobby. Use terms like escape, relax, transport, treat and uplift. Messaging should support the idea of luxury entertainment and relief from the real world.

Participation drops following college years, after which event opportunities become less abundant and time becomes more of an issue: Opportunity exists in targeting young adults in this window, as they transition from college to first jobs. They are used to attending many events, but tend to lose momentum due to lack of exposure and change in lifestyle. They remain a good target because they are still

highly social, have abundant friends and dates with whom to participate, and are quite simply not stuck at home and overburdened with responsibilities.

Organizational Capacity

Although we know that the process of building and increasing cultural participation needs to inform and be supported by our entire organizations, and we may be clear about our desire to expand participation, many of us do not have the organizational capacity to sustain such an effort, much less begin it.

It is difficult to move from the audience-development model to the increasing-participation model. It takes a large investment in time, money and energy to make such a shift. Many cultural arts organizations suffer due to the competition for the seemingly limited resources to produce and maintain our programs. And often this competition takes place within our organizations' own four walls. How much should we allot for marketing? How much can we pay for production costs? How do I apportion my time? Can we pay for an additional member to staff? Can we afford salary increases this year? How do we survive the season this year?

At times it's analogous to a group of people dwarfed by a humongous, mechanical, wheeled contraption that they're precariously shepherding down from one end of town to the other. It sputters. It belches. Its bells and its whistles ring in a cacophony of boisterous noise while this small band of folks works with much effort to just keep moving this thing forward. What should happen if they lose focus? They don't know. They don't want to know. All they know is that it's just them. And it's just them that need to get this contraption to where they need to. Once they get to the one end of town, they turn the whole operation around, and begin the march to the other end of town.

The ADP has opened a great challenge to BCAA and other cultural art service agencies. We need to engage with our community arts organizations. We need to be ready to assist them in moving from the audience-development model to the increasing-cultural-participation model in order that they can more successfully stabilize, sustain and grow their organizations and programs. Workshops are helpful, and presentations are informative, but many of our organizations would truly benefit from more one-on-one attention. An opportunity exists for BCAA to expand our services and develop the means to mentor, facilitate and foster each of our community arts organizations' ability to build and sustain the capacity necessary to offer quality programming and increase participation in their organizations.

There is no easy answer, no easy short cut in building participation. It's not a matter of being handed a list of strategies to cherry pick from and implement. We need to invest ourselves in the process. Examine our organizations, our missions, and the quality of our programs. Examine who's coming to our events and who's not – and why. Examine who we can collaborate with to successfully increase participation in our organizations. Paraphrasing Albert Einstein, if we expect to continue to take the same audience development approach and expect different results – that's insanity.

We need to make the commitment to effectively build and increase participation in our community arts organizations; and, in that commitment, make the resources in time, money and energy available. But we not only have to focus on engaging those outside of our organizations, but also engage those within. If not, our organizations will lose relevancy and devolve into narcissistic endeavors.

Profiles: The “Partners”

Boulder County Arts Alliance

2590 Walnut Street, Suite 9
Boulder, CO 80302
www.bouldercountyarts.org

Carey Southwell
Executive Director
(303) 447-2422

Boulder County Arts Alliance (“BCAA”) educates, supports and promotes artists and cultural organizations throughout Boulder County. BCAA provides money, time, expertise and opportunities to the arts and cultural community; facilitates communication and cooperation among artists, audiences, and art agencies; and, acts as an advocate for arts and culture.

Over the years, BCAA has expanded their programs and services and grant programs to include an extensive membership benefits program offering employment opportunities notices, discounts on goods, services, classes, and performance tickets throughout Boulder County. They offer a variety of workshops to help artists and organizations succeed in the business of art. BCAA also serves as fiscal agent to individual artists and non-501(c)3 cultural arts organizations; and, they provide a variety of grant awards and fellowships.

BCAA initiated the Audience Development Project after its board expressed a desire to more aggressively reach out to cultural arts organizations in Boulder County. Although BCAA has supported these organizations through its many incarnations since its founding in 1966, there was a concern that much of its support has weighted more toward the individual artist, and the board wanted to find a healthier balance to better support the community at large.

BCAA headed into this project in the role as facilitator. However, of the many broadening strategies being discussed amongst the partners, the one that seemed that would benefit all the partners overall was a Web-based arts calendar. The feeling was that if people throughout Boulder County had a way to easily access event information from a centralized source, then they would be more inclined to attend those events. BCAA agreed to develop the new calendar.

It takes an inordinate amount of time for artists and arts organizations to input their event information into each of the many calendars available in Boulder County. And that’s the problem. It’s not just a few calendars they need to post to in order to maximize exposure, but 25 or so, maybe even more, including BCAA’s own calendar. It’s become a drain on their resources. BCAA’s objective is to revise its existing Web-based calendar and become as central

a database as possible, allowing artists and arts organizations to post events through a common submission form, and allow external calendars access to that information and import it into their own databases.

As more external calendars sign on to access BCAA's database to populate their calendars, more artists and arts organizations build greater trust in BCAA that one submission through BCAA's calendar will lead to more events posted to more and more external calendars. Success is realized and builds as BCAA comes closer to being a central event information database serving more of its customers – the artists and arts organizations, the external calendars, and potential patrons searching for events produced in Boulder County.

BCAA has converted its Web-based calendar to the Helios Calendar, which provides easy search options and a number of features interactive through the Internet. BCAA is currently developing their calendar interface capabilities, and has tested them in collaboration with the Boulder Arts Resource, the events calendar of the Boulder Arts Commission. This first step in BCAA's "submit once, publish everywhere" strategy has tested successfully. The next steps will be to integrate with other online calendars in a similar fashion. BCAA will now begin inviting other external calendars to participate as well, thereby permitting event promoters and calendar users to post to other calendars from one central location provided by BCAA.

3rd Law Dance/Theater

2026 19th Street
Boulder, CO 80302
www.3rdlaw.org

Katie Elliott
Jim LaVita
Co-executive Directors
(303) 938-8656

Named after Newton's Third Law of Motion – "to every action there is an equal and opposite reaction" – 3rd Law expresses the artistic vision of its directors, Katie Elliott and Jim LaVita, in intimate theater settings and performance spaces. 3rd Law Dance/Theater creates, presents and promotes provocative, entertaining performances that engage the audience as well as the artist.

Their mission is to create a magical space for the audience, "a space that will transport them for the evening to a place outside of space and time," and their signature evenings are original, full-length, narratively-structured pieces "which are subtly subversive, provocative, beguiling, and bewitching."

The company is adept at addressing serious subject matter with a witty, droll, and irreverent style—creating a unique and exciting brand of performance: dramatic soundscapes, moving imagery, thoughtful and engaging narration, vivid and imaginative costuming and lighting. The company invents athletic, gesture-based movement embodied in new, distinctive vocabularies. 3rd Law has joined forces with actors, writers, martial artists, visual artists, historians, ethnologists and musicians to enhance its body of work.

In addition to its concerts, 3rd Law offers technique classes for the intermediate to professional level modern dancer, which are attended at current capacity levels. General modern dance classes for all levels are offered and well attended as well.

3rd Law is the smallest of the partner organizations participating in the ADP, and from a conventional sense the most unorthodox. Each of their concerts has a narrative arc that addresses some essential human condition. However, they state “we do not provide a facile answer, and our audience is left to ponder a thoughtful dilemma as they exit the theater.”

This approach of not wanting to interpret their audience members’ experience for them, has informed the process some other partner organizations have taken in developing their own ADP strategies. Instead of accepting “one-size-fits-all” strategy templates, partner organizations were encouraged to assess themselves through their own particular world view and developed strategies that were truly pertinent to them.

3rd Law’s programs have been challenged by the need for more adequate rehearsal space, and more venues. Their audience typically comprises mainly 30 to 60 year-old adults, and they would like to find ways to attract 25 to 35 year-olds. Structurally they see the need for better board development, greater staff support and volunteer coordination.

3rd Law identified and focused on the follow strategies to build participation in their organization:

1. Emphasize "belonging" strategies and advertise "transformative" nature of their productions.
2. Develop niche marketing because of 3rd Law's specialty productions.
3. Create a "Word of Mouth" campaign using their current list of audience members known to attend.
4. Develop and encourage board participation in audience building activities.

3rd Law has seen its efforts succeed in audience development. They are now reaching a much more significantly age-diverse population, and have seen their audience grow by 10 percent the first year of the program and 15 percent this last year. Primarily this appears to be due to the success of the “Word of Mouth” program and a modest increase in advertising in print publications.

Challenges still remain in fundraising and board development.

3rd Law has seen an increase in earned income of 18.2 percent from concert admissions between 2006 and 2007, from approximately \$11,000 in 2006 to about \$13,000 in 2007.

Boulder Museum of Contemporary Art

1750 13th Street
Boulder, CO 80302
www.bmoca.org

Penny Barnow
Co-executive Director, Senior Administrator
Joan Markowitz
Co-executive Director, Senior Curator
(303) 443-2122

The Boulder Museum of Contemporary Art (“BMoCA”) is “a dynamic venue dedicated to the presentation of significant art of our time. Through an innovative program of regional, national and international exhibition and performance, the museum inspires and educates its communities and visitors from around the world to explore the forefront and evolution of contemporary art.”

BMoCA was originally called the Boulder Arts Center. The organization was founded in 1972 by a group of local artists as a venue to showcase and promote the visual arts in Boulder. The group moved to its current space in 1976, a warehouse-style historic landmark building. In 1995, the organization was renamed, and a series of renovation efforts expanded the facilities to include three galleries and a 100-seat black box theater. In 2007 the theater became a multi-purpose room for exhibitions, education and performance art.

Through the audience development project and further internal planning, BMoCA has focused on the following strategies to increase participation at the museum:

1. Implement a cost-effective marketing program to increase membership by at least 15 percent, to 468, and attendance by at least five percent, to 22,582, during the twelve-month period ending May 2008. Tactics in this strategy include creating and distributing collateral material through the Boulder Chamber of Commerce, and other visitor locations throughout the community.

In 2007 BMoCA received 22,500 visitors (nearly 33percent from outside of Boulder County) with 8,000 gaining free access during the seven-month season of the Boulder County Farmer’s Market. This includes 1,000 children, ages 3 to 11, who have participated in the *Art Stop* program on the front porch of the museum during the Saturday farmers’ market. The free access to the museum provides an opportunity to broaden audiences by inviting them in to experience the value of the exhibits. Free access turns into repeat visits and memberships due to an engaging experience. Over 821 community members and students took advantage of docent tours and 735 visitors utilized the free-of-charge BMoCA Audio tour while at the museum. Additionally, since its inception in 2005, BMoCA Audio has received over 27,600 downloads as recorded on Clickmaster.com. BMoCA programming goes beyond its museum walls.

2. Collaborate with EcoArts (Boulder, CO) in the co-presentation of a major national exhibition called “*Weather Report: Art and Climate Change.*”

The exhibit garnered audiences of over 10,000 through attendance at BMoCA, Norlin Library on the University of Colorado Boulder campus, the National Center for Atmospheric Research, and the Boulder Public Library. The audience was diversified, as well as broadened, with attendees drawn from the scientific, environmental and higher education communities. “*Weather Report: Art and Climate Change*” experienced an increased demand from elementary, middle and high schools to tour the exhibit. Six hundred and twenty visitors participated in docent tours for the exhibit. Additional community members viewed the 17 temporary outdoor works throughout Boulder. Viewers were able to access information about the artwork by using cell phones and entering a code number to obtain specific details. The exhibit also drew national and international attention, and a portion of the exhibit is to be displayed at Deutsche Bank in New York City.

Positive survey responses to the exhibit for its cultural content reported that audiences were engaged and reflective on a personal and global level. One attendee remarked, “The *Weather Report* project is one of your best yet. Art at its best – holding up a mirror of truth and reality and pointing our minds to activism. Thank you!!” Another responded, “I had no idea there was such fascinating and invigorating works available in Boulder!”

Earned income as measured in admissions and membership dues and fees, increased by 17.1 percent, from \$31,590 in 2006 to \$37,000 in 2007. However the true impact of these strategies cannot be measured until the end of the implementation of BMoCA’s current marketing program in 2008.

Boulder Philharmonic Orchestra

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www.boulderphil.org

Sue Levine
Executive Director
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Celebrating its 50th Anniversary in 2007, the Boulder Philharmonic Orchestra (“BPO”), is a critically acclaimed, fully professional orchestra. Each season the orchestra presents “dynamic programming, featuring masterpieces, promising new works, and both accomplished and emerging guest musicians and performing artists.” This season has also seen the debut of Michael Buttermann, BPO’s new music director.

The Boulder Philharmonic provides a full range of programming and services with broad family appeal to the Boulder Valley community, including performances of great orchestral music. The BPO offers a full subscription series of five classical concerts, a family and a pops concert, and the Nutcracker Ballet. All are performed at the beautiful Macky Auditorium on the picturesque University of Colorado Boulder campus.

With a strong commitment to education and community outreach, the Boulder Philharmonic Orchestra provides several free concerts throughout the summer and in Boulder County

classrooms through its Classroom Concerts Program. In addition, individual members of the orchestra teach classes both privately and through the Boulder Valley School District and Parlando School for the Arts (Boulder, CO). Classroom concerts alone reach more than 5,000 Boulder Valley school children each year.

The BPO audience is comprised of highly active people who love outdoor recreation, movies, travelling, reading, going out to eat and being social with friends. Audience members are well-educated, and enjoy learning about new things while experiencing familiar favorites. They are happy to have classical culture near by and like the fact that they live close to the mountains (nature) in an educated, laid back yet progressive community. The younger members of the audience, ages 18 to 41, are more interactive online. The BPO audience is attracted to its free outreach concerts, its performance of the Nutcracker Ballet, and the subscriber series.

Although the BPO is being impacted by an aging audience and the number of subscriptions dropping due to ticket buyers travelling more, they are seeing significant, positive audience changes in recent years. They are attracting more students with their five dollar ticket program, and more attendees from Longmont, CO and East Boulder County through increased promotions in these areas.

BPO still feels that East Boulder County and other Front Range communities – Denver, Golden, etc. – are still underrepresented in their audience, as are Hispanics and the younger demographic of 18 to 41 year-olds. But the organizational barriers of time conflicts, limited financial contributions from patrons, limited marketing and lack of accessible childcare arrangement make it difficult to reach out to and serve these constituencies, and grow its audience for the different types of programming they offer. Building its board on the basis of skills and ability to leverage resources within the community is a challenge as well.

The Boulder Philharmonic has developed an impressive wish-list of audience building strategies to plan for, but decided to review what their current capacity allowed for and implement those strategies listed here. Those strategies not focused on this season are on the table for possible future implementation.

1. Redesign BPO Web site to be more interactive, and more educational. A “BPOKids” section has been added, which includes fun, interactive games to learn about the instruments of the orchestra, the composers, the music, et cetera.
2. Use available online tools to get the word out. Scheduled e-mail reminders for each of the concerts are now sent out.
3. Design more family-friendly programming and marketing. Performances that more accessible to children and youth at regular concerts are presented before intermission. More “kid-friendly” performances have also been created. An affordable “family-pack” of tickets has been created. The five dollar “kid-ticket” has been continued and better publicized.
4. Create a “flex-subscription” opportunity to meet the challenge of accommodating audience members’ fluctuating personal schedules.

5. Proactively and strategically target BPO marketing to the younger demographic of 18 to 41 year-olds. Not only has more publicity been targeted to this age group, but social and networking opportunities have been created. The five dollar student ticket program has been publicized as well.
6. Create community collaborations. BPO has built on its current arts collaboration with the Boulder Ballet in its production of the Nutcracker Ballet. The 2007's season of "Symphonic Fusion" features collaborations with Boulder's Open Studios, the Colorado Shakespeare Festival and Marcus Roberts' jazz trio. A restaurant program was implemented as well, partnering with area restaurants to foster a pleasant "date night" for BPO attendees.

The success of these strategies has increased earned income by 15.5 percent, from \$312,901 in 2006 to \$361,341 in 2007.

Colorado Music Festival

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Catherine Underhill
Executive Director
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Founded in 1976, the Colorado Music Festival ("CMF") educates, entertains and challenges audiences of all ages through its commitment to present high quality, classical music to the broadest possible audience. They accomplish this through their summer performance season of concerts, and the education and outreach programming that supports and enhances the concert experience.

CMF thrills audiences of nearly 20,000 each season with programming that embraces the most beloved classical music repertoire performed by extraordinary professional musicians from around the world, while integrating world music and the works of exciting 20th century composers. And the concert experience of CMF in Chautauqua Auditorium is unlike any other, in its power, passion and inspiration, combined with the rustic charm and informality of the venue.

And despite the current national downward trend, CMF has successfully retained and grown its subscriber base by developing creative and effective ways to make these patrons feel valued. Subscribers have been invited to a season opener party prior to the first concert. Subscribers have also been given the opportunity to purchase additional single tickets prior to sales to the public, discounts on tickets to new programs and series, as well as other perks. Subscribers (and "design your own" patrons) were also provided one-on-one service at the CMF offices. Through this special "care and feeding" of their core patrons, CMF's subscriber base has continued to rise seven to 10 percent in each of the past few years.

CMF has recently completed a strategic planning process that included surveys, focus groups, interviews, and a significant review of data and materials. One of the imperatives to emerge from that process is to expand CMF audiences from the current average attendance of approximately 20,000 by five percent over the previous three-year rolling average (approximately 1,000 concert goers). Consequently, they have developed a number of strategies to both broaden and diversify participation over the coming years.

CMF knows that nearly 70 percent of their current audience is over age 55, and 48 percent are retired. In order to expand the total number of ticket buyers, and expand the demographic range represented in their audience, CMF is reaching out to younger audiences, especially those aged 25-45, which currently comprises only 15 percent of the audience. The challenges of accessibility, affordability and convenience have repeatedly emerged in studies as barriers to increased participation, especially within this age group.

Moreover, classical music poses the additional challenge of the unknown, since many of those who are prospective new audience members have had little or no contact with classical music, in any form. Other critical concerns are competition for time, and cost to attend. The strategies that CMF has developed are designed specifically to address these concerns by maximizing the affordability, accessibility and convenience of the CMF concert experience.

CMF provides the perfect access opportunity for audience members new to classical music through its commitment to presenting a broad range of programming, including the familiar classical composers, world music, chamber music, and the work of rising young composers. The experience is certain to be memorable, yet the opportunities to gain insight into the music through pre-concert talks “under the tent,” and intermission interviews with the guest artists, as well as the real-time guide to the music, *Keeping Score*, mitigate the unease that may result from lack of familiarity with the genre. Artistic excellence, combined with accessibility, affordability and convenience make CMF a wonderful way to connect with classical music at its finest.

To ensure that the cost of concerts is not a barrier to participation, CMF has eliminated all ticketing service fees; created a new student price that affords anyone holding a current student ID a 50 percent discount on any ticket to any CMF concert; continued their 30 percent discount for any *new* subscriber; and worked with the Community Foundation Serving Boulder County, and other local and regional nonprofits, to distribute low- or no-cost tickets to underserved populations, including low-income families, and elder populations with limited funds and/or lack of transportation.

To help address the issue of convenience, CMF has been working in collaboration with Boulder’s public transportation and business service organizations, including Go Boulder and the HOP, and the Boulder Convention and Visitors Bureau, the Chautauqua Association, etc., to launch a pilot Summer Shuttle program to provide free, and frequent, shuttle service from downtown to Chautauqua Park. This will address transportation and parking issues, which has emerged in surveys as a primary reason that individuals choose not to attend CMF concerts, or limit their participation.

CMF has also focused on improving box office customer service. More early training has been provided to box office staff with more materials provided to help keep them better informed of CMF, its “products,” and its customers. Concert tickets were sold on-line earlier. And improved print materials and an updated Web site have made information more easily accessible.

To diversify their audience CMF has aimed its efforts more specifically at populations that do not currently attend cultural events, including individuals who may be wholly unfamiliar with classical music. Included in this group are visitors to the area who might not, in their home communities, attend classical music concerts, but who, with time and opportunity to hear the highest quality, classical music performed in the informal and charming Chautauqua Auditorium, might be enticed to give classical music a try.

Despite significant investment, however, CMF has been disappointed that its Latino outreach efforts met with mixed success. Senior CMF staff met with a range of Latino organizations, and they presented programming featuring Latino composers, and performers, etc. While these efforts resulted in increased visibility for CMF in Latino communities, the change in Latino participation in CMF programs was a very modest increase of less than five percent. However, CMF did see significant attendance of Latino families at CMF’s Friday Family Fun Concerts, which was encouraging and may provide a vital access point to explore as CMF moves forward.

CMF recognizes that audience diversification is a long term effort, and that success will be gained incrementally. In 2008 CMF has planned to strengthen this effort aspect, including a continuation of Latin-themed music (and outreach) including presenting the Brazilian Guitar Quartet, and their tap duo, Tapage, performing works by the Mexican composer Sylvestre Revueltas.

The hoped for benefits of CMF’s efforts to increase participation include enhanced sustainability of the Festival, which relies for more than 35 percent of its operating income on ticket sales; growth in the understanding and appreciation of the value and power of live classical music performances; an increased awareness of the culturally rich opportunities that are available to community members and visitors alike, which in turn contributes to the economic vitality and unique character of Boulder; and the establishment of long-term relationships, including but not limited to cultural organizations, that ultimately serve to strengthen the fabric of the community.

The Colorado Music Festival actually saw a 5.3 percent drop in their earned income due to a variety of reasons. Their totaled earned income in 2007 was \$577,371 compared to \$609,901 in 2006 (a record year). However, CMF has continued many of the strategies that they developed through the audience development project, and 2008 sales are currently more than 40 percent ahead of last year (i.e., year over year-to-date).

Colorado Shakespeare Festival

University of Colorado at Boulder
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Boulder, CO 80309-0277
www.coloradoshakes.org

Philip C. Sneed
Producing Artistic Director
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In 2007 and 2008 the Colorado Shakespeare Festival (“CSF”) celebrates its 51st season and 50th anniversary, as well as its mission to illuminate meaning, expand understanding and deepen appreciation of Shakespeare's texts, through performances and workshops – providing invigorating, hands-on experience for students, teachers and communities throughout Colorado.

Further, CSF has welcomed new leadership in the appointment of a new producing artistic director – Philip C. Sneed – as Richard M. Devin retires after 26 years’ involvement with the Festival, 16 of which were as producing artistic director.

The Festival has a reputation for excellence, and for producing an aesthetically challenging mix of both traditional and innovative productions of Shakespeare's plays. Seasons now include a greater number of non-Shakespeare productions as well.

The general CSF audience member is a Caucasian, regional commuter from home and is middle class to wealthy, and well-educated. Close to 50 percent of the audience is over age 45. They also share similar attributes of audiences from Central City Opera, Colorado Music Festival, Denver Center Theatre Company, as well as public radio and public TV audiences.

The different programs and services Festival audiences cluster around are large theatrical productions and audience discussions with directors and actors. They are also attracted to school presentations and classroom demonstrations through CSF’s Educational Outreach programs.

The CSF audience has not been a very diverse crowd. Minority audiences have tended to shy away from Shakespeare, and minority audiences in the Denver-Metro area tend to feel uncomfortable coming to Boulder. Efforts are underway to address this, including a collaboration with San Francisco’s African-American Shakespeare Company.

Attendance began dropping in 2001, a trend that continued for five years; attendance increased slightly in 2006 and rose 28 percent in 2007. CSF has experienced the impact of trends other arts organizations are experiencing: audiences have moved to last-minute, single ticket-buying, and have tended not to go out of their homes as much. Diversifying programming and greatly lowering ticket prices for children and teens has helped to turn around the downward trend; after attendance increases in 2006 and 2007, the Festival expects another increase in 2008.

CSF audience retention rates have remained low, causing the Festival to find ways to begin removing those barriers that keep a large portion of its audience from returning. Although it is too early to tell, the Festival believes that changes made in 2007 and 2008 will reverse this trend.

The strategies that the Colorado Shakespeare Festival has focused on to broaden its audience and make its productions more accessible are:

1. Extend repertory to non-Shakespeare classics to attract those who are not interested, or intimidated, by Shakespeare. In addition, the Festival added a Christmas performance to its season, which was well attended and met a proven need for quality, professional theater during the holidays in Boulder.
2. Provide more affordable tickets for kids (\$5.00) and teens (half-off) to all performances.
3. Provide earlier curtains in the Mary Rippon Outdoor Theatre on two nights a week plus more matinees.
4. Provide more comfortable seating at no cost, and better acoustics. The Mary Rippon Outdoor Theatre, which holds 1,000 attendees per performance, has sandstone, bench-style seating. In 2007, the Festival introduced free, more comfortable seat-backs for its audience, replacing the less-comfortable, rentable seatbacks and cushions of previous seasons. It has also improved the acoustics: from simple structural changes in the theatre to a non-intrusive, amplification system.
5. Introduce more programming inviting to more minority groups (and continue relationship with these groups already identified and served). For example, in 2008 CSF will produce *McB: The Macbeth Project*, a hip-hop version of Shakespeare's *Macbeth* in collaboration with the San Francisco African-American Shakespeare Company.

The transition to new leadership didn't stalled CSF's efforts in the audience development project. Instead, they were further supported by the experience Mr. Sneed brought with him from the The Foothill Theatre Company/Sierra Shakespeare Festival (based in Nevada City, California) as to what strategies succeeded in building greater audience participation.

Further, but not included in the above list of strategies, the Festival has added to its staff a full-time development director to create and build on efforts to deepen patron participation and commitment, and increase contributed income to CSF.

These strategies have been a success. Earned income has increased by 24.3% percent, from \$730,273 in 2006 to \$908,048 in 2007. And the percentage of children and youth attending the Festival has increased from less than two percent of the audience to more than ten percent.

Frequent Flyers Productions: Aerial Dance Theater

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Boulder, CO 80306-1979
www.frequentflyers.org

Nancy Smith
Artistic Director
(303) 245-8272

Frequent Flyers Productions' ("FFP") mission is to create, present, and promote original and magical low-flying trapeze and aerial dance performances of the highest quality for diverse public audiences and to enrich people's lives through educational opportunities. Their vision is to help people to see the world from a new perspective through experiencing the upside-down realm of low-flying trapeze. FFP believes this expanded consciousness helps people to maximize their creative potential.

FFP was founded in 1988 and is one of only a dozen or so aerial dance companies in the United States. The company produces the only aerial dance festival of its kind in the world. And even after the FFP extended its aerial dance festival from one week to two weeks, it is still attended at capacity levels.

FFP is known for pushing boundaries through collaboration and site-specific works. Performances have been held in a park, a drive-in theatre, a church, galleries and traditional theatre spaces. Collaborations have involved heavy equipment operators, snakes, composers, computer graphics, children, and visual artists; as well as a variety of environments such as a graveyard, a meat locker, a junk yard, a drive-in theatre and abandoned greenhouses. FFP also explores the relationship of art and technology through computer animation, computer-generated choreography, video and live performance.

Additionally, FFP has a large number of outreach activities currently in place, including lecture/demonstrations, Question & Answer sessions with audiences, programs for youth- at-risk, school programs, and classes for the community throughout the year.

Frequent Flyers Productions presents their shows in the winter and spring. The total yearly FFP audience is approximately 10,000 persons. The demographics are similar to that of Boulder: 95 percent Caucasian, 23 percent with incomes above \$85,000 and 56 percent of the audience is female. Sixty-five percent of the FFP audience is from Boulder County and 14 percent is from Denver. Sixty-five percent of the audience has heard of FFP, but 58 percent are first-time attendees. More than three-quarters of the audience say they plan to attend future performances, but are not interested in attending classes.

FFP's class offerings reach 600 students per year, 35 percent of which are ages 10 to 18. The remainder is adults. (FFP doesn't consider these classes well attended.) The student base for the *Kids Who Fly* program, which is designed to target at-risk youth, is 99 percent Latino. The company has struggled with a lack of resources, including adequate space to offer their classes and programs (they need spaces in which aerial apparatus can be rigged). There is a lack

of unrestricted funds to cover operations, the need for a portable rig to increase the company's ability to perform in a variety of venues, and the need for additional qualified staff.

FFP has identified three barriers to participation in their programs: (1) people don't know about them, (2) once attendees see a show, they don't come back; and, (3) they need better materials to tell their story. And FFP has built its strategies around what they've learned through the ADP:

1. Develop and implement a marketing campaign with material and activities that are as daring and beautiful as the performances and the experience of learning to fly.

For example, in its 18 years of operations, FFP has never had a brochure on the company. They have an outdated promotional DVD, and their current Web site has no video clips. FFP has heard over and over: "We've never heard of you? Where have you been hiding?"

The marketing campaign will include:

- a color brochure to be racked at several area locations;
- a bring-a-friend-for-free card for first time attendees;
- a "talking points" sheet highlighting 10 amazing things about FFP;
- a redesigned promotional DVD; and,
- a redesigned Web site, with photo gallery and video clips, that better directs people to performance information, volunteer opportunities, ways to join the mailing list, and ways to make donations to FFP.

The marketing efforts will also include incentive-driven, interactive campaigns:

- A "Looking Up" campaign, which will invite community members to find additional, unconventional venues for FFP to hang and showcase its work. People will gain greater exposure to FFP by just "looking up."
- Invite patrons to "Design an Aerial Apparatus" – something they would see in a performance.

Both campaigns will help audiences think about FFP in new ways: What does FFP hang from (venue)? How is the vertical space essential to the art form? What is possible to hang from (apparatus/venue)? FFP will also arm these folks with their print materials.

2. Provide current "Kids Who Fly" students with a family pass to attend performances for free to help increase Latino attendance.
3. And to increase class participation, FFP will create "Be Kids Together" family class coupons, as part of a two-for-one campaign to encourage current students to bring their parent(s), sibling(s), or spouse to take the class as well.

The underlying goal of FFP is to turn its fans into zealots, and an important key element of its strategies is to empower current patrons and stakeholders and deepen their involvement in FFP. From such involvement will flow increased volunteerism, increased contributed income from individuals, and expansion of their support base.

Frequent Flyers Productions' earned income increased by 3.1 percent, from \$182,901 in 2006 to \$188,519 in 2007. Because of unexpected staff turnover during the year, FFP hasn't been able to fully implement the strategies they developed through the project, so comparing 2007 to 2006 isn't very useful.

Instead, a better measurement of their success will be to compare earned income for the years 2008 and 2007. FFP was granted \$6,500 by Colorado Council on the Arts to help fund its participation strategies. The grant's implementation cycle ends in 2008.

Old Firehouse Art Center

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Old Firehouse Art Center ("OFAC") enriches the community through children and youth education opportunities, visual art exhibits and outreach; and it is dedicated to increasing public awareness and understanding of the visual arts through regional and national exhibits, lectures, classes and seminars. Through the advocacy of interdisciplinary approaches, OFAC emphasizes diversity, process and continuing education to engage and energize artists and their patrons.

Since 1986 The Arts Studio, Inc. of Longmont, Colorado has served the community by promoting art education for adults and children, by creating opportunities for exhibition, and co-founding ArtWalk Longmont. In 1987, the Arts Studio and the Longmont Council for the Arts collaborated on the renovation of the old firehouse, a historic landmark in downtown Longmont. This provided a facility for art education and classes, which was their main focus for the next 10 years.

In 1999, the Arts Studio unveiled a renovated interior of the Old Firehouse Art Center creating a permanent art gallery and improving the members' gallery and classroom. Since that time, the Arts Studio has increased the quality and frequency of programs, and endeavors to provide exhibitions that engage and energize the community. During the past five years the Arts Studio's programming has expanded in response to the increased demands of the area's growing and diversifying population. Their commitment to raising the standard of artistic quality has been recognized in reviews and feature stories by the newspaper, magazine, online and television media. Also noteworthy is their receipt of the 2001 and 2003 Arts Nova Awards from the Community Foundation Serving Boulder County, recognizing entrepreneurship and innovation in a nonprofit organization.

The Old Firehouse Art Center curates six unique exhibitions a year mixing solo and group shows. In keeping with their mission, their exhibitions are a diverse blend of traditional and contemporary styles that intersperse the work of local, regional and national artists. Besides its exhibit opportunities, OFAC also fulfills its mission by reaching out to children and youth through the opportunities it offers through its educational programs.

OFAC's very successful *Saturday Art Experience* program is offered to children from ages five to 12 every second and fourth Saturday each month. Projects are designed to be fun and educational with an emphasis on the use of recycled materials, environmental preservation and "thinking outside the box" creativity. The program promotes positive developmental assets so kids grow up to be caring, responsible adults.

The *Saturday Art Experience* program attracts young children with interest in the arts; parents and surrounding family who tend to be artists or interested in the arts; those who want to take advantage of "free" art programs. (These classes are free to family members of OFAC.) Eighty percent of the participants are Caucasian, followed by 15 percent Asian and five percent Latino. Seventy percent are female.

Another program is *Hang UP :: Hang OUT* where teens take over the OFAC to display their work and share poetry and other writing with their peers. *Hang UP :: Hang OUT* is under attended, and highlights a few of the programming challenges facing OFAC:

- Being able to attract the participation of Longmont's sizable Latino and Asian community.
- Competing with other children/youth offerings such as sports, after-school programs, etc.
- Trying to keep the older youth (ages 13 and older) engaged in the arts.

Old Firehouse Art Center has decided to meet these challenges by developing strategies to increase the participation of youth, Latino and at-risk youth through its *Hang UP :: Hang OUT* program and its new *Art Attack* program.

The purpose of these programs is to:

- Provide a positive, supportive and structured environment for teens during after-school hours.
- Provide an art curriculum, which is cohesive and sequential, and chosen specifically to provide a means of self-expression for young teens in modern society.
- Provide supplies and training in making innovative art connected to the student's own time and place.
- Provide public gallery space for presentation of work accomplished in class.

Importantly, OFAC has created a platform to establish and maintain collaborative relationships within the Longmont community, built on these small, but positive, first steps. These relationships have been illustrated through the engagement and active involvement of community members and leaders in these programs through demonstrations and discussions with students.

OFAC has created opportunities for the students to celebrate their accomplishments by providing them with a gallery venue to take their work to the public. And the students were able to share their experiences and knowledge of art and the community with their families, many of whom are recent immigrants.

Ninety-nine percent of those participating in the new *Art Attack* program were Latino. One percent was Nepalese. A majority of the 750 plus attendees at the *Hang UP :: Hang OUT* event were Latino, representing a whole new audience for OFAC and its programming.

Old Firehouse Art Center's earned income increased by 12.7 percent, from \$16,202 in 2006 to \$18,255 in 2007.

Open Studios

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Glenda Laveck
Executive Director
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Open Studios has provided an educational opportunity since 1995 for community members to gain a broader understanding and appreciation of the visual arts through the personal experience of meeting artists in their private studios.

Open Studios blends art and education through its self-guided tour held over the first two weekends each October. The 140 or so host artists, working in a dozen media, welcome the community into their unique working spaces. Tour participants can see works in progress, finished pieces and demonstrations during this self-guided tour. They can meet Boulder's finest artists in relaxed intimate settings; watch the artists at work in their own studios; view art that is not exhibited elsewhere; interact individually with their favorite artists; learn more about art in an exciting way.

The tour is free and open to everyone. However, tour participants are strongly recommended to buy the Guidebook to make their tour easier. It has been available for purchase at the library, and other area stores and businesses. The color Guidebook includes a list of all of the participating artists, a photo of their work, a large tour map, bike routes, and a Boulder Art Resource Directory. It also incorporates a 16-month calendar that provides Open Studios with one level of year-round visibility.

Although the Guidebook is not required, purchase helps make this nonprofit event possible. As all proceeds of any art purchases go entirely to the artists, Guidebook purchases help support Open Studios in producing this event each year and encourage artists and arts education in Boulder.

The success of Open Studios has brought art into the lives of thousands of adults and children, and has brought attention to the wealth of artists in the Boulder community, and Open Studios measures a large part of its success in how it supports its participating artists. Ninety two percent of the artists reported sales of their work during the 2007 tour estimated at \$328,300. Eighty two percent said they expected future sales and commissions because of their exposure through the tour; and, 80 percent said they will "definitely" or "probably" participate in next year's tour.

Open Studios' audience development strategies were focused on building on an aggressive marketing effort, which brought tremendous exposure in 2007 with coverage and ads appearing in Boulder and Denver-metro area publications and radio programming.

Also in 2007 Open Studios collaborated with the Boulder Philharmonic Orchestra fusing the visual arts with classical music. As the orchestra performed Richard Strauss' tone poem, *Death and Transfiguration*, Boulder painter Nyla Witmore provided a real-time interpretation of the piece. Witmore's appearance, along with the musical performances of Mussorgsky's *Pictures at an Exhibition* and Respighi's *Botticelli Triptych*, coincided with Open Studios studio tour. Similar collaborations with local ballet, theater and film artists have also been planned for the future.

Unfortunately factors outside of an organization's control can have negative consequences. Poor weather during the final weekend of the 2007 tour caused a 13 percent drop in attendance resulting in 64,900 studio visits, down from 73,500 the prior year. Open Studios was also impacted by Whole Foods' purchase of Wild Oats, a major supporter. The sale removed an important avenue of exposure, believed also to have affected attendance. Further, Open Studios was no longer able to sell the Guidebook at the 14 Boulder and Denver-metro area Wild Oats locations.

Open Studios' earned income, as measured through its sales of the Guidebook decreased by 16.9 percent, from \$31,577 in 2006 to \$26,237 in 2007.

Rocky Mountain Center for Musical Arts

P.O. Box 698
Lafayette, Colorado 80026
www.rmcmma.org

Peggy E. Bruns, MME
Executive Director
(303) 665-0599

Rocky Mountain Center for Musical Arts (RMCMA) provides quality, creative musical experiences for people of all ages, abilities, cultural backgrounds, and financial circumstances.

Envisioning *Music for all...for life!*®, RMCMA believes in the significant power of music to enrich human existence and create community; the value of all kinds of music; the creative potential of every individual; access to music for all members of the community; excellent and inspiring musical mentorship; and, the value of trust, integrity, and respect, within a heart-centered environment.

RMCMA is a full member school of the National Guild of Community Schools of the Arts (NGCSA), one of several hundred similar institutions across the country, all believing in excellence and access to arts education and experiences. RMCMA provides high-quality, student-centered musical offerings delivered in a safe, nurturing, fun and stimulating artistic

environment. RMCMA offers its students free admission to concerts, use of the music library, tuition assistance, and an instrument bank for families in need.

Over 68 percent of RMCMA's 650 weekly students are from Lafayette and the surrounding cities of Louisville and Erie. The large majority of students are of school age – 64 percent – followed by pre-schoolers and adults – 20 percent and 16 percent respectively. There is a greater representation of Caucasians amongst the student base – 85 percent. RMCMA believes that they could definitely increase Latino participation in their organization through classes from the current seven percent; they have begun offering *Canta Conmigo*, an early childhood program for Spanish-speaking families.

RMCMA also reaches out to the community through its Community Ensembles – the Rocky Mountain Concert Band; the RMCMA Jazz Ensemble; and the Women's Vocal Ensemble, *Bell'A'Cappella*. Through their Heartstrings Program, RMCMA provides need-based tuition assistance, low- or no-cost rental of musical instruments, and reduced-rate admission to all RMCMA concerts and events. Currently 13 percent of students are low-income and receive tuition assistance.

A programmatic challenge facing RMCMA is becoming more reflective of the community it serves. They see the need to increase ethnic diversity on their board, and socio-economic diversity in their student and outreach populations. They are also challenged to attract more participants in the earlier part of the day, such as homeschoolers and seniors, when their programs and facilities are under-utilized.

Structurally, RMCMA challenges center around cash, capital and infrastructure/human resource needs. While they have a strong record of sound fiscal management, their next step is to grow the level of funding support, and continue to creatively think about and develop new income sources. Their greatest challenge centers around their facility, a former church building, with a number of cosmetic and structural issues such as studio sound mitigation.

RMCMA is currently in a transition phase, with one co-founder having left at the end of fiscal year 2007 (July 31st), plus other personnel changes and additions. They also have a strong need to build the board, and have begun that process. In February 2008, RMCMA retained a consultant through Colorado Council on the Arts' Peer Assistance Network, whose initial work has indicated the need to focus on infrastructure and capacity issues.

The participation strategies RMCMA has developed and implemented (or soon will) are:

1. Continue to work on their capital plan for improving the facility. RMCMA has made some progress in individual areas, such as replacing all the main floor carpeting, which makes a big difference, but there is much to be done. This project is somewhat "on-hold" until they manifest the people to champion the cause (i.e., someone to spearhead it).
2. Create an advance ticket sales program. Beginning in 2008, RMCMA has begun offering advance ticket sales for all of their concerts that have admission prices (some are free) through Blacktie Colorado. The data input will be accomplished by a volunteer, and the

service is free as part of their Blacktie Colorado membership. RMCMA will be interested to see what kind of impact this has on concert attendance, since their audiences have been used to paying at the door.

3. Increase the usage of an updated audience survey. In order to gain more knowledge of their audience members, RMCMA has updated and broadened their audience survey in September 2007 for usage at every concert. The plan is to make an annual statistical study (each spring) of the audience population, much the same as they do for their student population. There is a good level of participation for some concerts, and low participation for others. Although this improved survey is a step in the right direction, they already see a need to make survey data collection better by making an automated/Web-based version available (and possibly offer incentives to those who chose to complete the survey on-line).
4. Develop more structured, post-concert Q&A sessions. This, too, has begun in 2008, with their first World Series concert of Hawaiian music in February. While they have always encouraged interaction between performer and audience, and their intimate venues easily allows for this, they are interested to see what kind of effect a more formal arrangement will bring. The goal is for a deeper, richer experience, and more building of community through music.

RMCMA cannot report now on how these strategies have impacted their earned income revenues. Their current fiscal year, during which these strategies have been implemented, does not end until July 31st, 2008. This report will be revised to reflect RMCMA's success soon thereafter.

Profiles: The "Affiliates"

Coal Creek Community Theater

P.O. Box 791
Louisville, CO 80027
www.ccctheater.org

Lynn Fleming
President
(303) 66-4600

Coal Creek Community Theater ("CCCT") was established in 1990 with a mission to preserve and propagate the theatre arts in eastern Boulder County and the surrounding communities in Colorado. Their intent is to provide an arena for the amateur to perform and participate in the theatrical arts. And their philosophy is to concentrate their efforts on producing high-quality, full-scale productions that will challenge and showcase their performers, as well as entertain and enlighten their audiences.

Coal Creek felt that developing their board was an important area to focus on as it is in most smaller groups looking to secure a foundation on which to stabilize and grow their organizations.

Coal Creek further identified broadening their audience as a participation goal through an outreach campaign that builds greater awareness of CCCT in the community. However, the limitations that their current facility, the Louisville Center for the Arts, presents are a large barrier to increasing that audience.

The Center is owned by the City of Louisville Parks and Recreation department. It is administered by the Louisville Cultural Council. It is proving to be too small now for Coal Creek's needs if they're to grow. It seats only a capacity audience of 85, which undercuts progress in efforts at greater community outreach and awareness. Storage options at the Center are very limited, not a good situation for a theatrical company. Also, the Center is hard to find, and there is no parking lot so neighborhood street parking becomes very limited on performance nights.

Further, Coal Creek competes in this environment with other community arts organizations who want to produce events out of the Center. And the Louisville Cultural Council is not only an arts service agency, but it's also a presenting organization competing for a slice of the Center pie as well. Coal Creek understands that in order to stabilize and grow, they need to aggressively address their facility issues, possibly finding one that better supports them. But that will then beg the question, "to where?"

The scope of BCAA's Audience Development Project proved to be too narrow to address Coal Creek's issues. Instead, what was decided is that CCCT would seek greater one-on-one facilitation either through BCAA's developing Cultural Arts Assessment Program or through Colorado Council on the Arts' Peer Assistance Network.

Colorado MahlerFest

P.O. Box 1314
Boulder, CO 80306-1314
www.mahlerfest.org

Mike Smith
President
(303) 530-2646

Colorado MahlerFest ("MahlerFest"), held each year in Boulder, Colorado, celebrates the life, music, and times of the great composer Gustav Mahler. Founded in 1988 by Dr. Robert Olson, who was then on the music faculty at the University of Colorado Boulder, the weeklong festival includes lectures, chamber recitals, films, and symposia, culminating in two orchestral performances, typically proceeding chronologically through Mahler's works. MahlerFest is now nearing completion of its second cycle, performing everything Mahler ever wrote.

The Colorado MahlerFest Orchestra is a volunteer orchestra, consisting of dedicated professional musicians who congregate in Boulder for a week of intense music making each year, purely for the love of this great symphonic literature. They come from around Colorado and the nation, and even occasionally from Europe, Asia and Australia, representing nearly 50 professional and community orchestras. Many orchestra members have played in every MahlerFest concert.

Maestro Olson, currently Director of Opera and Orchestras at the University of Missouri–Kansas City, returns to Colorado each year to conduct the festival. This dedication and camaraderie is reflected year after year in the orchestra's ensemble and spirited playing, and in illuminating, profound performances.

In 2005, the International Gustav Mahler Society of Vienna awarded Colorado MahlerFest its rarely bestowed Mahler Gold Medal. MahlerFest was honored alongside the New York Philharmonic, joining such past recipients as the Vienna Philharmonic and Leonard Bernstein. In January 2007, world renowned baritone Thomas Hampson joined the festival for Mahler's song cycle, *Das Lied von der Erde*. The performances, Hampson's first in Colorado, were recently named by the Denver Post's fine arts critic as one of the "10 best" concerts of the Denver-Boulder area's 2006-2007 concert season.

MahlerFest understands their need to increase their audience. Their orchestral performances are held in Macky Auditorium on the University of Colorado campus at Boulder. Although the hall seats an audience of approximately 2,300, only 500 to 700 tickets are sold for each performance. Through recent audience surveys MahlerFest knows that it attracts a maturing audience as has been common at most classical performances, be it dance, music, theater. And as with these same classical disciplines, MahlerFest knows it needs to and wants to attract younger audiences in order to survive.

However, MahlerFest is in a more difficult position than most classical arts presenters. It's one thing to re-flavor the programming, to broaden your audience by attracting those who may be inclined to attend a classical performance if it's made more accessible to them. But this is Gustav Mahler. Not only does increased attendance depend on more people appreciating his work, but getting those people past the barriers of a less popular body of work that is not only described as intimidating, but by some an acquired taste.

Maybe helpful is an involved "word-of-mouth" campaign that builds on their cult following. "Mahlerians," as they affectionately refer to themselves, no doubt have a passion for Mahler. One strategy would be to provide a way for current, loyal MahlerFest attendees to share that passion with others. A MahlerFest mentoring program could be developed that would pair a Mahler devotee with someone who is inclined toward classical music but unfamiliar with or afraid of Mahler – a sort of hand-holding to take place prior to and through the season.

The rescheduling of the festival from January to May 2009 may help also. One disadvantage of MahlerFest taking place in January was that it occurs a week before the CU students come back from the winter break. More students may now attend.

But underscoring any MahlerFest strategy to increase the participation of their audience is their lack of organizational capacity to move these efforts forward.

East Boulder County Artists

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www.ebcacolorado.org

Rita Vali
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East Boulder County Artists (“EBCA”) has promoted the visual arts, with emphasis on education and outreach, in East Boulder County since 1999, and works to build a strong and diverse community while serving the needs of their member artists. EBCA has presented annual studio tours, and conducted educational outreach programs to enhance public awareness of art in eastern Boulder County.

Each year, EBCA members open their studios for one weekend in May. They invite the public to visit their studios and see who they are, how they work, and the unique environments where they create their art. And while the Annual Studio Tour does take place in Lafayette, Louisville, Superior and Longmont, artists do not have to live or work in these communities in order to join EBCA. Numerous member artists have happily shared their studio space during the studio tour.

In addition to representation at the Annual Studio Tour, EBCA membership offers networking and mentoring opportunities to artists, as well as presence on the EBCA Web site. EBCA artists also bring their talents to the community through their fall art auction, and they participate in a variety of art festivals throughout the area.

EBCA’s growing group of sculptors, painters, printmakers, fiber artists, glass artists, potters, book binders, wood carvers, and metal smiths offer individual and group lessons at community centers and artists’ studios throughout the year.

Further, EBCA provides workshops and demonstrations to the local under-served population and the community at large. The Annual Studio Tour serves as an excellent opportunity for the public to learn from EBCA artists; there are always a number of demonstrations occurring throughout the Tour weekend at individual studios. In addition, outreach projects have included partnering with organizations such as Balfour facilities, Project Yes, the Lafayette Peach Festival, Legacy High School, Mesa Elementary School, and the Association for Community Living.

Outreach and education are primary objectives of EBCA. In the last year alone, EBCA held more than 110 group or individual artist activities reaching approximately 4,400 attendees and guests.

East Boulder County Artists has decided that its strategy would be to broaden the existing membership of 30 artists to 42, and to strengthen EBCA programs and deepen the artists’ participation in the organization and the community. EBCA has taken the preliminary step in this effort by asking all its current member artists to recommit to their membership requirements, not only keeping their dues current, but also through their own individual EBCA fundraising and

commitment of volunteer time. By reestablishing current members' level of participation, EBCA builds a foundation from which to recruit new artist members into the organization.

The key to this strategy is not necessarily recruiting the new artists, but to provide the opportunities for personal and community enrichment that will attract them. EBCA is retooling its volunteer program so that it fully engages member artists within a specific operational structure. An effective volunteer knows what their responsibilities are and what's expected of them. But it's the organization's job to provide that. EBCA has planned to do that with new committee assignments and activities. Sharing the wealth throughout the membership of EBCA will result in less time demanded by the individual volunteer and a better functioning organization less reliant on the same small handful of people.

EBCA is also creating an attractive and tighter marketing package better focusing on the benefits of membership, from the expanded peer-to-peer mentoring program to the rewarding social and community connections membership can provide.

EBCA has projected that their earned income through this strategy would increase by 25 percent, and that it will expand their visibility and the artists' visibility in the community through greater market reach.

Longmont Museum & Cultural Center

400 Quail Road
Longmont, CO 80501
www.ci.longmont.co.us/museum

Martha Clevenger
Executive Director
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The Longmont Museum was founded in 1936 as part of the St. Vrain Historical Society. In 1940, the first exhibits opened to the public in the carriage house at the Callahan House. The Museum soon outgrew that space, and, in 1954, moved to the basement of the Memorial Building in Roosevelt Park. In 1954, the Pioneer Museum was informally separated from the St. Vrain Historical Society. This change was made official with the incorporation of the Longmont Museum, Inc., on October 4, 1961.

In 1970, the Museum changed from a private, nonprofit organization to a department of the City of Longmont. Shortly after that, the Museum moved again, this time to a converted Sorenson garage in downtown Longmont. The new space opened its doors on September 13, 1970. In 1973, the garage was torn down and the Museum moved to a converted City warehouse and garage nearby.

In November 1999, Longmont voters approved \$5 million in a bond issue to build a new museum and cultural center. The bond issue was approved by over 77 percent of voters. The Longmont Museum & Cultural Center was further enhanced by an anonymous \$1 million gift. Now located just east of Main Street in south Longmont, the Longmont Museum & Cultural

Center invites visitors to come and see regularly changing exhibits, experience a variety of education programs, and enjoy the views from the Longs Peak Room tower.

The Museum contains four exhibit galleries. Two of them, the Longmont gallery and the Longs Peak Room, contain long-term exhibits on the history and culture of Longmont and the St. Vrain River Valley. Two additional galleries, the Colorado Gallery and the St. Vrain Gallery, host changing exhibits throughout the year. Changing exhibits at the Museum include history, art, and science exhibits. The Museum typically schedules its changing exhibits over a year in advance, and all exhibits at the Museum must meet strict standards of professionalism.

The Museum has a variety of education programs for all ages. They have ongoing programs, such as their “Discovery Days” program for children aged two to five and a parent. And they have their annual summer camps for kids focusing on science, arts and culture. The Museum also offers programs in conjunction with current exhibits, and programs for school groups. Current educational programs include science classes with CU Science Discovery, and several different school tours and programs.

The Museum is seeing a drop in attendance at its after-school science programs, and now questions the feasibility of continuing these programs. Although the Museum is a city agency, and its income goals are to break even, they’re not meeting program costs. Their goal is to make the after-school science programs financially sustainable by increasing participation in programs that children will find fun and learn one to two new things from. The question is how to build interest in and a reason for attending its programs as it competes in an environment with hundreds of after-school programs in the area. Is it possible anymore?

The Museum is still confident that the curriculum offered by CU Science Discovery is of high quality and well matched for the targeted children’s age group of four to 11. But they also know that their passive marketing has become less and less effective, and they need to find ways to actively promote themselves and sell their programs. Their brochures have become less effective, and in some cases, not wanted. The St. Vrain Valley School District no longer allows the Museum to distribute its brochures and flyers through its mail system. The Museum mailing list is outdated and needs to be overhauled. Access to the Museum has also changed and no longer across the street from traffic flow of the downtown library. Instead participants now have to travel over a mile east to attend the Museum (though the Museum may see its traffic flow increase from the nearby Longmont Recreation Center).

The Museum has had more success with electronic marketing through its Web site, its electronic newsletter, and through its *eBuzz* e-mail notifications.

The Museum is happy to report that its spring after-school science programs fully cost recovered. But what they found more powerful through this effort was how the logic modeling gave individual staff members a greater visual sense of how different functions and players worked together. The individual was no longer working alone but as part of a larger team effort. They were empowered.

Mountain Community Music and Arts Association

P.O. Box 467
Nederland, CO 80466
www.mcmaa.org

Don Dexter
Pastor and Music Director
Nederland Community Presbyterian Church
(303) 642-7227

In May of 2005, soon after the arrival of a new Charles Walter piano at Nederland Community Presbyterian Church, the Session of the church created a task force for the purpose of designing a program for its best use. That task force has become known as the Mountain Community Music & Arts Association (“MCMAA”), with membership from the wider Nederland and mountain neighborhood.

The mission of MCMAA is to promote music and art in and around the Nederland community through a program of concerts, art exhibits and advocacy for the arts; and, to provide opportunities for music and art education and performance.

MCMAA believes that the arts and religious faith have always been closely related, that art has the power to move the human spirit, reminding us of the transcendence of the Ultimate Power in the Universe – “As light overcomes darkness, goodness and beauty have the power to overcome evil.” And in times like these, perhaps it is more important than ever to step forward and assume some responsibility for acting.

As MCMAA’s vision has expanded they have grown to encompass the range of artistic and creative expression in their mountain community, including these days the graphic and film arts, and perhaps into the future the worlds of dance and movement arts.

At the same time, MCMAA is coming to recognize that of all the activities they support, perhaps none is as important as their role as a focal point around which the community of artists in their midst can gravitate, find expression, explore new worlds, and experience the power of togetherness in a world of solitary creativity.

MCMAA has built strong community collaborations. They enjoy a working relationship with the Graduate Program in Collaborative Piano at the University of Colorado School of Music. And much of their success in presenting musical events is due to the ongoing technical, talent and inspirational support they get from their relationship with Debbie and Greg Ching of the Aspen Meadows House Concerts.

And in 2007 the community has seen the establishment of an important new resource in the Palette Gallery of Nederland. MCMAA is pleased to support the Gallery, and count its staff among their most important resources for their work with the graphic artists in their mountain world.

The ardors of mountain living keep the Nederland population small, much to the joy of those who elect to live there. Though, for better or worse, it also means a small, friendly venue with limited resources.

MCMAA is looking to grow its audience at its 2008 Sunday Chamber Music Series held once in each of the summer months – June, July, August and September. Their goal is to attract 100 paying attendees at each of their four concerts. This would be an increase from the 50 to 70 attendees who attended each concert last year – earning enough income to meet their overhead and expenses, make donations and fund future scholarships. A suggested donation of \$10 is requested, increased from \$5 last year.

However, for MCMAA the goal of filling the house is not about earned income. Rather it represents a broadening of the community's participation in the culture of Nederland. Their strategies at increasing audience attendance have been focused on building greater community exposure through collaborative community events.

For example, this past winter MCMAA collaborated with the Nederland Ice Rink in producing a John Denver tribute concert at the Nederland Community Center benefiting the Nederland Ice Rink. There was a pre-concert friend- and fund-raiser, and a post-concert ice skate at the rink. This community event and collaboration provided more exposure for MCMAA – this time to the “ice people” – and showed them to be an active partner in the community.

It also gave MCMAA the opportunity to capture more names and contact information to add to their growing mailing list providing greater market reach and crossover potential.

Pro Musica Colorado Chamber Orchestra

(Founded as Lafayette Pro Musica Chamber Orchestra)

P.O. Box 806

Lafayette, CO 80026

www.promusicacolorado.org

Cynthia Katsarelis

Music Director and Conductor

(303) 776-5355

Pro Musica Colorado Chamber Orchestra's mission is to provide extremely high quality performances of significant repertoire for chamber orchestra, by professionals with high caliber training and experience; to be a strong contributing and collaborating member of the arts culture in Lafayette; and, to reach out to various audiences, children and adults, of all backgrounds.

Pro Musica Colorado strives to give inspired performances through an ethic of strong artistic expression; to give interesting perspective on the works they perform; and, to give voice to music that speaks to our time. They also seek to be accessible and an important part of the community by connecting with their audiences from the stage, special receptions, podcasts, etc.

Pro Musica Colorado is an orchestra of full-time professional musicians, based in Lafayette, and performing along the Front Range of Colorado. They are committed to performing music that is classic to cutting edge.

Their 2008 Latin American Music Festival has been rated as “one of the most worthy arts presentations this season” by the Denver Post. Audiences were invited to “embark on a journey of Latin discovery” as Pro Musica Colorado, in collaboration with the Ars Nova Singers and guest soloists, presented the Colorado premiere of *Oceana*, a “mesmerizing” cantata by the gifted Argentine composer Osvaldo Golijov. Works by Villa Lobos and Luis Gonzalez were also on the program.

Pro Musica Colorado is excited about their potential as a new cultural arts organization serving their community. They’re eager to establish and grow their artistic reputation, and increase their visibility and presence in the community. And of course, they want to make money to set their organization on sound footing from which to grow.

Pro Musica Colorado’s inaugural concert was hosted by the Rocky Mountain Center for Musical Arts to an SRO capacity crowd of 150. Their goal now is to double that audience. As a first step future concerts will be hosted in collaboration with the Mountain View Baptist Church, Lafayette, CO, whose facilities can accommodate up to a 300-person audience.

The next activity Pro Musica Colorado has identified is to build an effective public relations program by developing a strong marketing plan that will retain their exiting audience members and attract new members. Such a plan will include pre- and post-concert talks and receptions for patrons and performers, perhaps an intimate evening hosted at a local restaurant. It will also include effective ways to utilize various e-mail and Web-based tools to better target their marketing.

Pro Musica Colorado expects the outcomes of their strategies to go beyond a larger audience and growth in earned income. High quality and exciting performances will result in more press buzz and media attention. More attention and visibility will lead to greater collaboration within the business and cultural arts communities. Greater peer recognition and respect will lead to interest from more potential guest artists.

Pro Musica Colorado also hopes to create an environment that encourages people to deepen their participation. In doing so they’re looking to develop their board, with a goal of increasing its members to eight from the founding three, and creating greater recognition and leverage within the community.

In this heady time for Pro Musica Colorado it’s easy enough to see all that can be and must be done, and put too much on the plate to accomplish. So as they gain traction through the successful outcomes of their public relations program, they will be able to step back and assess other priorities through their capabilities. Future strategies will be directed toward donor development, volunteer development and business sponsorships.

The Sculpture Trail™

Lyons, CO
www.sculpturetrail.com

John King
Director
(303) 823-6828

The Sculpture Trail™ at Lyons (“the Trail”) is an interactive art journey woven into the fabric of the town of Lyons, Colorado and its natural surroundings. It is a themed trail involving more than 35 pieces of sculptural art installed at a variety of locations amongst the buildings of the town center as well as natural areas of park and riverside. The sculpture trail is fun, inventive, interactive, and easy to understand and enjoy – nothing like art in stuffy museums. The Trail is traveled on foot and takes one to two hours to complete.

The Guidebook is essential to the participants’ maximum appreciation of the Trail. Through an interactive story line through the sculpture, the Guidebook transforms the Trail from the “random chaos” of a public sculpture garden into a flow of meaning where the viewer becomes artist through experience of journey into one’s creative vision.

The Guidebook has pages of maps and descriptions of the sculptures that add to the enjoyment of each piece. There is a story that connects each of the pieces of sculpture. Participants can have a great time walking the trail and merely looking at each piece in turn, but if they follow the story in the Guidebook, the Trail takes on all sorts of new meanings as well as puzzles for them to solve. (The Guidebook is available for \$2 at The Visitor Center and many other shops and gathering places throughout Lyons.)

The challenge of the Trail is providing the means to move the individuals’ participation from ambient to interactive; to engage them deeply enough that they’re encouraged to return again in the current and following years; and to do so for the most effect with very limited resources in time, money and energy. How do you draw more people into the Trail experience? For the many attendees who visit two or three times how do you deepen their level of participation? What is the next level? The Trail’s transformation from entertainment to experience relies on the ability to make the power of its back story, its mythology, available to both adults and children in fresh and exciting ways.

Strategies discussed were:

- Create a network of “salons” throughout the Boulder and Denver-metro areas. These salons become a way to reach out and share the multi-dimensional story of the Trail to new and existing audience members. They could be hosted at local libraries in a “world café” format. Or, as a Trail ambassador, a salon could be held in the intimacy of a loyal Trail fan’s home.
- Create satellite arts installations and displays throughout Boulder County with tie-ins back to the main Trail in Lyons. Could possible locations be found on the City of Boulder’s “cultural corridor”?

- Provide Trail docents, or headphones for self-guided tours.
- Partner with schools as a way to reach out and attract children (particularly ages 10 and 11), their parents and families to the Trail.
- Create a coloring/activity book that will draw children into the Trail more interactively, or incorporate it into a redesigned Guidebook. As part of this coloring/activity book would be a centerfold sheet that asks children to create their own imagery or interpretations of the Trail. The centerfolds would be pulled out and collected at the end of the Trail, and hung on display at area businesses. After summer-long voting the “best” would be acknowledged. (Guidebook sales have slipped from the previous year, from 1,200 sold to 700. Turning the book into something consumable may better sustain sales to the level of attendance.)

Regrettably, The Sculpture Trail™ at Lyons is taking a break and will not be opening for 2008 in order to spend the year looking for support to come back bigger and better in the future.