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BAC-5201

Board Name	Denver Commission on Cultural Affairs	Status	In Process
Salutation	Ms.	Type	Appointment
First Name	Leesly	Preferred Email	leon.leesly@gmail.com
Last Name	Leon	Other Email	
Contact Name	Leesly Leon	Preferred Phone	303-478-2387
Middle Name		Other Phone	
MMAC Trans. Mode Group			
Other boards or commissions served			

Work and Home Address

Work Address	201 W. Colfax Ave., Dpt. 205	Home Address	2223 E. 21st Ave., Apt. 2
Work City	Denver	Home City	Denver
Work State	CO	Home State	CO
Work Zip	80202	Home Zip	80205

Additional Information

Are you a registered voter?	Yes	Gender	Female
If so, what county?	Denver	Other Gender	
Denver City Council District No	9	Race/Ethnicity	Hispanic
Occupation/Employer	City and County of Denver	Other Ethnicity	
		Objection to appointment?	No
		Special Information	

Reference Details

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Owner	Denver Integration	Created By	Denver Integration, 5/28/2019 5:32 AM

Last Modified By Denver Integration, 5/28/2019 5:32 AM

PROFILE

My career has developed through a variety of industries ranging from aviation to cultural non-profits to a social enterprise focusing on multicultural workforce development to public transportation. The three shared competencies of my professional path have been program development, relationship building and languages.

CORE COMPETENCIES

- Bilingual public relations and public information
- Community engagement
- Internal and external communications
- Relationship management
- Program development
- Non-profit organizations

CAREER HISTORY

North Denver Cornerstone Collaborative, City and County of Denver – Denver, CO **02/2017 – Present**
Director of Communications

The North Denver Cornerstone Collaborative (NDCC), an initiative of Mayor Hancock, is a coordinated effort among city departments and community partners to ensure integrated planning and deliberate connections among the converging projects taking place in Denver's Globeville, Elyria, Swansea (GES), and River North (RiNo) communities. I lead the agency's communications initiatives including media relations, marketing, internal and external communications, community communications, and all aspects of communications strategy and planning.

- Efficient use of communications channels to ensure transparent, accurate, and timely information to our diverse and bilingual audiences. After an assessment of our communications channels at the beginning of February 2017, we modified our strategy to increase amount of information pushed, include more Spanish language, share news of our community partners, and redesign our e-newsletter. NDCC's Facebook and Twitter experienced a growth in followers of 265% and 170% respectively between February and December 2017; while NDCC's news web section published 23 more articles than the previous year, and our e-newsletter achieved a 37% opening average.
- Strive to understand the communities we serve and reach them where they are with what they need. In collaboration with the NDCC team, we have resumed, and expanded, our presence in the community through open houses, participation in community-organized events, bringing city resources critical to those living in the GES neighborhoods; and expanding our financial support to community partners through sponsorships.
- Build partnerships to achieve a better understanding of NDCC's work. Working with NDCC's community relations director, we research, identify, and approach community partners- businesses, residents, and nonprofit organizations- whose goals we can support and whom can help us further our mission. One of our efforts to be a supportive partner is our "Community Spotlight," where we use our communications platforms and feature an article about one of our partners.
- Responsible for production of all print collateral (English and Spanish), web and social media content; script and produce video materials in collaboration with Channel 8; develop communications plans that support the NDCC's initiatives, prepare presentations for city agencies, City Council, and external organizations as needed; ensure Spanish translation and interpretation; write media advisories and news releases, replied to media inquiries and CORA requests; manage communications consultants, develop and manage communications operational budget.

Virteglc Group, Inc. – Denver, CO

Public Relations Coordinator – Miscellaneous Accounts

10/2015 – 01/2017

The Virteglc Group, Inc. is a Denver-based strategic communications and marketing firm. My work focuses on helping our clients develop plans to build strong relations with the communities impacted by their projects.

- Together with our team, prepare action plans for targeted public outreach events, interviews and meetings, that incorporates thorough background of the community, an overall philosophy to best approach it and gain support for the project.
- Conduct research to identify local area key stakeholders, such as community leaders, local officials, community organizations and businesses, consistent with client goals. Provide client with a detailed report of every outreach activity conducted, detailing key points and advising steps to take.

- Facilitate local connections and potential partnerships for activities such as internships, sponsor opportunities and scholarships.

Public Information Coordinator – Regional Transportation District (RTD) FasTracks (Limited) 10/2015 – 12/2016

The RTD FasTracks Program is a 2004 voter-approved multi-billion plan to expand transit across the Denver metro region. As a member of the communications department, I perform public information coordination for the general FasTracks team and collaborate with the overall efforts of the department.

- In fulfilling the role of RTD's bilingual spokesperson, I provide all televised interviews and have developed strong relationships with the Hispanic media, which has provided us with ample coverage of our operations in 2016.
- Collaborate with the digital content coordinator and subject-matter experts to develop relevant stories for our website and social media channels, as well as for internal communications. Maintain the website's Spanish language pages.
- Display a high-level of organization in helping the department with special projects, such as telephone town hall meetings with RTD directors, kick-off celebrations, media tours, public information officer briefings, and all internal events including the agency's annual all-hands meeting.
- Coordinate the agency's strategic participation in community events, such as Cinco de Mayo and the Rocky Mountain Toy Train Show to highlight our mission, the status of our projects, and our safety campaigns. Community engagement efforts also include presence at schools during parent teacher conferences and family nights.
- Work with the Citizens Advisory Committee including coordination of monthly work sessions and quarterly community meetings, distribution of materials, and other operational tasks.

MI Casa TalentSolutions, LLC – Denver, CO

09/2014 – 07/2015

Relationship Manager

Mi Casa TalentSolutions is an employment agency and social enterprise initiative of Mi Casa Resource Center specializing in bilingual, multicultural talent. I fulfilled the then-new function of Relationship Manager responsible for recruiting and sourcing quality candidates as well as developing and maintaining business relationships with corporate and community partners.

- Built a diverse pipeline of nearly 200 qualified candidates through networking, use of available resources, direct sourcing, and referrals. Recruitment was performed in English and Spanish, and focused on assisting multicultural, multilingual professionals at different levels in their careers.
- Performed all essential administrative functions including implementing office procedures, creating clerical materials, maintaining a professional office space, and managing a web-based, industry-specific database for tracking client through the recruitment and placement process.
- Worked together with Mi Casa's communications staff to create the company's branding, messaging, and advertising materials (print and electronic, including social media). Attended networking events, cultivated relationships with key partners, and conducted public presentations.

Denver Botanic Gardens – Denver, CO

Tour & Docent Programs Coordinator

10/2008 – 08/2014

Denver Botanic Gardens is one of the top 10 botanic gardens in the U.S and a Denver scientific and cultural institution with international reach through its Center for Global Initiatives. I was hired in 2008 by the Education department to lead the guided tour program which moved under the administration of the Exhibits, Art & Interpretation department in 2013.

- Developed a strategic plan for the program based on performance analysis and feedback from staff and volunteers. Quickly grew and improved the program in terms of offerings, operations, publicity, revenue generation, and volunteer recruitment, retention and training.
- Advanced the organization's inclusivity efforts by translating and editing marketing materials; developing bilingual programs; conducting media interviews; and communicating with international partners in Spanish and French.

- Acted as one of the primary contacts for the management, troubleshooting, and improvement of the ATMS reservations and sales system.

OTHER WORK EXPERIENCE

Children's Museum of Denver – Denver, CO

08/2007 – 09/2008

Bilingual Program Associate

The Children's Museum of Denver is a recognized local institution dedicated to the education and growth of young children. As Bilingual Program Associate, I developed and facilitated educational experiences in English and Spanish.

Denver Museum of Nature & Science – Denver, CO

02/2006 – 06/2007

Volunteer Placement Coordinator

04/2005 – 01/2006

Visitor Programs Facilitator

The Denver Museum of Nature & Science is one of Colorado's premier scientific and cultural institutions providing informal science education to the Rocky Mountain region. My tenure began in 2005 as a part-time Visitor Program Facilitator and then advancing to a full-time position as Volunteer Placement Coordinator in 2006.

Integrated Airline Services – Denver, CO

03/2005 – 02/2006

Customer Service Agent & Arrival Coordinator at Denver International Airport

IAS delivers tailor-made ground handling services and it operates in 41 airports in the U.S. The company was acquired in 2013 by Cargo Airport Services USA. I worked primarily for Lufthansa and Mexicana de Aviación airlines providing checking of passengers, ticketing, and support of airlines' incoming and outgoing flights.

EDUCATION, TRAINING & TECHNOLOGY SKILLS

Education

- **Haute Ecole Libre De Bruxelles – Brussels, Belgium**
Bachelor in Public Relations, 2004
- **University of Colorado – Boulder, CO**
Undergraduate coursework

Technology Skills

- MS Suite
- Adobe Experience Manager
- Facebook and Twitter
- Facebook Business Manager, Hootsuite
- Fluent in Spanish, English, and French with a working knowledge of German

**Denver Commission on Cultural Affairs
Supplemental Questions
May 2019**

Name: Leesly León

Email Address: leon.leesly@gmail.com

Field of Expertise:

City Council District: 9

Communications, cultural non-profits, languages, diversity, equity and inclusiveness

1. Tell us about your experience in the creative community in Denver

The bulk of my nonprofit career was with the Denver Botanic Gardens (DBG), where for six years I had the opportunity to work on every traveling exhibition brought to the Gardens. Through this work I met world-renowned artists, such as Dale Chihuly, but also with the local students in our School of Botanical Art & Illustration, who in every sense of the word were artists either starting their journey or perfecting their skills. It is also through friendships and work that I've come to know more about the wealth of creativity and talent in Denver; from Red Line Gallery to Museo de Las Américas to VSA Arts to the RiNo Art District, I feel privileged to know about them and have worked with some of them.

2. Tell us about your expertise in your field

Communications: I currently work as the communications director for the Mayor's Office of the North Denver Cornerstone Collaborative (NDCC). In this capacity I lead the agency's marketing and communications efforts to best serve two very different communities: Globeville, Elyria, Swansea (GES) and River North. Because of the demographics (mostly Latino) of GES, a big part of our communications work is done in English and Spanish and through non-traditional communications channels.

Diversity, equity & inclusiveness: since the start of my work in the USA, I've had the opportunity to be involved with initiatives on diversity and inclusiveness. The first one was with the Denver Museum of Nature & Science (DMNS), where I was part of its first Diversity & Inclusiveness Committee. Years later, I became part of DMNS' Community Collaboration Project, which goal was to provide a roadmap for the museum to become more representative of the communities it serves and to include their perspectives in the museum's operations and strategy. Through my work at DBG and the Children's Museum of Denver, I encouraged/advocated for efforts to reach diverse audiences. A couple of years ago, I joined COMunidad, a network of people working in the cultural and higher education sector to authentically engage the Latino communities in Colorado. And most recently, as a member of the Women Transportation Seminar (WTS), an international organization advancing women's careers in transportation, I joined the diversity and inclusivity committee; our goal is to increase diversity in the organization beyond ethnicity and be intentional in our efforts to build a more inclusive organization.

Work with art administrators: my experience working with art administrators came through my job at DBG's Exhibits, Art & Interpretation Department, where it was our responsibility to bring temporary art exhibits, facilitate site placement visits, arrange storage, coordinate installation, assist with artwork maintenance, and develop interpretation and educational material. I was heavily involved with the latter, as I led the Gardens' docent and ambassador programs.

3. Why do you want to join the Denver Commission on Cultural Affairs?

Because I believe art, in all its expressions, is one of the ways how we demonstrate our freedom and our humanity. Each of us carry around our culture – the one that we inherit, the one that we adopt, and the one that we create – and if a city is made up of thousands of individuals, then a city should be representative of all such group and individual cultures. I want to be part of the group that advises and helps shape how Denver is representative and respectful of all its residents, especially in times like the ones we are living, where the politics of race and economics seemed to want to separate more than unite us.

4. What strengths do you feel you bring to the Commission?

- Admiration and curiosity for art and culture
- Desire to learn more about the miscellaneous cultural expressions in our city
- Willingness to help further art and culture to Denver's communities
- Experience working in and knowledge of cultural nonprofits and government
- Experience in program development, communications, and informal education
- Language skills: English, Spanish, French, and some German
- Immigrant perspective

5. What are the biggest challenges you see facing the creative community?

- Early and ongoing encouragement
- Business and fiscal guidance/education
- Funding
- Unity and organization with the goal of policy advancement

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable?

As I mentioned before, I was part of DMNS' Community Project. I wouldn't say I played a significant role because it was a large group of community members and we were all relevant. The group was charged with outlining guidelines for the museum to become a more community-centered institution; to be a true reflection of the communities it serves. This was a long process – almost a year – that culminated with a community summit and with the museum starting to adopt the working group's recommendations in their education programs and planning of exhibits.

Currently, as a DCCA commissioner I'm part of the art selection panel for the Denver Emergency Homeless Shelter. This is my first project with the commission and I can't be prouder of being part of it. It's a small project compared to some other commission projects with much bigger budgets, but it is extremely meaningful. We are helping create an environment that provides calm, respite, and hope for some of the most vulnerable residents of our city. We have a great selection panel and we are invested in choosing the best art work for this space. I trust the DCCA will approve our choice.

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

IMAGINE 2020 is bold and ambitious! I believe all commissioners can help somehow or another in almost all of the seven vision elements of the plan. A couple of the plan's points that particularly interest me and that I believe I could help with are:

a) The uneven neighborhood distribution of arts, culture and creativity

My work with the NDCC is geographically-focused on the Globeville, Elyria, and Swansea neighborhoods and the River North area. The latter is one of the most vibrant and artistic areas in the country, a hot-bed of creativity and innovation; while the former neighborhoods lack the most basic physical infrastructure, such as good sidewalks. As the IMAGINE 2020 plan suggests (page 23), the NDCC could be an organization through which arts, culture, and creativity can be fostered in the historic neighborhoods of GES.

b) The nurturing of local talent

Artistic talent is as valuable as that of technology and bio-sciences. Denver's goal to become a city that attracts the best talent in the world is valid and lofty, but as a city that seeks prosperity we should maybe first start by looking to nurture and promote the talent we have in-house. I don't have the answer to improve this situation and help artists build sustainable careers in Denver, but I'd like to collaborate with fellow commissioners and community partners to find possibilities for these artists. Also, art education might start in school, but how and when do we include in this curriculum the financial and entrepreneurial education to build a successful artistic career *in Denver/Colorado*?

8. How do you define cultural equity?

As I mentioned on question #3, we all carry a culture: inherited, acquired, and developed, that transpires in our thinking processes, our emotions, our spiritual beliefs, and the things we acquire. Cultural equity to me is this freedom to mold/build and express our culture. But also the right to have access to places, people, technology, and education through which we can sustain and expand our culture, regardless of race, religion, ethnicity, or socio-economic status.

9. How did you learn about the Denver Commission on Cultural Affairs?

I learned about the commission through my work at cultural institutions, such as the Denver Museum of Nature & Science and the Denver Botanic Gardens. I also learned about it through peers and friends. A friend of mine, Madalena Salazar was a commissioner until last year when she moved to New Mexico. She spoke highly of the commission and its work and encouraged me to apply. She reminded me that as professionals who are also part of a minority group, we should pursue opportunities such as this one, where we could provide a different perspective.

10. What is your understanding of what the commission does / is responsible for?

The commission is an advisory board; we, commissioners, are ambassadors and advocates for the arts and culture in Denver. I believe that although the commission is comprised of volunteers, as a group we are strong and could be influential in shaping the arts and culture scene in Denver. I believe the public art selection process is one of the most democratic methods the commission has in place to ensure residents have a voice in determining what they want to see in their city.

11. Commission work could take up to five hours per month, which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

Yes, I can.

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BAC-7272**Contact Information**

Contact Name	Sarah Hogan	Home Address	6673 W Berry Ave.
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Other Phone		Home Zip	80123
Other Email	sarahhehogan@me.com	County	Denver
DOB	6/9/1980	Hispanic or Latino origin or Descent?	No
SSN		Race/Ethnicity	Caucasian
Gender	Female	Other Ethnicity	
Other Gender		Salutation	Ms.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served
Status	New	Resigned
Term Start Date		
Term End Date		

Work Information

Employer	Barefoot PR	Work Address	1060 Bannock St. Suite 330
Position	Principal	Work City	Denver
Business Phone #	7205154282	Work State	CO
Work Email	sarah@barefootpr.com	Work Zip	80204

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	2		

Education and General Qualifications

Name of High School	Lincoln East High School	Name of Graduate School
Location of High School	Lincoln, NE	Location of Graduate School
# of Years Attended High school	2	# of Years Attended Graduate School
Did you Graduate	Yes	Did you Graduate

High School

Graduate Major

Name of College University of South Florida
Location of College Tampa, FL
of Years Attended College 3
Did you Graduate College Yes
Undergrad Major Mass Communications - Public Relations

Reference Details

Reference Name #1	Jon Olafson	Reference Email #1	jon.olafson@lewisbrisbois.com
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Reference Phone #2	7208378088	Reference Address #2	
Reference Name #3	Cori Streebman	Reference Email #3	cori@barefootpr.com
Reference Phone #3	7208874298	Reference Address #3	1149 S Vine St. Denver, CO 80210
Agree to a background check	✓		
Owner	Romaine Pacheco	Created By	Denver Integration, 5/18/2021 11:40 AM
		Last Modified By	Denver Integration, 5/18/2021 11:40 AM

Notes & Attachments

Sarah Hogan_Resume.pdf

Type Attachment

Last Modified Denver Integration

Description

[View file](#)

Sarah Hogan

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1060 Bannock St., Ste. 330 Denver, CO 80204



Barefoot PR

Co-founder & Principal

Denver, CO
October 2010 – Present

www.barefootpr.com/staff/sarah-hogan

Sarah's path to a career in Public Relations started early. She trailed her dad – a former television executive – around TV stations throughout the Midwest. Sarah pursued her passion for communications in college and graduated from the University of South Florida with a bachelor's degree in Mass Communications – Public Relations.

As the resident word nerd of Barefoot PR, Sarah has a hand in all of the content produced by the Barefoot PR team. Her strengths include building asset-based messaging for clients and dreaming up the big ideas that help clients achieve their goals for brand awareness and community impact. She also loves speechwriting and coaching clients share their stories publicly.

Sarah believes in being an active community member and served as the chair of the 2019 and 2020 B:Civic Summit for Corporate Social Responsibility professionals. She is also actively engaged with Teach for America's Champions Circle and has held many other volunteer leadership roles in the community. Some of the highlights of her service include Vice President of the Board for the Denver Philharmonic Orchestra, Co-Chair the Colorado Business Committee for the Art's Cultural Leadership Award and President of the Board for The Delores Project. She is a graduate of Leadership Denver 2019 and the CBCA Leadership Arts program.

EDUCATION

Bachelor of Arts – Mass Communications – Public Relations / Minor – Political Science
University of South Florida Tampa, FL

PROFESSIONAL & COMMUNITY INVOLVEMENT

B:CIVIC – 2019 and 2020 B:Civic Summit Chair, Member since 2015

Denver Philharmonic Orchestra – Past Board Vice President, Board Member 2014-2019

Colorado Business Committee for the Arts – Co-Founder and Past Co-Chair for CBCA's Cultural Leadership Award Selection Committee, Member since 2011

Behind The Red (Affinity Group of American Red Cross Mile High Chapter) – Co-founder and Governing Committee Co-Chair 2012 – 2015

The Delores Project – Past Board President and Board Member 2008 – 2015

Colorado Collaboration Award – 2013, 2014, and 2015 Submission Review Committee Member

Denver's Road Home – 2013 Pinstripe PJ Club (Corporate Fundraising Committee) Co-Chair, 2009-2012 Planning Committee Member

PROFESSIONAL RECOGNITION

Champion's Circle Program Participant, Teach for America – 2020

Graduate of Leadership Denver, Denver Metro Chamber Leadership Foundation – 2019

Graduate of Leadership Arts Program, Colorado Business Committee for the Arts – 2012



Denver Commission on Cultural Affairs
Supplemental Questions

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form

DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: ___Sarah Hogan___ EMAIL ADDRESS: ___sarah@barefootpr.com

FIELD OF EXPERTISE: Communications/Public Relations CITY COUNCIL DISTRICT (Denver Residence): __2__

QUESTIONS

1. Tell us about your experience in the creative community in Denver.

In 2007, I moved to Denver eager to make the city my home. One of the most important parts of home for me is a thriving creative community. To gain a better understanding of Denver's creative community, I participated in CBCA's Leadership Arts program. The experience exposed me to a host of arts-focused nonprofits that I had never heard of and helped to lay a foundation for the challenges and opportunities facing the creative community.

I remain actively engaged with the Leadership Arts Alumni Network and CBCA because the people I meet and the organizations I learn about enhance my life both personally and professionally. I'm proud to be one of the more than 600 alumni of this wonderful program. I also helped to create the Cultural Leadership Award that recognizes an alumnus of the program who has made significant impact on arts and culture in Colorado. I chaired the award committee for its first two years and am proud of the legacy I built.

I have also served on boards and committees for several arts organizations in Denver. Below is a summary:

- Denver Philharmonic Orchestra – Board Member, Vice President & Fundraising Chair (2016 – 2019)
- Swallow Hill – Capital Campaign Committee Member (2019 – 2020, sidelined due to pandemic)
- CBCA – Advocacy Committee Member, Cultural Leadership Award Chair (2015 – 2020)
- Lighthouse Writers Workshop, Student (ongoing)

Professionally, I've worked with several arts and culture organizations through my firm, Barefoot PR. Our work has supported fundraising, advocacy, board development, strategic planning, public relations and general communications. Our arts and culture clients have included:

- Access Gallery
- AIA Colorado
- Civic Center Conservancy
- DAVA (Downtown Aurora Visual Arts)

- Phamaly Theater Company
- Swallow Hill

2. Tell us about your expertise in your field.

Growing up the daughter of a commercial artist turned television executive, art was everywhere in my life. From a very early age I was encouraged to engage in the arts just as much as in math, science and reading. I played in the orchestra, practiced painting, participated in speech/debate and engaged in theater. But my first love was, and has always been, writing. I pursued this art in college, eventually ending up in a career in public relations where storytelling became my paid craft.

In 2010, I co-founded Barefoot PR. We are a team of purpose-driven storytellers who work with nonprofits, foundations, government agencies and companies focused on community impact. I am the team's resident word nerd and I lead the research-based messaging work we do for clients. I also contribute to the strategy we build for clients through communications roadmaps, support our CSR storytelling work and engage in writing to support media relations, content development, social media and visual storytelling.

Together, this small team of eight invests in the power of people to change the world for the better through storytelling.

3. Why do you want to join the Denver Commission on Cultural Affairs?

There are two driving reasons I'd like to join this Commission. First, I believe arts and culture are intertwined with the economic success and vibrancy of a city. When citizens access, participate and contribute to a city's cultural plan, the city is better equipped to listen, adapt and change. It is also better prepared to attract talent, keep and grow businesses and support the growing gig and creative economy. As a creative myself, access to arts and culture made me who I am today. I am thankful I grew up in a community that valued participation in the arts at all levels – from sitting around a dining room table singing to pursuing it as a professional passion.

Second, I am inspired by the agency's commitment to equity. There are so many organizations who say they are committed to equity but have not yet put a work plan in place. As I pursue my next community engagement priority, I am only committing to organizations who have or are willing to do the hard and consistent work necessary for DEI. It is so important for a city-run agency and this commission to model this behavior for the entire creative and cultural sector. It is even more important to recognize broadly the important and longstanding contributions of non-white groups and individuals.

4. What strengths do you feel you bring to the Commission?

I am a storyteller at heart and look forward to helping the Commission tell its own story and the story of its new cultural plan as it rolls out. I am also a process person and would love to partner as needed to make the Commission more effective and inclusive. Finally, my work in all three sectors – nonprofit, for-profit and government – gives me a unique perspective on how all three work together, struggle to work together and the opportunities to support arts and culture in Denver.

5. What are the biggest challenges you see facing the creative community?

DEI: The creative sector has struggled to recognize and prioritize the contributions of non-white individuals and groups. This remains a problem in Denver. When we listen only to one group, we limit our ability to see and solve problems that make the entire city thrive. We also need to ensure funding is channeled to all groups.

Participation vs. Consumption: Early in life, kids are taught to identify as creative or not. When we limit our thinking about creativity to only those who are good at art or music, we send a clear message that the arts are only for one kind of person. We've created a consumption arts economy which leads to the general public valuing it only for its ability to

entertain. In reality, the arts and culture helps us to thrive at work, in our communities and at home. It helps us to see the world in new ways and find new solutions to huge problems. It helps us to understand one another and build empathy. It also helps us to live healthier and longer. We need to invest in culture, creativity and the arts in a way that lends everyone to believe they are part of this community.

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

When I joined the board of the Denver Philharmonic Orchestra, it was an organization on the upswing. Concerts were selling out and the organization was gaining a lot of local and national notoriety for doing things differently to build an audience.

We had created a "say yes" culture that had allowed us to try new things, take on new partnerships, grow the audience, improve music quality and create an approachable environment for the community to experience classical music.

On the flip side, the organization didn't have a lot of structure around its operations. One of the most important roles I've played is helping to coach fellow board members and our volunteer executive director on how to add structure behind our say yes culture.

One example is when a much larger professional orchestra in Munich approached us about an international partnership. It was exciting! We immediately saw the potential benefit for our musicians, community and brand. Before saying yes, I wanted to make sure we were protected. Shortly after our first meeting, I suggested we draft a Memorandum of Understanding that covered governance, shared resources, fundraising and expenses and an outline of what each organization expected to get out of the partnership and contribute. Our board president, a corporate attorney, immediately got to work. For nearly a year we revised and drafted the agreement with our sister orchestra in Munich, launching the formal partnership in January 2017. This agreement came in particularly handy during a dispute between our conductors earlier this year. When tempers flared and we were on the verge of leading with our egos, I suggested we go back to the MOU and discuss what we had agreed to. This moment of pause, and the outline of our expectations and commitments, helped us to find a solution that both organizations are very happy with.

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

Since the plan was announced, I have worked to incorporate it into my work with clients and nonprofit boards. I am most excited to learn more about the updated plan and help it to be successfully messaged and rolled out. There is a great foundation to build on. The next step is an opportunity to provide even more clarity, transparency and invite all sectors in to be successful.

8. How do you define cultural equity?

Ensuring that all people are involved in creating and represented in the arts, including participation, policy, programming, education and financial support.

9. How did you learn about the Denver Commission on Cultural Affairs?

I have long known about the Commission through my nonprofit board service. However I learned about the commission openings from Tariana Navas-Nieves and Molly Wink

10. What is your understanding of what the commission does / is responsible for?

The commission serves as ambassadors for the city's cultural plan, participates in the process of rolling out the 1% for public art funds, supports the staff of Arts & Venues in their work, provides feedback and recommendations to meet the city's strategic plan.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

Yes. This is an important commitment, and I will arrange my schedule to contribute both at meetings and outside of them.



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BAC-7361

Contact Information

Contact Name	Dan Manzanares	Home Address	1564 Dahlia Street
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Other Email		County	Denver
DOB		Hispanic or Latino origin or Descent?	No
SSN		Race/Ethnicity	Caucasian
Gender	Male	Other Ethnicity	
Other Gender		Salutation	Mr.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	University of Denver Prison Arts Initiative	Work Address	2135 East Wesley Ave, Office 304
Position	Development & Communications Manager	Work City	Denver
Business Phone #	3039188158	Work State	CO
Work Email	daniel.manzanares@du.edu	Work Zip	80210

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	8		

Education and General Qualifications

Name of High School	East High School	Name of Graduate School	Western Colorado University
Location of High School	Denver, CO	Location of Graduate School	Gunnison, CO
# of Years Attended High school	3	# of Years Attended Graduate School	2

Did you Graduate
High School Yes

Did you Graduate Yes

Graduate Major Creative Writing

Name of College Hawaii Pacific University
Location of College Honolulu, HI
of Years Attended College 4
Did you Graduate College Yes
Undergrad Major English

Reference Details

Reference Name #1 Dr. Ashley Hamilton
Reference Phone #1 3037158785

Reference Email #1 ashley.hamilton@du.edu
Reference Address #1

Reference Name #2 Suzi Q. Smith
Reference Phone #2 7209857128

Reference Email #2 suzqsmith7@gmail.com
Reference Address #2

Reference Name #3 Jovan Mays
Reference Phone #3 7203526987

Reference Email #3 mayspride99@hotmail.com
Reference Address #3

Agree to a
background check ☒

Owner Romaine Pacheco

Created By Denver Integration, 6/9/2021 1:48 PM

Last Modified By Denver Integration, 6/9/2021 1:48 PM

Notes & Attachments

Dan Manzanaes.Bio.pdf

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Description

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Dan Manzanares.Resume.pdf

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Last Modified Denver Integration

Description

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2021-DCCA-Supplemental-Questionnaire-19c03a7586.pdf

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Last Modified Denver Integration

Description

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Dan Manzanares, MFA is an arts and cultural community organizer. He held his position as Lighthouse Writers Workshop's community programs manager from 2012–2020. During that time he specialized in partnership management, donor cultivation and fundraising, event planning, program and volunteer coordination, and teaching in non-traditional settings. For these efforts, he won a Mayor's Award for Excellence in Arts and Culture in 2016. His community engagement portfolio is composed of multi-year partnerships with correctional facilities, daytime drop-in centers, libraries, hospitals, detention centers, rehabilitation communities and many arts and cultural organizations in Colorado. Dan represented Lighthouse at the Association of Writers and Writing Programs in Chicago, Boston, and Minneapolis, as well at the National Endowment for the Arts Research Labs Summit in Washington DC. He's served on several committees, including Denver Talks, a social justice project in partnership with the City and County of Denver, Doors Open Denver Arts & Culture Platform, History Colorado Center's Creative Civic Programming and the NEA's Big Read Reading Committee. He published the *Write Denver Toolkit* (Creative Exchange & Springboard for the Arts, 2018), which is being used in twenty-seven states and nine countries. He's co-author of the arts-based resiliency article with American Association of Critical-Care Nurses and co-editor of the anthology *All the Lives We Ever Lived*, a 2020 Colorado Book Awards finalist. Dan is an award-winning poet, and his fiction has been supported by a residency at Brush Creek Foundation for the Arts. He earned his Master of Fine Arts in Creative Writing from Western Colorado University.

DANIEL JOSEPH MANZANARES, MFA

(303) 918-8158 | daniel.manzanares@du.edu

ARTS AND CULTURAL COMMUNITY ORGANIZER

"Literary Arts Community Leader since 2012"

Highly collaborative, enthusiastic, and organized self-starter who is also a sensitive teacher, public speaker, and an excellent writer. Flexible, goal-driven, and a programmatic innovator who enjoys creating positive and inspiring relationships with all community members.

Integral in transforming nonprofit from being "Denver's best kept secret" to an award-winning and nationally recognized arts center for literary community engagement.

Areas of expertise:

- Community engagement
- Partnership management
- Program and volunteer coordination
- Donor cultivation and fundraising
- Networking
- Teaching
- Public speaking and presenting
- Event planning

PROFESSIONAL EXPERIENCE

UNIVERSITY OF DENVER PRISON ARTS INITIATIVE, Denver, CO April 2020 – Present
Development and Communications Manager

Cultivates donors and conducts fundraising campaigns. Researches funding sources and identifies prospects. Oversees the development of fundraising plans. Writes and applies for grants and works with DU's Director of Development when appropriate. Manages outward communications and shapes DU PAI's narrative to all external stakeholders by recognizing donors, managing website, newsletter, social media, and office mail. Manages appropriate staff such as work studies, interns, and operations manager.

Works in partnership with staff, educators, partner organizations, incarcerated participants, and DU's Director of Research to gather stories and statistics that demonstrate the organization's work to funders and the general public.

LIGHTHOUSE WRITERS WORKSHOP, Denver, CO 2012 – 2020
Community Programs Manager

Responsible for building literary community through the successful implementation of several community writing programs: Friday 500; Fort Lyon Supportive Residential Community; Hard Times Writing Workshop; Writing to be Free; Writing the West; Colorado Resiliency Arts Lab; Drop-In Writing; Writing with Cancer; The Write Age; and Unlocked Poetry. Ensured the success of workshops and events that engaged adult communities that have been traditionally underserved, including people experiencing homelessness, incarcerated individuals, health care

providers in intensive care units, older adults, and those in recovery. Celebrated—and told the story of—the rich diversity and talent of these communities, showcasing Lighthouse’s inclusive and inspiring heart, thereby making the organization a cornerstone of Colorado’s culture.

Featured partnerships and collaborations:

- Denver Public Library
- The Gathering Place
- Denver Art Museum
- Jefferson County Public Library
- Sterling Correctional Facility
- American Museum of Western Art
- Five Points Jazz Festival
- Broomfield Detention Center
- Denver Arts & Venues
- PlatteForum
- Denver Theatre District
- Stories on Stage
- UC Health Anschutz
- Clyfford Still Museum
- History Colorado Center
- Black Cube Nomadic Museum
- Denver VOICE
- Rocky Mountain Land Library
- Denver Botanic Gardens
- RedLine Contemporary Art Center
- The Delores Project
- Art Students League of Denver
- Words Beyond Bars
- Colfax Business Improvement District

STORY QUEST, Nosara, Costa Rica
Genre Fiction Coach

2018 – Present

Provides 30-plus hours of master storytelling instruction over six days in Nosara, Costa Rica. Teaches novelists and memoirists the foundational elements of story that move manuscripts from slush piles to bookshelves. Boasts the ultimate writing adventure: a synergetic combination of life-changing vacation and transformational learning.

HOW TO TELL A GREAT STORY, Denver, CO
Instructor

2018 – 2019

Offered high quality hour-long or half-day storytelling workshops for history museum docents and historic preservation society’s walking tour guides. Clients included Historic Denver and Aurora History Museum.

PUBLICATIONS

- Manzanares, Daniel, et al. *Creative Arts Therapy as a Potential Intervention to Prevent Burnout and Build Resilience in Health Care Professionals*. AACN Advanced Critical Care. Volume 31, Issue 2, Pages 118-128, Summer 2020.
- Manzanares, Dan and Smith, Suzi Q., editors. *All the Lives We Ever Lived: A Lighthouse Community Anthology Volume 1*. Lighthouse Writers Workshop, 2019.
- *Write Denver Toolkit*. Creative Exchange & Springboard for the Arts, 2018.
- “Icon”. Suspect Press, Issue 11, Summer 2016.
- “House Rules of the Erl-King”. Write, I See. The Art Students League of Denver, 2014.
- “The Grip”. Honolulu: Hawaii Pacific Review Vol.18, 2004.

EDITOR

- *Imagining Worlds: An Anthology of Plays by Artists from Colorado's Prisons* August – December 2020
- *Sojourn: The Search – A Daily Journal from the University of Denver's Prison Arts Initiative* July – December 2020
- *Unlocked Poetry: with Professor Wayne A. Gilbert and The Lyrical Vagabonds* March – April 2019
- *All the Lives We Ever Lived: A Lighthouse Writers Workshop's Anthology, Volume 1* October 2018 – February 2019
- *Writing the West, Volumes 1-4* June to July 2016 – 2019
- *The Collective Unheard: Works from The Gathering Place Writers' Group* August 2018
- *Identity-Perception-Distortion: Bridges to Branches, Volume 2* October 2017
- *Bridges to Branches, Volume 1: Young Authors Collective & Friday 500* October 2016
- *Hawaii Pacific Review* (Managing Editor) September 2003 – May 2004

AWARDS

- Colorado Book Awards Finalist for Anthology/Collection, 2020.
- Leaders on the RISE Angel-Funded Scholarship, 2020.
- Western's School of Graduate Studies Professional Development Fund, 2019.
- Grant Awarded by Denver County Cultural Council for Innovative Collaboration and Organizational Development for "May My Words Fly Free," 2018.
- Western Colorado University: Tuition Scholarship [\$20,000], 2018-2020.
- Mayor's Award for Excellence in Arts & Culture in the IMAGINE 2020 Category, 2016.
- Artist in residence at Brush Creek Foundation for the Arts, November 2013.
- 4th Annual James M. Vaughan Award for Poetry, Honorable Mention, March 2004.
- Creative Writing Club: Most Outstanding Event of the Year 2004 - "Night Write".
- Creative Writing Club: Best Rookie Club of the Year 2003.

GRANT WRITING

- Creative Arts Materials Fund [\$5,000]: "Inside Wire Radio" February – March 2021
- Public Good Fund – Bridge Grant [\$20,000]: "If Light Closed Its Eyes" February 2021
- Arts in Society [\$12,000]: "Sojourn: The Search" August 2020
- Springboard for the Arts [\$1,000]: "Write Denver Tool Kit" July 2018
- Stranahan Foundation [\$35,000]: "Hard Times Writing Workshop" 2016 & 2018

FUNDRAISING

- I Day4DU [\$9,123]: "Inside Wire Radio" February – May 2021
- A/LIVE INSIDE [\$14,000]: A Virtual Showcase November 2020
- Arts Affinity Group [\$5,000]: "Random Acts of Arts Philanthropy Grant" May 2020
- Colorado Gives Day: "Mini-Campaigns" Every December 2014 – 2019

- The Cielo Foundation [\$10,000]: "Unlocked Poetry" December 2019
- Colorado Art Tank: "Write Denver" [Arts Affinity Group - \$25,000; Bonfils-Stanton - \$10,000; Audience Choice Award - \$1,000] January 2016

COMMITTEES & ADVISORY GROUPS

- NEA: *Colorado Resiliency Arts Lab* Leadership Council February 2019 – April 2020
- Veterans Affairs: *National Veterans Creative Arts Festival* Judge Feb. 2019 & Feb. 2020
- Fort Lyon Supportive Residential Community: *Writer-in-Residence Program* Selection Committee August – November 2019
- Denver Performing Arts Complex: Market Analysis Feasibility Study June 2019
- History Colorado Center: *American Democracy* Creative Civic Programming May 2019
- Clyfford Still Museum: *Clyfford Still: The Late Works* Advisory Group December 2018
- National Endowment for the Arts: *Big Read* Reading Committee March – September 2018
- Denver Talks: Leadership Council January – November 2017
- Doors Open Denver: *Building Behavior* Committee October 2016 – April 2017

PRESENTATIONS

- RedLine Contemporary Art Center: "Engaging Communities in Extraordinary Times: Panel Discussion with Colorado Art Leaders" January 2021
- DU Prison Arts Initiative: *Imagining Worlds: Reading & Writing Plays* Lecture 10: "Writing Is Rewriting: A Discussion on Drafts & Revision" September 2020
- Mountain Words – Gunnison Valley Literary Festival: "Writing the West: Crested Butte" & "Imagery for Everyone" August 2020
- Western Colorado University: Virtual Pop Craft Talk: "Plot Traps" July 2020
- Grantmakers in the Arts: Culture as Civic Practice October 2019
- Colorado Association of Libraries Annual Conference: The Pen Is Mighty November 2019
- 6th Annual Kali Whittle Resiliency Conference: Recovery Through Reflection August 2019
- NEA Research Labs Summit: Building & Sustaining Capacity for Arts Research June 2019
- Colorado Creative Industries Summit: Writing the Heart of the Rockies May 2019
- Rocky Mountain Writing Centers Association: Tutor Con February 2019
- Re:Denver: Interactive Forum on Denver's Past, Present & Future November 2018
- Stranahan Foundation: Board of Trustees November 2018
- Denver County Cultural Council: SCFD Tier III Check Ceremony October 2017
- Arts Affinity Group: Colorado Art Tank January 2016

COORDINATING & ORGANIZING

- Lit Fest Book Fair Every June from 2012 – 2019
- "May My Words Fly Free" @The Studio Loft Denver Performing Arts Complex April 2019
- LitQuake: Lit Crawl Denver Every September from 2016 – 2018
- Fort Lyon Supportive Residential Community: 2,280 Book Donation September 2018
- "Voices from the Edge" @McNichols Civic Center Building April 2018

PROFESSIONAL DEVELOPMENT

- DU Training: "Diversity: Inclusion in the Modern Workplace; Preventing Harassment & Discrimination; and Managing Bias" January 2021
- DU Prison Arts Initiative "Facilitator Training" October 2020
- DU GSSW: "From Criminalization to Community: Reimagining Justice" August 2020
- TedxMileHigh: "Re-Collect: Exploring the Intersection Between Grief & Creativity" with Jovan Mays August 2020
- DU Prison Arts Initiative: "Trauma-Informed Care" August 2020
- 48-Hours of Socially Engaged Art & Conversation 2020 Virtual Summit: "Afrofuturism & Black Safety: Beyond Policing" panel discussion with Tilt West, Wisdom, Speech, and Bianca August 2020
- DU "Social Media: Managing Difficult Comments and Conversations" & "How to Engage in Difficult Conversations Using Evidence-Based Practices from Psychology" July 2020
- Stand UP Leaders on the RISE: "Inspiring the Community from the Inside Out" June 2020
- Colorado Resource Center: "More Than a Manager: Inclusive Leadership" June 2019
- LWV: "Facilitating Lighthouse Community Engagement Workshops" May 2019
- Community First Foundation & The Civic Canopy: "Creating Community Impact with Results Based Accountability" April 2018
- Colorado Resource Center: "Program Planning & Evaluation" February 2018
- Denver Public Library: "Trauma-Informed Practices Training" January 2018
- IdeaLab 2017: "Artists Shaping the World" April 2017
- IMAGINE 2020 Speaker Series: "The Art of Relevance" October 2016
- Colorado Business Committee for the Arts: "Economic Activity Study" October 2016
- Community Resource Center: "Making the Ask" March 2013

VOLUNTEERING

- Poetry Reviewer: "Family Medicine" The Official Journal of The Society of Teachers of Family Medicine 2019 – Present
- Video Presenter: Historic Denver's "50 Actions for 50 Places" March – April 2021
- Selector for Mystery Category: Colorado Book Awards January to March 2021
- Book Blurb: *Wicked Eden*, by Alura Ruhu December 2018
- Board of Directors: Mavis the Magical Book Mobile June 2016 – November 2017
- Book Blurb: *Red Goddess Poems*, by Karen Douglass October 2014
- Lighthouse Writers Workshop November 2010 – September 2011
- W.O.L.F Sanctuary June – October 2009
- HPU: Creative Writing Club President & Founder September 2002 – May 2004

TV APPEARANCES

- Historic Denver "50 Actions for 50 Places": Stedman Elementary—aired 4/8/21:
<https://www.facebook.com/historic.denver/videos/775070813193488>

- Consideration of Stedman Elementary for Historic Denver—aired 3/30/21:
<https://youtu.be/rEDSOG8XfSs>
- Engaging Communities in Extraordinary Times—aired February 2021:
<https://vimeo.com/510308261>
- 9News: "Storytellers: Inside the Hard Times Writers Workshop"—aired 1/14/18:
<https://www.9news.com/video/news/local/storytellers/inside-the-hard-times-writers-workshop/73-2873453>
- Bonfils-Stanton Foundation: "The Foundation"—aired 7/7/17:
https://www.youtube.com/watch?v=i6_OeeaD6Oo
- 9News: NEXT with Kyle Clark: "Write Denver"—aired 3/14/17
- Colorado Art Tank: "Write Denver"—aired 1/17: <https://vimeo.com/173574878>
- Mayor's Awards for Excellence in Arts & Culture: "Dan Manzanares"—aired 12/8/17:
<https://www.youtube.com/watch?v=WwoLy5Tyof4>
- Denver City Council Presentation: "IMAGINE 2020 Performance – Write Denver"—aired 12/12/16: http://denver.granicus.com/MediaPlayer.php?publish_id=533dc334-cl7d-11e6-9393-0050569d8aaa
- 9News: Colorado & Company: "Doors Open Denver"—aired 4/17/18:
<https://www.youtube.com/watch?v=lot6zovIQ6E>
- Rocky Mountain PBS: "Colorado Art Tank"—aired 12/26/16:
<https://www.rmpbs.org/blogs/news/artists-vie-for-funding-on-art-tank-rocky-mountain-pbs-reality-tv/>
- Colorado Gives Day: "Lighthouse Writers Workshop Read-a-thon"—livestreamed 12/9/14:
<https://www.youtube.com/watch?v=GzI-cZCV450>
- 9News: Colorado & Company: "Lighthouse Writers Workshop"—aired 12/30/14

CERTIFICATIONS

- | | |
|--|-----------------------|
| • Colorado Department of Corrections: Basic Volunteer Training | May 2019 – Present |
| • State of Colorado: DPA Compliance Training & Advancing EDI | February 2020 |
| • Intervention Community Corrections Services: PREA | January – August 2019 |

EDUCATION

- | | |
|--|------|
| Master of Fine Arts in Creative Writing
Western Colorado University, Gunnison, CO | 2020 |
| Bachelor of Arts in English, Cum Laude
Hawaii Pacific University, Honolulu, HI | 2004 |



DENVER
ARTS & VENUES

Denver Commission on Cultural Affairs
Supplemental Questions

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form

DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: Dan Manzanares EMAIL ADDRESS: daniel.manzanares@du.edu

FIELD OF EXPERTISE: Development/Communications/Community Engagement CITY COUNCIL DISTRICT
(Denver Residence): 8

QUESTIONS

1. Tell us about your experience in the creative community in Denver.

I've worked in Denver's creative community since 2012 when I was hired by Lighthouse Writers Workshop as their community programs manager. I helped thousands of writers, mostly from vulnerable communities, meet their literary arts goals. I currently work at the University of Denver Prison Arts Initiative as their development and communications manager. DU PAI teaches arts-based workshops in eleven Colorado Department of Corrections facilities, including Denver Reception & Diagnostic Center and Denver Women's Correctional Facility. We've recently started a reentry program for returning citizens that are co-taught by local Denver artists. I help fundraise for these programs as well as celebrate their stories through a variety of outward-facing communications.

2. Tell us about your expertise in your field.

During my eight years at Lighthouse Writers Workshops, I partnered with dozens of arts and cultural organizations and individual artists in Denver. I created innovative programming for vulnerable artists, especially people experiencing homelessness, transitioning out of prison or jail, dealing with a cancer diagnosis, and older adults. In 2016, I won a Mayor's Award for Excellence in Arts & Culture in the IMAGINE 2020 category, and with DU PAI I write and apply for grants as well as lead all crowdfunding campaigns. My passion is people and I work hard to make sure everyone from leaders to participants feel heard and seen.

3. Why do you want to join the Denver Commission on Cultural Affairs?

I want to make an impact in Denver communities where the Commission feels like there's a need for untold stories to reach a broader Denver audience. I want to celebrate the stories of vulnerable populations and give those storytellers an amplified voice. Supporting arts-based interventions is my calling and what gets me up in the morning.

4. What strengths do you feel you bring to the Commission?

My infectious enthusiasm, working well with others, listening to the needs of communities, and ten years of experience in my field are all strengths I feel will benefit the Commission.

5. What are the biggest challenges you see facing the creative community?

Diversity, Equity, and Inclusion. A ton of work has been done to help the DEI situation in Denver. But I think when it comes to Denver's most vulnerable communities there's still work to do. Thousands of people are homeless and hundreds of people are transitioning from either prison or jail and coming to Denver to work and find resources. All of them have been dealing with the trauma of COVID isolation in ways more privileged individuals don't know a lot about. I want Denver to see those stories as valuable and not something to be swept under the rug.

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

In 2017, I was on the Denver Talks: "Citizen by Claudia Rankine" committee sponsored by the National Endowment for the Arts, the Denver Mayor's Office, the Clyfford Still Museum, and other local organizations. I was the program coordinator who led the charge engaging with the community to read Ms. Rankine's social justice book "Citizen." As a result, over 6,000 people in six weeks read the book, or attended partner events, or came to the keynote at Boettcher Theatre featuring Ms. Rankine and Mayor Michael Hancock.

When the NEA's director of literature, Amy Stolls, got wind of what we did in Denver during Denver Talks, she offered me the opportunity to join the next selection committee for their NEA Big Read program, which I happily accepted.

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

I can help in a multitude of ways: I'm a polished emcee (having hosted hundreds of public events across CO); I can write press releases; social media posts; newsletters; I can update website copy; as a Commission member I can volunteer these services to any Denver org who might need a little extra help.

While working at Lighthouse, I wrote or co-wrote multiple grants using the 7 Vision Elements of the IMAGINE 2020 Cultural Plan. We received multiple IMAGINE 2020 and The NEXT Stage Now grants from Denver Arts & Venues. I believe these seven elements are crucial in engaging with artists on how they can learn and focus on how best to help Denver express itself. I've also attended multiple "Speaker Series" events and have shared out with my personal network the important "How to Be an Anti-Racist Organization" discussions.

8. How do you define cultural equity?

I define cultural equity as groups of diverse people having the opportunity and the right to express their culture without fear of retribution, while at the same time being supported by leaders (whether in government, business, or the nonprofit sector) who work to meet those groups' needs as expressed by them.

9. How did you learn about the Denver Commission on Cultural Affairs?

I subscribe to Denver Arts & Venues newsletter, and saw the opportunity pop up!

10. What is your understanding of what the commission does / is responsible for?

My understanding is the Commission advocates for Denver's arts-based needs. They are charged to uphold DEI standards while performing their duties. The Commission helps to ensure that the correct resources—funds, communications, venues—are fairly distributed and accessible to Denver artists and their audiences.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

Yes, I can—happy to help!



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BAC-7287

Contact Information

Contact Name	Christopher Zacher	Home Address	2648 Eudora Street
Preferred Phone	303-818-5498	Home City	Denver
Preferred Email	chris@levittdenver.org	Home State	CO
Other Phone		Home Zip	80207
Other Email		County	Denver
DOB	[REDACTED]	Hispanic or Latino origin or Descent?	No
SSN	[REDACTED]	Race/Ethnicity	Caucasian
Gender	Male	Other Ethnicity	
Other Gender		Salutation	Mr.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	Levitt Pavilion Denver	Work Address	1380 W Florida Ave
Position	Executive Director	Work City	Denver
Business Phone #	303-818-5498	Work State	CO
Work Email		Work Zip	80223

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	8		

Education and General Qualifications

Name of High School	Oakville High School	Name of Graduate School	Fontbonne University
Location of High School	St. Louis, MO	Location of Graduate School	St. Louis, MO
# of Years Attended High school	4	# of Years Attended Graduate School	2
Did you Graduate	Yes	Did you Graduate	Yes

High School

Graduate Major Masters in Business Administration

Name of College Maryville College
Location of College St. Louis, MO
of Years Attended College 4
Did you Graduate College Yes
Undergrad Major Bachelors in Psychology and Sociology

Reference Details

Reference Name #1 Gary Steuer
Reference Phone #1 303-825-3774
Reference Email #1 gary@bonfils-stanton.org
Reference Address #1

Reference Name #2 Margaret Hunt
Reference Phone #2 303-945-5038
Reference Email #2 margaret.hunt@state.co.us
Reference Address #2

Reference Name #3 Lisa Gedgaudas
Reference Phone #3 720-274-9270
Reference Email #3 lisa.gedgaudas@denvergov.org
Reference Address #3

Agree to a background check ☒

Owner Romaine Pacheco

Created By Denver Integration, 5/24/2021 2:07 PM
Last Modified By Denver Integration, 5/24/2021 2:07 PM

Notes & Attachments**Chris Zacher bio 05-24-21.docx**

Type Attachment

Last Modified Denver Integration

Description

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Chris Zacher is a social entrepreneur and champion for live music that is accessible for all. He is the Founder, CEO & Executive Director of Levitt Pavillion Denver, the Chair for National Independent Venue Association (NIVA) in Colorado, Co-Chair for NIVA's Emergency Relief Fund, a founding board member of Colorado Independent Venue Association (CIVA), a lecturer at the University of Colorado Denver, and a member of the ACC Music Audio & Technology Committee.

Chris has a wealth of experience in the music industry, including non-profit operations, budgeting, community outreach, crisis management, fundraising, festival production, and venue management. A regular attendee of arts-based conferences including the Association of Performing Arts Professionals (APAP), Aspen Live, Folk Alliance, Pollstar, South by Southwest (SXSW), and Treefort Music Festival, Chris works to identify emerging artists to present in the Denver market. He has served as a panelist and guest speaker for Amplify Music, Arise Music Festival, Colorado Business Committee for the Arts (CBCA), Creative Mornings, Music Cities Conference, and SXSW. Additionally, Chris is credited with the sustainability and overwhelming popularity of Denver's beloved City Park Jazz, serving as Vice President and President from 2006 - 2014.

In 2013, Chris was recognized by the *Denver Business Journal* as one of Denver's "Forty Under 40" for his commitment and leadership to Denver's non-profit arts community. The Scientific & Cultural District (SCFD) honored Chris for his leadership and volunteerism to the Denver cultural community in November of 2013 as a nominee for the prestigious Rex Morgan Award. In 2014, Chris was named one of the top four influential people in Colorado entertainment by AXS. He received the Inaugural Colorado Business Committee for the Arts (CBCA) Cultural Leadership Award for his significant impact on arts and culture in Colorado in 2015. Under Chris's dedicated leadership, Levitt Pavillion Denver has received local, national, and international recognition from multiple prestigious organizations, including CBCA, *Pollstar*, *Billboard*, *Westword*, *303 Magazine*, and *5280 Magazine*.

Contact Chris: 303.818.5498, chris@levittdenver.org



DENVER

ARTS & VENUES

Denver Commission on Cultural Affairs *Supplemental Questions*

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form

DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: Chris Zacher EMAIL ADDRESS: chris@levittdenver.org

FIELD OF EXPERTISE: Live music production, venue management, advocacy CITY COUNCIL DISTRICT (Denver Residence): 8

QUESTIONS

1. Tell us about your experience in the creative community in Denver.

I am the Founder, CEO & Executive Director of Levitt Pavilion Denver, the Chair for National Independent Venue Association (NIVA) in Colorado, Co-Chair for NIVA's Emergency Relief Fund, a founding board member and board chair of the Colorado Independent Venue Association (CIVA), a lecturer at the University of Colorado Denver, and a member of the ACC Music Audio & Technology Committee.

2. Tell us about your expertise in your field.

I have a wealth of experience in the music industry, including non-profit operations, budgeting, community outreach, crisis management, fundraising, festival production, and venue management. A regular attendee of arts-based conferences including the Association of Performing Arts Professionals (APAP), Aspen Live, Folk Alliance, Pollstar, South by Southwest (SXSW), and Treefort Music Festival, I work to identify emerging artists to present in the Denver market. I have served as a panelist and guest speaker for Americans for the Arts, Amplify Music, Arise Music Festival, Colorado Business Committee for the Arts (CBCA), Creative Mornings, Music Cities Conference, and SXSW. Throughout the COVID-19 pandemic I worked on advocacy for artists and independent venues helping to raise over \$168 in relief funds.

3. Why do you want to join the Denver Commission on Cultural Affairs?

The work I have been doing for a majority of my career has been centered on providing free and open access to the arts for patrons and artists. It's important as we move forward as a creative community that our

independent venues and artists are offered a voice at the table to help stabilize our artistic community. Uplifting and preserving our local music scene and independent venues is crucial to the long-term viability of our arts and cultural scene. I believe that if appointed to the Denver Commission on Cultural Affairs I will be able to help Denver Arts and Venues understand the issues that affect local artists so that the decisions they make moving forward are artist focused.

4. What strengths do you feel you bring to the Commission?

I bring a wealth of knowledge to the table. As the former Executive Director of City Park Jazz and the founder of Levitt Pavilion Denver I have and continue to operate the only free cultural institution in the city. I understand the needs and desires of our artists and citizens.

5. What are the biggest challenges you see facing the creative community?

We face a lot of challenges in our creative community. Denver has grown exponentially over the last decade. As good as that growth has been for the city, our artistic community has suffered the most. From gentrification, to the ever increasing cost of living, and the looming monopolization of our music scene. If we hope to continue to be an artistic hub, to entice artists to lay roots here, and to continue to cultivate nationally and internationally known artists we must work to provide opportunities and a supportive system to curate artists and their careers. If we continue to move towards a system that allows for and supports the monopolization of arts sectors we risk losing our identity. In addition, we have equality issues to that are creating challenges. We must work to provide more opportunities for our BIPOC and Indigenous populations. From an accessibility standpoint, the cost to attend events is skyrocketing and if we are not careful arts and culture will become a sector that will continue to price out large sections of our population. These are the issues we need to be working on as a community.

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

I created the non-profit Levitt Pavilion Denver, raised funding for the venue, partnered with the City of Denver, and have been operating the venue since 2017. Prior to that I joined City Park Jazz in 2006 and increased their average attendance from 500 patrons a week to over 12,000 patrons a week at its height.

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

The Imagine 2020 plan has seven very important vision elements: Integration, Amplification, Accessibility, Lifelong Learning, Local Talent, Economic Viability, and Collective Leadership. I have been working on components of this plan for the past decade. As I was building Levitt I purposely integrated as many components of the plan's predecessor as possible. I continue to work on these elements and believe that my voice is one which can help spread awareness and spur action.

8. How do you define cultural equity?

Cultural equity... two words with a lot packed in-between them. The definition, in my mind, is fluid. From an artists standpoint it can mean opportunity and pay. From a patrons standpoint it centers on access and opportunity. From a social and political standpoint it's ensuring that all people regardless of race/ethnicity, age, disability sexual orientation, gender, socioeconomic status, citizenship, religion, etc. are represented in the development of policy and a fair distribution of programmatic, financial, and informational resources.

9. How did you learn about the Denver Commission on Cultural Affairs?

I've known about the commission for too many years to remember. I've attended meetings and have applied to serve as a commissioner in the past.

10. What is your understanding of what the commission does / is responsible for?

The commission acts as an advocacy board to Denver Arts and Venues cultural programs department. They help drive policy and programmatic initiatives for Denver Arts and Venues.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

Yes



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BAC-7366

Contact Information

Contact Name	Aisha Ahmad-Post	Home Address	3450 S. Corona St., unit B
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Other Phone		Home Zip	80113
Other Email	aisha.ahmad-post@du.edu	County	Arapahoe
DOB		Hispanic or Latino origin or Descent?	No
SSN		Race/Ethnicity	Two or more races
Gender	Female	Other Ethnicity	
Other Gender		Salutation	Ms.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	University of Denver	Work Address	2199 S. University Blvd
Position	Executive Director, Newman Center for the Performing Arts	Work City	Denver
Business Phone #	3038716200	Work State	CO
Work Email	aisha.ahmad-post@du.edu	Work Zip	80208

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Arapahoe	Special Information	
Denver City Council District No	N/A		

Education and General Qualifications

Name of High School	University High School	Name of Graduate School	Indiana University
Location of High School	Tucson, AZ	Location of Graduate School	Bloomington, IN
# of Years Attended High School	4	# of Years Attended Graduate School	2

Did you Graduate
High School

Yes

Did you Graduate

Yes

Graduate Major

Music Theory

Name of College

Indiana University

Location of College

Bloomington, IN

of Years Attended
College

4

Did you Graduate
College

Yes

Undergrad Major

Piano, political science

Reference Details

Reference Name #1

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Reference Phone #2

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Reference Address #2

Reference Name #3

Belsey Perlmutter Tumarkin

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perlmutter.elizabeth@gmail.com

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917-575-8452

Reference Address #3

Agree to a
background check

✓

Owner

Romaine Pacheco

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Notes & Attachments

Denver Arts and Venues Commission Application -
Ahmad-Post.docx

Ahmad-Post CV June 2021.pdf

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PROFESSIONAL EXPERIENCE:

University of Denver

Denver, CO

Executive Director, Robert and Judi Newman Center for the Performing Arts

2020-present

- COVID-19: Led financial, operational, and artistic response to COVID-19 pandemic for the Center.
- Staffing: Collaborated with DU's COVID-19 response team, HR, and Budget to bring staff back from furlough and restructure positions to reflect needs of Center post-pandemic.
- Strategic planning: Established COVID-19 operational plan; oversaw strategic plan development (to be completed June 2021).

University of Colorado Colorado Springs (UCCS)

Colorado Springs, CO

Director, Ent Center for the Arts

2017-2020

- Artistic direction: launched new presenting series (the Artist Series) to present nationally acclaimed music, dance, and cabaret artists; collaborated with 26 organizations and departments to create interdisciplinary conversations around the artistic programs; co-commissioned new piece by Suzanne Ferrin for Sō Percussion.
- Education and outreach: oversaw programming direction and budget for student matinees, field trips, and in-school workshops that reached over 4,000 students; initiated Kennedy Center Partners in Education with local school districts; secured \$80,000 in funding for intergenerational programming.
- Capital planning: point person for vendors, contractors, and stakeholders for finalizing the \$70MM Ent Center for the Arts construction project; project managed three-day acoustical tuning of the venues; specified fixed furniture and equipment needs for two performance halls; facilitated warranty-covered repairs with vendors.
- Audience development: worked with TRG Arts and Artist Series advisory board to identify core audiences and build a strategy to engage those groups; created a group sales coordinator position.
- Operations: established processes for production workflow, facility usage, and rentals.
- Development: served as Interim Director of Development, responsible for creating development strategy focused on grants and individual giving for three artistic organizations; created reporting structures and workflow for gifts in process; identified prospects and grant opportunities and managed two contractors and one full-time coordinator.

The New York Public Library

New York City, NY

Producer, Public Programs

2012-2017

- Production: increased number of events handled by the team from 35 to 130 in 2 years; instituted centralized event management systems to track booking, logistics, and outreach across multiple departments and third party vendors; created a video department to ensure all events were livestreamed to increase Library's digital presence.
- Marketing and communications: oversaw strategy for newsletter, social media, printed mailers, collateral materials and press outreach to reach over 400,000 patrons.
- Sales: implemented new ticket pricing and subscription model that tripled 24-hour on-sale revenue.
- Programming: proposed, booked, and produced major events featuring cultural luminaries such as Jack White and RuPaul; launched new franchises including Books at Noon (30-minute author conversations), For the Public (emerging adult-oriented slam poetry series), Library After Hours (cocktail party for 1000+ patrons themed around exhibitions).
- Management: built production team to manage Library's public programs and implement a best-in-class production standard; increased department size from one full-time position to four, and seasonal part-time staff from 14 to 25.

Barrett Vantage Artists

New York City, NY

Booking Representative, Midwest and Southeast Regions

2010-2011

- Negotiated orchestral and recital engagements for roster of instrumental soloists and chamber groups.
- Served as managerial contact for jazz roster, including career planning.

Columbia Artists Management, Inc.

New York City, NY

Intern; Production Assistant, Artist Services Coordinator

2008; 2009-2010

- North American tour manager for classical pianist Lang Lang; managed his corporate sponsorships; co-wrote 501(c)(3) application for Lang Lang International Music Foundation.
- Contract administrator for touring dance companies and orchestras, including the Royal Philharmonic Orchestra.
- Represented management for select Marvin Hamlisch engagements.

EDUCATION:

Indiana University Jacobs School of Music

Bloomington, IN

Masters of Music (MM), Music Theory

Bachelor of Science (BS), Piano and Political Science; minors: ballet, Spanish linguistics

OTHER PROFESSIONAL EXPERIENCE:

Association of Performing Arts Professionals Leadership Fellow, Cohort IV

2018-2020

Jacobs Pillow National Dance Presenters Forum

2018

European Parliament Stagiaire, Office of Livia Járóka (Hungary)

2006

CONFERENCE PRESENTATIONS:

Ask the Pros: Booking/Touring Industry. Jazz Congress, New York City, New York, 2020.

Risk and Resilience: Responses from the Field. Leadership Fellows Program Cohort IV Plenary Session, Association of Performing Arts Professionals conference, New York City, New York, 2020

Small and Mid-Sized Presenting: Scaling Classical Music Programming to Your Needs. Classical Connections Committee sponsored panel. Association of Performing Arts Professionals conference, New York City, New York, 2020.

Making Artistic Cents: The Communication Conundrum. North American Performing Arts Managers and Agents sponsored panel. Western Arts Alliance conference, Los Angeles, California, 2019.

Leading from the Middle Roundtable. 35Below Committee sponsored panel. Western Arts Alliance conference. Los Angeles, California, 2019.

Young Performer Career Advancement (YPCA) Panelist, Association of Performing Arts Professionals. New York City, New York, 2019 and 2020.

"Overcoming 'The Most Detrimental Element': Rhyme and Marked Oppositional Settings in *Cari Fan Tuote*." Presented paper, Semiotics Society of America. New Orleans, Louisiana, 2007.

PROFESSIONAL SERVICE:

Jurist, Concert Artists Guild Competition

2021

Leadership Committee Member, Alliance for Music Education Equity (Denver)

2021

Panelist, New England Foundation for the Arts Center Stage Program

2021

Dance Panelist, National Endowment for the Arts Grants for Arts Projects

2020

Classical Connections Committee, Association of Performing Arts Professionals

2018-present

Diversity and Global Consciousness Committee, UCCS Division of Student Success Strategic Plan 2018-2024

2019-2020

Co-captain

35Below Committee, Western Arts Alliance

2018-2019

Partnerships and Outreach Subcommittee, UCCS Campus Strategic Plan 2020-2030

2019

President, Rocky Mountain Arts Consortium

2018-2019

Performing Arts Implementation Committee, Colorado College

2018-2019

AWARDS:

Association of Performing Arts Professionals Cultural Exchange Fund (Cairo, Egypt; deferred)

2020

New England Foundation for the Arts National Dance Project Travel Fund

2018, 2019

Colorado Springs Business Journal Rising Star

2019

Colorado Springs Mayor's Young Leader Award

2018

Eileen Southern Minority Travel Grant, American Musicological Society

2006

COMMUNITY SERVICE:

Denver School of the Arts Friends Foundation Board Member

2021-present

Rocky Mountain Field Institute Trail Crew Leader

2019-present

Incline Friends (Manitou Incline) Board of Directors

2018-present

Cultural Office of the Pikes Peak Region Board of Directors

2020

Cheyenne Mountain Public Radio Board of Directors

2019-2020



**Denver Commission on Cultural Affairs
Supplemental Questions**

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form

DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: Aisha Ahmad-Post

EMAIL ADDRESS: Aisha.Ahmad-Post@du.edu

FIELD OF EXPERTISE: Performing Arts
District 6.

CITY COUNCIL DISTRICT (Denver Residence): Englewood; I work in City Council

QUESTIONS

- 1. Tell us about your experience in the creative community in Denver.**

In August 2020, I began my tenure as the executive director of the Robert and Judi Newman Center for the Performing Arts at the University of Denver. Though I am a relative newcomer to Denver, I have worked in the performing arts on the Front Range since 2017, when I moved to Colorado Springs from New York City. My experience there has accelerated my introduction to Denver, as many artists, arts organizations, and funders are active in both cities, and my work in Colorado Springs frequently brought me to Denver.

My personal and professional commitment this year is to fully engage with my new city. I have joined the Leadership Committee for the Alliance for Music Education Equity and was recently appointed to the board of the Denver School of the Arts Friends Foundation. My goal for this year is to attend as many events and venues as I possibly can across the city.

- 2. Tell us about your expertise in your field.**

Though I didn't realize it at the time, I have been drawn to arts management since I was a teenager. I have done everything from stage crew to box office, data entry to video direction, page turning and national tour management.

My professional career has its roots in Colorado, at the Aspen Music Festival and School. My artist liaison work there took me to New York City, where I worked in artist management and touring for classical musicians, dance companies, and other touring attractions. I knew sales were critical to the business, so eventually became a booking representative and was given a small roster of jazz artists to manage.

My experience managing artists led to an unexpected position at The New York Public Library as the producer for their flagship cultural programming series. Because of the Library's status in the city and connection to its every corner, I learned firsthand what real community engagement and service could be. Not only could we build programming using the incredible collections of the main building, we could connect people to their favorite books, authors, and creative minds using the same programming.

I was able to implement the powerful lessons I learned at the Library with my passion for the performing arts when I became the inaugural director of the Ent Center for the Arts in Colorado Springs. There, I launched a new

presenting series, oversaw the education and community engagement programs, and liaised with the university on behalf of the needs of the new building. My successes in Colorado Springs have now led me to Denver, where I am able to draw on the resources of the University of Denver, our location, and the many perspectives my career has afforded me to build something that is truly in service to its community and the performing arts at large.

3. Why do you want to join the Denver Commission on Cultural Affairs?

I truly enjoy the intersection of arts and public policy. I want to be of service to the people of Denver, to give back to the community, and use my experiences to effect change at the local level. Using my position at the Newman Center, I can implement the work of the Commission and provide real-time feedback about IMAGINE 2020's initiatives. The ability to work collaboratively across the city through the Commission and then bring that to my work feels like the perfect blend of strategy and implementation, and is very motivating and exciting.

4. What strengths do you feel you bring to the Commission?

I have worked in a variety of contexts, states, and disciplines. One of my biggest assets is my national and international network, which has afforded me the opportunity to learn and connect from peers all over the world. I have a background in both music and international relations and have long considered government service. I enjoy advocating on behalf of the performing arts and finding ways to connect what I do to the lived experience of everyday citizens. Most of all, I am an energetic person and try to bring joy to all that I do.

5. What are the biggest challenges you see facing the creative community?

I see three major issues facing the creative community:

- a. The arts are always at the vanguard of social justice and change; the murder of George Floyd last year created even more significant commitments to racial equity, from national movements such as Creating New Futures or We See You White American Theater, to local efforts by artists and activists in all areas of the United States. However, traditional fundraising models prioritize the preferences of major individual donors and foundations. Though there are significant and meaningful shifts in funding priorities by major foundations, there is a cultural lag between the urgency of the moment and the larger philanthropic culture, particularly within individual giving. In order to build the future we want, we will need to bring funding along with us.
- b. Infrastructure for individual artists. There was a clear divide between the haves—those attached to arts organizations, with salaries and medical insurance—and the have-nots: the individual artists who make their livelihood through 1099s and who provide the vibrancy we purport to serve as arts administrators. San Francisco and St. Paul, Minnesota are experimenting with guaranteed income for artists, while AS220 in Providence, Rhode Island has live/work studios so that artists can continue to afford to live downtown and build a community of ideas. As Denver becomes more expensive, it is imperative that we find solutions to sustain artists beyond commissioning work if we are to build on the promise of IMAGINE 2020.
- c. COVID-19 return: I fear that there will be a cultural and professional brain drain for the arts economy, particularly among arts workers who make their living as independent contractors. This means that our ecosystem will need to invest in the futures of new arts workers, including professional crew, administrators, and artists. We will also need to think about how we care for our elders: those who may have used life savings to get through the pandemic, or who were forced to leave the labor market. We will also need to work even harder to build the resiliency for our field—through fundraising, marketing, and patron engagement.

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

Perhaps the biggest test of my leadership has been my position as the Director of the Ent Center for the Arts. By the time I arrived, construction on the building was well under way, but there were significant questions about how the building and its programs would run. The questions ran the gamut of the strictly operational to the programmatic and strategic. This was an enormous leadership challenge, as we needed to create processes for a

building and team that were not yet in place. In addition, I was tasked with building a presenting series that would host nationally acclaimed artists in the Ent Center. To be successful, I needed to connect to our invested community constituents, identify gaps in the cultural landscape of the Pikes Peak region, and build relationships with potential partner organizations. We had many successes along the way, and the Ent Center continues to be a leader in the arts ecosystem of Colorado Springs.

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

IMAGINE 2020 is a visionary and comprehensive document for the city's approach to arts and culture. As a representative of both a cultural and academic institution, many of these goals feel natural and clear to me as an audience member, citizen, and arts worker. I would be interested to reconsider the goals of this cultural plan considering the events of 2020 and think about how we might reprioritize some of these goals and imperatives. For instance, the need for affordable live/work spaces might be more of a priority given the long-term unemployment of many in the arts and culture sector and the quickly shifting demographic changes in the city. I would also be interested to see a new public survey comparison, to help us track how things have changed since the last survey in 2017.

I believe my experience creating and implementing strategic plans, identifying priorities, and building buy-in can benefit the Commission and Arts & Venues. As previously mentioned, I am also in a position to implement many of these goals within my own venue.

8. How do you define cultural equity?

My personal framework for cultural equity asks: by presenting or creating this work, who is included (implicitly or explicitly), and who is excluded (implicitly or explicitly)? I strive to use my resources and responsibilities to dismantle any barriers to access so that the performing arts can truly serve the wider community and region. It is critical that these conversations be informed by the history of the land, space, and place in which this work happens, so that those unique forces can be addressed.

9. How did you learn about the Denver Commission on Cultural Affairs?

I learned about the Commission from my predecessor at the Newman Center, Kendra Whitlock Ingram. My interest was further developed after conversations with FloraJane DiRienzo and Tariana Navas-Nieves.

10. What is your understanding of what the commission does / is responsible for?

The commission is responsible for four areas: the 1% for public art program, the cultural plan, advising on arts and cultural issues, and acting as ambassadors.

The 1% for public art program is a Colorado state law that requires 1% of state capital funds for new buildings or renovations be used for acquisition of new works of art. These works are managed by over 40 different municipalities throughout the state, and Denver Arts and Venues is responsible for those in the city and county of Denver.

A second, significant part of the commission's oversight is of the IMAGINE 2020 cultural plan. Started in 2013, IMAGINE 2020 serves as the vision and strategy document that guides AVD's mission to "make art unavoidable."

The commission also advises the Mayor, City Council, and other government agencies on arts and cultural issues as they arise and as situations change. Specifically, this may include the aftermath of the COVID-19 pandemic and economic fallout; more broadly, this may include federal, state, and local budget impacts on the arts, the changing cultural landscape,

Finally, commissioners act as ambassadors on behalf of Denver Arts and Venues, the strategic plan, and the arts and culture sector as a whole to the wider Denver community. This may include advocacy, alignment of programming and policy to the goals of Denver Arts and Venues, or amplifying AVD's message by word of mouth and other communication.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?
Yes.



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BAC-7331

Contact Information

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Other Email	rick1625@comcast.net	County	Denver
DOB	[REDACTED]	Hispanic or Latino origin or Descent?	Yes
SSN	[REDACTED]	Race/Ethnicity	Hispanic
Gender	Male	Other Ethnicity	
Other Gender		Salutation	Mr.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	Retired	Work Address	1625 Krameria St
Position	Executive	Work City	Denver
Business Phone #	303 388 6962	Work State	CO
Work Email	acosta.ricard.m@gmail.com	Work Zip	80220

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	8		

Education and General Qualifications

Name of High School	Bronx High School of Science	Name of Graduate School	University of Denver
Location of High School	Bronx, New York	Location of Graduate School	Denver, Colorado
# of Years Attended High school	3	# of Years Attended Graduate School	1
Did you Graduate	Yes	Did you Graduate	Yes

High School

Graduate Major MBA - Operations Research

Name of College University of Denver
 Location of College Denver, Colorado
 # of Years Attended College 2
 Did you Graduate College Yes
 Undergrad Major Business - Statistics

Reference Details

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Reference Phone #2	720 974 2602	Reference Address #2	c/o The Denver Foundation 1009 Grant St Denver 80203
Reference Name #3	Jessica Kato	Reference Email #3	jessica@scfd.org
Reference Phone #3	303 860 0588	Reference Address #3	1047 Santa Fe Drive Denver 80204
Agree to a background check	✓		
Owner	Romaine Pacheco	Created By	Denver Integration, 6/8/2021 11:23 AM
		Last Modified By	Denver Integration, 6/8/2021 11:23 AM

Notes & AttachmentsAcosta CV 0621.doc

Type Attachment

Last Modified Denver Integration

Description

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RICARD (RICK) ACOSTA

1625 Krameria Street

Denver, Colorado 80220

Email: acosta.ricard.m@gmail.com ■ Telephone: 1303 359 6881

EMPLOYMENT AND GENERAL QUALIFICATIONS

Key Accomplishments – Recent Denver Arts and Culture Efforts and Results

- 2016 – 2021 Denver County Cultural Council, SCFD Tier III
 - Responsible for allocating \$2+ million in annual Scientific and Cultural Funding District tax revenues to Denver County nonprofits
 - Member of Executive Council
 - Active participant in Council meetings and retreats
 - Primary member for developing and evaluating alternative funding proposals
 - Responsible for ultimate, approved annual grant award levels
 - Discretionary grants committee lead for Innovative Collaboration and Organizational Development evaluations and recommendations
 - Supported presentations for the SCFD staff and before the Denver City Council
- 2013 – 2021 Arts Affinity Group
 - Founding member of AAG, a Denver Foundation giving circle
 - President and co-President of organization
 - Distributed more than \$345,000 in grants for metro Denver nonprofit arts and culture organizations
 - Developed mission of advocating learning through the arts as AAG provides grants to advance innovation and engagement in our arts community
 - Created logo and positioning strategies
 - Recruited individuals and institutional members including Denver Arts & Venues, Colorado Creative Industries, and Bonfils-Stanton Foundation
 - Executive producer of *Art Tank*, an innovative method of funding that provided the application finalists professional development, allowed them to pitch their project to a live audience, with votes on the funding and announcement of checks that evening
- 2021 (September start date) The Public Urban Farm Public Art Project
 - Role is to select and recommend an artist or artist team to the Denver Commission on Cultural Affairs for the upcoming Urban Farm project at 10200 Smith Road
 - Submitted letter of interest and waiting for next steps
- 2013 (not so recent...) Imagine 2020
 - Participant with working teams to define, structure, and recommend a future for Denver's culture environment and values
- 2011 (or so...) Musician
 - Play bass for several jazz and rock bands

Experience Highlights

- WildBlue Communications: Project Management; coordinated and fulfilled contract terms that integrated third party marketing, sales, and ordering platforms for satellite-delivered high-speed Internet services for DIRECTV and EchoStar
- Siemens: New Product Management; worked with local telephone company to introduce video-on-demand and other advanced interactive services
- Social Venture Partners: Interim Executive Director; recruited new and renewed existing donors for this non-profit; created marketing plans and campaigns to promote and publicize the organization and its value to the community; managed and evaluated requests for grants; awarded grants to 501(c)3 organizations; worked with grantees on their use-of-funds and associated results reporting; created fund raising programs
- The Denver Foundation: Contract Consultant; corporate accounts development for business donor-advised funds; uncovered and approached leads for new revenue sources to benefit the community fund; focused on local and national businesses in health services, oil and gas, software development, and retail industries

2000 – 2005

International Channel

Cable Programming & Distribution

- AZN-TV: Vice President and General Manager: created new cable network for, by, and about Asian Americans; completed full re-vamp of older operation, including sales, marketing, program acquisition, and brand management
- International Channel: Vice President; lead company that purchased and distributed programming from Europe and Asia to USA cable companies; full budget responsibilities, including forecasts, management training, technical operations

1991 – 2000

Liberty Media / AT&T

Communications' Products & Services

- AT&T Broadband (now Comcast): Director of Marketing; introduced bundled communication services to business customers
- Netlink (Liberty Media property): Vice President & General Manager; lead largest national distributor of satellite TV programming; full operations responsibilities, including sales and marketing, finance, call center, IT, and contract negotiations

Additional Background

- Board member — Social Venture Partners International, Curious Theatre, Denver Metro Chamber Leadership Foundation, KUVU-FM
- Professional development and associations — Leadership Denver, Boettcher Cultural Leadership, Theatre Communications Group, The Denver Foundation, Chamber of Commerce, Better Business Bureau
- College professor — marketing and marketing research courses
- MBA — Operations Research (University of Denver)
- BSBA — Statistics (University of Denver)
- Proficient in Microsoft Office products



Denver Commission on Cultural Affairs
Supplemental Questions

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form

DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: Ricard M Acosta EMAIL ADDRESS: acosta.ricard.m@gmail.com

FIELD OF EXPERTISE: General Management & Philanthropy CITY COUNCIL DISTRICT (Denver Residence):
District 8

QUESTIONS

1. Tell us about your experience in the creative community in Denver.

I've been active in Denver's art world since I moved to Denver in 1974, beginning as a "techie" in the University of Denver Theatre Department, rising to the position of Master Electrician. Realizing I'd be more supportive and effective as an audience member, I subscribed to many performing arts organizations, including the Denver Center Theatre Company, Su Teatro, Curious Theatre, and Friends of Chamber Music. I have served on the board of directors for Curious Theatre with my last position as Chairman. I am a founding member of Arts Affinity Group, a giving circle of The Denver Foundation. AAG awards grants to nonprofit arts and culture organizations to advance innovation and engagement in our community. Since 2016 I have served on the Denver County Cultural Council distributing Scientific and Cultural Funding District (SCFD) tax revenues. For the Tier III organizations, the Council evaluates and provides grants; I am responsible for creating and presenting the financial spreadsheets the Council reviews and ultimately approves. I have served on the Executive Committee and represented Denver County for Tier III SCFD training.

2. Tell us about your expertise in your field.

Growing up in midtown Manhattan, I was exposed to a wide spectrum of cultural forms and influences. This sparked my deep love and inspiration for supporting cultural efforts, events, and artists. With my business education and professional background, this passion has a well-rounded and balanced view of culture's benefits to our community. Beyond the economic contributions arts bring to Denver -- \$1.9 billion in 2017 ("Economic Activity Study of Metro Denver Culture," Colorado Business Committee for the Arts, November 2018) -- I appreciate and advocate for the ways our public culture efforts share diverse life experiences and new points of view regarding life. My year-long Denver Leadership (20005) enrollment, serving on the Denver Chamber of Commerce's Leadership Foundation, and participation in several Leader Exchange trips to similar cities (e.g., Phoenix, Miami) deepened my understanding of various cultural efforts and successes.

3. Why do you want to join the Denver Commission on Cultural Affairs?

I participated in Imagine 2020's creation and implementation; this experience gave me sincere appreciation for building bridges across our diverse community, listening to one another, and coming to consensus on a viable metro plan that helped blossom Denver's culture. I want to continue to serve this purpose and this Commission is a fine fit for my aspirations. After five years with the Denver County Cultural Council and even longer with Arts Affinity Group I am ready for a new challenge to support our robust arts community.

4. What strengths do you feel you bring to the Commission?

I am highly organized, have an appreciation and understanding for disparate forms of culture, and advocate for many voices around the table. I am extremely proficient with finance and financial modeling if the need arises. As I share my opinions and thoughts on organizations' speed and direction for their future, I keep an open-mind for others' concerns and recommendations. I strive to reach common solutions to problems and welcome ideas that best accomplish our aims. My professional experience in general management includes strong skills in strategic planning/execution, marketing, and team building.

5. What are the biggest challenges you see facing the creative community?

With our soaring costs of real estate, housing, rent, and performance space, our artist community is struggling to find homes. Recovering from the COVID-19 lock down and interruption of income is a top priority for our culture segment. Can the creative community find innovative ways to be collaborative, thereby controlling costs and increasing inclusion for widening audiences? to use the developed pandemic skills (e.g., virtual concerts, on-line arts education platforms, etc.) as new revenue streams and access portals for their work?

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

With Arts Affinity Group, our goal was to fund innovative, risk-taking projects in our arts and culture communities. While we advocated for new ways for the creative community, we realized that the AAG application and evaluation procedure was far from innovative – we sat around a table passing proposals and making decisions in a conference room. We decided to try something new in arts philanthropy – *Art Tank*. The five or so finalists in our funding cycle were asked to present their project before a live audience. Before the event, AAG provided the nonprofit presenters a professional development session on building a five-minute presentation, overcoming stage jitters, and anticipating questions from a panel of judges. So, one evening before ~100 audience members, each finalist "pitched" their proposal for five minutes, then answered the panelists' questions for five minutes. When all presenters were done, the audience was asked to rate the proposals and vote on which should be funded. Immediately following the secret ballots, the votes were tabulated and monetary awards were announced. So, the historic funding calendar that took several months to complete was finished in 3 hours *in a public fashion*. (PS All finalists were assured of receiving some funding... no empty hands in the *Art Tank*!) My role was that of executive producer: developing the program, securing the venue, recruiting the panel, and providing guidance to the film editing (*Art Tank* was aired on PBS).

7. An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help.

As an active participant in the development of the original Imagine 2020, I understand the importance of setting goals, defining values, soliciting comments and recommendations from our diverse community, giving access to voices with differing opinions, and taking advantage of our city's facilities and resources. I believe key elements of

Imagine 2020 should be continued and strengthened – in particular, measureable outcomes within defined time periods

8. How do you define cultural equity?

"Cultural equity" is a path for unifying our diverse population with beauty, truth, and learning. As our society has become more polarized, such equity can bridge differences, expose the similar struggles and blessing we all experience, and build empathy across our varied life experiences. Beyond platitudes, cultural equity must be actively supported and encouraged with financial resources, effective communication platforms, affordable access to events, celebration of Denver's diversity, and asking tough questions on how we can accomplish these goals.

9. How did you learn about the Denver Commission on Cultural Affairs?

A posting from the Denver Arts & Venues website.

10. What is your understanding of what the commission does / is responsible for?

The Commission supports the city's allocation of the public art program, advocates for the cultural plan (i.e., Imagine 2020), and acts as liaison between the citizens and city administrators.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

I commit to these time requirements.

Rick Acosta

June 8, 2021



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BAC-7333

Contact Information

Contact Name	Alfredo Reyes	Home Address	118 Fox Street
Preferred Phone	720-496-9375	Home City	Denver
Preferred Email	alfreyes360@gmail.com	Home State	CO
Other Phone		Home Zip	80223
Other Email		County	USA
DOB		Hispanic or Latino origin or Descent?	Yes
SSN		Race/Ethnicity	Two or more races
Gender	Male	Other Ethnicity	
Other Gender		Salutation	

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	Latino Cultural Arts Center	Work Address	2645 W. 7th Ave
Position	Executive Director	Work City	Denver
Business Phone #	720-496-9375	Work State	CO
Work Email		Work Zip	80204

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	Unknown		

Education and General Qualifications

Name of High School	Denver South High School	Name of Graduate School	University of Colorado, Boulder
Location of High School	Denver	Location of Graduate School	Boulder
# of Years Attended High school	4	# of Years Attended Graduate School	2
Did you Graduate	Yes	Did you Graduate	Yes

High School

Graduate Major MA in Educational Foundations, Policy and Practice

Name of College The Colorado College

Location of College Colorado Springs

of Years Attended College 4

Did you Graduate College Yes

Undergrad Major Political Science

Reference Details

Reference Name #1 Clay Dobryoni

Reference Phone #1 720-280-9078

Reference Name #2 Carlos Martínez

Reference Phone #2 720-917-6768

Reference Name #3 Jenny Santos

Reference Phone #3 720-323-5242

Agree to a background check ☒

Reference Email #1

Reference Address #1

Reference Email #2

Reference Address #2

Reference Email #3

Reference Address #3

Owner Romaine Pacheco

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Notes & AttachmentsResume_2020_AReyes.pdf

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Alfredo Reyes, M.A.

720-496-9375

Alfredo@LCAC-Denver.org

Last Updated: November 2020

Education

University of California, Santa Cruz (UCSC)

Master of Arts in Education (2018)

Completed three years of doctoral coursework

Thesis: *Examining Citizenship Across Space-Time Using a Visual-Artifact*

Certificate in Leadership (2017)

University of Colorado, Boulder (CU)

Master of Arts in Educational Foundations, Policy and Practice (2015)

Thesis: *Developing the Foundations for a Latino Cultural Arts Center*

University of Denver (DU)

Certificate in Mediation (2013)

Colorado College (CC)

Bachelor of Arts in Political Science (2012)

Minor in Spanish

Relevant Professional Experience

- 2020-present *Director of Operations*, Latino Cultural Arts Center
- Advise executive leadership in developing fundraising and budgetary plans.
 - Setting strategic goals for operational efficiency, performance and long-term plans.
- 2019-present *Director of Programs*, Latino Cultural Arts Center
- Organize partnerships serving artists, scholars, students and families.
 - Lead design of interdisciplinary and intercultural community arts program.
- 2016-2019 *Program Coordinator*, Pathways to Research, EOP
- Responsible for outreach, hiring, supervising and evaluating mentoring program for 30-40 undergraduate students and 5-8 doctoral mentors.
- 2015-2016 *Partnerships Specialist*, Graduate! Philadelphia
- Designed strategies for community-engagement, media, and organizational partnerships, including churches, schools, public agencies, and non-profits.
- 2014-2015 *Consultant*, Latino Cultural Arts Center of Denver
- Drafted articles of incorporation, by-laws and programming framework.
 - Convened and advised founder on cultural policy approaches and concept design.
- 2013-2014 *College Advisor*, Denver Scholarship Foundation
- Managed and operated a college resource center for students and families while maintaining accurate datasets and reports.

- 2012-2013 *Regional Coordinator*, Colorado Department of Higher Education
- Trained students, families, and educators in 52 school districts and 23 counties.
 - Assembled stakeholders in business and education to design scalable high-school internship model with local business bureau.

Relevant Service and Leadership

- 2019-Present *Latino Audience Alliance Committee*, Denver Art Museum (DAM)
- Advise DAM leadership on topics related, but not limited, to equity, accountability, transparency, and exhibitions.
- 2014-2015, 2019- *Founding Committee Member, Young Latino Philanthropists*, Latino Community Foundation of Colorado
- Collaboratively fundraised \$18,000 for first RFP. Over \$65,000 since.
 - Designed and implemented grant-making processes that are accessible and dynamic.
- 2012-2015 *Founding Committee Member*, Denver Foundation
- Facilitated grant-making, impact-strategy, approved budgets, and site-visits.
 - Responsible for guiding investment of education portfolio totaling \$1.3 million.
- 2012-2015 *Board of Director*, PlatteForum
- Planned and oversaw implementation of alumni and family engagement efforts.
 - Consulted on strategic planning and fundraising during acquisition of a new facility.

Professional Development and Grants

- 2018 Community-Engaged Research Institute (CERI)
- 2018-2019 CU Engage, Graduate Fellowship in Community-Based Research
- 2018-2020 Helen and Will Webster Foundation, Santa Cruz (\$50,000)
- 2019 UCSC, Institute for Social Transformation, Co-Pi (\$20,000)
- 2019 UCSC, Student Fee Advisory Committee, Co-Pi (\$44,359)
- 2008-2019 Gates Millennium Scholarship (>\$200,000)
- 2020 Denver Foundation (\$25,000)
- 2020 Ford Foundation (\$30,000)

International Academic Experience

- 2014 Five-week field-study on race, gender, and tourism (Cuba)
- 2011 Three-week course in cinema and culture (Chile)
- 2010 Two-month introductory course on language and culture (Italy)
- 2009 Three-month course on advanced language and literature (Spain)

Language Proficiency and Relevant Skills

- Bicultural; native command of Spanish and English.
- Intermediate training in theory, methodology, and mixed-methods research. Trained in statistical analyses using SPSS and Xcel, and proficient in qualitative analysis software (Dedoose).



Denver Commission on Cultural Affairs
Supplemental Questions

Submit this questionnaire and your resume with your online application

[Click here](#) to complete the online application form
DUE BY: Close of business on Wednesday, June 9, 2021

Questions? Please contact Nicole.Medina2@denvergov.org

NAME: Alfredo Reyes EMAIL ADDRESS: Alfreyes360@gmail.com

FIELD OF EXPERTISE: Cultural Arts, Development, Philanthropy and Education

CITY COUNCIL DISTRICT: 7

QUESTIONS

1. Tell us about your experience in the creative community in Denver.

My experience in the creative community in Denver runs deep. One of my first field trips was to Museo de Las Americas in elementary school for an overnight trip. I vividly remember making paper masks and painting them, and in the morning hanging out with friends as we ate our breakfast burritos. Much later, as a senior in college, I interned with PlatteForum (PF), a nationally renowned youth development program, where I learned about programs and non-profit operations. Upon graduating, I joined the Board of Directors of PF, which ultimately led me down the path to becoming a leader in the creative community. While working on my first graduate-degree at CU Boulder, I worked with a local philanthropist and cultural leader on a research project that informed the conceptual beginnings of the Latino Cultural Arts Center (LCAC). My experience in the creative community has been multi-faceted, from benefiting directly as a child, to developing invaluable skills as a young adult, designing an original concept, and finding my career.

2. Tell us about your expertise in your field.

My expertise in the cultural arts comes by way of philanthropy and education research. While working and pursuing my M.A., I also volunteered with several grant-making committees; including with the Denver Foundation and the Young Latino Philanthropist at the Latino Community Foundation of Colorado. In these roles, I learned the importance of thinking strategically and leveraging limited resources. I got to know about the inner-workings of small nonprofits and the operations of philanthropic organizations that fund them. While developing the foundation of the LCAC, I dedicated almost a year to studying the cultural development tools available to decision makers. I learned that cultural development could be aimed at the professional class in the form of leisure or entertainment, but also to empower young people, families and communities to create more equitable spaces across a city. Thereafter, I pursued a PhD in education where I further refined my expertise in mixed-methods research, pedagogy and social change.

3. Why do you want to join the Denver Commission on Cultural Affairs?

I wish to join the Commission of Cultural Affairs because I love Denver. I am the proud son of Mexican-immigrants and cannot have asked for a better place to grow up than the westside. My entire childhood was spent with families different from my own. I grew up playing with African and Central American refugees, Chicanos, Irish-Americans, and with gay and lesbian neighbors. Diversity of thought, background, and worship were normalized at a young age because of the Denver that I grew up in during the 90s. Unfortunately that city where low to middle-class families could have a comfortable living does not exist anymore. To be an immigrant and working class in this country has gotten increasingly harder. More often than not, the cultural arts have been used to cover up when “development” and “progress” have pushed people of color from their neighborhoods.

I believe that cultural development can and must be done differently. It must generate wealth from the bottom up while creating opportunities for intercultural, intergenerational and intersectional understanding. As our society becomes more unequal, violent and polarized, we have to learn how to come together differently in our political, economic, and social relationships. To be guided by empathy, respect and science. Whereas research and data are languages accessible to few, art and culture are universal. As a leader in the creative community, I strive to wield both: To use research to guide the art programs that are needed to address the challenges we face as a city and nation. I wish to join the Commission on Cultural Affairs because I know that I/we can make a difference. My colleagues in the cultural arts and creative community are brilliant, thoughtful and dedicated. If accepted, I pledge to bring my full self to every meeting, to ask the challenging questions from a place of care, and to contribute my experience and expertise where needed.

4. What strengths do you feel you bring to the Commission?

The biggest strength that I bring to the Commission is that I bring an open mind and an open heart to every conversation that I am a part of. As a leader, I do not believe my role is to impose my perspective on anybody or to coerce them to see or do things my way. Rather, it is to listen and to uncover as many perspectives of the same problem. Once people feel included and heard, I have an ability to uncover hidden connections and build common ground towards a shared goal. As an educator, I have learned that people all aspire for the same basic needs, to be loved, to be safe and to grow. Contempt and anger directed towards those different from ourselves is most often the result of fear and insecurity. I am able to see through that because I do not go into any conversation judging others or trying to benefit only myself or my organization. I lead in a way that intentionally brings natural collaborators together and amplifies their impact.

5. What are the biggest challenges you see facing the creative community?

I see the biggest challenge facing the creative community is funding and sustainability amid so much uncertainty. If the pandemic has taught us anything, it is that cultural institutions can not depend on ticket sales alone, nor on grants and public funds. The recovery process will be long and tenuous. I do not believe that COVID will ever really go away, so we must remain vigilant and take steps to protect our communities, while delivering value to them. I think that as normalcy returns we have to make sure that the entire creative sector benefits from it, not just the large venues or the administrators of the non-profits. Success has to find its way into the hands of young people and their families, into the pockets of artists and educators. We must come together to ensure when the next disruption comes, and it will, that we are prepared to keep people working and safe.

6. Describe a project or initiative that you played a significant role in, what your role was, and what was the result, if applicable.

Among the projects that I am most proud of is the development of the LCAC. I was 23 when I was approached about using my Master's research project to study the local and national cultural arts ecosystem. To learn from others as to what has worked and what has not. I conducted two focus groups with local leaders in the arts, education, academia, and business to identify a niche that was not being met. After designing the concept plan for the LCAC, I left Denver for four years, three of which I spent in California studying. When I decided that academia was not the path for me, I came home to lead the development of the LCAC's programs, partnerships, and operations. In the time since (2019-2020), the LCAC has reached over 15,000 people from our exhibition at History Colorado, to our Day of the Dead celebration called Ofrendas, which brought together local artists to create customizable altar-kits for people

to celebrate their deceased loved ones. Despite the pandemic, we are in a place to grow exponentially through the meaningful programs and deep relationships we have across the city, and across the Americas. My role has ranged from conceiving an original concept, strategizing about how best to implement it, hiring and leading a team, and securing funding.

7. *An exciting on-going endeavor for the commission is the city's all-new cultural plan, IMAGINE 2020. Please share your thoughts on this plan and potential ways you may be able to help*

My first thought about IMAGINE 2020 is that it was conceived during a very different time. The focus groups that informed the plan were held in October 2013. They could not have foreseen that 2020 would be dominated by a global pandemic. I would be interested in knowing how COVID-19 affected the cultural arts across the city - not only what was lost, but what was learned. What creative opportunities are there for Tier I, II, and III to build together? What lessons of organizational resiliency and programmatic innovations can be shared? I would be interested in learning more about how the seven vision elements (integration, amplification, economic vitality, etc.) can overlap more so they are mutually reinforcing. I can support these efforts by leading the development of a learning community among the different cultural arts organization tiers. I also have a background in mediation, and am able to facilitate conversations in a way that builds buy-in across and within institutions. It is important that success be shared across small and large cultural institutions so that the recovery from the pandemic is equitable.

8. *How do you define cultural equity?*

I define cultural equity with a wealth-building and collective impact lens. It is not enough to say that different perspectives are valued if power is held in the hands of a few. Otherwise, it becomes symbolic. As a leader in the creative arts, I strive to create paid opportunities for young people and families while contributing to larger issues, whether it be access to mental health and a healthy environment. To me cultural equity means creating the conditions for individuals and families to thrive - to feel welcomed and as though they can pursue their dreams without threats to their well being. It includes removing value judgments from our cultural backgrounds - no one culture is superior to another - just different. Cultural equity is a catalyst for plurality and deliberation. I believe societies thrive when they can thoughtfully engage in civil discourse across different perspectives and uncertainty; when they create the conditions for all cultures to thrive from one generation to the next.

9. How did you learn about the Denver Commission on Cultural Affairs?

I learned about the Denver Commission on Cultural Affairs from FloraJane DiRienzo at the Biennial of the Americas who encouraged me to apply.

10. What is your understanding of what the commission does / is responsible for?

My understanding is that the commission helps guide the Mayor and the Arts and Venues department in the implementation of IMAGINE 2020. After speaking with another commissioner, I learned that my role would be to advocate on behalf of the artists, students, parents and educators within my network. To ensure that the right people are at the right tables and they have access to the opportunities available to them throughout the city to participate in cultural exchanges. It is my understanding that the commission is there to actively listen, offer guidance, and serve as a bridge.

11. Commission work could take up to five hours per month which includes the monthly Commission meeting on the first Tuesday of each month at 4:00 p.m. and active committee work. Can you commit the time needed?

Yes.



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BAC-7314

Contact Information

Contact Name	Mike McClung	Home Address	925 N. Lincoln Street, #5D
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Other Email	mlmcclung@aol.com	County	Denver
DOB		Hispanic or Latino origin or Descent?	No
SSN		Race/Ethnicity	Caucasian
Gender	Male	Other Ethnicity	
Other Gender		Salutation	Mr.

Board Information

Board Name	Denver Commission on Cultural Affairs	Other boards or commissions served	
Status	New	Resigned	
Term Start Date			
Term End Date			

Work Information

Employer	Michael Warren Contemporary	Work Address	760 Santa Fe Drive
Position	Director	Work City	Denver
Business Phone #	303-635-6255	Work State	CO
Work Email		Work Zip	80204

Additional Information

Are you a registered voter?	Yes	Objection to appointment?	No
If so, what county?	Denver	Special Information	
Denver City Council District No	10		

Education and General Qualifications

Name of High School	Lake Wales High School	Name of Graduate School	
Location of High School	Lake Wales, FL	Location of Graduate School	
# of Years Attended High school	2	# of Years Attended Graduate School	
Did you Graduate	Yes	Did you Graduate	

High School

Graduate Major

Name of College Washington & Lee University
 Location of College Lexington, VA
 # of Years Attended College 4
 Did you Graduate College Yes
 Undergrad Major Psychology

Reference Details

Reference Name #1	Bobbi Walker	Reference Email #1	bwalker@walkerfineart.com
Reference Phone #1	303.355.8955	Reference Address #1	300 W. 11th Avenue Denver, CO 80204
Reference Name #2	Chris Ross	Reference Email #2	chris.ross2@usbank.com
Reference Phone #2	303.585.4184	Reference Address #2	950 17th St, Denver, CO 80202
Reference Name #3	Ben Lusz	Reference Email #3	ben.lusz@porchlightgroup.com
Reference Phone #3	303.898.7815	Reference Address #3	838 Broadway, Denver, CO 80203
Agree to a background check	<input checked="" type="checkbox"/>		
Owner	Romaine Pacheco	Created By	Denver Integration, 6/2/2021 4:00 PM
		Last Modified By	Denver Integration, 6/2/2021 4:00 PM

Notes & Attachments

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EXPERIENCE

Art Curation
Art Handling/Installation
Board Development
Community Involvement
Computer Systems
Conference Planning
Customer Service
Database
Event Management
Facilities Management
Fundraising
Gallery Management
Graphic Design
Human Resources (PHR)
Inventory Control
Marketing
Procurement
Sales
Speaker Recruitment
Staff Management
Training
Volunteer Management

Michael Warren Contemporary, 2014-present

Gallery Owner/Director

Responsibility includes:

- Lead Sales representative
- Oversee exhibition program with 50 regional, national, and international artists
- Promote artists' work to residential/corporate clients
- Promote artists' work to consultants, curators and designers locally and internationally
- Administrative functions, including finance, inventory control and temporary staffing
- Produce all marketing materials, printed collateral, website information, social media coverage
- Oversee all logistics associated with art handling, exhibition management, installation, shipping
- Lead gallery representative to local, regional and national art community
- Oversee offsite exhibition opportunities
- Facilities manager for 6500sf retail gallery, offices and storage facility

Artlook, 2011-present

Art consultant

Responsibility includes:

- Source art for residential and corporate clients
- Produce Art Collector's Boot Camp – offering introduction to art community
- Administrative functions, including finance, inventory control and temporary staffing
- Produce all marketing materials, website information, ongoing art reviews and printed collateral

Art by Mike McClung, 2005-present

Artist

Responsibility includes:

- Produce art
- Negotiation of all dealer agreements, working primarily with 5 corporate dealers and 5 galleries
- Administrative functions, including finance, inventory control & temporary staffing
- Produce all marketing materials, website information and printed collateral

Baptie & Company, 2000 - 2005

Vice President, Worldwide Conference Administration

Primary production responsibility for 15-20 (domestic & international) conferences annually.

Responsibility includes:

- Train & manage (including all HR functions) administration staff (both US & UK-based) and all conference staff onsite
- Conference Development, 25% increase in conference offerings annually
- Budget oversight, including staffing, office administration and program management
- Strategize company direction, as member of executive committee

Avalon Caterers International, Inc., 1997- 2000

Account Executive

- Designed marketing strategies; increased total company sales by 100% over 3 years
- Produced events with attendees 2 - 7500. Researched, designed, managed all logistics & related financials
- Established ongoing relationships with active & potential clients, vendors, contracted service staff
- Supervised office support staff & all contracted event staff

Georgetown University Medical Center, 1992-1996

Program Manager, Training & Organizational Development Human Resources Department

Recruitment Executive, Human Resources Department

John F. Kennedy Center for the Performing Arts, 1989-1991

Corporate Fund Manager, Development Department

Assistant Manager, Department of Operations & Government Relations

Michael L. McClung
1515 E. 9th Avenue, #215
Denver, CO 80218
e-mail: mlmcclung@aol.com

home: 303-813-0785
cell: 303-667-2447

EDUCATION

Washington and Lee University, Spring 1989
Bachelor of Science, Psychology
American University, Spring 1995
Kogod School of Business, in conjunction with the Society for Human Resource Management
Certificate, Professional in Human Resources

TRAVEL

Belgium, Canada, Corsica, Curacao, Czech Republic, Dominican Republic, England, France,
Germany, Haiti, Hong Kong, Italy, Japan, Malta, Mexico, Monaco, Netherlands, Poland, Portugal,
Puerto Rico, Singapore, Spain, St. Maarten, Thailand, Tunisia, Turks & Caicos, Vietnam, Virgin
Islands