City of Louisville
COLORADO • SINCE 1878

Louisville Historical Commission Agenda

July 6, 2016
Louisville Public Library Meeting Room
951 Spruce Street
6:30 PM

I. Call to order

II. Roll call

III. Approval of agenda

IV. Public comments

V. Approval of May 4, 2016 regular meeting minutes – *see attached draft*

VI. Visit by Rec Task Force members (15-20 minutes): The City Council is considering a bond issue on the November ballot to expand the Recreation/Senior Center and upgrade Memory Square Pool. As a part of this process, the Rec Task Force members would like to visit with every board and commission at their June or early July meeting. – *see attached Recreation & Senior Center and Memory Square Improvements Summary*

VII. Museum Master Plan – *see attached memo giving overview from Bridget Bacon*

   A. Discussion/Direction/Action – Approval of revised Visitor Policy – *see attached draft of the revised Visitor Policy*

   B. Discussion/Direction/Action – Commission review, discussion, and adoption of Museum Master Plan - *see attached draft of the Museum Master Plan*

VIII. Discussion & updates regarding other developments relevant to the Museum:

   A. Review of June 7th City Council budget retreat meeting

   B. Budget requests affecting the Museum

   C. Citizen survey results

   D. Update on process to have the Museum campus surveyed and apply for funding for Historic Structure Assessments on the Museum buildings

E. Upcoming dates important to the Commission and Museum – *see attached calendar*

IX. Report from the Museum Coordinator

A. Approval of Deeds of Gifts from donors

B. Advice sought on donations of other artifacts being offered

C. Additional updates

X. Chairperson's Report

A. Scheduling of a special Commission meeting, if needed

XI. Planning with the Foundation for Labor Day Parade entry (Labor Day is Monday, Sept. 5th)

XII. Items of common interest with the Historic Preservation Commission: reports from HPC liaison (Lynda Haley) and from HC liaisons to HPC (Paula Elrod and Julie VanLaanen)

XIII. Commission comments & discussion items for next meeting

XIV. Close meeting & adjourn

City of Louisville
COLORADO • SINCE 1878

Louisville Historical Commission Minutes

May 4, 2016
Louisville Public Library Meeting Room
951 Spruce Street
6:30 PM

I. **Call to order:** Commission Chair Dan Mellish called the meeting to order at 6:36 pm.

II. **Roll call & introduction of Louisville History Foundation directors in attendance:**

Commission Members Present: Dan Mellish, Gordon Madonna, Lynn Koglin, Betty Scarpella, Paula Elrod, and Jon Ferris

Commission Members Absent: Julie VanLaanen

City Representatives Present:

Bridget Bacon, Museum Coordinator

Beth Barrett, Director of Library and Museum Services

Jay Keany, City Council liaison

Other Individuals Present:

Missy Diehl, Louisville History Foundation Chair

Marilyn Hunt, Louisville History Foundation Director

III. **Approval of agenda:** Members approved the agenda.

IV. **Public comments**: Scott Simkus from Seeds Collaborative talked to the Commission about his interest in saving the Hecla Casino building by moving the building to a new location before it is slated for demolition in September. Scott proposed collaborating with the City of Louisville, University of Colorado, and Colorado School of Mines to raise the funds to move the building to one of three locations that he is looking at.

V. **Approval of March 2, 2016 regular meeting minutes and March 30, 2016 subcommittee meeting minutes:** All minutes were approved.

VI. Chairperson's Report:

A. Review of April 26th Study Session with City Council:

Dan reported he was glad to have the opportunity to present to City Council, but with comments from City Council there are some questions on the Metcalfe $227,000 estimate amount for a building design. The Commission needs to make a plan to move forward. It was discussed to lower the amount for a building plan that will be needed to begin with. The Metcalfe drawing can be used as a starting point as a conceptual drawing to move forward in some respects, but it might not be enough for the Foundation to begin fundraising. The Commission also discussed the desirability of having the Historic Preservation Tax renewal go to voters with the additional language that funds can be spent on Museum operations.

VII. Museum Master Plan:

A. Discussion/Direction/Action – With Louisville History Foundation directors who are in attendance, review and discuss the Museum Business Plan prepared by ArtsMarket, Inc:

i. Commission & Foundation Discussion of Museum Business Plan:

The Commission and Foundation discussed the Museum Business Plan and thought that it is a good starting point but not necessarily the final plan for the Museum. The members present appreciated having the Plan's expertise and direction. Bridget pointed out a few discussion items raised by the Business Plan. ArtsMarket's plan is conservative regarding the City's role and calls for a large amount of the operations cost for the foreseeable future to come from the History Foundation, but others think that operations costs should be paid for by the City as it does for other City operations. The Commission members and Foundation directors who were present expressed concern that the Foundation would be expected to raise ongoing operational funds and noted that the timeline in the Business Plan would be affected if the Foundation doesn't raise such funding. Other proposals in the Business Plan are a museum store in the Museum, charging an admission fee and charging for school tours. The Commission recommended that we should not pursue the idea of a store in the Museum because of the lack of space and how other desirable features would have to be sacrificed, and that charging for school tours and admission fees not be pursued at this time. Commission members also brought up that they were

concerned that there could be too much responsibility placed on volunteers and noted that it takes time and effort to coordinate and schedule volunteers.

ii. Commission's Acceptance of the Museum Business Plan:

The Commission accepted the Business Plan with the understanding that its acceptance did not necessarily indicate approval of all of its recommendations.

iii. Discussion of Business Plan recommendations to suggest for incorporating into the Museum Interpretive Plan (Revised Museum Interpretive Plan to be reviewed at the July 6, 2016 Commission meeting):

The Commission and Foundation did like the ideas of expanding programming, community outreach and strengthen participation with downtown Louisville events and festivals. Also, both the Commission and Foundation were in support of the HPC tax renewal to include Museum operations funding, preferably by going to voters in 2018.

B. Review of upcoming dates important to the Commission and Museum and scheduling of joint meeting with Historic Preservation Commission:

Bridget said that she has been talking with other City staff members about scheduling a joint meeting with the Historical Preservation Commission in August. The proposed date are the 3rd, 18th and 25th. This meeting will inform the HPC on the Museum Master Plan and the possible operations funding from the renewal for the Historic Preservation Tax. The Commission members discussed the dates and stated that they would prefer August 3rd or 18th.

VIII. Planning with the Foundation for Labor Day Parade entry (Labor Day is Monday, Sept. 5th):

A. Theme this year is "Honoring Our Heritage," which will tie in well with the 30th anniversary of the Museum this year:

Betty Scarpella volunteered to spearhead this effort and collaborate with the History Foundation on the float. Betty is planning to work with Robbie Ferguson to make a replica of the Jacoe store.

B. Volunteers will be needed to (1) work on the float itself (2) walk in the parade with the float and organize others to also walk:

As it gets closed to the parade Betty will see if she needs additional help constructing the float and for volunteers to walk with during the parade.

IX. Louisville History Foundation update: The utility insert provided by the Foundation had a good response with 30 to 35 new memberships. For the Art Walk this Friday, the theme the Museum has is the Farmers Market and will be giving out reusable grocery bags to each household. Also, the Monarch High School Students Social Studies Honors Society completed their second annual photo inventory of a section of downtown Louisville. This year the French part was photographed to tie in with the Louisville Historian.

X. Report from the Museum Coordinator:

A. Approval of Deeds of Gifts from donors:

The Commission voted to accept the following donations:

1. Sandra DiGiacomo – Original issue of *The Louisville Daily Times* dated August 22, 1914 and a 1954 telephone directory for the Boulder area, including Louisville.

2. Mary Colacci Guyer – Numerous photos, documents, and other items relating to the Colacci family, Colacci's Restaurant, Louisville businesses, and the Louisville area (on three separate Deeds of Gift).

3. Charles Waneka – Original document showing the appraised value of the personal property of George W. Eggleston (1834-1903) following Eggleston's death.

4. Sherry Evans – scans of two photos showing George Robinson of the Robinson family of Louisville.

5. Glenn Waneka – photo of a school class and framed photo of six graduating senior girls from the class of 1910, including his grandmother, Bessie Dixon Waneka.

6. Tom Mudrock – photo of the eighth grade graduating class from St. Louis Catholic School, circa 1924; letter containing a history of Louisville from Catherine Brimble in an envelope from Paclamar Farms of Louisville; digital images of photos of Mudrock and Damiana family members and of immigration documents of a Damiana relative relating to travel from Italy (on two separate Deeds of Gift).

7. Ernie Lombardi – Digital scan of a photo of miners at the Crown Mine.

8. John Leary – by way of John Madonna, the adding machine that John Madonna used at the Bugdust Pool Hall, a gambling hall located at 916 Main St.

B. Advice sought on donations of other artifacts being offered:

Tom Mudrock is offering the fishing rod of his grandfather (Carlo Damiana), with canvas bag, to the Museum. The Commission was interested in receiving it as a donation because of its connection to Louisville, and recommended that Bridget take a look at the dimensions and see if Bridget should seek the donation.

C. Museum Coordinator's written report:

Regarding the Acme mine cap that was going to be a donation to the Museum by the developer and was lost during construction, the Planning Department required him to have a replica made and it has been donated to the Museum for the Education Collection. Bridget is giving the program of "Tiny Houses with a History" on the 5th, on June 15 Larry Dorsey will have a presentation on the "Shootout at the Superior Depot." Bridget also showed some new informational cards about the Museum.

XI. Taste of Louisville – Saturday, June 4th (with outdoor children's games to be offered from 1-2 PM):

A. Pizzelle making in front of the Museum: Paula Elrod and Betty Scarpella will be making pizzelles in front of the Museum during the TOL.

B. Signups – Commission members to help with visitors at Museum, 10-12:30 or 12:30-3: Bridget will send out an email to Commission members later for volunteering during the TOL.

XII. Items of common interest with the Historic Preservation Commission: reports from HPC liaison (Lynda Haley) and from HC liaisons to HPC (Paula Elrod and Julie VanLaanen): On Saturday the 7th is the landmarking ceremony for recent landmarked homes.

XIII. Commission comments & discussion items for next meeting: None.

XIV. Close meeting & adjourn: The LHC meeting adjourned at 8:49 pm. Next meeting is scheduled for July 6, 2016.

Recreation & Senior Center
and Memory Square Improvements

The process

AQUATICS

GENERAL

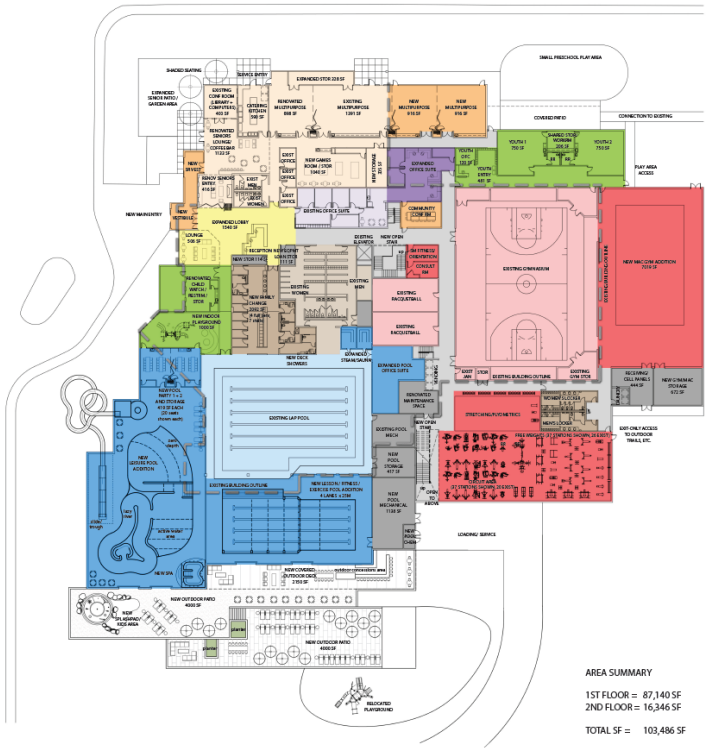
Why are improvements necessary?

- Cardio and strength fitness space is small and overcrowded
- Limited recreational and leisure pool area
- Senior areas are shared with youth programs
- Locker rooms are too small and lack family change space
- The population for the City of Louisville has doubled since the facility was built.

Recreation / Senior Center Proposed Improvements

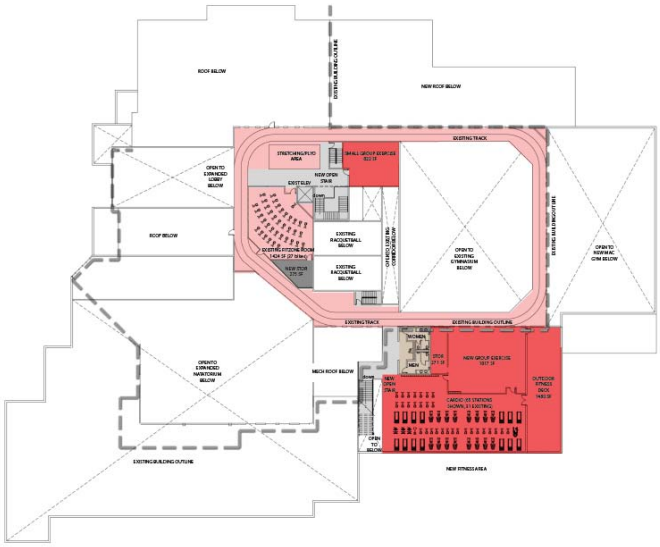
Site Improvements

- Expanded parking area
- New outdoor pool deck and patio
- Relocated playground
- New covered senior entry
- Landscaping improvements
- Trail Connections



- New Leisure Pool
- New Lesson / Exercise / Lap Pool
- Senior Center Improvements
- New Youth Areas
- New Fitness Center Addition
- New Turf Gymnasium
- New Family Locker / Change Room

Total Main Level:	87,140 sf
Total New Main Area:	37,677 sf
Total New Area:	46,486 sf
Total Building Area:	103,486 sf



- New Cardio Fitness Center
- New Group Exercise and Fit Zone
- Renovate Fit Zone into Spinning Studio
- Upper level restrooms
- Improve existing running track

Total Upper Level:	16,346 sf
Total New Upper Area:	8,806 sf
Total New Area:	46,486 sf
Total Building Area:	103,486 sf

Proposed Improvements: Aquatics

Lap/Lesson/Exercise Pool

Warm Water Leisure Pool

Improvements to Existing Lap Pool

Current aquatics area:	11,785 sf
Proposed aquatics area:	24,850 sf

Proposed Improvements: Water Opportunities

Plunge Slide

Rope Swing

Climbing Wall

Proposed Improvements: Outdoor Pool Deck

Large Door Openings

Seating Patio

Sprayground

Proposed Improvements: Strength Fitness

Free Weight / Strength Training

Machine Circuit Training

Current fitness area:	**1,670 sf**
Proposed fitness area:	**4,700 sf**

Proposed Improvements: Cardio Fitness

Cardio Fitness

Current cardio area:	**1,670 sf**
Proposed cardio area:	**5,195 sf**

Proposed Improvements: Group Exercise and Spinning Studio

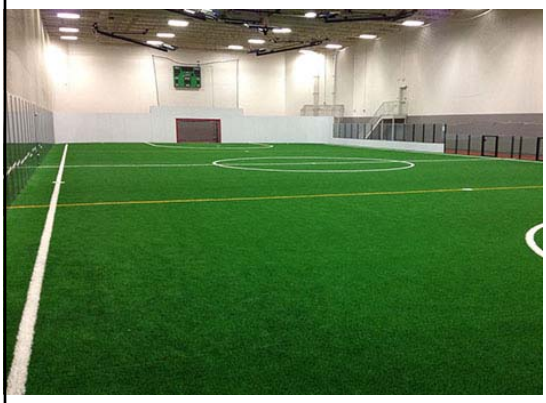
Aerobics / Group Exercise Fit Zone

Spinning Studio

Current group exercise area:	**1,600 sf**
Proposed group exercise area:	**4,500 sf**

Proposed Improvements: Turf Gymnasium

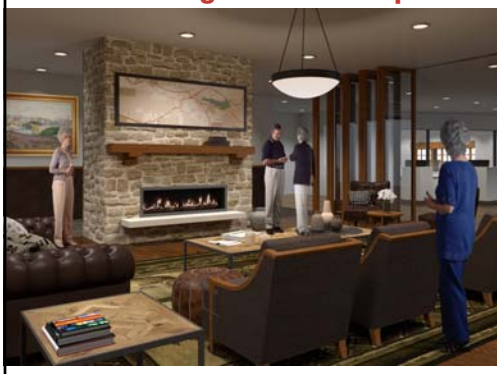
Indoor Turf Gym and Activities



Current gymnasium:	**9,230 sf**
Proposed gymnasium:	**15,245 sf**

Proposed Improvements: Senior Areas

New Lounge and Reception



Upgraded Meeting Rooms

New Catering Kitchen

Current senior area:	7,050 sf
Proposed senior area:	10,783 sf

Proposed Improvements: Youth Areas

Remodeled Child Sitting

Indoor Playground

New Youth Classrooms

Current youth area:	1,920 sf
Proposed youth area:	4,975 sf

Square footage comparisons

Program	Current Ft.^{2}	Proposed Ft.^{2}
Fitness Center - Strength	1,670	4,700
Fitness Center – Cardio/Plyometric	1,680	5,195
Group Exercise	1,600	4,500
Gymnasium	9,230	15,245
Aquatics	11,785	24,850
Senior Areas	7,050	10,783
Youth Areas	1,920	4,975
Administration	1,391	2,890

Memory Square Proposed Improvements

Memory Square Site Improvements

- Redesigned Clubhouse
- Improved locker rooms
- Shade Structures
- Replace children's pool with new shallow pool and sprayground
- Improved deck and landscape

Memory Square Clubhouse Plan

Project Cost

Estimated Cost of Improvements

Category	Total Estimated Costs*
Site Construction	$2,797,770
New Additions	$20,619,877
Existing Area Renovation	$3,458,642
Memory Square Improvements	$1,240,515

Total project costs estimated at $28 million to $30 million

Operations & maintenance costs estimated at $500,000 annually

* Estimate includes all costs for planning, design, engineering and construction

Public Finance Considerations

- Property tax proposed to finance capital construction.
- A $28 million project would amount to an annual increase of $123 on a $500,000 home, based on 2.50% interest rate for a 20-year bond.
- Annual operations and maintenance costs estimated at $500,000 would be financed through a voter-approved sales tax of approximately 20 cents on every $100 spent.
- The following schedule is an estimate of the additional property and sales taxes required to pay back various size debt issuances. The amounts will actually depend on interest rates, bond ratings, property valuations, etc.

Public Finance Considerations

Debt Amount	Approx. Annual Debt Service	Sales Tax Rate to Pay Back Debt	Sales Tax on $100	Mill Levy to Pay Back Debt	Annual Property Tax Increase on $500,000 Residence
$30 million	$1,924,000	.673%	.67	3.32	$132.03

Next Steps

- Language is being drafted for the two ballot issues that must pass for this project to move forward. The first issue will ask voters to approve a property tax increase to fund capital construction and the second issue will ask voters to approve a sales tax increase to fund annual operations & maintenance costs.
- If City Council moves forward with these two ballot measures, citizens will vote on them Nov. 8.(Both measures must pass!)

View of New Recreation Center
and Senior Entry
senior center

City of Louisville
COLORADO • SINCE 1878

Memorandum

To: Louisville Historical Commission

From: Bridget Bacon, Museum Coordinator

Date: June 29, 2016

Re: Revised Visitor Policy and Adoption of Museum Master Plan

---

I have revised the Visitor Policy with respect to the item regarding visitors' open display of weapons. Information received by the City attorney has led to the current version that is in your packet and ready for approval.

The process to develop a Master Plan came out of the 2013 City Comprehensive Plan, which included the following principle: "City policies should encourage a livable community with a strong sense of history." Under this Comprehensive Plan principle was the policy that the City should adopt a "Historical Museum Campus Master Plan."

Next, the City engaged Metcalfe Architecture & Design to conduct a needs assessment and issue a report for the Museum. Metcalfe visited the site and obtained input from the public and stakeholders at public sessions. Metcalfe's report was finalized in 2014. Metcalfe advised that the Master Plan should consist of its own Needs Assessment Report, plus an Interpretive Plan to be written by me, as the staff member who manages the Museum, and a Business Plan to be written by an outside consultant with expertise in that area.

I presented a draft of the Interpretive Plan to the Commission for discussion at its meeting on Sept. 2, 2015, and the direction of the Master Plan has been discussed at additional Commission meetings. I also sought and received input for the Interpretive Plan from a subcommittee of the Commission. I incorporated the edits and suggestions that Commission members have made at these meetings.

The City engaged ArtsMarket, Inc. to prepare a Museum Business Plan. ArtsMarket visited in December 2015 and met with groups of stakeholders in a number of meetings. ArtsMarket's Business Plan is dated February 2016. I then updated the Interpretive Plan to include information and references from the Business Plan.

During this period of working on the Master Plan and meeting with the consultants, the Commission also weighed in on three policies that I presented and that will appear as appendices in the Master Plan. The Commission approved the Collections Management Policy

and Volunteers Policy on March 2, 2016. It also approved the Visitor Policy, but due to a legal consideration, the policy was revised and (as noted above) a revised version is being presented for approval at the July 6, 2016 meeting.

The full Master Plan is being presented to the Commission for discussion and, hopefully, adoption at the July 6, 2016 meeting. Following the Commission's approval of the document, the Louisville City Council will discuss the proposed Master Plan at a study session meeting tentatively scheduled for September.

Louisville Historical Museum
Visitor Policy

Adopted by the Louisville Historical Commission
July 6, 2016

The Louisville Historical Museum and its collection are owned by the City of Louisville and are supported by the taxes of the citizens of the City of Louisville. The mission of the Historical Museum, in part, is to preserve the history of Louisville.

The City asks for your assistance in preserving and showing respect for the irreplaceable treasures of our community's history at the Historical Museum, including the historical buildings that make up the Museum campus, so that they can be enjoyed and utilized by future visitors and researchers.

Inappropriate Behavior

Individuals engaging in inappropriate behavior that infringes on the rights of others, results in injury to oneself or others, or threatens loss or damage to other individuals or Museum property will be asked to leave. In some cases, legal action may follow. In the Historical Museum buildings, visitors may not engage in inappropriate behavior such as the following:

- Touching artifacts or other items in the Museum's collection. Museum staff and volunteers may handle items with care and knowledge of preservation methods.
- Eating or drinking, other than drinking from covered containers. Food and drink may be left in the Museum office area during your visit.
- Taking photos of historical photographs. To obtain copies of historical photographs, please refer to the Museum's Photo Reproduction Policy & Agreement.
- Abusing or vandalizing Museum facilities, materials, or equipment
- Running
- Smoking or vaping
- Soliciting
- Stealing
- Lacking shoes or shirt
- Engaging in visible drug or alcohol intoxication
- Engaging in disruptive cell phone usage
- Leaving young children unsupervised

DRAFT

- Loitering, including refusing to leave the premises upon closing
- ~~Openly displaying weapons~~
- Abusing or harassing other visitors or the Museum staff
- Bringing animals, other than service dogs, into the Museum
- Bringing bicycles into the Museum
- Refusing to show ID or submit possessions for inspection by Museum staff upon request
- Engaging in any unlawful behavior or any other behavior that unreasonably interferes with the safe or reasonable use of the Museum by other visitors or staff

In addition, visitors are requested to refrain from openly displaying weapons.

While on the Historical Museum grounds, visitors may not engage in inappropriate behavior such as the following:

- Skating, including using skateboards, skates, inline skates, and scooters
- Climbing trees
- Leaving young children unsupervised
- Engaging in any unlawful behavior or any other behavior that unreasonably interferes with the safe or reasonable use of the Museum by other visitors or staff

Pencils are to be used when viewing photographs, archives, or research materials.

Photography, other than of specific historical photos, is permitted and welcomed.

Electioneering and/or petitioning of patrons within City buildings is not allowed; such activities may occur on public sidewalks outside the City building but shall not block passage by other users of the sidewalk and shall be conducted in accordance with applicable laws.

DRAFT

Louisville Historical Museum Campus Master Plan

Table of Contents

I. Acknowledgements

II. Executive Summary

III. Introduction

IV. The Plan

- A. Interpretive Plan
- B. Needs Assessment Report
- C. Business Plan
- D. Goals and Strategies

V. Appendices

I. Acknowledgements

City Council:
Robert P. Muckle, Mayor
Hank Dalton, Mayor Pro Tem, Ward 3
Jay Keany, Ward 1
Chris Leh, Ward 1
Jeff Lipton, Ward 2
Susan Loo, Ward 2
Ashley Stolzmann, Ward 3

Louisville Historical Commission:
Paula Elrod
Jonathan Ferris
Lynn Christopher Koglin
Gordon Madonna
Daniel Mellish
Betty Scarpella
Julie VanLaanen

Louisville History Foundation:
Missy Diehl
Paula Elrod
Marilyn Hunt
Tammy Lastoka
David Marks
Catherine Wessling
Bridget Bacon (ex officio)
Beth Barrett (ex officio)

City Staff:
Malcolm Fleming, City Manager
Heather Balser, Deputy City Manager
Beth Barrett, Director of Library & Museum Services
Bridget Bacon, Museum Coordinator
Megan Huelman, Museum Technician I
Lauren Trice, Preservation Planner
Suzanne Janssen, Cultural Arts & Special Events Coordinator

Consultants:
Metcalfe Architecture & Design
ArtsMarket, Inc.

Special thanks to Museum volunteers and the Louisville community.

II. Executive Summary

The Louisville Historical Museum planning process first began in 2004 with a Conservation Assessment Program (CAP) Report. Museum experts assessed the Museum and wrote the Report

pursuant to a grant to the City from the Institute of Library and Museum Services. The Report concluded, in words that still ring true:

> The museum is critical to the identity of Louisville. In a rapidly changing environment, the museum is the one thing that can tell the story of the town and the people who created it. The city is growing in every direction, and while the new developments are attractive, clean, safe, and modern, they are not that different from those of Boulder, Greeley, Denver, or Castle Rock. The few blocks of the original downtown, anchored by the museum, are the original and unique Louisville. The museum is a valuable asset for the City of Louisville and the State of Colorado.

A final question posed by the CAP Report similarly still resonates today: "The City of Louisville has a small, viable museum, but what next?"

A related question that, more than any other, has come up again and again with respect to planning for the future of our community museum is: "What is success for the Museum?" Credit in particular goes to the City's business plan consultant for this planning process, Louise Stevens of ArtsMarket, Inc., for zeroing in on this question that is an essential inquiry for the City Council, City administration, and Louisville community to answer. As Ms. Stevens met with different people during her visit to Louisville, she asked them this question. The answers that the Museum Coordinator heard ranged from the broad to the particular, and from the inspirational to the practical. Whatever the specific answers, however, it is clear that for many people in Louisville, success for the Museum will mean telling the story of Louisville and helping to sustain Louisville's incredible sense of place and strong identity in changing times; serving more people, particularly families, in new and different ways; capitalizing on its fantastic location and augmenting downtown offerings for tourists; and identifying its appropriate role as an effective instrument for the City to use to help promote Louisville.

Since before the 2004 CAP Report, community members have expressed a desire for more than a shoestring Museum staff to coordinate all of the Museum activities and even increase them. In identifying realistic goals and strategies of this Master Plan, consideration was given to the likelihood that additional staffing will not be possible for at least a few years. The goals and strategies are intended to represent more of a focus of attention than the addition of new activities.

The five goals of this Master Plan are:

1. Take care of the Museum, as an asset that the City already owns, and pursue the vision of the Museum campus as described in the Needs Assessment Report that is a part of this Plan, including the construction of a new downtown Visitor Center building on the site. Use the improved facilities to promote Louisville and its unique identity.
2. Collect history.
3. Offer programming for the community.
4. Offer improved access by the community.
5. With a collaborative outlook, partner with and support other organizations.

III. Introduction

Before the current planning process began, the 2004 Conservation Assessment Program (CAP) Report first identified issues and goals for the Museum.[1] The City has implemented many of that Report's recommendations, including the installation of a fire protection system and a security system. The Report also recommended that the City construct a "new, purpose-built facility on site" in the location between the Jacoe Store and Tomeo House in order to create a "viable collections center" with "excellent exhibit spaces and rooms for offices and programs."

The process to develop this Master Plan document came out of the 2013 City Comprehensive Plan, which included the following principle: "City policies should encourage a livable community with a strong sense of history." Under this Comprehensive Plan principle was the policy that the City should adopt a "Historical Museum Campus Master Plan."

Next, the City arranged to have museum experts conduct a needs assessment of the Museum activities and campus. Following a request for proposals, and with financial support from the Louisville History Foundation, the City engaged Metcalfe Architecture & Design ("Metcalfe") to conduct a needs assessment and issue a report for the Museum. Metcalfe representatives visited the site and obtained input from the public and stakeholders at public sessions, and finalized its report in December 2014. The Needs Assessment Report expanded on the CAP Report by proposing a new Visitor Center building, to be called "the Community House," that will address many of the Museum's current limitations and will allow the Museum to provide ADA access, and more effectively preserve and exhibit the collections and serve tourists and the community. Metcalfe advised the City that the final Master Plan document should consist of its own Needs Assessment Report, plus an Interpretive Plan to be written by the Museum Coordinator and a Business Plan for the City to commission from a consultant who focuses on museum business plans.

Following another request for proposals, the City engaged ArtsMarket, Inc. to prepare the Museum Business Plan. ArtsMarket visited in December 2015 and met with groups of stakeholders in a number of meetings. ArtsMarket's Business Plan is dated February 2016.

The Louisville Historical Commission has been very involved in the creation and evolution of this Master Plan. The Commission has regularly discussed both the overall direction and the specifics of the Master Plan at Commission meetings since 2014, and individual Commission members were able to meet with the consultants during their site visits. The Commission reviewed and discussed a draft of the Interpretive Plan at its meeting on Sept. 2, 2015, and The Museum Coordinator also sought and received input for the Interpretive Plan from a Commission subcommittee that met for this purpose. Commission edits and suggestions from these meetings were incorporated into the Interpretive Plan.

The Louisville History Foundation, as a private nonprofit 501c3, is not a part of the City administration and its directors do not act in an official advisory capacity to the City. However, City staff has kept the Foundation board of directors informed throughout the Master Plan process, and sought and incorporated input from its directors at key points throughout the process.

---

[1] As noted in the Executive Summary, museum experts assessed the Museum and wrote the Report pursuant to a grant to the City from the Institute of Library and Museum Services.

Commission members, in reviewing the two consultants' reports, overall expressed satisfaction and gratitude that the City retained museum experts to focus their expertise on our Louisville Historical Museum campus, and expressed enthusiastic approval of the overall goals contained in the Needs Assessment Report and Business Plan. In closely examining the details of the recommendations, the Commission also had some suggestions for other ways to carry out the goals. For example, based on a request by the Museum Coordinator, the Commission has suggested a change the Museum tag line that the Needs Assessment Report contained. The Commission, along with the Foundation, also raised issues concerning some aspects of the Business Plan recommendations, such as whether the City should require the Foundation, which is a private 501c3, to fundraise for ongoing operational funding for the Museum and whether the new building will provide adequate space for a museum store. These and similar discussion points and suggestions, all of which were very productive, have been incorporated into the Interpretive Plan and have thereby been made a part of the Master Plan.

The Master Plan process also led the Museum Coordinator to review the needs for new or updated Museum policies. During the period of working on the Master Plan, the Commission reviewed and approved three Museum policies that the Museum Coordinator presented for approval. These policies, which are the Collections Management Policy, Visitor Policy, and Volunteers Policy, appear in this Master Plan as appendices.

The City administration and residents can count themselves fortunate not only that they already have the Museum as an existing City asset, but also that there are constituencies who deeply care about the past, present, and future of Louisville and of the Museum that has been telling the story of Louisville for thirty years. The Commission, Foundation, City staff, Museum volunteers, Foundation members and donors, and Museum visitors have all had input into the planning for the future of our community museum. Now that the major issues and needs have been identified through this planning process, attention will by necessity need to turn to an educational phase in order to explain these needs to the general public. The survey results from the 2016 Louisville Citizen Survey show that there is work do be done, particularly in the current environment when there are so many needs in the City to consider. The results show that "[n]ine in 10 awarded high marks to Historical Museum programs and the overall performance of the museum," but also show that three percent of respondents indicated that expanding the Museum should be considered one of the top three issues for the City to invest in for the future. Twelve percent indicated that expansion was an essential or very important priority for the City. An encouraging result of the survey is that without any accompanying information about the Museum's lack of ADA access or the fact that its facilities have never been updated and improved like other City facilities, 53% of respondents still indicated that expanding the Museum is at least "somewhat important." Also, 81% of respondents indicated that creating indoor community gathering space is at least "somewhat important," with 29% indicating that it is at least "very important." Creating indoor community gathering space is one of the reasons for the City to construct a new Visitor Center building, which is being called the Community House. It is hoped that information about what needs would be met through a new Visitor Center building can be communicated to Louisville residents in ways that it was not possible to do through the format of a survey.

IV. The Plan

A. Interpretive Plan

Louisville Historical Museum
Interpretive Plan

I. History of the Louisville Historical Museum
II. The Museum's Mission and Partnering Organizations
III. Timeline of the Museum's Organizational History
IV. Description of the Museum Campus
V. Defining the Museum's Niche
VI. Whom Does the Museum Serve?
VII. Overview of the Collections and What is Collected
VIII. Strengths and Challenges of the Site
IX. Interpretive Theme Statement
X. Interpretive Themes
XI. Practical Implementation of the Interpretive Plan
XII. Museum Business Plan Review

I. History of the Louisville Historical Museum

Situated between Denver and Boulder, the City of Louisville, Colorado receives national attention for being one of the best places to live in the United States. This small city of about 20,000 was historically a hardscrabble coal mining town of one-tenth its current size with many immigrant families. In fact, mining was the primary occupation for Louisville men for over 70 years. The Louisville Historical Museum tells the story of the Louisville area to tourists, residents, and students. The Museum is geographically very accessible and well-situated, as it is located right on Main Street in historic downtown Louisville within easy walking distance of shops and restaurants.

The Louisville Historical Museum is made up of three historic wood frame buildings: the Jacoe Store, Tomeo House, and Jordinelli House. The Jacoe Store was listed on the National Register of Historic Places in 1986, and all three buildings were designated as Louisville Landmarks in 2005. (A small historic summer kitchen and an authentic outhouse both moved to the site, round out the list of structures.) The combined square footage of these three buildings is approximately 2,940 square feet (Jacoe Store, 1,320 sq. ft.; Tomeo House, sq. ft., 750; Jordinelli House, sq. ft., 870).

Opened in 1986, the Historical Museum has an estimated 17,000 items in its permanent collection. The Museum's permanent collection has a great deal of depth with respect to historic photos, coal mining artifacts and maps, and business items from historic Louisville. The Museum not only has interpretive exhibits for visitors but is also the repository of the City's archival materials for researchers and City staff.

The Museum is organized to be part of the Department of Library & Museum Services within the Louisville city administration. The City has employed a staff member to manage it since 1999. Currently, the Museum's operations are handled by a Museum Coordinator (.77 FTE for the Museum) and a Museum Tech (.5 FTE), who report to the Director of Library & Museum Services for the City of Louisville. For several years, the Museum has been fortunate to have the assistance of about forty

volunteers at any one time who help it to fulfill its mission. The Museum would not be able to do what it does without the help of these volunteers.

A Museum objective is to use PastPerfect, which is museum collections and contact management software used by over 9,500 museums nationwide, as the institutional memory of the Museum. Museum staff and volunteers are adding information regularly, from digitized photo images to catalog records to membership and donor information. PastPerfect is also the vehicle through which the public has been able to view over 2,300 images from the Museum since 2014.

It is a priority for the Museum staff members to keep up with museum trends and accepted standards of practice. They do this through the Museum's involvement in the American Association for State and Local History (AASLH), the Colorado-Wyoming Association of Museums (CWAM), and the Association of Northern Front Range Museums (ANFRM), as well as through museum and library webinars and conferences offered by these and other organizations. Museum staff also looks to other city-owned history museums in the area for guidance, including the municipal museums in Golden, Littleton, Longmont, and Aurora.

Due to the very limited work space and office space available at the Museum itself, staff and volunteers also share a work desk at the Louisville Public Library, which is in the same City department as the Museum.

II. The Museum's Mission and Partnering Organizations

The Museum's Mission Statement, as adopted by the Historical Commission on June 12, 2002 and amended April 4, 2007, states:

> The mission of the Louisville Historical Museum, a facility owned and operated by the City of Louisville, is to promote, collect, preserve, and interpret the diverse history of Louisville from the time of settlement until present day with a special emphasis on the coal mining period, 1877-1955. The museum is dedicated to protecting artifacts and documents of historical value and educating children and adults about the past.

The mission of the Louisville Historical Commission ("Commission"), the members of which are appointed by the Louisville City Council, is to advise City Council in the development and use of the Louisville Historical Museum and to promote public awareness of the history of Louisville, Colorado and its surrounding community, with an emphasis on the coal-mining era, 1877-1955. The Commission also establishes and monitors criteria for the collection, preservation, and display of historical artifacts, documents, and structures by the Louisville Historical Museum.

The Louisville History Foundation ("Foundation") is a private nonprofit corporation that is also a 501c3, and its mission is to stimulate broad-based support for local history and the Louisville Historical Museum and to encourage the development of the Museum through fundraising, advocacy, and education. The Foundation receives membership funds and monetary donations, and pays for the printing and mailing of *The Louisville Historian* each quarter in addition to paying for other projects.[1]

[1] There has never been an official Historical Society organization affiliated with the Museum, although this terminology at one time was used to describe the membership.

The Commission and the Foundation lend support to the Historical Museum and to historical projects, and the efforts of the members of the Commission and the directors of the Foundation are crucial to the ability of the Museum to fulfill its mission.

III. Timeline of the Museum's Organizational History

The following timeline shows the highlights of the Museum's organizational history.

- **1979** – Inspired by the celebration of Louisville's 100th anniversary of its founding the previous year, interested community members began to organize a structure for the preservation of Louisville's history. The Louisville City Council established the Historical Commission and appointed its first members. At this time, the Historical Commission had responsibility for historic preservation as well as other historical matters.
- **1984** – City staff filed Articles of Incorporation to make the advisory Commission a nonprofit corporation organized in the State of Colorado. The corporation was named the Louisville Historical Commission, Inc. City Council then appointed members to serve on both the advisory board and the corporate board. Also, the first artifact donations were accepted for the Museum, which had not yet opened.
- **1985** – The Internal Revenue Service granted tax exempt status to the Historical Commission, Inc. as a 501c3 organization and the Commission began to fundraise. The Pioneer Award program began.
- **1986** - The City of Louisville opened its Historical Museum in a historic miner's house, the Tomeo House, located on Main Street in historic downtown Louisville. Historical Commission members prepared the building, began the process of accepting donations, and staffed it for limited public hours.
- **1987 –** The Commission established a membership program and people began to pay dues to become members. The first issue of *The Louisville Historian* was published.
- **1990** - The City opened the second building of the Historical Museum in the historic Jacoe Store structure located next to the Tomeo House. The Jacoe Store became the main building of the Museum.
- **1999** - The part time City staff position of Museum Coordinator (the first paid staff position) was created. The Museum began to use the museum cataloging software, PastPerfect, which it still uses today.
- **2001** – The City relocated the Jordinelli House and Summer Kitchen to the Museum site, where they replaced a small parking lot.
- **2002** – The Commission adopted mission statements for itself and the Museum, and began to increase its fundraising efforts. For a time, these efforts included an annual silent auction and an annual Holiday Home Tour. The City formed a Historical Preservation Commission that took over responsibility for historic preservation issues.
- **2004** – Pursuant to a grant from the Institute of Museum and Library Services, visiting museum experts assessed the Louisville Historical Museum as part of the Conservation Assessment Program (CAP). The CAP report recommended that the City increase storage space and staffing levels at the Museum. In particular, it concluded that "[storage needs to be addressed as soon as possible." The CAP Report suggested creating "a viable collections center in a new, purpose built facility on site. . . . The same building could have excellent exhibit spaces and rooms for offices and programs." The report encouraged the City to move forward with a new building on the site and noted that it would also help address other issues, such as ADA accessibility. It recommended that the new building could serve "as the main entrance to the site or nucleus for the site," as "[v]isitors could get a good

orientation and then go through to the back to the see the historic buildings, gardens, and outbuildings." As a result of the CAP report's stated concerns with collections items being stored in the Jacoe cellar, the Museum Coordinator, who was also hired in 2004, moved collections items needing climate control and a higher level of protection from the cellar into the Jordinelli House.

- **2007** – A strategic planning session for the Museum and the Commission was conducted for the first time. The resulting plan that the Commission adopted was especially helpful in terms of its SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis and a list of goals for 2007-2008.
- **2008** – Louisville voters approved a dedicated city tax for historic preservation, creating the City's Historic Preservation Fund.
- **2010** – Within the City's organization, the Museum was moved from the City Manager's Office to be a division in the same department as the Library, with the new departmental name being changed to the Department of Library & Museum Services.
- **2011** - The City added a fire protection system and security system to the Museum.
- **2012** – The Museum Coordinator position was changed from a part time to a full time position, with 31 hours to be spent per week on Museum responsibilities and 9 hours per week paid out of the Historic Preservation fund to be spent researching and writing about historic buildings for the Planning Dept. and the public. The most important use of these reports in terms of their use by the City administration is that they provide a factual basis on which the Historic Preservation Commission and City Council can base decisions affecting the rights of Louisville property owners.
- **2013** – The Museum produced the 100th issue of *The Louisville Historian*.
- **2014** – Following how other city museums in the area are organized, and how the Library Board of Trustees and the Louisville Public Library Foundation are organized, the fundraising role of the Commission was separated from the role of the advisory board. The names of the nonprofit corporation and 501c3 were changed to The Louisville History Foundation, Inc. The Foundation became a private entity with its own bylaws and mission. The Historical Commission continued serving as an advisory board to the City.

  The Museum opened the Replica of Original Downtown Louisville, located in a room of the Jordinelli House, to the public for the first time in 2014.

  Funded by the City of Louisville in partnership with the Louisville History Foundation, Metcalfe Architecture & Design ("Metcalfe") of Philadelphia conducted a Needs Assessment of the Museum. This involved two visits and the organization of two public workshops designed to elicit input about the future direction of the Museum. Metcalfe proposed the construction of a "Community House" building and the renaming of the Museum to be the Louisville Visitor Center & Historical Museum. The resulting Needs Assessment Report is a part of the Master Plan.

  Through the City's funding of a cataloging intern, the Museum was able to begin digitizing photos and established an online archive to include the County Assessor card images and photographs from the Museum's collections.
- **2015** – The City added the position of a part time Museum Technician. The Museum began to use PastPerfect, the museum cataloging software, to keep track of its nearly 700 paying membership records. The Museum increased its hours and was opened to the public 15 hours per week during the Fall/Winter and 20 hours per week during the Spring/Summer. Attendance at the Museum reached 2,913 for the year. Commission members began to attend meetings of other boards and commissions to answer questions about, and garner support for, an expanded Museum campus and offerings.

- **2016** – The Museum further increased its public hours, adopting the same year-round public hours (20 hours per week) instead of changing the hours for fall/winter and spring/summer. (Also, appointments for meetings with the public and appointments for tours are routinely held outside of the public hours.) The Museum was networked with the rest of the City and the Museum was added to the new City phone system, leading to efficiencies. The number of paid memberships reached 734. The Museum celebrates its 30th anniversary of being open the public.

IV. Description of the Museum Campus

Tomeo House

The Tomeo family built the Tomeo House in circa 1908. Volunteers made repairs to prepare it for opening to visitors in 1986. It consists of two bedrooms and a kitchen, and has never had a bathroom or running water. It is 750 square feet, including a small partially dirt cellar that is now used for a furnace. This house focuses attention on domestic life. It was the home of the Felix and Michelena Tomeo family in the early 1900s, followed by widow, Grace Rossi, and her six children from the 1920s to the 1940s. The house presents opportunities for talking about Louisville's Italian heritage and the human stories of the house's former residents.

The Tomeo House is the only building on the campus that fits the definition of a "historic house museum." Its unique offering is that it's the only building in the Louisville area that gives an authentic look at how people lived. It is very modest and has never been remodeled. With its absence of running water and with small rooms, it conveys domestic life and the lack of affluence in Louisville like nothing else can. With two different Italian families having lived in the house, it is also used to convey information about Italian culture in Louisville. Visitors often have emotional reactions to learning that a widow and her six children lived in this small, three-room house, and they often relate the house and what it represents to the struggles of their own families.

Jacoe Store

The Jacoe Store was built in circa 1905-06 as a false front business building on Main Street. Eliseo and Ann Jacoe operated it as one of Louisville's small grocery stores from 1923-1958 and catered to the town's large Italian population. A repainted Coca-Cola sign on its south side makes the building particularly recognizable. Volunteers made repairs to the interior of the Jacoe Store. It opened to the public in 1990 and consists of 1320 square feet, including a partially dirt cellar that is used for general storage and the storage of artifacts that don't require strict climate control. The Jacoe Store is where Museum visitors first arrive and where staff and volunteers work. Exhibits focus on Louisville's commercial and mining history.

The Jacoe Store is the location of the only restroom facilities at the Museum. It offers one toilet and a sink in a small bathroom that is not ADA accessible and is inadequate for general public usage.

Jordinelli House and Summer Kitchen

The owners of the Jordinelli House and Summer Kitchen at 1000 La Farge Ave. donated them to the City of Louisville in 2001 and the City paid to have them moved to the Museum campus at that time.

This home of the Frank and Rose Jordinelli family was built in circa 1904 and is 870 square feet. Volunteers made interior modifications. The room of the building that is open to the public holds a large replica of downtown Louisville showing how it appeared during the era from approximately 1895 to 1920. The other four rooms are, out of necessity, being used by the City for the storage of the majority of the Museum's collections of artifacts. The Jordinelli House is heated and cooled, and has running water at a single sink in what was formerly the indoor kitchen. It does not have restroom facilities.

The Jordinelli Family used the Summer Kitchen for cooking during the summer in order to keep their house from getting too hot. The Summer Kitchen is not heated or cooled and does not have plumbing or electricity. The City is currently using it for the storage of collections items that do not require temperature controls.

When a new building that can be used for collections storage is eventually constructed on the Museum site, it is anticipated that all of the rooms of the Jordinelli House can then be open for exhibits. Interior modifications will be made that will result in increased accessibility. The Museum anticipates using the Summer Kitchen for outdoor events on the campus.

Empty Lot (Former Location of "The Big House")

The Museum campus also includes an empty lot in between the Jacoe Store and the Tomeo House, facing Main Street. From the early 1900s until about 1950, this was the site of a large, two-story frame building that, with the Jacoe Store, made up the northern part of the downtown business district on Main Street. It contained a business on the first floor and a residence on the second floor. (In fact, this was the home of the Tomeo family after its members moved out of the Tomeo House). According to Richard Shephard, a grandson of the Tomeo family, who was born in 1922 and who remembers the building well, it was called "the Big House." After the Big House was demolished, a metal shop operated by Joe and Dom Tomeo was constructed on the empty site. This metal shop was then moved to the City services property on Empire Road in the 1980s. This now-empty lot is the area that has been identified as the ideal place for a new building that could help address the City's needs with respect to collections storage, office space, ADA restrooms, and a Visitor Center.

History of the Outdoor Grounds

Historically, the yards behind the Jacoe Store, the "Big House," and the Tomeo House contained vegetable gardens, chicken coops, outhouses, and shed structures. A member of the Rossi family who grew up in the Tomeo House from the early 1920s to the 1940s stated that his family was allowed to plant vegetables behind the Jacoe Store, which didn't need the space.

In the late 1940s, members of the Tomeo family tore down the Big House and built a metal shop in its place. A 1962 aerial photo of Louisville indicates that the metal shop activities then dominated the site.

When the City purchased the property and the Museum was established in the 1980s, the City provided a small parking lot on the campus. In 2001, this was the location to which the City relocated the Jordinelli House and Summer Kitchen.

When the Museum opened in 1986, the Baha'is of Louisville, Colorado donated valuable rose bushes and established an official Baha'i Peace Garden to the south of the Tomeo House. To this day, it is maintained by members of the Baha'is of Louisville instead of by the City, and it garners compliments on its huge and fragrant blooms throughout the growing season.

In about 2004, a graduate student created a landscape design for the campus that led to the City's establishment of the sidewalks, flower gardens, and lawn areas in 2006. In 2008, with the permission of the City, the Historical Commission accepted monetary donations from seven families, individuals, and businesses in return for small memorial plaques that it installed in the flower beds.

V. Defining the Museum's Niche

Traditional roles for museums include the acquisition and preservation of items in their collections and the preparation of exhibits for visitors to view. Implicit to this traditional role is that the museums are the authority with knowledge to convey to the public. Although many people seek out museums wherever they may travel, some people have an impression that museums can be sedate and somewhat dull places.

However, small historical museums in active communities play a unique role due to the high level of community engagement that can be achieved. The Louisville Historical Museum has found its niche in this approach, and it routinely demonstrates a high level of community interaction and support. The essence of the work of the Museum is its ability to bring together people to share stories and information about Louisville. In practice, this often takes place around the table in the Jacoe Store. The Museum's ability to fulfill this role in the community is due to a number of factors, described below. Ultimately, credit for the success of the Museum goes to the Louisville community.

People Love Learning About Louisville History and Culture

To start with the most basic subject matter with which the Museum concerns itself, Louisville has a fascinating history by any measure. The idea of the American West holds a strong appeal for people worldwide, and Louisville offers true stories of coal mining, drama, and labor conflicts combined with a strong Italian heritage and cultural practices that people clearly want to know more about. With its historic downtown made up of both small wood-frame mining family houses and false front Western-style commercial buildings on Main and Front Streets, along with areas of preserved open space, Louisville offers a palpable sense of place.

Present-day Louisville is often described as a family-oriented community, restaurant town, and a place with engaged citizens and high levels of volunteerism. These characteristics actually date back to the very early years of Louisville.

Not only are people interested in Louisville's history, but they want to learn about how Louisville made the transition from being a poor coal mining town with unpaved streets and outhouses, even as late as the 1950s, to becoming a progressive city that today receives national attention for being one of the

best places to live.[2] Even today, Louisville continues to adapt to new circumstances and outside forces. It is clear that we are all participants in the ongoing history of our community.

Volunteers, many of whom grew up in Louisville and were from mining families, started the Museum in the 1980s. Significantly, they also had the vision to set up a process whereby people could donate photos, artifacts, stories, and information to be preserved for the future. Towns that do not have local history organizations of any kind are losing basic information about their histories because of the lack of a place to which people can donate photos and artifacts and information.

The Louisville Historical Museum is a place of strong emotions because of people making connections with one another. The Museum staff and volunteers can testify to visitors being overcome with emotion. One widower and his grown children broke down in tears upon viewing his wife's smiling face from the 1940s on the film made of World War II servicemen and women. Recently, a woman began to cry in the Tomeo House at the thought of the similar circumstances and sacrifice that her grandparents had lived through in another community, decades ago. These are not unusual occurrences. Laughter is also a regular occurrence around the table in the Jacoe Store when Louisville natives stop by and tell stories of their childhoods. Students often express curiosity and wonderment during their visits to the Museum. The Museum staff has even witnessed a proposal of marriage in the Jacoe Store. Over the years, many Monarch High School students have had their senior photos taken on the beautiful Museum campus, which is no doubt a testament to how those young people felt about growing up in a place like Louisville.

People seek and appreciate authenticity in their cultural experiences. The Museum is able to satisfy this understandable desire, particularly with its authentic, historical buildings on Main Street and many helpful volunteers who have strong connections to Louisville. When a third grade girl on a school tour of the Jacoe Store asked "Is this real?," the Museum Coordinator was able to answer, "Yes!"

As Metcalfe Architecture & Design emphasized during the course of its assessment of the Museum in 2014, and as described further below, it is the culture of Louisville itself that is driving the vision for the Louisville Historical Museum campus. And as ArtsMarket encouraged during the process of creating a Business Plan, the Historical Museum shares many common goals with arts and cultural organizations in Louisville.

Location, Location, Location

The Museum is the anchor for the northern edge of the historic downtown business district and its location on Main Street could hardly have been planned better. In fact, the Jacoe Store, as the location of a former Main Street business, is the perfect place to talk with visitors about the past and present business offerings of downtown Louisville.

The Museum has explored and promoted Louisville's historic Main Street in many different ways, to the benefit of the City. In recent years, the Museum has covered Main Street in a lead article and in photo

[2] *Money Magazine* has placed Louisville in one of the top five spots of its "Best Places to Live in America" biennial rankings for cities with a population of under 50,000 every time since the list was first published in 2005. Louisville has held the position of #5 in 2005, #3 in 2007, #1 in 2009, #1 in 2011, #2 in 2014, and #4 in 2015. Louisville has also received other, similar national recognition.

layouts in *The Louisville Historian*, a "Brown Bag" program, an Art Walk talk, and a front window exhibit, in addition to highlighting histories of specific Main Street buildings. In addition, Museum staff and volunteers talk about some aspect of Main Street with every visitor who views the Replica of downtown Louisville in the Jordinelli House. More recently, the Museum and the Foundation arranged for Monarch High School students to document buildings on Main Street and Front Street in order to build up an inventory of contemporary photos. As a result, Main Street's interesting history and the crucial role it plays for the town of Louisville is reinforced by the Museum nearly every day.

The planned Gateway to downtown, in the form of a pedestrian underpass below the railroad tracks on South Street, will bring pedestrians practically to the door of the Historical Museum on Main Street. With the planned improvements and alterations to the Museum campus, the Museum will take on an even larger and more important role as the location of the town square where the public can gather for community events and as the heart of the Louisville community.

Additional strengths of the Museum site, as well as challenges of the site, are discussed below.

Community Support and Free Access

The Museum enjoys strong support from the community in the form of the Foundation's 734 paying memberships[3], a rarely seen level of support for either small historical museums or cities the size of Louisville. (By way of showing the increase in interest, there were 165 paying memberships at the end of 2004.) Additional evidence of strong support is the high level of monetary donations (including memorial donations) made to the Foundation and the community gratitude that is frequently expressed to the Museum staff and volunteers.

Like many other small city-owned museums, the Louisville Historical Museum does not charge an admission fee. This allows the Museum to serve its community and leads to repeat visits by the Museum's strongest supporters and donors, as well as older residents who would not be likely to pay an admission fee. In addition, based on observation, it appears that visitors are more likely to make a greater monetary donation upon leaving than what they would have paid in an admission fee. Also, if they are local residents, they are more likely to take a membership form and join. The lack of an admission fee allows the Museum staff and volunteers to focus on welcoming people to the Museum, making connections with them, sharing information, and actively promoting Louisville and its history, which is part of the Museum's mission.

Our Museum has instead the model of emphasizing its membership program and other forms of fundraising, which are worked on collaboratively by the Foundation and City staff. Museum experts promote this idea for small museums in order to encourage people to become involved in the Museum's activities and become long-term supporters. Moneys coming from memberships and donations to the Foundation, though they don't become part of the City's General Fund, do typically go directly back to the Museum in the form of the Foundation's financial support for Museum projects and programs. They also go to other worthy projects, such as for the cleaning of the City's antique safe in 2014 and $10,000 in financial support for the City to retain Metcalfe Architecture & Design to conduct the needs

[3] The Foundation has 734 paying memberships as of June 15, 2016. A large proportion of these are family memberships that are considered to each represent at least three people.

assessment, also in 2014. The Museum's work with the Foundation on strengthening membership and making connections with members has been very successful. In 2015, the Foundation raised $26,988 (not including donations made to the Helburg fund set up to raise money for a law enforcement memorial park in memory of Victor Helburg). Of this, $11,750 came from memberships and $14,715 came from monetary donations, many of which were made by members. Besides showing the success of the membership program, these numbers also show that the Foundation is bringing in a healthy level of funds without having announced or embarked on a fundraising campaign.

Another reason for why the Museum does not charge an admission fee is that many people use the Museum to do research and find information; it is felt that it would not be reasonable to ask them to pay admission. The Museum and the Library, being in the same City department, share a similar philosophy of promoting public access to information.

Other revenue generating opportunities besides admission fees are promoting memberships and inviting members to become monetary donors. In addition, as identified in the Museum Business Plan, there will be new revenue-generating possibilities as a result of new improved campus through indoor/outdoor rentals, summer camps, and classes in the new building.

The Museum Fulfills City Goals and Fits Community Values

It is a benefit to the City of Louisville that it owns and operates the Museum, as the efforts and activities of the Museum support the City in several ways.

Through its many activities, the Louisville Historical Museum achieves the following goals that the Louisville City Council adopted for 2015:

1. Protect and Preserve Louisville's History
2. Maintain Small Town Character
3. Promote Economic Sustainability

Improvements to the Museum campus will also help achieve the Council's goals to "Improve Basic City Services" and "Improve Efficiency and Effectiveness in City Operations."

In addition, the Museum's activities promote the following Core Community Values that are the foundation upon which the City makes decisions and that were adopted by the City as part of the 2013 Comprehensive Plan:

1. A Sense of Community
2. Our Livable Small Town Feel
3. A Healthy, Vibrant, and Sustainable Economy
4. A Connection to the City's Heritage
5. Families and Individuals
6. Excellence in Education and Lifelong Learning
7. Civic Participation and Volunteerism

The Museum Connects People to History and is a Community Partner

It could be said that one of the major roles of the Museum within the City administration is to collect information, photos, and stories about Louisville and then disseminate them in different ways to the public, such as through *Louisville Historian* articles, research reports for the Planning Department, historical programs and walking tours, online access to historic photos, and activities of other organizations.

Other entities in Louisville (such as the Cultural Council and Library) organize public programming, and other entities outside of Louisville (such as historical organizations in other cities along the Front Range) sponsor programs on historical topics relevant to their communities. The niche of the Louisville Historical Museum, and what sets the Museum apart, is its focus on the history and identity of the Louisville, Colorado area.

The Museum provides support for many City projects, such as some initiated by the Planning Department, Golf Course, Open Space, Library, Recreation Center, Police Department, and Cultural Arts. This often takes the form of providing historical information or historic photos for the given project.

The Museum also provides support for other community institutions and organizations such as Boulder County, Boulder Valley School District, area private schools, the Chamber of Commerce, Downtown Business Association, Society of Italian Americans, Lions Club, American Legion, Broomfield Rotary, Balfour Senior Living, the Louisville Arts District, and the Louisville Art Association.

The 2016 Louisville Citizen Survey results show that "[n]ine in 10 awarded high marks to Historical Museum programs and the overall performance of the museum."

The Museum Recognizes the Unsung Hero

In a small town like Louisville, which had been a mining town without a lot of the resources of more affluent towns, the names of those who made the town what it is today can easily be lost. The Museum staff regularly seeks to bring recognition to those who made important contributions or sacrifices to the town. This is achieved through articles in *The Louisville Historian,* public programs, oral history interviews, website content, and exhibits. People and groups who have been so recognized include Charles C. Welch, the Harper Family, William Schutz, Victor Helburg, Bert Niehoff, Pearl Conley, Dr. Lucius Cassidy, and the Saturday Study Club. The Louisville Historical Commission's awarding of the Pioneer Award each year reinforces this value of recognizing those people whose work for the community might otherwise go unrecognized.

Research of Historic Buildings Leads to Interesting Findings and Informed Property Decisions

The City in 2005 adopted a Historic Preservation ordinance and thereby set up a procedure for dealing with historic structures. This had a major impact on the Louisville Historical Museum because there was limited reliable information available about the histories of buildings in Louisville. Starting in 2005, the City administration began to request research and reports (including the chain of ownership, biographical information about owners and residents, and all relevant historic photos) from the Museum Coordinator on the histories of historic buildings in Louisville. This role for the Museum expanded when, in 2008, Louisville voters approved a historic preservation tax that is believed to be the first dedicated municipal sales tax for historic preservation in the country. Today, nine hours per week of the Museum Coordinator's forty hours per week are budgeted for historic preservation research and are paid for out

of the Historic Preservation Fund. Typically, the Planning Department's requests for reports are triggered by a demolition request or a homeowner's interest in applying for funding for a Historic Structure Assessment or for landmarking. In addition, the Museum Coordinator regularly collects information and photos about specific buildings and neighborhoods and makes them available to the public.

Some cities have produced architectural and historical surveys with information about their historic buildings, sometimes on multiple occasions over a period of decades. In Louisville, however, many houses have never been researched. Unfortunately, it is often the case that the City has no information on file about a historic house in the old town overlay district at the time that the owner applies for a permit to demolish it. With access to historical information and photos that the Museum has collected, the Museum staff is in a unique position to try to rectify this situation.

The historic preservation research conducted by the Museum Coordinator has been a positive activity that helps the Museum and the public. The research tends to build on itself as more facts about Louisville's early families and buildings become known. The Museum Coordinator makes every attempt for each report to be factually accurate, and is aware that City decision-makers will be basing their decisions on the information collected in the reports. Another goal, which relates to efficiencies, is for each report to be as complete as possible so that the property doesn't have to be researched again later for a different purpose. Also, the Museum's research of houses and families ties in directly with the Museum's central role in the community and with what many people feel is special about Louisville: its families, its longtime residents, its Old Town, and its sense of place.

To date, the Museum has produced about 300 formal, written reports about historic buildings in Louisville, including about 90 that were done as part of the Jefferson Place Survey, and many of them are accessible online. Residents of other cities have expressed admiration of Louisville's structure and the close working relationship between the Planning Department and the Historical Museum.

What Is There for Tourists to do in Louisville?

Boulder County is seeing a boon in tourism, based on observation and anecdotal evidence. For Boulder specifically, this seems to be confirmed by visitor estimates put together by the Boulder Convention & Visitors Bureau. As Louisville garners more and more national attention, it has also become more of a heritage tourism destination as people come from other towns, other states, and other countries to see Louisville and spend time downtown. The Museum also regularly enjoys visits by people who visit Louisville from out-of-state and stay in its hotels because they have a family connection to Louisville and they are coming to a family reunion, even if no family members still live in Louisville. For example, on one weekend in 2015, eight women walked into the Museum and explained that they had flown in to Denver on eight different flights from all over the country and were staying in a Louisville hotel. They were all descended from Catherine Curtan, who was Louisville's telephone operator from the 1920s to the early 1940s. As a widow, she had raised her children in the back of the telephone building at 913 Main Street. The eight visitors explained that when it came time to select a location for their reunion, there was no question that they would gather in Louisville, about which they had all heard stories. Needless to say, this was a treasured visit for the Museum because of the opportunities to share information about the Curtan family, Louisville's telephone system, and the history of 913 Main.

The Museum is the only obvious tourist destination in Louisville, and the Museum staff and volunteers always rise to the occasion to welcome visitors from other places, answer their questions, and give them travel information and directions. Often, the conversation that a group of tourists has at the Museum is the only personal interaction with a Louisville person that the group will have, other than talking with a waiter or waitress at a local restaurant.

The Museum recognizes this personal interaction with visitors as an essential role that it fills, albeit it is a relatively new one (based on observations made over about the past ten years). However, there are challenges that come with being the only tourist destination. The Museum has a limited staff and limited public hours. It can also be difficult for the Museum staff to simultaneously meet the needs of both tourists and, for example, researchers, all within the confines of a small building.

Through the addition of a Visitor Center on Main Street, tourists would be clearly welcomed to Louisville and given maps and information about what there is to do, as well as information about shops and restaurants. For the City to truly embrace the economic benefits and other opportunities presented by increased numbers of tourists, it could consider several options. In addition to the construction of a Visitor Center building, other opportunities include the establishment of a visitors bureau, research into official visitor numbers, the creation and maintenance of a tourism website, and the encouragement of other tourist destinations such as privately owned museums.

Strengths of the Collections and of Exhibits

The Museum collections and its exhibits are clearly an important part of its mission. More information about both the current approach to the collections and the exhibits, and future plans for them, are available elsewhere in this Interpretive Plan.

Challenges that the Museum Faces

Specific challenges relating to the Museum campus site are described elsewhere in this document. However, the Museum also faces challenges unrelated to its specific buildings and infrastructure.

One such challenge is that many people don't realize that the City owns, operates, and funds the Museum and that it is a division, alongside the Library, in the Department of Library & Museum Services. Even some City employees assume that it is operated by a volunteer-run private historical society and are unaware that it is professionally staffed and is part of the City administration. Some strategies for addressing this issue are detailed below in the section on Interpretive Strategies.

VI. Whom Does the Museum Serve?

Usage of the Museum Campus

The Museum meets many diverse needs of the public on site. This results in different types of foot traffic at the Museum campus. The following are the primary examples of who uses the Museum on site:

- Local residents such as newcomers and families who are eager to learn the history of the town.
- Tourists coming to Louisville from the towns around us, elsewhere in Colorado, other states, and other countries. Louisville does not currently have a Visitor Center for assisting tourists.
- School classes from Boulder Valley School District

  - In recent years, the Museum has given tours to between ten and seventeen school classes each year, which calculates to 250-425 students served on site per year. (In 2014, three of the classes were made up of fourth graders from Louisville Elementary School who focused on historic preservation; their visit was written up in the 2014 Annual Report of the National Park Service Historic Preservation Fund.)
  - The Museum also allows and encourages school groups to use, with supervision, the Tomeo House as a location for making short films for school projects where a historical house background is needed.
- Other groups, such as Boy Scouts; Girl Scouts; seniors living at Balfour; and classes from private schools such as the Louisville Preschool, Art Underground, and the St. Louis School.
- Researchers using the archives, reference collection, and files of information. These include book authors, magazine or newspaper reporters, engineering consultants, and people researching their family histories.
- Former residents or descendants of former residents. These visits frequently lead to the sharing of information, people becoming paying members, and the collecting of stories and oral histories and the donations of photos and artifacts.
- Volunteers. The Museum includes volunteers in the counts for Museum foot traffic because the interactions of staff with volunteers are, in many ways, similar to the interactions of staff with traditional visitors. For example, many volunteers collect information for their own projects while at the Museum, do family history research, bring in photos and artifacts to donate, order historic photos, and are eager to share information about Louisville history, all of which are activities that show how they are participants at the Museum as opposed to holding a traditional museum docent role. As Metcalfe observed, the Museum serves the role of being a community center where there is learning and teaching by volunteers as well as by traditional visitors. The Museum also creates volunteer opportunities and promotes the City's Core Community Value of civic participation and volunteerism. Because the Museum serves the personal interests and needs of not only visitors but also on-site volunteers, volunteers on site are included in the counts for Museum foot traffic.
- Attendees of meetings at the Museum are included as visitors. Examples would be potential donors meeting with the Museum staff to discuss a donation of artifacts and a Foundation director meeting with the Museum staff about Foundation business (however, public meetings cannot be held at the Museum due to the lack of ADA accessibility). Meetings and similar activities contribute to the foot traffic at the Museum and reflect the usage of the Museum by the community. (City staff members who are present at the Museum in the course of their work are not counted as Museum visitors.)
- Visitors during special events at the Museum. This includes people who visit during the Taste of Louisville and the Parade of Lights and attendees of the First Friday Art Walk events at the Museum.

Visitor Experience Objectives

The typical visitor experience begins as people enter the front door of the Jacoe Store and are greeted by a Museum staff member or volunteer. After chatting in the Jacoe Store, they are invited to go with a volunteer or Museum staff member to the Jordinelli House and Tomeo House, which are kept locked when not being toured. Visitors often share stories about themselves or where they are from, and it is

not unusual for visitors to teach the staff and volunteers about specific artifacts. The typical experience ends after the visitors have toured all three buildings, at which point personal goodbyes are then said.

The Museum staff and volunteers gauge visitors' motivations and interests in determining the length of tours. There is an attempt to go along with the visitors' interests instead of specifying a pre-set, predetermined length of time in each building. Different visitor groups are sometimes combined for visits to the Jordinelli House and Tomeo House.

People's Off-Site and Intangible Usage of the Museum

Most of the usage of the Louisville Historical Museum takes place in ways that do not involve attendance at the Museum itself, making usage particularly difficult to measure and count. Our Museum is set apart from many other museums in the extent to which it serves people in many ways other than through on-site visits, such as through the following outreach programs and services.

- The membership program, administered by the Foundation, is an essential vehicle through which people are kept informed about both Louisville history and Museum activities. Although the membership program is mostly made of members of the current Louisville community, it also keeps the Museum in communication with people who are from Louisville and who have moved away. As stated by museum consultants John Durel and Anita Nowery Durel with respect to museum administration in "A Golden Age for Historic Properties (AASLH *History News*, Summer 2007), "[L]eaders should replace the number of visitors with the number of members as the key indicator of success in achieving the mission."
- Members and others reading *The Louisville Historian* are served by the Museum. The Museum sends *The Louisville Historian* to not only paying members, but also to area schools, educators, school libraries, and public libraries in the area. Other complimentary members include City officials, Museum volunteers, members of some boards and commissions, and board members of the Chamber of Commerce and Downtown Business Association. About 900 copies are mailed each quarter, with an additional 250 being given out at the Museum, for a total of about 4,600 copies distributed per year. Additional information about *The Louisville Historian* is contained in the Appendices.
- Many people use the museum by phone and email to obtain information, but they are not contributing to the foot traffic at the Museum. It is left up to the public as to whether they need to come to the Museum or if their needs are met through other forms of communication.
- The Museum frequently initiates personal interactions that don't take place at the Museum at all, such as when the Museum staff tells visitors the location of the house their relatives lived in and the visitors then talk to the current residents, or when two distant branches of a family are put in contact with one another at their requests.
- The Museum and Foundation play a touching role with respect to people who make memorial donations. These are monetary donations made in memory of someone who has died. The donations are listed in the next *Louisville Historian* and the person is thereby honored. In this way, people are able to honor deceased loved ones and it also informs out-of-town readers about who has passed away. At times, family members identify the Foundation as the preferred charitable organization to receive donations in memory of their loved one, and this is communicated through the loved one's obituary.

- Regular monetary donors to the Foundation are often motivated by their strong feelings about Louisville and the Museum. No other organization that accepts donations more generally helps preserve and promote Louisville.
- The business community benefits from the Museum in that the Museum is a tourist activity for visitors to Louisville, making their stays richer. Museum staff and volunteers encourage visitors to explore shops and eat at local restaurants.
- As discussed above, the Museum lends support to many community organizations and projects and to other City departments in terms of providing photos and information.
- The Museum shares relevant information with other historical organizations in Boulder County such as those in Superior, Lafayette, Boulder, Erie, and Longmont, and enjoys positive relationships with them.
- Veterans are honored through providing information about veterans buried in the Louisville Cemetery for the Wreaths Across America national event and through the showing of the Museum's World War II film[4] on local Channel 8 on Memorial Day and Veterans Day.
- Recent collaborations with Boulder Valley School District have included a photo project with Monarch High School students to document downtown buildings and the Foundation's logo design contest.
- Photos from the Museum's photo collection have reached the public through their use in books, in newspaper articles and magazines, in businesses, in City buildings like City Hall and the Library, and in the mural on the Blue Parrot restaurant. (In fact, when someone donates a photo to the Museum, it might end up being used years later in a very public way.) The Museum also responds to media requests about Louisville.
- The public views Museum exhibits in the Library lobby for a month each year.
- The public views digitized photos and Boulder County Assessor Cards (for Louisville buildings) online. These are accessible 24/7 and more are being added regularly. It is a high priority to make sure that photos are identified correctly online and people are encouraged to correct inaccurate identifications or locations. (More information about the digitization program is contained in the Appendices.)
- Many historic building reports produced by the Museum are accessible online at the Museum's website and at the Historic Preservation Program website.
- The Museum staff gives off-site presentations to groups about Louisville history.
- People looking to purchase local history items for themselves or as gifts can find them at the Museum, sold by the Foundation.
- Local residents are interviewed for the Museum's Oral History Program, which not only helps the Museum but is a service by the Museum for the narrators and their families, who receive a complimentary DVD of the interview.
- In addition to the reports written for the Planning Department, the Museum supplies property owners and renters with information and photos about their homes, upon request. These efforts sometimes lead to an owner deciding to landmark a building.
- The Museum helps to publicize the Louisville History Book Club, which is a community book club.

[4] Louisville's World War II film is "Our Boys and Girls in the Armed Forces, 1943-44" and it depicts Louisville servicemen and women in short scenes while they were home on leave, in many cases with other family members and with homes or businesses in the background.

- The Museum reaches members of the public through other publications besides The Louisville Historian, such as a brochure on "How Well Do You Know Louisville?" and a brochure sponsored with the Historic Preservation Commission highlighting Louisville buildings on the National Register. (Plans are underway for an updated walking tour brochure.)
- The Museum serves the public through historical programs, such as:
    - Evening programs at the Library
    - Brown Bag presentations or discussions quarterly (based on the topic of the lead article of the previous Louisville Historian) held at the Library
    - Summer walking tours led by volunteers
    - A 2014 driving tour of locations relating to 1914 Hecla Mine strike conflict that was received positively
- In addition to school tours on site, the Museum has begun a program of outreach to elementary schools with a particular focus on hands-on telephones.

VII. Overview of the Collections and What is Collected

The Museum Collections

The Museum collections consist of the permanent collection, the education collection, and the reference collection. These collections and procedures relating to the collections, and the Museum's scope statement, are further described in the Collections Management Policy located in the Appendices.

Among the highest priority items to add to the permanent collection are historic photos depicting life in Louisville. The Museum also collects Louisville newspapers, which give valuable insights into Louisville events and people. It is extremely unfortunate for the community that the *Louisville Times* in 1942 disposed of all of its past issues. For this reason, the limited number of pre-1942 Louisville newspapers that have been donated to the Museum are especially treasured. Fortunately, in 2014, Prairie Mountain Publishing donated bound volumes of *The Louisville Times* from 1942 to 2007 to the Museum and they are currently being housed at the Library. The Museum and Library staff is developing procedures to allow public access to the fragile bound volumes while preserving the newspapers and is exploring the possibility of seeking permission from the copyright owner and funding so that they may be digitized.

Other items that are much larger than photos are frequently offered as donations to the Museum. The Museum staff and Louisville Historical Commission work together to decide what is possible to be accepted into the permanent collection. The availability of adequate storage space and whether the proffered items fit within the scope and mission of the Museum are major considerations in deciding whether items can be accepted. Even after the completion of Museum campus improvements that include dedicated collections storage space and the creation of increased exhibit space, the Museum staff and the Commission will by necessity have to take a conservative approach. Museum staff can also consider recommending the deaccessioning of items that meet the criteria set forth in the Collections Management Policy. (More information about collections storage appears under the following section of "Strengths and Challenges of the Site.")

Museum staff and volunteers regularly work on the cataloging process whereby more items are cataloged in the PastPerfect system. It will be important to conduct an inventory of the permanent

collection at the time of, or after, the move of items to the new collections space in order to make sure that all new locations are recorded in PastPerfect.

What Else Does the Museum Collect?

The Museum also collects obituaries of Louisville residents from all time periods. These aid members of the public conducting family history research and help the Museum staff in writing historic building reports. At this time, the Museum's obituary collection numbers about 2,500 obituaries and includes a maiden name index that a volunteer maintains.

The Museum also collects contemporary items relating to Louisville that will one day be historic. These include items relating to businesses (such as a Blue Parrot Restaurant T-shirt) and contemporary photos of the town.

The Museum emphasizes to the public that it collects intangibles such as information and stories in addition to artifacts. Besides helping to fulfill the mission of the Museum, this practice represents a way in which the size of the permanent collection can be significantly controlled. People who donate information and stories about Louisville are thanked in *The Louisville Historian* even if they are not donating artifacts or making monetary donations.

Louisville has great true stories, and it could even be said that the preservation of stories and memories are just as important to the Museum's mission as the preservation of artifacts. The deaths of older residents represent the biggest threat to the Museum's ability to collect stories and memories. When the Museum opened in 1986, there were still people living in Louisville who had been born in the 1890s. Today, Louisville is losing many residents who were born in the 1920s.

The Museum's Oral History Program is the most formal way in which past and present residents share their personal stories. To date, the Museum volunteers have conducted and filmed nearly 150 interviews. The Louisville History Foundation helps to fund the program, spending $1200 to $4400 on the program each year for the past several years.

Less formally, but just as significantly, visitors to the Museum share their stories and memories with Museum staff and volunteers. For visitors who have a past connection to Louisville, or current residents, gathering around the table in the Jacoe Store and sharing stories is the essence of what the Louisville Historical Museum is about. This practice was the catalyst for the "kitchen table" interpretive theme described below and often leads to a visitor later being filmed in an oral history interview.

Many of the stories told by former residents and the descendants of Louisville families are colorful, dramatic, or funny. Some stories reveal the reasons behind hardships, such as a father not being able to continue working because of a mine injury and how that led to a son leaving school to become a miner. The Museum also seeks factual information relating to such topics as Louisville families, relocated buildings, and ethnic enclaves and family complexes.

The Museum staff records the stories, factual information, and visitors' contact information, and then retells the stories and memories by weaving them into Museum tours, walking tours, *Louisville Historian* articles, and historic building reports for the Planning Department and in *Louisville Historian* articles.

VIII. Strengths and Challenges of the Site

Strengths of the Site

As discussed above in the section on the Museum's niche, the Museum enjoys an ideal physical situation on Main Street as the northern anchor of the downtown business district, and its landmarked historic buildings offer interesting and authentic experiences to visitors. The planned pedestrian "Gateway" coming under the railroad tracks on South Street will bring people to the doors of the Museum, where they can then turn and view the commercial district of Main Street going to the south. In a related development, due to plans made for the 2016 Taste of Louisville with the City and the Chamber of Commerce, the public was for the first time able to walk to the Museum without having to encounter vehicular traffic on South Street. Also in 2016, the Museum staff plans to open the Museum immediately after the Labor Day Parade in order to welcome the public in from Main Street. The Museum staff is looking forward to similar opportunities to take advantage of the Museum's wonderful Main Street location.

The lovely Museum grounds regularly receive compliments from the public due to the efforts of the Parks staff (and, in the case of the rose garden, the members of the Baha'is of Louisville) who maintain them. City staff members from the Parks & Recreation Department also plow and shovel snow and prune trees. Staff members from Public Works very helpfully maintain the buildings and the Museum's security system and fire protection system. The City funds the cleaning of the Museum buildings twice a week.

Another asset for the Museum is the existence of the empty lot right on the Museum campus where the Big House, then the metal shop, used to be located. Through the Needs Assessment process, Metcalfe Architecture & Design determined that the empty lot will provide adequate space for the construction of a new building to meet the Museum's needs. (Also, for the City to use this space constructively for a new City building on land that the City already owns will involve the removal of the unattractive concrete foundation that many have called an eyesore.)

Another strength of the site involves the physical characteristics and historic natures of the Jacoe Store and the Tomeo House (in addition to what they provide in terms of authenticity and their individual histories). By necessity, due to their small sizes and locations of doors and windows, the buildings do not provide wide spaces for showing artifacts to the public in glass exhibit cases, and in the situation of the Tomeo House, the presence of exhibit cases would take away from the interpretation of the building as a historic house. As a result, many artifacts are "out" and not behind glass. While this can present challenges for parents bringing young children into the Museum, Metcalfe viewed this practice as a positive one because the items are so accessible to the public.

Other strengths of the site relate to collections storage. While the collections could be stored more efficiently, the items that require climate control, which is the majority of the items, do have climate control. The collections are contained in a clean and stable environment, free of threats such as harmful insect infestations or the presence of moisture. The City funds the acquisition of archival storage boxes, and the storage rooms have low light levels. Due to the City's installation of a fire protection system and security system, there is protection from fire and theft where the collection is stored in the Museum buildings. The Museum staff takes very seriously its responsibility to preserve and care for the collections, which contains so many treasures documenting Louisville, its residents, and its

development. The 2004 CAP Report expressed that storing the collections in the Jordinelli House was an "excellent" short-term solution, and its primary concern was with a lack of adequate space for growth and for public/research access, not with the Jordinelli House having poor conditions for collection storage.

Another storage-related strength is that the City's ability to store the Museum collections on site leads to access, efficiencies, and regular oversight of the storage conditions. Donors certainly view this as a strength, as some have indicated that they would not want their donations to be stored in a remote location where many items would not realistically be seen or viewed by the public again for a long time. Even now, the Museum staff works with or consults items in the collections several times a week. With a new emphasis on heightening the levels of public activity and engagement at the Museum campus, there will be an increased need to change exhibits more frequently. The Museum staff's ability to access to the collections to locate items and switch them in and out of exhibits or to use in programming such as the First Friday Art Walks will become more important than ever.

Challenges of the Site

The Needs Assessment Report of Metcalfe Architecture & Design gives a roadmap that identifies many of the challenges of the Museum's site and how to best address them. Some of the challenges are also described here because of the impediments that they present to fulfilling the mission of the Museum.

- The historical nature of the Museum's buildings means that the City does not have the same obligations to provide ADA accessibility as it would with respect to newer public buildings, but this doesn't mean that the City should not provide as much ADA accessibility to visitors and staff as is possible, and as soon as possible, at its public Museum. The Museum should be highly accessible. Improved ADA accessibility of the existing buildings, combined with accessibility features of the new Community House building that will include a new restroom and elevator, will help meet this challenge.
- The Museum buildings, due to their small sizes and lack of ADA accessibility, cannot be used as public buildings for meetings (such as those of the Historical Commission) or for the many historical programs that the Museum staff organizes for the public. Commission meetings, History Book Club meetings, and historical programs are instead are held in other City buildings besides the Museum, a situation that has led to confusion by the public as to where a Museum program or meeting is taking place. Metcalfe recommended that the new Community House building include programming space for about 30 people that will allow for public meetings and historical programs to take place at the Museum instead of in an off-site location.
- The facts that there are several buildings to show with limited staff, and that there are varying needs of the public that uses the Museum and a need for security of artifacts, can lead to less than optimal situations. For example, someone who comes to the Museum to conduct research at the table in the Jacoe Store must be brought along on tours to the other buildings so that they are not left alone in a Museum building with access to the collections, if there is not a volunteer available to stay with the researcher. Fortunately, good communication and explanations as well as positive attitudes by all concerned go a long way towards helping what could be a frustrating experience for some visitors. Increased levels of funding for operations that would allow there to be a staff member or volunteer working in each building, and a

dedicated research room in the new Community House building, will help ameliorate this challenging situation.

- The lack of adequate collections storage space on the Museum campus was first documented in the 2004 CAP Report. As a result of the CAP report's stated concerns with collections items being stored in the partially dirt Jacoe Store cellar, the Museum Coordinator moved collections items needing climate control and a higher level of protection from the cellar into the Jordinelli House. Besides the concern with the most of collections being stored in the Jacoe Store cellar, which has been resolved, the CAP Report stated concerns with 1) a need for space for the growth of the collections and 2) a need for increased public/research access.
  The addition of storage space in the new Community House building will address these needs, which go to the heart of the responsibility for preservation of the collections that the Museum and City bear as stewards of historical artifacts, and will satisfy the need to keep the collections on site where the Museum staff members can easily access them for their work and for the public.
  The Museum staff and the Commission do not consider off-site storage in a remote storage facility that is not owned by the City to be a satisfactory solution due to the inefficiencies and the lack of regular access that would result and that was clearly viewed as a high priority in the CAP Report. There is also concern about the collections potentially becoming less secure or susceptible to physical threats such as insects or moisture if they were stored in a remote location.
- The small sizes of the Museum buildings present challenges when school classes visit. It is not possible to keep an entire class together in any of the buildings and a class is immediately divided in order to be shown around, leading to inefficiencies and the need for more staff and volunteer time to be spent on school tours. Perhaps more importantly, unlike at other museums that have been designed to offer adequate interior public and programming space, there is no space at the Museum to shelter a waiting school class during bad weather. The construction of the new Community House building and the improvements planned for the Jordinelli House will provide adequate space for school classes to stay together for much of their tours and for there to be shelter provided to classes that arrive early for their tours.
- Another challenge of the site is that the buildings and their limited public spaces are not geared to meet the particular needs of young children. The planned improvements to the campus are intended to create additional space that can be used for baskets or trunks of educational items that children can spread out, touch, and talk about with their caregivers. Programming space in the new building could be sometimes used for craft projects or other programs geared towards children.
- The existing Museum buildings do not provide dedicated office space for City staff members. The Museum Coordinator's office area, with a desk and computer, is currently part of the public exhibit space in the Jacoe Store, and visitors regularly pass through it. The office photocopier looks out of place next to historical artifacts that are on exhibit. Due to the lack of office doors or any privacy, it is difficult for the Museum Coordinator to have a phone conversation or hold a private work meeting during the public hours of the Museum, or to work with confidential materials. File drawer or cabinet space for museum administration files has not been planned or provided for. The small restroom for the use of the public, staff, and volunteers is located immediately next to the Museum Coordinator's desk, which necessitates that the Museum Coordinator step away from her desk to give people privacy when they are using the restroom. The Museum Technician's desk area at the Museum consists of a laptop and chair at the public

table in the Jacoe Store. Planned improvements to the existing buildings and the construction of a new Community House building are intended to address these challenges presented by the limitations of the current buildings as workplaces.

- Due to the ages and conditions of the buildings, it is not possible to hold events that involve food and drink, though many people associate museums with public events such as receptions, parties, and meetings at which food and drink are served. This would change with the opening of the Community House building, where food could be kept away from artifacts and where cleaning and vacuuming could be easily accomplished so as to avoid the threat of insects.
- The existing Museum buildings also do not allow for eating areas for the Museum staff and volunteers, which means that they eat their lunches in public areas (despite asking visitors to not bring food or drinks other than bottled water into the Museum buildings) and must take care to keep food away from artifacts. Although a small refrigerator is located in a nonpublic room of the Jordinelli House, the Museum does not have an area where aromas from a microwave can be kept away from artifacts, so therefore there is no microwave for staff members and volunteers. A small break room in the new Community House building could provide these basic amenities that are provided to many employees.
- The existing Museum buildings do not provide adequate work space for volunteers and staff working on projects and with the collections. Volunteers willingly work on projects on the table in the Jacoe Store, but some work with artifacts and historic photos should be done in private areas where members of the public are not tempted to touch items. Also, a volunteer who ends a shift should be able to leave his or her work project in a spot where it will remain undisturbed until they volunteer again. Increased work space is to be created as a result of improvements made to the existing buildings and the construction of the new Community House building.
- The existing historical buildings need structural work so that they will be preserved and so that the public can continue to use them for years into the future. Metcalfe's plan for the Museum anticipates that the City will attend to structural needs of the buildings. (Currently, City staff is working on applying for funding for Historic Structure Assessments to be completed on the buildings.)
- The existing buildings do not include dedicated janitorial supply space. This would be included in the plans for the campus improvements.
- Due to not holding regular business hours, the Museum does not receive its mail on site. The public and businesses are instead given the mailing address of City Hall to use for the Museum, Commission, and Foundation. This is a frequent cause of confusion by the public. The Museum staff then typically retrieves the Museum and Foundation's mail from the Library. A small locked outside postal box by the front door of the Museum has been set up to receive mail that is inadvertently sent to the Museum's physical address instead of the mailing address. Ideally, the Museum will one day be able to receive mail and packages on site. In a similar vein, the Museum photocopier is not handled in the same way as other City photocopiers and is not part of the City service contract. Although 2016 brought very welcome changes to the networking and phone system of the Museum, there are still carryovers from the past when the Museum in many ways operated at the periphery of City services and not as a full part of the City administration.
- The current situation results in a lack of focus with respect to the Museum, both internally and externally. Staff and volunteers divide work between the Museum and the Library. Museum staff must keep track of, and transport, historic photos and albums back and forth between the two buildings that are located a few blocks away from one another. Public historical programs

and meetings have to be held in other public buildings besides the Museum. Mail and packages for the Museum are received at three different locations. It is clear that there is not only a perception but also a reality of the work being scattered. The plans for the campus improvements and a new Community House building with increased public space, office space, and work space would bring a focus to the Museum's work and would increase the efficiency of City services.

- The Museum buildings do not have the ability to provide shelter from storms and tornadoes, and the buildings are not near City buildings that do have a storm shelter. The basement of the new Community House buildings will supply not only collections storage space, but also a space for a storm shelter for the public, staff, and volunteers during weather emergencies.
- Personal security of Museum staff and volunteers at the Museum is of concern, particularly given that they are working in public buildings in which a staff member or volunteer is often alone in a building with a member of the public. This particular challenge is not one that is likely to be addressed through the planned campus improvements because there will continue to be distinct buildings for the public to tour. Staff and volunteers are strongly encouraged to use one of the Museum's silent alarm fobs to call the police if they feel unsafe or uncomfortable with a visitor.

IX. Interpretive Theme Statement

Metcalfe observed during the 2014 needs assessment process:

> The most important characteristic of the Museum is *listening*. It is an attitude about public history that places the authority and importance on content that walks in the door, not just on the existing collection and the scholarship applied to that collection. It is an assertion that the value of history is in the telling of stories by the people who experienced it directly or as descendants of those who lived it and its impact on their lives.
>
> What we share across a kitchen table in our families' homes is modeled at the table currently occupying the center of the Jacoe Store, where museum staff and volunteers engage visitors, listening to their stories and sharing stories related to their lives.

Metcalfe suggested the tag line of "We're Listening" and also wrote in the Needs Assessment Report:

> We determined that the Community Table is the appropriate metaphor for understanding and shaping our plans for the Louisville Visitor Center and Historical Museum. This means that the entire campus and the new building designed to meet operational needs would be conceived as reflecting that idea; they would together serve as a place to gather, share stories, to listen and to be heard.

The analysis of the Museum as a place where people sit together at a kitchen table to share stories leads to the following Interpretive Theme Statement:

The Louisville Historical Museum brings together people to share stories about Louisville.

For a short tag line that would best express the essence of Museum activities, instead of "We're Listening," the Historical Commission and City staff have expressed a preference for **"We Each Have a Story to Tell."**

X. Interpretive Themes

Metcalfe reported that the public input received at the two workshops in October 2014 included "wonderful, animated conversations and a spirit of great support for the Museum." The following are quotations of the specific areas of consensus that Metcalfe identified from the public workshops:

- Emphasize local history and interpretation, with connections to the wider world.
- Stories are the most powerful way to engage people with history.
- The Museum is an intimate space and should preserve that feeling of intimacy.
- Food can be a core theme.
- There is a distinct need for social gathering places in Louisville.

Based on this public input, and on input from Metcalfe, City staff, and Museum volunteers, the following six Interpretive Themes were selected to inform the exhibits and programming offered by the Museum on-site and off-site, and in a variety of media:

- The idea of people gathered around a community table to share stories exemplifies the small and intimate interactions that take place at the Museum on an almost daily basis.
- Coal mining and farming were honorable occupations that helped shape the culture of Louisville.
- Louisville was a destination for immigrants and became a colony for Italians in the American West.
- Families were, and are, the foundation of the Louisville community.
- A way to understand a community is to look at its food and domestic life
- The "campus" of the Museum extends beyond the Museum site itself to encompass Main Street and all of downtown Louisville.

XI. Practical Implementation of the Interpretive Plan

Small scale and intimate interactions, and the sharing of information and stories, make up the overriding theme of the Museum. As Metcalfe emphasized, the interactions with people at the Museum are intimate now, and they will need to continue to be intimate.

A communal table, or kitchen table, is planned for each of the four main buildings in order to emphasize the theme of the Museum and encourage visitors to sit and share stories and information about Louisville. These are proposed to be custom designed and could be financially sponsored for a renewable fixed period by a business, family, or individual.

The vision for the Museum includes the idea that the focal point will be the buildings of the Museum campus and that a satellite location of the Museum will not be created in another part of the City. Similarly, the Museum collections should be stored at the Museum and not in a remote location, not owned by the City, where they would become much less accessible as well as potentially unsecure or susceptible to physical threats such as insects or moisture. It is an important goal to bring the Museum's work, programs, and projects together at the Museum instead of increasing fragmentation and inefficiencies.

It is expected that the implementation of the interpretive strategies, and the completion of the improvements to the Museum campus that are proposed in the Needs Assessment Report, will require increases in operational funding and parking.

Practical Implementation of the Interpretive Plan in the Community House

The Community House building will serve as the main Visitor Center building. It will connect people to history and will be an important asset for the community.

The focal point of the first floor would be programming space for about 30 people with a communal table in order to emphasize conversations with visitors as the primary interpretive strategy of the Museum. The table can be part of a program, or moved out of the way when needed. An entire school class could be welcomed to the Museum and introduced to key concepts in this space instead of being immediately broken up. This space would also be the site of classes, programs, meetings, and workshops. The space is also a possible revenue generator through rentals.

The building is not yet designed, but inspiration for a design can be found in elements of the "Big House" that use to be on the site and in the fact that buildings in downtown Louisville tend to be narrow, deep, and come close to the sidewalks. An emphasis on using the back door of the building would echo the ways in which Louisville residents have traditionally used them.

This building will exhibit framed Louisville High School composite class photos. These are of great interest to the public, but the majority of these photos are currently in storage due to lack of wall space in the existing buildings. It will also exhibit the Rex Theatre curtain as a backdrop for the communal table on the ground floor.

For the first time, food will play an important role inside the Museum, which seems particularly appropriate given the culture and history of Louisville. Food will be permitted at events, receptions, parties, and programs in the Community House, as many people have come to expect from museums in other cities. (Due to space and budget limitations, it is not anticipated that a full kitchen will be possible to include, however.) Students will be able to eat their packed lunches at the Museum as part of a school tour, which is not possible now.

To help visitors, the Community House will have information about other things to do in the Louisville area and sample menus from Louisville restaurants provided in collaboration with the Chamber of Commerce and Downtown Business Association.

The Community House will include a mechanical room, dedicated janitorial closet, and an elevator to be used for transporting artifacts and for accessibility. The basement would provide dedicated collections

storage space with compactor storage to maximize the space along with an area for staff and volunteers to work on the collections away from the public. It would also serve as a storm shelter for visitors, volunteers, and staff.

ADA accessibility in this building will be key and will include the Museum's first ADA accessible restroom and an elevator.

Offices on the second floor would comprise the first dedicated office space at the Museum. A small research room could also serve as a location for conducting interviews for the Museum's Oral History Program.

Practical Implementation of the Interpretive Plan in the Jacoe Store

The focus of the interpretation in the Jacoe Store, which was a Main Street business itself for several decades, will be Commercial Life in Louisville.

This building will continue to have a communal table for visitors to share stories, as it does now, and will continue to employ the back door as an intentional device to echo how people informally used back doors historically in Louisville.

The office space will move to the Community House, and the existing space will be used more appropriately.

Practical Implementation of the Interpretive Plan in the Tomeo House

This building will continue to interpret 1930s domestic life in Louisville and will focus on the families who lived in the house. To increase the authenticity of the site, furniture and artifacts will be moved to reflect what has been learned in recent years from a member of the Rossi family about the locations of beds and tables and to exhibit just one instead of three stoves. Museum staff and volunteers will invite visitors to sit and talk at a communal table in the kitchen, just as the Tomeo family and Rossi family would have done.

Practical Implementation of the Interpretive Plan in the Jordinelli House

The Jordinelli House will be devoted to interpreting civic life in Louisville. The plan for this building includes making interior renovations in order to allow for more open areas, exhibit space in the areas where the collections are currently being stored, and increased accessibility around the replica of downtown Louisville. This building will also have a custom-designed communal table.

Practical Implementation of the Interpretive Plan in the Summer Kitchen

Under the Needs Assessment plan, the Summer Kitchen could be a focus for outdoor activities on the site instead of being a storage area for collections items that don't need temperature control. For example, catered food could be served from a Dutch door.

Practical Implementation of the Interpretive Plan Outdoors on the Museum Campus

As Metcalfe observed in its Needs Assessment Report:

> Louisville is blessed with a system of alleys running between the main streets, creating an informal extension of the private property lining both sides of the alleys. Children played in these alleys more safely than in the streets. Family events spilled from the back yards into these alleys. Across fences and standing here, neighbors shared news and concerns …. We propose to reorient the entire campus to celebrate Louisville's alleys, creating a new Alley running north-south through the center of the campus …. This new alley will become the heart of the campus. It will be large enough to host events of significant size, becoming the north anchor for downtown events, as well as events specific to the Museum. While the street presence along Main Street will remain strong, the main entrance to the campus will be a broad, welcoming opening to the site on South Street.

This plan will result in improved visitor movement through the campus and a more efficient use of space outdoors on the campus. The Museum could host private weddings and other events that produce revenue as well as fundraising events, membership receptions, and outdoor programs and festivals for the public.

It is possible that the Baha'i rose garden will need to be moved elsewhere on the campus, in cooperation with the Baha'is of Louisville, so that it continues to enjoy plenty of sunshine. Also, the Museum will look into alternative ways to appropriately recognize those whose names are on the existing plaques in the landscape.

Interpretive Strategies at the Museum and Through the Museum

- Website

In addition to making improvements to the Museum's physical site, it is also important to increase the amount of information that the Museum makes available online and for there to be essential, basic changes to the Museum's website. Members of the public have expressed confusion with respect to the Museum webpages, which are currently not easily findable as they are a subset of the Library website (despite the fact that the Museum is not organized to be under the Library, but is a division of the department alongside the Library) and they have an address with a long string of letters and numbers instead of the Museum having its own, recognizable website address. It is a high priority for the Museum to have its own website that is part of the overall City website so that the public can find information easily.

The Museum's priorities for making additional content available online on its website are:

- More historic photos to be cataloged and digitized
- More building history reports that have been written for the Planning Department (currently, there are 14 on the Museum webpages in addition to others viewable elsewhere on the City website)
- Biographies and photos of those who have received the Pioneer Award
- A list of names of people for whom the Museum has obituaries in its obituary collection
- Additional past *Louisville Historians* in PDF form (currently, the 37 issues from 2007 to the present are online)
- Digitized archival records such as mining ledgers

- More contemporary photos of the Museum campus and buildings
- Increased information about the Museum for visitors
- Additional links to other relevant websites
- Eventually, an online mining map with links to photos and information
- The expanded use of PastPerfect and PastPerfect Online, including the eventual use of Google Indexing so that people using Google searches will find photos and information on the Museum's PastPerfect Online website

- Oral History Program

The Museum's Oral History Program produces raw material, all owned by the City, that can eventually be shared with the public. The next steps for increasing accessibility are dependent on the availability of City funding. The priorities include:

- Backing up the oral history interviews on the City server.
- Cataloging the oral history interviews in PastPerfect.
- Cataloging oral history interviews that were done in the 1960s-1990s, backing them up to the City server, and making them available to the families of the narrators. (These have been transferred from audiotapes to CDs, and a volunteer has already backed up some of them to the City server.)
- Editing the raw oral history footage and making it available online or in short films that can be broadcast on channel 8 or on YouTube. The City's attorney and guidelines used by other oral history programs will be consulted for guidance on what editing will be required.
- Transcribing the oral history interviews so that they can be used more readily for research and for quoting in articles.

- Exhibits

In terms of future exhibits, Metcalfe's plan will result in about a 45% increase in exhibit space at the Museum, due to the new building and the ability to use space for exhibits in the Jordinelli House (replacing areas currently used for collections storage) and in the Jacoe Store (replacing the current office space) . Although participants in Metcalfe's public meetings expressed more of a desire for increased museum programming space over an increase in museum exhibit space, it is clear that people expect to be able to view engaging, thought-provoking exhibits when they visit a museum. Also, the Museum unquestionably has a need for increased exhibit space, given the limited space that can be dedicated to exhibits in the existing buildings. Some of the Museum's priorities with respect to exhibits are 1) to have more of the collections on exhibit, resulting in increased public access to the collections, and 2) to increase accessibility in terms of physical access to the exhibits themselves and in terms of improved exhibit labels.[5] (All of this should be accomplished with the goal of increased ADA access in mind.) The following list gives examples of ideas for rotating exhibits in the enlarged exhibit space in the Jordinelli House or in the new space in the Community House. With the increased public gathering space that is envisioned, each exhibit could have an opening reception to which Foundation members and the public are invited, and the exhibit areas could be rented out to groups looking for event venues.

[5] The Museum staff uses the excellent book *Exhibit Labels: An Interpretive Approach* by Beverly Serrell as its guide for exhibit labels and signage.

- Photo exhibits around specific topics/themes, such as photos of Main Street or photos taken of contemporary Louisville by Monarch High School students
- An exhibit of items that were brought by Louisville residents from their European countries of origin on cross-Atlantic journeys
- An exhibit on Louisville's transition from working class mining town to modern city that finds itself on "best places to live" lists
- An exhibit of items that were found in the walls and cellars of old Louisville houses and that have been donated to the Museum
- An exhibit of everyday tools and kitchen implements, including handmade ones
- An exhibit on Louisville and its relationship with Rocky Flats, where many residents worked
- Similarly, an exhibit on Louisville's relationship with StorageTek, where many residents worked

- Programming in the Community House Building

It is not currently possible for the Louisville community to participate in engaging historical programs on site at the Museum. This is due to the lack of space in any of the existing small historic buildings combined with the lack accessibility that is essential for public programs that the City organizes and offers. The new Community House building will provide programming space that will offer exciting opportunities for community engagement at the Museum itself. Importantly, as reported by Metcalfe Architecture & Design, the participants in the public meetings organized by Metcalfe emphasized the importance of community programs and program space at the Museum over having increased exhibit space or space for interactive or high-tech displays. The following list gives examples of community programming that are being considered for different ages and interest groups in the Community House. These ideas were generated by participants in the public meeting, Metcalfe Architecture & Design, and Museum staff and volunteers. (It is anticipated that programs for which a larger than capacity audience is expected could still be scheduled to take place in the first floor meeting room of the Louisville Public Library, which is where Museum programs for audiences of all sizes currently take place.)

In addition, Louisville is a community of engaged, creative citizens of all ages with many personal interests. In fact, this is an aspect of our town that gives it its identity and makes it a desirable place to live and work. At this time, comfortable and pleasing meeting space for 30 people in a building owned by the City that is located downtown (with the possibility of spillover of attendees patronizing local shops and restaurants before or afterwards) is at a premium. It is strongly believed that many community groups and City boards and commissions could benefit from the availability of increased programming space in the new Community House, and support for community meeting space is apparent in the 2016 Citizen Survey results.

Using the comfortable and intimate programming space in the Community House, and with the necessary increased staffing, the Museum could offer programming that complements other programming offered by the City, such as those suggested in the following examples:

- Interview a Louisville resident who has an interesting personal history, whether an older resident or a newcomer, in front of an audience
- Organize a lecture series about past residents that will focus on a different person each time and include photos and stories
- Have a moderated panel to discuss a topic
- Interview residents about historical food practices and preferences, with tastings

- Organize cooking lessons that relate to historical foods
- Offer historical crafts for children, such as making pins with ribbons to echo the Louisville fraternal organization ribbons in the Museum's collections
- Teach historical indoor games and play them with children, or show historical toys
- Work with teachers to connect to curriculum
- Offer an antiques roadshow program
- Offer photography classes using the exhibits and grounds at the Museum as the subject matter
- Focus on the history of one family or one ethnicity represented in Louisville (this could translate into more sharing of information and photos between the Museum and local families)
- Offer programs of genealogical interest, such as the program on "DNA Testing for Genealogy" that was presented in August 2015
- Put on workshops on raising chickens or winemaking
- Teach how to play barbuit, the gambling game, or morra, the Italian hand gesture game, that were popular in Louisville for decades
- Put on a quarterly launch party for each new issue of *The Louisville Historian*, aimed at members
- Provide a hub for local storytellers and reenactors
- Offer an evening "camp fire" experience with storytelling for children
- Invite the public to watch oral history interviews and other films, with discussion to follow, and possibly with the narrator present to answer follow-up questions
- Have the Museum be the start of a scavenger hunt in downtown Louisville for teens or couples
- Help organize activities for class reunions for people who graduated from local high schools
- Organize informal class reunions for adults with music and stories, such as for people who graduated between 1980 and 1985 (no need to have attended school in Louisville)
- Provide a place for young professionals to network or attend business workshops, possibly in coordination with the Chamber of Commerce
- Invite Dick Del Pizzo to demonstrate and talk about how he made the buildings for the Replica of downtown Louisville
- Provide a fun location for City departmental celebrations
- Have a dinner with an expert as a fundraiser, and other events involving members, in partnership with the Louisville History Foundation
- Host a reunion of local Vietnam era veterans, with a panel discussion
- Host meetings of affinity groups such as the History Book Club
- Coordinate with the City's Human Resources Department for visits to the Louisville Visitor Center & Historical Museum to be integrated into orientations for new employees, leading to even stronger personal connections between new employees and the town where they work

The Museum also intends to work on the following interpretive strategies with respect to off-site programming in connection with the Museum campus changes and increased operational funding:

- The creation of an updated self-guided walking tour brochure of downtown Louisville that would include both historic and newer sites; this would be put on the website as a PDF and would benefit tourists, residents, and businesses.
- Providing literature to promote the Museum and downtown to the Louisville hotels, including maps showing how to get downtown.

- An outreach program for BVSD schools (already underway). This is a fun way to give students the opportunity to handle and use items such as telephones and typewriters.
- Expanded historical walking tour program using the concept that the Museum's "campus" extends to all of Main Street and downtown Louisville. These could cover different parts of old town or focus on different themes. Since the basis of the Museum's interpretive strategy is the personal contact and making personal connections, for the foreseeable future the plan is to continue with person-led walking tours and not to use the more impersonal prerecorded tours at this time. The Museum should consider moving towards an online reservation system for walking tour participation. Also, along with the new Visitor Center, Museum volunteers could lead walking tours leaving from the Visitor Center at the same time each day.
- The increased use of driving tours. Although it took time for the Museum staff to plan the driving tour of the Hecla Mine strike events in 2014 so that traffic safety would not be a problem, the public feedback was very positive. Future driving tours could focus on the histories of mines, farms, or open space areas.
- The completion of a Louisville, Colorado public family tree on Ancestry.com in order to compile information on family relationships in Louisville (where many people were, and are, related to one another) and to make the information publicly available to Ancestry.com subscribers.
- The encouragement of local residents to write down stories and memories of Louisville in their own words and to create hand-drawn maps and ground layouts of Louisville buildings. Recent examples are Lois Tesone's memories of Main Street (*Louisville Historian*, Summer 2015) and drawings of maps of the Monarch Mine Camp and the old Louisville High School building.
- The eventual creation of an app for *The Louisville Historian* for members so that they have the option to view each new issue digitally and in color
- Exploring the idea of creating a nonprofit corporation that would be a cultural alliance similar to the Golden, Colorado Cultural Alliance, which as the purpose of developing and promoting awareness of Golden's cultural and historic assets

XII. Museum Business Plan Review

With the goal of producing a well-rounded and useful Museum Master Plan, the City commissioned a consultant to create a business plan that would focus on the Museum's operations and potential revenue generation and that would accompany the Museum Needs Assessment Report and the Museum Interpretive Plan in the Master Plan. ArtsMarket, Inc. was selected to write the business plan. Louise Stevens made an on-site visit and met with different Louisville constituencies and organizations in December 2015. The Museum Business Plan is now part of this Master Plan document.

The Museum Business Plan prepared by ArtsMarket, Inc. puts forth a number of recommendations and ideas with respect to Museum operations and funding. It provides an excellent starting point for discussion by City staff, City Council, the Louisville Historical Commission, the Louisville History Foundation directors, and members of the public. In fact, the Museum staff has already started to take action this year in response to ideas contained in the Business Plan, such as the recommendations that the Museum increase its programming and outreach offerings and strengthen its participation in downtown events and festivals. These recommendations and the comment during ArtsMarket's on-site visit that there should be more of "Here is your story" and connecting with people's interests has already led to efforts by the Museum staff to expand the programming during First Friday Art Walks and organize more historical programs taking place at the Library, and the public has responded enthusiastically.

The Business Plan contains a great deal of helpful information that is pertinent for the Museum's future operations and funding sources, and it sets forth a proposal for one possible way in which the City of Louisville could set up funding for Museum operations based on examples from a sampling of other U.S. museums, though it is recognized that there are also other possible paths. The City will no doubt want to balance a number of different interests when the time comes to make decisions about the Business Plan recommendations. At this time, these issues are still up for discussion.

The Historical Commission, Foundation directors, and City staff discussed the Business Plan and its recommendations at a Commission meeting on May 4, 2016, and individuals stated what they liked about the plan and what they didn't care for or thought might be unrealistic. It was noted that the Commission, by accepting the Business Plan to be part of the Museum Master Plan, would not be weighing in or passing judgment on the actual recommendations contained in the Plan. There was a general acknowledgement that whether many of the recommendations can be carried out will be based on future decisions to be made by the Louisville City Council and on how other future events unfold, including whether City Council will write the ballot language of the Historic Preservation Tax renewal to allow for funding for Museum operations and whether Louisville voters will approve of the renewal.

The attendees at the May 2016 Commission meeting weighed in on the following interesting Business Plan recommendations in particular:

- Those in attendance liked the Business Plan's vision of the Museum becoming an official visitor and civic information center for residents and tourists, for it to be a key anchor for the historic downtown and Arts District, and for City events to begin and end at the Museum campus.

  Along with enthusiasm for an exciting growing role for the Museum in the civic life of Louisville and the opportunities that this presents for the City is concern about whether the current level of staffing and operations can sustain such increased activities that some people may come to expect even before there is additional operational funding, if it transpires at all. Some expressed that the City administration should ensure that there is adequate operational funding in place before the time when staff would be expected to significantly raise the level of programming and the Museum's profile in the community and the region, and certainly before there would be a new building.

- The Business Plan recommendations are based on there being on a certain level of funding for Museum operations from the Historic Preservation Fund, which is not currently permitted. It is still an open question as to whether the City Council will decide to write the ballot language for the Historic Preservation Tax renewal so as to include approval for the Fund to be used to help pay for Museum operations. If it is written to include such language, when it would go to voters has not been decided and it is not known whether voters would approve the ballot issue.

  Although the Historical Commission members and Foundation directors who were present at the meeting indicated that they strongly support the inclusion of Museum operations in the tax renewal ballot language, it was acknowledged that the City and the community cannot assume that the language will include this provision or that the renewal will pass.

- Whether it makes sense for the Louisville Historical Museum to start to charge an admission fee for visitors to access some buildings on the Museum campus after the hoped-for campus changes are made, or what the admission fee would be, is a decision for the City to make in the future. Up to this point, staff had envisioned continuing the practice of not charging an admission fee so as

to welcome and encourage as much participation by the public in the Museum as possible, particularly with respect to 1) the desire to promote and strengthen downtown and 2) the recommendation by the Needs Assessment consultant that the Museum encourage visitors to come to the Museum to share their stories. In fact, the Interpretive Theme Statement in the Interpretive Plan draft that the Commission and Foundation have reviewed was written to state: "The Louisville Historical Museum brings together people to share stories about Louisville." The City may decide that there are compelling reasons for our public Museum, like the Public Library that is the other division in the Department of Library & Museum Services, to not charge an admission fee.

At the meeting, most who expressed a view stated that they do not like the idea of starting to charge an admission unless perhaps it is for special exhibits. It was also felt that the ultimate design of the Visitor Center building, the plans for exhibits in the Museum buildings, and the overall design of the campus may or may not lend itself to the charging of an admission fee, since there would be good reasons to not charge visitors coming to the Visitor Center and there would need to be adequate areas for visitors to explore exhibits if an admission fee were to be charged for part of the campus. It was also noted at the meeting that the Museum and Library are in the same department and share a similar philosophy of serving the public need.

- Similarly, no decision has been made with respect to whether the Museum should charge for either school tours of the Museum or Museum outreach into local schools. At this time, the Museum does not charge schools a fee for either activity because of the educational mission being an important foundation of the Museum's activities.

  At the meeting, there was mixed reaction to this proposal in the Business Plan. Some were in favor because many destinations do charge students for tours.

- The Business Plan includes a recommendation to generate funding of about $5000 per year by having a museum store, as many museums have. Reasons why this may not be the best course of action for our Museum include 1) the lack of adequate space to have a store that would generate significant funding (and the necessity of giving up something else that is greatly needed at the Museum, such as meeting space, exhibit space, or staff/volunteer work space, in order to create such an area of a minimum of about 400 square feet) and 2) the possible desire to avoid the appearance of competition with nearby downtown businesses selling similar items.

  Those in attendance at the May meeting stated that the need to sacrifice important functions in the new building to make room for a museum store would be highly undesirable, particularly since the museum store would be expected to bring in so little funding per year for what would be given up.

- The Business Plan envisions a much larger role for the Foundation and recommends that the Foundation not only raise funds to assist with the specific capital project outlined in the Museum Needs Assessment Report, which the Foundation directors have already anticipated working on, but also that the Foundation would be heavily involved in significant fundraising to help the City pay for ongoing Museum operational costs for the foreseeable future. The Business Plan is relatively conservative with respect to the levels of operational funding that would be provided

by the City. Whether (and if so, to what extent) the City would want to rely on a 501c3 to become heavily involved in fundraising for City operational costs has not been decided. It does seem necessary for the Foundation role in fundraising to become larger. How can the City ensure that private citizens will want to and be able to grow the Foundation's role in fundraising as well as sustain a level of increased fundraising for operations? If it can't be sustained, what does that mean for the City-owned Museum's operations and the communities it serves?

The Foundation directors and Commission members in attendance indicated that they would not want the Foundation, a private 501c3, to be required to raise money for operations, even though the Business Plan recommendations and its timeline are predicated on such a financial arrangement. The Foundation directors indicated that they are enthusiastic about raising money to help pay for capital costs for the Museum, but not for the ongoing costs of operations. Some in attendance stated that in fairness and as a good practice, the City should fund the staffing of its Museum in the same ways in which it funds the staffing of other parts of the City organization and not rely on private fundraising for Museum operations. It was also recognized that it would be problematic for City to hire staff and to not necessarily be able to rely on a consistent level of operational funding.

It was noted that the Business Plan timeline is also in question because of not knowing at this time when is the City's goal for having funding from all sources ready for a new Visitor Center building and if the Foundation is not expected to conduct fundraising to cover operations.

- The Business Plan also envisions a greater role for volunteers at the Museum and it anticipates that some of these volunteers working on site at the Museum would be people who are supervised by the Foundation. However, it is possible that the City would recommend that volunteers working at the Museum, which is a City site, continue to be official City of Louisville volunteers who are supervised by Museum staff and that there is not a mixture of volunteers supervised by different entities.

  A related view that was also expressed was that while volunteers are essential to the success of the Museum, the City should avoid putting too much responsibility on volunteers to carry out Museum functions and increased activities, particularly because of the time and effort that would be involved for the limited staff to train, coordinate, and schedule them.

Overall, the Business Plan was welcomed by the Commission, the Foundation, City staff, and community members as a thought-provoking document that suggests many possible directions for the future and that invites the community to consider different ways to view and achieve "success" for the Museum.

IV. The Plan

B. Needs Assessment Report

Louisville Visitor Center & Historical Museum

CAMPUS PLANNING • DECEMBER 2014

Metcalfe Architecture & Design

City of Louisville
COLORADO · SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Creating a new Campus for the Louisville Visitor Center and Historical Museum

CAMPUS PLANNING • DECEMBER 2014

Metcalfe Architecture & Design

City of Louisville
COLORADO • SINCE 1878

METCALFE

Introduction

On September 29, 2014, the Louisville Historical Museum began a project to assess its long-term facility needs. During the course of this study, Beth Barrett, Director of Library and Museum Services and Bridget Bacon, Museum Coordinator, worked with Metcalfe Architecture & Design to quantify those needs and reimagine its campus of five buildings. This process included two public input meetings held at the Library on September 30, 2014.

The goals of the study were to create a plan that satisfies the visitor experience and operational challenges the Museum currently faces.

The plan laid out in this document is the result of our work and activates **the Museum campus as the northern anchor for downtown Louisville**. The Museum occupies the intersection between residential and commercial Louisville. With the planned new gateway, welcoming visitors from the sports fields east of the city, the Museum campus will announce the city's history as core to its identity today and into the future, for everyone who lives in and visits Louisville.

To reflect this enhanced role, we propose renaming the Museum to the **Louisville Visitor Center and Historical Museum**.

The Big Idea: "We're Listening"

The most important characteristic of this Museum is *listening*. It is an attitude about public history that places authority and importance on the content that walks in the door every day; first-time visitors and loyal members. It is an assertion that the value of history is in the telling of stories by the people who experienced it directly or as descendants whose lives were shaped by that history.

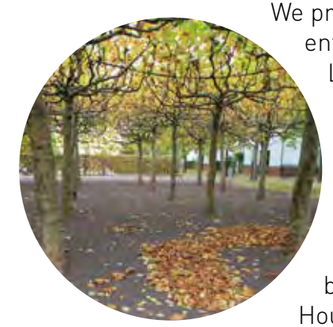
What we share across a kitchen table in our families' homes is modeled at the table currently occupying the center of the Jacoe Store, where Museum staff and volunteers engage visitors, listening to their stories and sharing stories related to their lives.

We plan to continue and expand this primary interpretive strategy employed by the Museum--**listening to visitors**. This will be accomplished by placing a table, like the one currently in the Jacoe Store, into the Jordinelli and Tomeo Houses and the new building. A staff member or volunteer will do her or his work conducting research, cataloging collections, etc. at these tables, but their primary job will be to engage visitors entering the buildings. Our intention is to express the value of visitor-focused interpretation everywhere on the campus.

We determined that **the Community Table** is the appropriate metaphor for understanding and shaping our plans for the Louisville Visitor Center and Historical Museum. This means that the entire campus and the new building designed to meet operational needs would be conceived as reflecting that idea; they would together serve as a place to gather, share stories, to listen and to be heard.

The Alley

Louisville is blessed with a system of alleys running between the main streets, creating an informal extension of the private property lining both sides of the alleys. Children played in these alleys more safely than the streets. Family events spilled from the back yards into these alleys. Across fences and standing here, neighbors shared news and concerns ranging from international events to family stories.



We propose to reorient the entire campus to celebrate Louisville's alleys, creating a new Alley running north-south through the center of the campus, between the Jacoe Store and Jordinelli House and behind the Tomeo House, ending at the north property line. **This new Alley will become the heart of the campus**. It will be large enough to host events of significant size, becoming the north anchor for downtown events, as well as events specific to the Museum. While the street presence along Main Street will remain strong, the main entrance to the campus will be a broad, welcoming opening to the site on South Street.

Community House

We have planned a new building for the campus to occupy the now vacant foundation on the north side of the Jacoe Store. The building is scaled to fit comfortably on the campus, staying the same height of the residential and commercial building that formerly occupied the site. The building will host:

First floor

- An open community space for sharing stories, talking together;
- This room could handle groups of up to 30 for Museum or community events; and,
- Exhibit display space along walls. The Rex Theatre curtain can be exhibited in this building.

Second floor

- Office space;
- Small research/ reading room; and,
- ADA-compliant restrooms.

Basement

- Collections storage, including "compactor" storage to maximize the space;
- Storage space for the future; and,
- Collections processing.

Jacoe Store

The focus of the interpretation in the Jacoe Store will be *Commercial Life* in Louisville. Minimal changes are planned for the store, but there will be new casework for artifacts and archival material. Minor interior changes will allow expansion of the area available for display. The administrative office currently occupying the rear of the building will be relocated to the second floor of the *Community House*. The table that inspired our work will remain at the center of the Store, and will continue to welcome visitors to share their stories.

Jordinelli House

This building will be devoted to interpreting *Civic Life* in Louisville. Our intention is to renovate the interior of the building to create as much open space as possible, to allow accessible display of the newly completed model of the town. Displays around the perimeter of the room will use the existing collection of artifacts and archival material to explore the experience of the people who shaped Louisville from its founding to today.

There will be an accessible restroom built at the rear of the building interior, currently occupied by a partial kitchen. We do not intend to make any changes to the exterior of the building.

Tomeo House

The Tomeo House will continue to serve as the Museum's center to interpret *Domestic Life* in Louisville. The focus will remain on the families who occupied the house and their relationship with the mining and agricultural history of the city. The current plan calls for structural and cosmetic repairs to the building and a small amount of casework to safely display the existing collection appropriate to the home. We intend to replace the front steps to the building to present a more historically appropriate face to Main Street. No other changes are planned for the building.

Summer Kitchen

We intend to relocate the Summer Kitchen to align it with the east side and approximately 25 feet to the north of the Jordinelli House. This new location will help create a more usable, open gathering space between all the buildings on the site and a new, north-south axis to the campus. The kitchen will be activated to serve as a focus for outdoor activities and events on the site, possibly restoring its past life as a center for summertime meals.

Outhouse

The Outhouse will remain in its current location. It will constitute an outdoor point of interpretation of life in the Tomeo House.

What's Next

The list of tasks articulated in this plan will serve as the basis for the next phase of the project. Design for the Community House will begin in earnest, a site survey will be required to allow the Alley and other site features to be developed. A team of designers will need to be assembled.

Equally as important will be a number of tasks critical to operational success of the project. We suggest a consultant be identified and brought on board to create a business plan for the newly expanded museum. This plan should address staffing requirements for the new facility, earned revenue opportunities to help create a financially sustainable institution, and a realistic projection of the anticipated audience, who will come as individuals, families, and school groups.

Structural analyses of the Jacoe Store and Tomeo House should be conducted to identify necessary repairs that will either be included in a comprehensive project budget, or accounted for with separate funding sources.

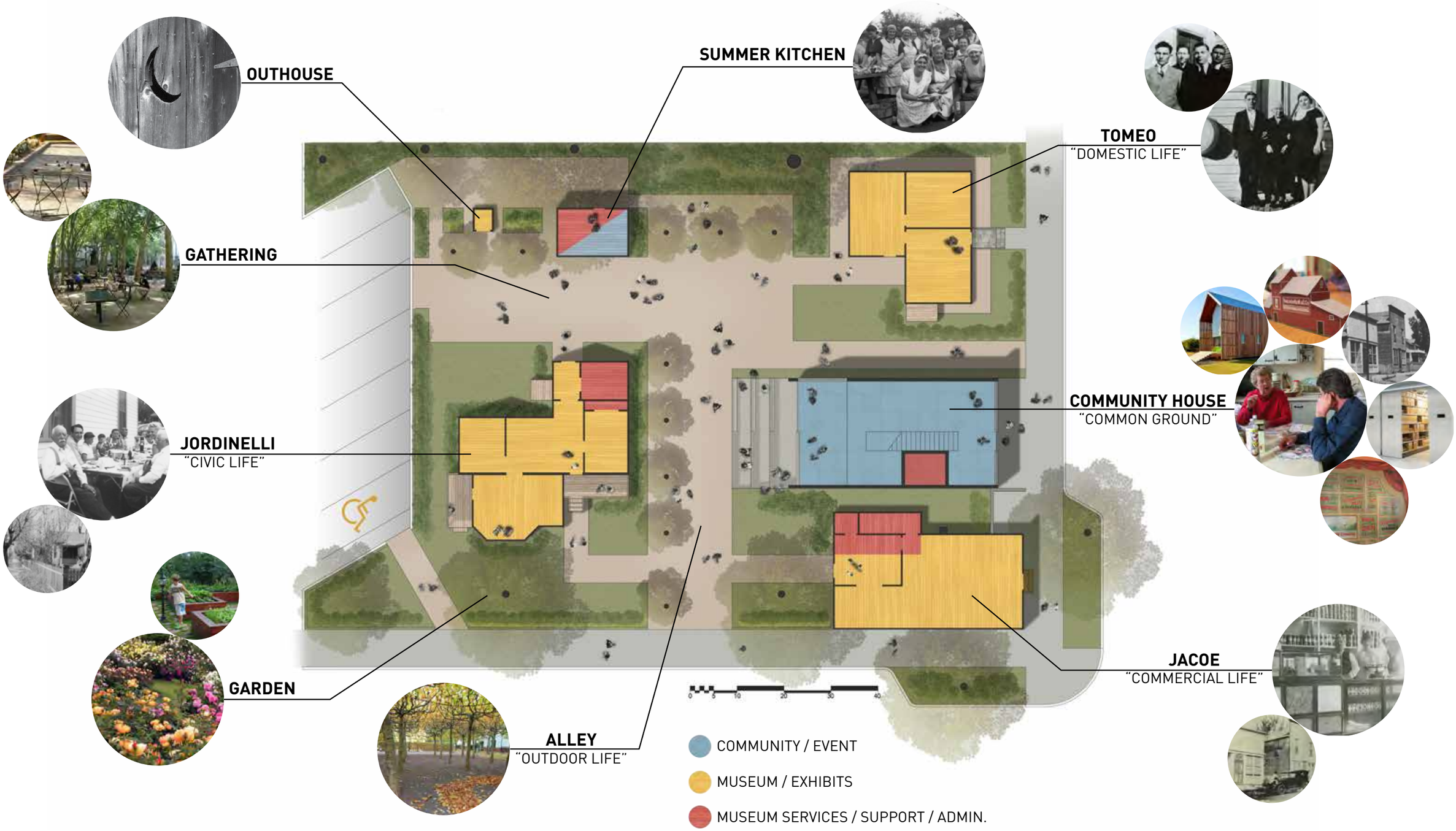
Campus Planning : Existing Conditions

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC



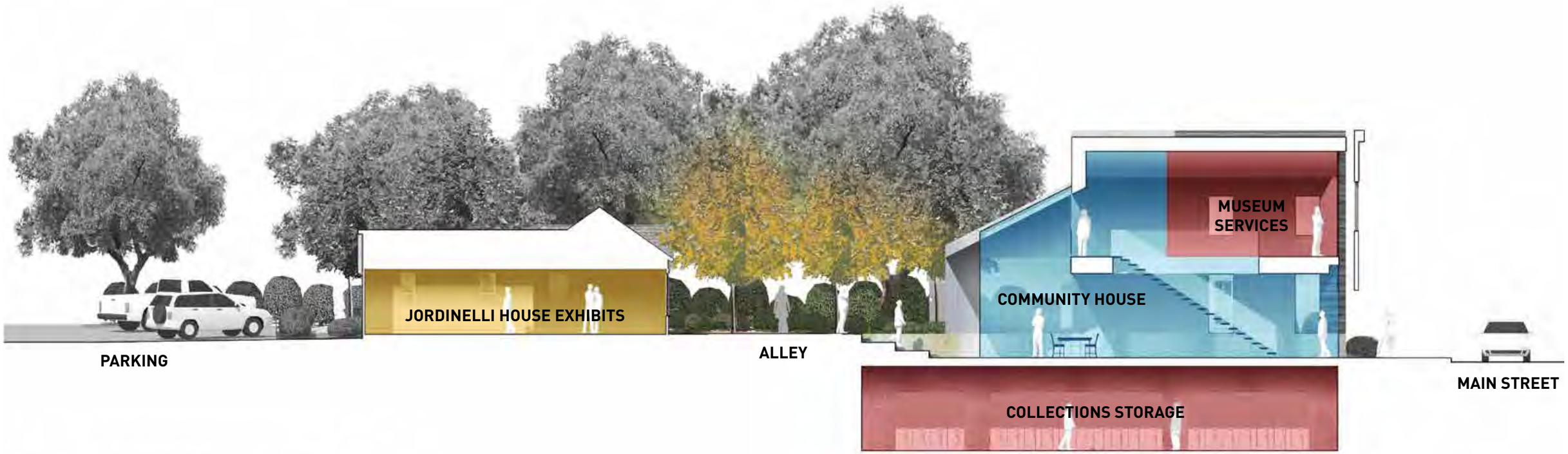
Campus Planning : Proposed

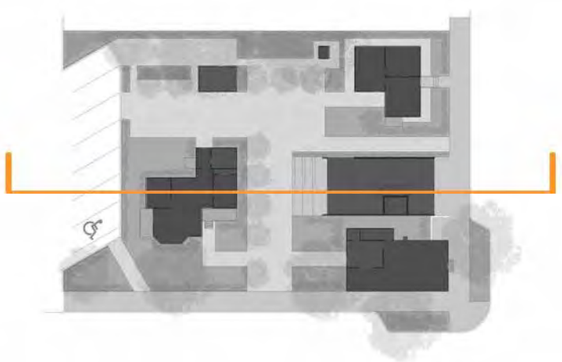
LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC





Campus Planning : Proposed Site Section

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

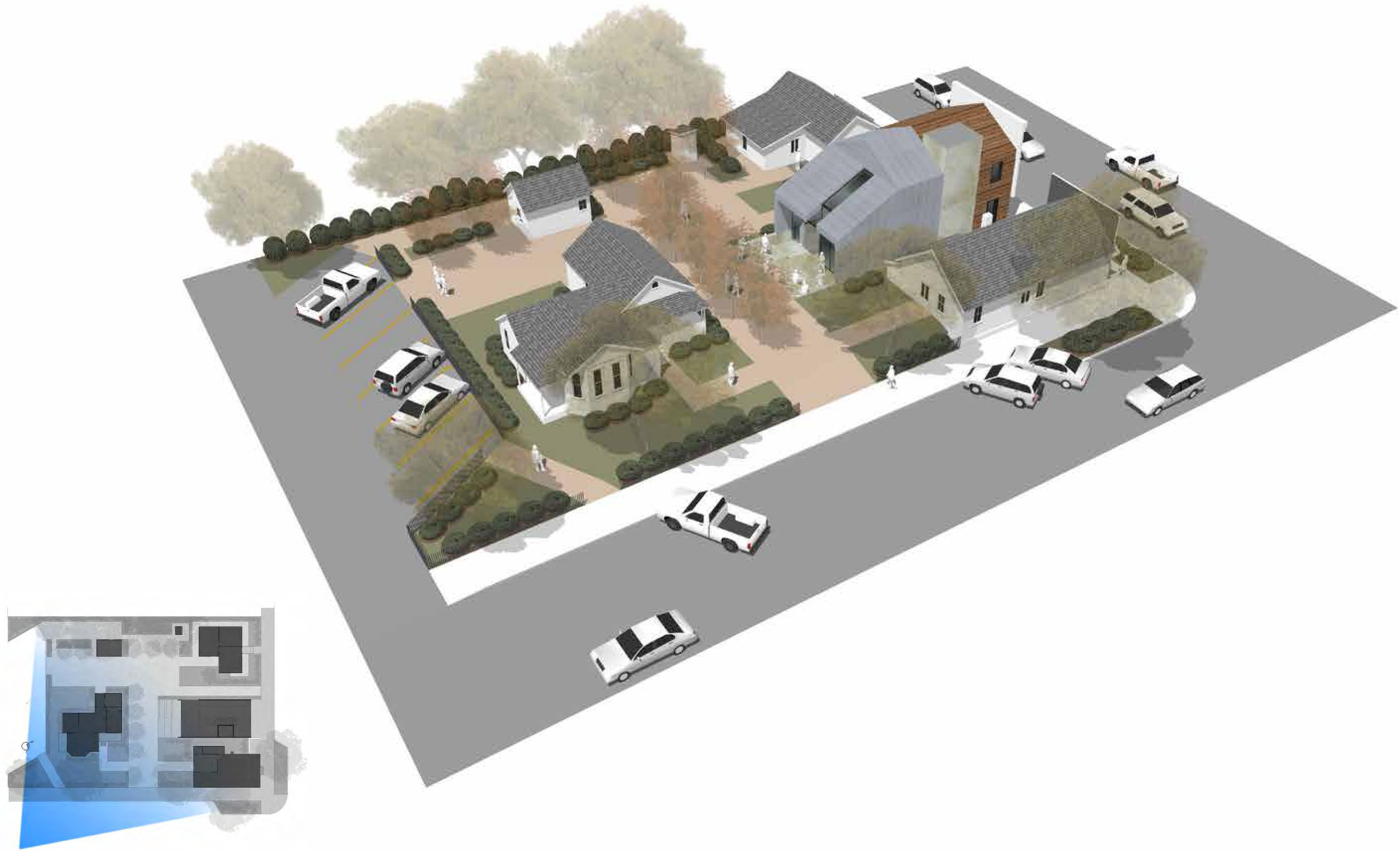
Campus Planning : Proposed Overhead Campus Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC



Campus Planning : Proposed Overhead Campus Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Overhead Campus Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO · SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO · SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Campus Planning : Proposed Site Perspective

LOUISVILLE VISITOR CENTER & HISTORICAL MUSEUM • DECEMBER 2014

N

City of Louisville
COLORADO • SINCE 1878

METCALFE
ARCHITECTURE & DESIGN, LLC

Project Cost Estimate

Following is a cost estimate for the project to create a new campus for the Louisville Visitor Center and Historical Museum. The estimate includes soft and hard costs for design and construction of the Community House, a range of renovations to the Jordinelli and Tomeo Houses and the Jacoe Store. It includes exhibit fabrication and installation, and the relocation of the Summer Kitchen and Outhouse. Altering the site to accommodate the new "Alley" and access to all the buildings is also included in this estimate.

These costs should all be regarded as conceptual. The design phases ahead will articulate the actual costs by determining building systems, materials and finishes selected by the client and design team. Many variables will be weighed to gain the maximum value for the project. Factors including phasing of the project, scope definition, site conditions, LEED certification, in-kind donations of goods and services, among many others, will all play a role in bringing the cost higher or lower.

We anticipate that there will be significant opportunities to raise capital outside of the Louisville General Fund for important pieces of the project. Some sources may focus exclusively on museum exhibition projects. Others may support only collections care and storage. Still others fund historic preservation. We intend to research a wide range of options, including the following:

- The Historic Preservation Commission
- Department of Local Affairs (DOLA) (a state agency)
- Colorado State Historical Fund (SHF)
- The Institute for Museum and Library Services (a Federal agency)
- The National Endowment for the Humanities (a Federal agency)

The Louisville History Foundation will conduct a capital campaign, seeking individual and corporate donors to help support the project.

Project: Louisville Historical Museum
Number: 14137E1
Client: Metcalfe Architecture & Design
Date: December 1, 2014
Phase: Feasability

BECKER & FRONDORF
Construction Cost Consulting • Project Management

ESTIMATE SUMMARY

CODE	DESCRIPTION	5,175	SF		COST
	New Construction				
A	New Construction - Community House	3,250	SF	$606	$1,970,000
	Total - New Construction				**$1,970,000**
	Renovation	*Renovation Area*			
B	Jordinelli House - 870 SF	600	SF	$380	$228,000
C	Jacoe Building - 1,320 SF	1,200	SF	$460	$552,000
D	Tomeo House - 750 SF	125	SF	$448	$56,000
E	Exterior Structures - Summer Kitchen/Outhouse				$20,000
F	Sitework - General				$229,000
	Total - New Construction				**$1,085,000**
	Total - Construction Hard Costs			**$590**	**$3,055,000**
	Soft Costs/per Arch				
	Architecture Fees	$2,275,000	10%		$227,500
	Exhibit Design Fees	$780,000	25%		$195,000
	Total - Soft Costs				**$422,500**
	Total - Project				**$3,477,500**
	Alternates:				
	New Sprinklers (Preaction) - Jordinelli House w/ A	1,520	SF	Add	$16,000
	New Sprinklers (Preaction) - Jacoe House w/ Attic	1,540	SF	Add	$16,000
	New Sprinklers (Preaction) - Tomeo House/no Atti	750	SF	Add	$8,000
	FP - Clean Agent/Premium @ all Houses/Allowanc	1	LS	Add	$100,000

Notes:
Hazardous material abatement & removal is not included.
Rock Excavation is not Included unless noted.
Permitting and fees are not included/per Arch
Utility connections beyond standard costs are not included/per Arch
The costs for sprinklers assume a fire line connection is available within 100'
Stormwater retention system is not included/per Arch
LEED certification is not included/per Arch
Costs are current, for Fall 2014; escalation is not included.

.

ESTIMATE

Proj: Louisville Historical Museum
Date: December 1, 2014

CODE	DESCRIPTION	QUANTITY	UNIT	UNIT COST	COST
A	New Construction - Community House	3,250	SF		
A1	Site Demolition & Earthwork	1	LS	-	w/ Site Development
A2	Building Earthwork - Basement/Cut & Haul	500	CY	20.00	10,000
A3	- Rock Excavation Allowance	1	LS	50,000.00	50,000
A4	- Shoring & Bracing @ South Elevation	400	SF	60.00	24,000
A5	Underpin @ Jacoe Building/Assume not Needed	1	LS	-	NIC
A6	Footings & Foundation Wall	160	LF	70.00	11,200
A7	- Columns Footing	12	EA	800.00	9,600
A8	Basement Retaining Walls - Conc/WP/Insul/Etc	1,600	SF	45.00	72,000
A9	Slab-on-grade - Assume 5"	1,340	SF	7.50	10,050
A10	Framing - Elevated Floors/Assume 12 LB/SF	10	TN	4,500.00	45,000
A11	- Roof/Assume 10 LB/SF	7	TN	4,500.00	31,500
A12	Decking - Elevated Floors/Composite	1,580	SF	10.00	15,800
A13	- Roof/Open	1,340	SF	4.00	5,360
A14	Stairs	38	R	1,000.00	38,000
A15	Roofing - Metal/Standing Seems Assembly	880	SF	35.00	30,800
A16	- Skylight/Assume 100 SF/Premium	100	SF	150.00	15,000
A17	- Structural Roof Above Basement/Premium	460	SF	50.00	23,000
A18	Exterior Wall - Veneer Allowance & Backup Sys/7(	2,210	SF	50.00	110,500
A19	- Glazing/30%	950	SF	90.00	85,500
A20	- Screen Wall/Premium	660	SF	100.00	66,000
A21	Exterior Doors/Hdw/Frames - Glass/Alum/Sliding	2	PR	5,000.00	10,000
A22	- Glass/Alum/Single/Assume 4	4	EA	2,500.00	10,000
A23	Ext Support Structures - Stairs/Platforms	460	SF	20.00	9,200
A24	Fitout - Partitions & Doors	3,250	SF	10.00	32,500
A25	Flooring - Assume 75% VCT/25 % Carpet	3,250	SF	5.00	16,250
A26	Walls - Painting Allowance/per Flr SF	3,250	SF	2.50	8,130
A27	Ceiling - Assume 75% ACT/25% DW	3,250	SF	6.25	20,310
A28	Millwork & Accessories Allowance	3,250	SF	5.00	16,250
A29	Specialties - Exhibit/Premium/per Arch	500	SF	400.00	200,000
A30	Equipment - Art Storage System Allowance	1	LS	100,000.00	100,000
A31	Sprinklers - Pre-action System Allowance	3,250	SF	6.00	19,500
A32	- Clean Agent/Premium	1	LS	50,000.00	50,000
A33	Plumbing - Assume 10 Fixtures	10	EA	5,000.00	50,000
A34	HVAC - System Allowance	3,250	SF	40.00	130,000
A35	Electrical - System Allowance	3,250	SF	35.00	113,750
A36	Utilities - New & Relocation Allowance	1	LS	50,000.00	50,000
A37					0
A38					0
A39					0
A40					0
A41					0
A42					0
A43					0
	Subtotal				**$1,489,200**
	General Conditions / O. H. & P. / Bond		15.0%		$223,800
	Contingency		15.0%		$257,000
	Total			**$606**	**$1,970,000**

.

ESTIMATE

Proj: Louisville Historical Museum
Date: December 1, 2014

CODE	DESCRIPTION	QUANTITY	UNIT	UNIT COST	COST
B	Jordinelli House - 870 SF	600	SF		
B1	Structural & Exterior	1	LS	-	Assume No Work
B2	Demolition - Gutting @ Renovated Areas	250	SF	10.00	2,500
B3	Fitout - Partitions & Doors	250	SF	10.00	2,500
B4	Flooring - Assume 75% VCT/25 % Carpet	250	SF	5.00	1,250
B5	Walls - Painting Allowance/per Flr SF	250	SF	2.50	630
B6	Ceiling - Assume 75% ACT/25% DW	250	SF	6.25	1,560
B7	Millwork & Accessories Allowance	250	SF	5.00	1,250
B8	Specialties - Exhibit/Premium/per Arch	350	SF	400.00	140,000
B9	Equipment	1	LS	-	NIC
B10	Sprinklers - New	1	LS	-	See Alternate
B11	Plumbing - Assume 3 Fixtures	3	EA	3,500.00	10,500
B12	HVAC - Minor Adjustments/Toilet Exah/Etc	1	LS	2,500.00	2,500
B13	Electrical - Wiring/Receptacles/FA/Etc/Minor	250	SF	10.00	2,500
B14	- New Lighting @ Renovated Areas/Assume	250	SF	15.00	3,750
B15	Cut & Patch Allowance	870	SF	3.50	3,050
B16					0
	Subtotal				**$171,990**
	General Conditions / O. H. & P. / Bond		15.0%		$26,010
	Contingency		15.0%		$30,000
	Total			**$380**	**$228,000**
C	Jacoe Building - 1,320 SF	1,200	SF		
C1	Structural	1	LS	-	Assume No Work
C2	Exterior - Screen Wall	300	SF	100.00	30,000
C3	Demolition - Gutting @ Renovated Areas	300	SF	10.00	3,000
C4	Fitout - Partitions & Doors	300	SF	10.00	3,000
C5	Flooring - Assume 75% VCT/25 % Carpet	300	SF	5.00	1,500
C6	Walls - Painting Allowance/per Flr SF	300	SF	2.50	750
C7	Ceiling - Assume 75% ACT/25% DW	300	SF	6.25	1,880
C8	Millwork & Accessories Allowance	300	SF	5.00	1,500
C9	Specialties - Exhibit/Premium/per Arch	900	SF	400.00	360,000
C10	Equipment	1	LS	-	NIC
C11	Sprinklers - Rework Existing Heads Only	1	LS	1,500.00	1,500
C12	Plumbing	1	LS	-	NIC
C13	HVAC - Minor Adjustments	1	LS	2,500.00	2,500
C14	Electrical - Wiring/Receptacles/FA/Etc/Minor	300	SF	10.00	3,000
C15	- New Lighting @ Renovated Areas/Assume	300	SF	15.00	4,500
C16	Cut & Patch Allowance	1,320	SF	3.50	4,620
C17					
C18					
	Subtotal				**$417,750**
	General Conditions / O. H. & P. / Bond		15.0%		$62,250
	Contingency		15.0%		$72,000
	Total			**$460**	**$552,000**

.

ESTIMATE

Proj: Louisville Historical Museum
Date: December 1, 2014

CODE	DESCRIPTION	QUANTITY	UNIT	UNIT COST	COST
D	Tomeo House - 750 SF	125	SF		
D1	Structural & Exterior	1	LS	-	Assume No Work
D2	Demolition - Gutting @ Renovated Areas	50	SF	10.00	500
D3	Fitout & Finishes - Allowance	1	LS	5,000.00	5,000
D4	Accessories Allowance	50	SF	5.00	250
D5	Specialties - Exhibit/Premium/per Arch	75	SF	400.00	30,000
D6	Equipment	1	LS	-	NIC
D7	Sprinklers - Rework Existing Heads Only	1	LS	1,500.00	1,500
D8	Plumbing	1	LS	-	NIC
D9	HVAC - Minor Adjustments	1	LS	1,500.00	1,500
D10	Electrical - Wiring/Receptacles/FA/Etc/Minor	50	SF	10.00	500
D11	- New Lighting @ Renovated Areas/Assume	50	SF	15.00	750
D12	Cut & Patch Allowance	750	SF	3.50	2,630
D13					0
D14					0
D15					0
	Subtotal				**$42,630**
	General Conditions / O. H. & P. / Bond		15.0%		$6,370
	Contingency		15.0%		$7,000
	Total			**$448**	**$56,000**
E	Exterior Structures - Summer Kitchen/Outhouse				
E1	Summer Kitchen - Relocation Allowance	1	LS	5,000.00	5,000
E2	- "Turn-down" Concrete Pad	150	SF	20.00	3,000
E3	- Utilities Connections	1	LS	5,000.00	5,000
E4	Outhouse - Relocation Allowance	1	LS	1,500.00	1,500
E5	- "Turn-down" Concrete Pad	20	SF	20.00	400
E6	- Utilities Connections	1	LS	-	NIC
E7					0
E8					0
E9					0
E10					0
E11					0
E12					0
E13					0
E14					0
E15					0
E16					0
E17					0
E18					0
E19					0
	Subtotal				**$14,900**
	General Conditions / O. H. & P. / Bond		15.0%		$2,100
	Contingency		15.0%		$3,000
	Total			**$20,000**	**$20,000**

.

ESTIMATE

Proj: Louisville Historical Museum
Date: December 1, 2014

CODE	DESCRIPTION	QUANTITY	UNIT	UNIT COST	COST
F	Sitework - General				
F1	Site Clearing - General Allowance/Staging/Etc.	1	LS	3,500.00	3,500
F2	Site Demolition - Concrete Walkways	1,480	SF	2.50	3,700
F3	- Misc Removals Allowance	1	LS	2,500.00	2,500
F4	Temporary Protection - Chain Link Fence	300	LF	10.00	3,000
F5	- Trees/Etc	1	LS	500.00	500
F6	E&S Control - Stabilized Construction Entrance	1	EA	2,500.00	2,500
F7	- Misc Allowance/Silt Fence/Etc	1	LS	1,500.00	1,500
F8	Earthwork - Building Excavation & Backfill	1	LS	-	w/ Foundation
F9	- Misc Grading Allowance	1	LS	1,500.00	1,500
F10	Hardscape/Paving - Concrete Walkway/Misc Patcl	1	LS	2,500.00	2,500
F11	- Gravel	4,960	SF	2.00	9,920
F12	Landscape - Earthwork/Respread Topsoil	100	CY	40.00	4,000
F13	- Trees/Med Size	10	EA	1,000.00	10,000
F14	- Plantings Allowance	2,820	SF	10.00	28,200
F15	Stairs & Site Walls	1	LS	-	NIC
F16	Furnishings - Benches/Receptacles/Bick Racks/Et	1	LS	5,000.00	5,000
F17	Site Interpretation/Exhibit/per Arch	1	LS	50,000.00	50,000
F18	Storm Management	1	LS	-	TBD
F19	Site Lighting - Assume 10 Poles & Fixtures	10	EA	4,500.00	45,000
F20	Utilities	1	LS	-	Assume No Work
F21					0
F22					0
F23					0
F24					0
F25					0
F26					0
F27					0
F28					0
F29					0
F30					0
F31					0
F32					0
F33					0
F34					0
F35					0
F36					0
F37					0
F38					0
F39					0
F40					0
F41					0
F42					0
F43					0
	Subtotal				**$173,320**
	General Conditions / O. H. & P. / Bond		15.0%		$25,680
	Contingency		15.0%		$30,000
	Total				**$229,000**

.

IV. The Plan

C. Business Plan

BUSINESS PLAN RECOMMENDATIONS LOUISVILLE HISTORICAL MUSEUM

February, 2016

ArtsMarket

BUSINESS PLAN RECOMMENDATIONS FOR THE LOUISVILLE HISTORICAL MUSEUM

TABLE OF CONTENTS

Executive Summary of Recommended Goals	2
Project Scope	5
Colorado Comparisons	9
Louisville History Foundation Membership Base: Making Capitalization Feasible	12
Recommendations for the History Foundation	16
Pre-capitalization Steps for the Historical Museum: Building Public Value	20
Zoning Variance	20
Heritage Tourism Center	21
Re-prioritize Staff Functions	22
Exhibitions and Education	23
Pro Forma Budget, 2017 and 2018	24
Working Toward a New Building	26
Pro Forma Budget, 2019-2020	26
Refining Needs Assessment and Facility Planning	27
Capital Campaign Pro Forma	29
Recommended Strategies, New Facility Operations	31
Expanded membership	32
Pro Forma Budget, 2021-2022	33
Staff Structure	33
Museum Store	34
Docent Program	34
Changing Exhibits	35
Seek Accreditation	36
Addendum A. Joint Museum and Visitor Center Models	37
Addendum B. Images Supporting Elements of the Plan	38
Addendum C. Engaging the Family	43
Addendum D. Comparisons Illustrating Budget Range, Small History Museums	44

EXECUTIVE SUMMARY OF RECOMMENDED GOALS

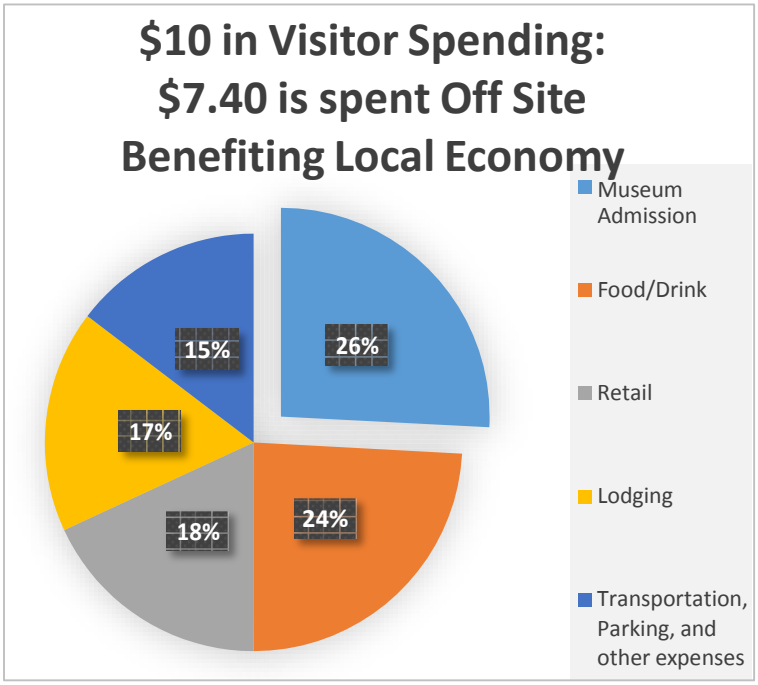
The Business Plan recommends that the Louisville Historical Museum undertake pre-facility capacity development to achieve a level of "best practices" in historical museums, providing Louisville's archival home and curatorial expertise to care for and interpret the City's heritage and history, while also providing enhanced public value by:

- Serving as Louisville's heritage visitor center, the official first stop for visitors seeking to understand the community and its rich history.
- Becoming a life-long educational center for learning about Louisville's history and Colorado history, for children and adults; on-site and in Louisville schools and through community outreach.
- Being a sought-after visitor destination, especially during peak tourism months, attracting visitors to Louisville with diverse exhibits, living history demonstrations and programs, thus enhancing the downtown economy.

These three complementary functions, added to the existing archival and curatorial functions, will contribute to Louisville economically and in quality of life. Based on benchmarks (see Addendum E), the consultant estimates the Museum will attract 15,000 visitors a year to downtown[1]; of these, an estimated 10,000 will be out of town or regional visitors. This assumes longer hours and operation of a visitor center at the Museum. Given that heritage and history visitors stay in a community longer than a typical visitor and expend significantly more off-site than within a museum, their impact on downtown will be immediately noticeable[2].

[1] See comparisons analysis addendum. Visitors include rentals, school groups and camps, and programs, including participation in community events in which the Museum offers visitor programming; as well as visitor center functions.

[2] According to the National Trust for Historic Preservation, heritage/history tourists spend 26% for admissions; 24% on food and drink, 18% on retail; 11% on entertainment (only if included/available); 17% on lodging; and 15% on transportation and other spending.



The Business Plan Recommends that the Museum ramp up the type of diverse programs noted above beginning in **2017,** demonstrating to the City and the residents that its value is broad and that it impacts residents of all ages as well as visitors and the tourism economy. Specifically, it calls for a launch of educational programs for children and adults as well as the launch of a heritage visitor center function: between both, the Museum will stay open longer hours and be open six days a week year round.

To do this will require increased staff and contracted positions. The business plan does not assume any additional direct support from the City for these positions; instead, the plan calls for a ramp up of diverse revenue streams that coincide with the functions. The plan calls for a "ramp up" operating budget of $132,550 beginning in 2017, maintaining the current level of City line item support. By 2019, the pro forma estimates an operating budget of $186,250 to $192,350, maintaining the current level of City support. After opening the new facility and based on serving 15,000 visitors a year, the plan calls for a staffing and programmatic structure that suggest a pro forma $382,000 budget. In this pro forma, the plan recommends a doubling of the City direct annual support (now $75,000) after opening the new building, based on the services it will make possible to the residents of Louisville.

> The plan calls for a ramp up of quality exhibitions prior to opening, and a further development of high quality professional exhibits after a new facility is open.

The plan calls for the History Foundation to play an extremely important role in the ramp up, in ensuring that the Museum is well-viewed by voters for public funding as soon as is possible (2018 or beyond), and in raising capital for the new facility and campus. The plan calls for 36% of the needed capital for the new facility and campus to come from City of Louisville funding through City resources and the Historic Preservation Tax, up to 26% to come from private sector contributions raised by and through the Foundation; and the balance to come from the State and statewide foundations. Naming rights will be essential in securing these gifts.

With a best practice annual schedule of programs and services, the Museum should seek accreditation after it opens the new facility, to be positioned as one of Colorado's finest small historical museums. This will continue to attract tourists and will ensure capacity to seek and win annual grant funding.

TIMELINE

Museum

2016

Plan and prepare for visitor center.

2017-2018

Launch small visitor center.

Improve exhibit signage.

Start education outreach programming.

Expand hours.

Ask voters for Extension of Historic Preservation Tax

2019-2020

Begin summer camps.

Begin one "special exhibit" per year.

Add children's exhibit area/corner.

Expand summer camps.

Begin summer "interpretive" experience.

Start signature annual event (with Foundation partnership)

Prepare for capital campaign: establish case for support, public awareness.

2021-2022

Conduct capital campaign in partnership with Foundation, residents, City of Louisville.

Refine building plans.

Develop exhibition concepts and design.

Build new building, reconfigure campus.

Build new brand identity.

Expand staff after opening new building.

Launch year round programming, 3+ exhibits per year.

Launch facility rental program.

Expand summer interpretive exhibits (living history) and charge admission accordingly.

Foundation

2016

Undertake Foundation Strategic Planning to position it as strong partner with Museum.

2017-2018

Begin raising annual funds through grants, fund raising events.

Assist the Museum in funding/partnership effort for visitor center, and in operating the visitor center with volunteer support.

2019-2020

Launch annual signature event for fundraising.

Raise targeted funds for annual special exhibit, education programs.

Conduct capital campaign feasibility study, develop case for support with the Museum, structure capital fundraising committee/campaign. Begin lead donor cultivation.

Launch capital campaign.

2021-2022

Complete capital campaign.

With the Museum, develop retail merchandising plan and provide volunteer assistance for operating museum store.

Establish docent program.

Expand membership to 1,200 HHs.

Continue annual fundraising and annual signature event(s).

PROJECT SCOPE

The City of Louisville's Historical Museum is a wonderful complex of buildings currently comprising two historical homes as well as a former mercantile building, along with a summer kitchen and outhouse. A new structure has been proposed on the complex grounds, using the lot between the Tomeo House and the Jacoe Store. Based on needs assessment work conducted by Metcalfe Architecture in December 2014, the proposed structure will be visible to the public as a museum and civic gathering place, focused, per the City, on the City's commercial and domestic history. The new building will make possible much needed storage space as well as office and ADA compliant rest room facilities. The building will also make it possible to significantly open up the interior footprint of the Jordinelli house for additional exhibition space. The summer kitchen will be moved to make the outdoor campus space more usable.

The estimated cost for the new building and related upgrades to the campus is $3.477 million. A portion of the funding for this is likely to come from grants from the State of Colorado as well as from private sector foundations and donors, the single largest capital support will necessarily come from the City of Louisville. For this public expenditure to be supported, the Museum needs to demonstrate that its operations, with the new building and enhanced grounds, will be an economic and civic asset to Main Street and the community.

The Museum has put together an interpretive plan for the complex, and has done outstanding work preparing for a larger role as an important historical anchor for Main Street. After completing its interpretive plan, the Museum sought outside counsel to provide business plan recommendations. ArtsMarket, which provides business planning for museums, cultural organizations, and cultural districts throughout the US and Canada, was contracted to provide two days of on-site time and to develop business plan recommendations based on this. In addition to holding on-site round tables and interviews, ArtsMarket reviewed similar historical museums as benchmarks, examined Louisville demographics and donor potential for private sector giving capacity to a capital campaign, and drew upon best practices standards in the historical museum/house museum field.

The resulting business plan recommendations are a companion to the interpretive plan, speaking to the uses and users, the programming, opportunities for service to the community, and the operational side of the Museum.

FOUNDATION FOR THE BUSINESS PLAN

While local historical museums are often viewed as most important to seniors who grew up in a particular community, the Louisville Historical Museum is every bit as important to those who have moved into the City. Based on the round tables conducted, it is clear that newcomers have been influenced to move to Louisville in part because of its rich history.

It is well documented that history museums are very important to top communities. According to the American Alliance of Museums,[3] "in determining America's Best Cities, Businessweek.com placed the greatest weight on leisure amenities including density of museums, followed by educational metrics and economic metrics…then crime and air quality." (2013)

The Main Street historic district – anchored by the Museum – will soon benefit from the new Gateway, one block from the Museum. This places the Museum in a central role as one of the most important amenities, along with the Library, for downtown leisure activity. With multiple buildings at present, and more so when new construction enhances it, the museum offers that "density of museums" impact that Business Week notes as key to quality amenities.

- It will be in a position to become the natural starting point for visitors to Louisville: hence, placing a visitor center in the new building is a natural win-win for the community. It will be the natural staging place for downtown festivals and celebrations.
- It will be the place that newer residents as well as multi-generational residents bring friends and family to learn about Louisville history.
- It will be the focal point for historic preservationists interested in the city's architectural past. It will be one of the only civic facilities in downtown that can accommodate functions, weddings, and meetings both indoors and on its campus.
- It will be a place for parents of young children to bring their families for summer history day camps and school vacation week drop-in history fun days.
- Not least: it will because of all this have a significant economic impact on all of Main Street and the Gateway, elevating retail and restaurant sales by encouraging residents and visitors to come to Main Street more often and stay longer.

Best Practices: History Museums Similar to the Louisville Historical Museum

History museums serve their communities through several vital functions that also contribute significantly to the local economy. They derive their revenue streams and the support of those they serve through what has become a larger portfolio of functions than in past decades. Traditionally, history museums were viewed primarily as repositories for artifacts that told the history of place. Increasingly, this central function is buffered with additional functions that complement and expand on this:

- **They serve as visitor centers,** the natural starting point for anyone seeking information on the history of the community, its historic architecture, commerce, historic district(s), and for those seeking information on retail, restaurants, leisure activities, and hotels.
- **They serve as educational centers,** a partner with local schools and preschools, offering a number of curriculum-based field trips for various grades. During the summer and school vacation days, they offer day camps. They provide adult learning opportunities through hands-

[3] The AAM is the national accrediting body for museums.

on activities ranging from gardening and cooking to historic preservation DIY and history book clubs.

- **They provide vital gathering space** for receptions and parties, meetings and civic functions.
- They often present concerts and theatre either on or off site, and house temporary exhibits, often of art work related to the history of their community.
- **They anchor civic celebrations** such as Main Street festivals, or serve as the start/finish point for 5K or road races.
- They stay open late to be a part of seasonal shopping celebrations or "first Friday" gallery tours.
- They provide research support for residents in a range of ways, from looking up old high school photos to assessing the value of a cherished heirloom, or helping a homeowner identify historically accurate building designs or finishes.
- They serve as centers of civic pride, in ways parallel to libraries, as must-see places for residents to bring out of town guests.

As much as $7.40 out of every $10 spent by Museum visitors is **off-site spending, not admissions**: a cup of coffee or breakfast before visiting the museum; a stop at a local retailer for a unique purchase; lunch after the visit; even lodging. Simply put, Museums that offer a dynamic visitor experience are also economic drivers.

With effective marketing and communications through the City of Louisville and the Downtown Business Association, it is likely that the Museum will be able to attract 1,100 paying visitors (adults) monthly during the peak months of May-September by **2021-22**. Off-season tourism visitation will likely drop to half that; while off-season use by residents will expand.

Season	Average Monthly Count Tourists	Average Monthly Count Residents	Total Monthly	Total All
Peak Season May - September	1,100 adults, 500 children	300, 200 children	2,100	10,300
Winter Season October - April	400 adults, 100 children	300, 100 children	900	6,300
Other users: rentals, community events				3,000
TOTAL				19,600

(In the pro forma budget for the Museum in 2021-22, post opening, the Museum is conservatively assumed to serve 15,000 visitors per year with summer visitors[4] paying a modest admission fee.)

As this document will show, the "best practice" museum functions each bring matching revenue lines that are essential for sustainability. By maximizing the functionality of the museum, it is possible to provide the revenue necessary to achieve the central archival purpose with the highest professional standards, even in a small museum.

[4] History museums typically add interpretive elements for peak seasons. The plan recommends that the Louisville History Museum begin phasing in this type of activity starting in 2017-18, and that by 2021 and then with the opening of a new building on the campus, this type of programming is significant enough to merit charging for admission.

Typically, in municipally-owned and operated history museums, the municipality funds core operations including staff and overhead (building and grounds maintenance, utilities, upkeep, and supplies.) The municipality and/or a consortium of government and civic associations may contract and provide revenue to offset the expense of serving as a visitor center. The balance of the functions, listed above, provide the additional earned income lines of support.

"Friends of" groups and foundations are essential to every history museum. Grants, memberships, annual fundraising event revenues, business sponsorships – all these are traditionally made possible by friends and foundation groups. *As such, no business plan for a municipal history museum can stand on its own without a parallel plan undertaken by a friends or foundation group, ensuring that the group is able to contribute the needed share of operating revenue.* In turn, these funds typically pay for the cost of special or changing exhibits, public programs, educational programs and outreach, field trips, and so-called soft-capital such as display cases, exhibition materials, the cost of retail items, even books. Some Colorado history museum friends groups even maintain their own annual publishing program of books related to local history.

This extends to capital funding as well. Friends or foundation groups often provide 25-50% of the capital funds for new construction. Their role is similar to that of a library friends group, every bit as vital in ensuring capital campaign success from the private sector while also serving as advocates for public sector capital funds.

This plan includes recommendations for the Museum's Foundation.

Ramp Up as well as Post-Facility Plans

The above list of typical history museum functions includes many functions that museums such as the Louisville Historical Museum provide prior to as well as after a new building. Residents don't all share the same value placed on collections development and archival care, for example: some – especially younger and newer residents – will value youth and adult education programs. Others will place value on a visitor center function and on special programs.

For this reason, there are two primary sections to this business plan: pre-building, and post-opening.

By demonstrating the spectrum of important museum functions prior to seeking capital, the institution is better positioned to raise capital funds from both the private and public sectors, and the Museum's partner Foundation is better positioned to advocate for the Museum.

Scale of Required Operations

The City of Louisville provides $75,000 toward staff salaries and overhead for the museum, and in addition it pays $27,850 of indirect or in-kind support for maintenance and utilities and general overhead.

Typically, Colorado municipal governments support 60%+ of their municipal-owned history museum budgets. This includes revenue from all earned and contributed sources. Thus, if the combined salary

and overhead support from the City of Louisville at present is $102,850, it is realistic to assume that a viable operating budget would be in the general range of $165,000 - $175,000, with the balance of revenue coming from the above mentioned sources. This scale is one that the consultant recommends continuing to use in planning for the Museum's growth over time, as it makes possible the range of education and civic programming and services that in turn make the Museum valued by residents, local businesses, and visitors.

COLORADO COMPARISONS

Three benchmark cities in Colorado have invested significantly in museums as tourism and civic anchors. Golden and Littleton are two municipalities that have utilized new history center buildings as important anchors not only to history campuses, but for tourism and public use. Longmont, while a much larger municipality, has a history museum that is smaller in budget than Littleton's history museum, and serves as a good model for its range of adult and youth programs and its rentals, as well as its changing exhibitions. All three museums are accredited by the AAM: a standard that based on the quality of its collections, Louisville's Historical Museum can also achieve with a new building. (This standard attracts grants and operating support otherwise not available.)

The Golden History Museums became a division of the City of Golden's Parks & Recreation Department in 2010. Prior to that, it was operated by a 501c3 Friends organization. However, it had been under contract by the City of Golden beginning in 2008 to operate the history center (a relatively new exhibit building, plus the Astor House Museum and Clear Creek History Park.) As many as 45,000 visitors a year come to the Museums, mostly during the seven summer weeks when the Museum offers living history demonstrations including wood stove cooking and blacksmithing. (These demonstrations have become so valuable in attracting tourists that the City is in 2016 hiring seasonal full time staff to conduct the blacksmithing and wood stove cooking demonstrations.) Throughout the year, over 3,000 local students a year benefit from field trips to the Museum. (The museum serves approximately 120 school groups per year.)

Since 2008, the City of Golden has annually provided between $175,000 to $365,000 operating support for staff and overhead, first on contract and then for the Division, or approximately 50% of the total operating budget. The balance has come from education programs, facilities rental, camps, membership, Friends-raised sponsorships and contributions, advertising, grants, and gift shop fees. (In 2014, the total raised by the Friends, through sponsorships, contributions, grants, and the gift shop, was $114,000.)

The Museum urges visitors to the City to "begin your Golden adventure by exploring our dynamic exhibits, engaging programs, and amazing collections." The museum grounds include outdoor seating and tables encouraging downtown visitors to stop and relax. Annually changing exhibits encourage repeat visitors – especially residents bringing out-of-town visitors.

During the school year, the Museums provide in-school programs as well as field trips to the Museum. The Golden Museums offer a number of different history and science curriculum related summer camps

and field trips. In 2016, there are five different themes – "dirty jobs," "pioneer kids," "decision makers," "art explorers" and "silent stars." The camps run M-F, nine to noon, at a cost of $120 per child.

The Museum's major fundraising event is the annual Golden Music Festival, a two day event staged by the Friends: proceeds go toward the museum operating budget. In addition, the Friends serve as visitor services volunteers and educational tour leaders.

The Museum rents its grounds and facilities for weddings, parties, receptions, and business/civic meetings. Rentals begin at $150 for four hours.

Longmont is projecting 65,000 visitors to the **Longmont Museum in 2016,** including over 8,000 student visits. With a budget of $1.2 million, the Museum is far larger than Golden's, but is similarly operated as a division of the City, with partnership from the Friends of the Longmont Museum which raises and contributes the funds needed for museum exhibitions, summer youth camps, summer outdoor concerts, and other programs.

The Museum moved from nonprofit administration to being a City division in 1970, and benefited from a $5 million bond issue in 1999 leading to its current facility. A capital campaign launched in 2011 was a joint venture between the City and the Friends: the Friends raised most of the funds for a $4.5 million campaign for a new auditorium attached to the Museum. In addition, 20% of the operating budget is privately raised, while tuitions, rentals, and admissions offset the City's expense share of the operating budget.

The Longmont Museum includes history as well as art, and features a children's museum room that is highly popular with young families. It stages two changing history exhibits each year to bring repeat visitors downtown: this year these include one on immigration, and one on invention. In keeping with its children's museum room, it offers "discovery days" for children 2-5 with a parent/caregiver throughout the year, as well as history days during school breaks. It offers summer youth day camps and field trips including a story-telling field trip about "when Colorado was young." For outreach, it puts together "teacher trunks" delivered to classrooms, for a rental of $8 per week, to any elementary school. Adult learning programs range from quilting to history lectures and tours.

The Museum rents out its galleries starting at $110 an hour for nonprofits. It rents the museum courtyard and atrium starting at $225 an hour for each. It also earns revenue through craft and birthday parties for children.

As with Golden's museum, the Longmont Museum is accredited by AAM.

The **Littleton Museum** serves about 140,000 visitors a year and is a primary tourism driver for the city. Its farms and blacksmith shop are the largest draw with farm animals and working demonstrations through the summer months. (The blacksmith shop is staffed by three volunteer blacksmiths during the summer.) Budget-wise the largest of the museums compared for this plan, it is also large in acreage and footprint, with 36 acres of land and a 32,000 square foot building that opened in 2005. In addition to being accredited by AAM, it is one of 140 museums in the country to be affiliated with the Smithsonian, bringing national touring exhibits to the community.

The Littleton Museum and Library join forces annually for a major crafts fair, their joint signature fundraising event. They join forces in focusing on research, through a formal research center that is non-circulating. And they join forces as well in the joint Friends of the Library and Museum that offers museum gift store discounts and discounts for youth summer camps and adult programs. Between them, the Library and Museum offer 20 special programs and events a year made possible by the Friends.

The Museum offers summer day camps that are the most varied of those reviewed for this plan, serving children from kindergarten age through high school. The ambitious teen camp gives students the opportunity to research local history and turn their findings into a fully staged play with public performances. The adult learning program includes a lecture a month free to the public.

The Littleton Museum construction ($15.5 million) was made possible by a 20 year lease/purchase agreement between the City and the Littleton Building Corporation (LBC), a nonprofit that exists to finance and construct public facilities.

Each of the three museums above is assisted significantly by their friends/foundation partners. Their friends/foundation groups are vital in annual fund development and each played a significant role in raising capital funding. They also act as docents and volunteers and assist in educational and outreach programs.

This leads to the question: does the Louisville History Museum's membership have the breadth of demographic characteristics to suggest it will be able to be a vital partner to the Museum? And, what do the demographics of the membership base suggest about interest in programming for youth and younger adults as well as the traditional base audience of older adults?

The next section of this plan analyzes the current membership base as a predictor of what an even larger future membership base may be demographically, and what it may be able to contribute to the Museum.

LOUISVILLE HISTORY FOUNDATION MEMBERSHIP BASE: MAKING CAPITALIZATION FEASIBLE

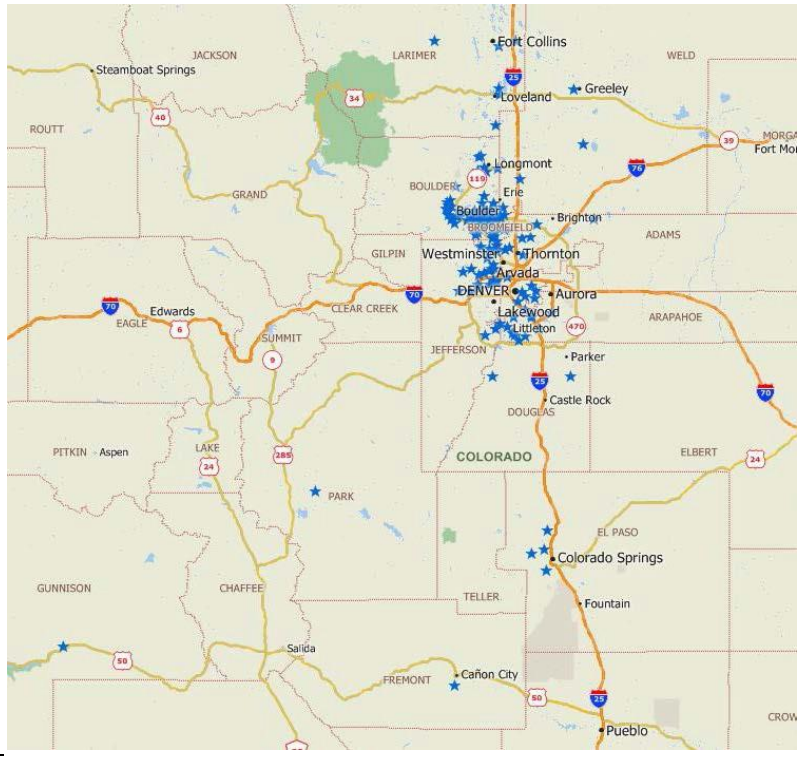
2016-2021

This study analyzed the demographics of the existing membership base of the Louisville History Foundation to assess the range of age groups, length of residency, and other factors that define current membership. The existing base is useful to examine as a predictor of what a larger membership base might also exhibit in demographics, location, presence of children at home, and household income.

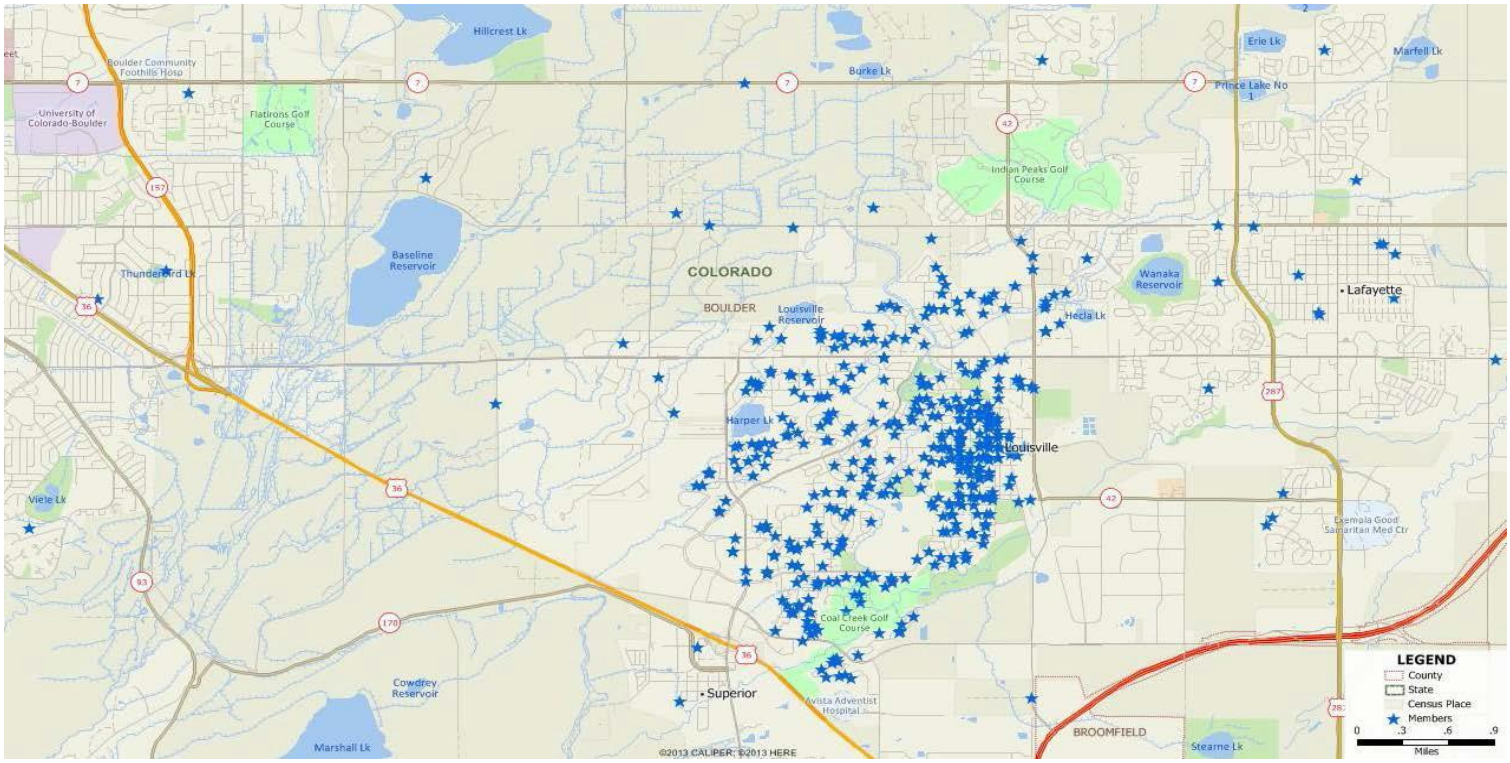
There is an interesting merging of the newcomers and the many who have chosen to remain in the same town their grandparents settled in, with both desiring to preserve the past within the community. The Museum's membership profile reflects the new as well as multi-generational residents. It is split between older and younger residents, and while the profile at present is dominated by seniors, those active in the Louisville History Foundation are working to engage an increasing number of younger families. There are currently members who are in their early 20's as well as members who are well over 80.

Based on round table dialogue with Foundation members, it is clear that this coalition of younger and older supporters equally value having a major historical asset in their community, and equally seek the Museum to become more of an asset through facility growth that can accommodate increased programming for children as well as all ages.

The profile of the Louisville Historical Museum membership also shows that history buffs interested in Louisville do not just live in Louisville: the Museum's attraction and its importance (to those who may have grown up in the community) is such that individuals throughout the Metro area contribute. Members live throughout the Metro area, from Ft. Collins and Greeley to Boulder and south to Colorado Springs.

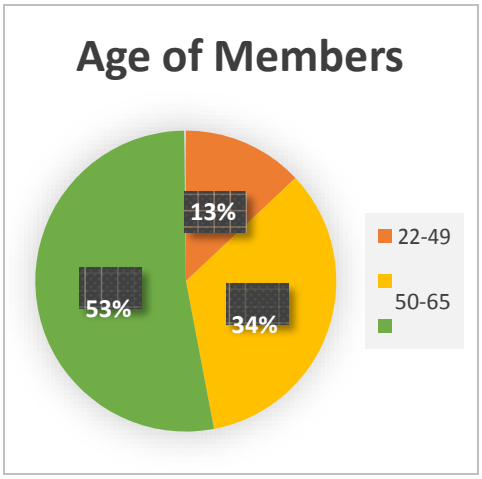
Members, Louisville Historical Museum 

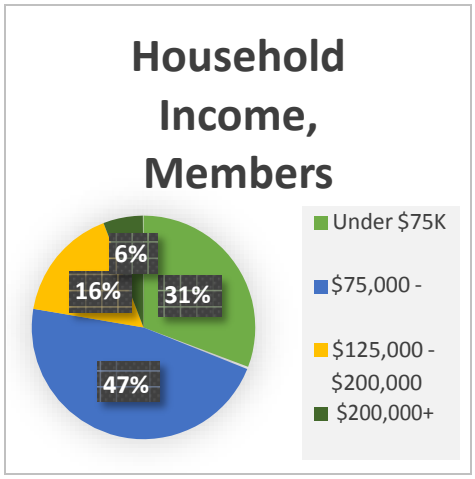
These two maps show both a local view and the larger regional geographic view, for those interested in seeing both.

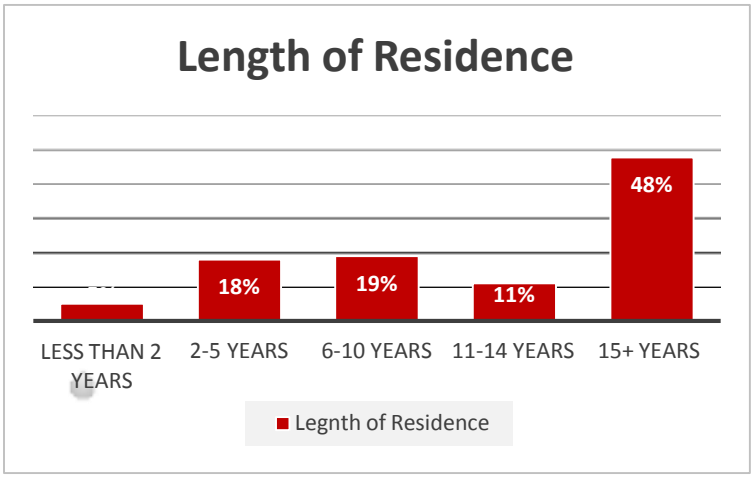


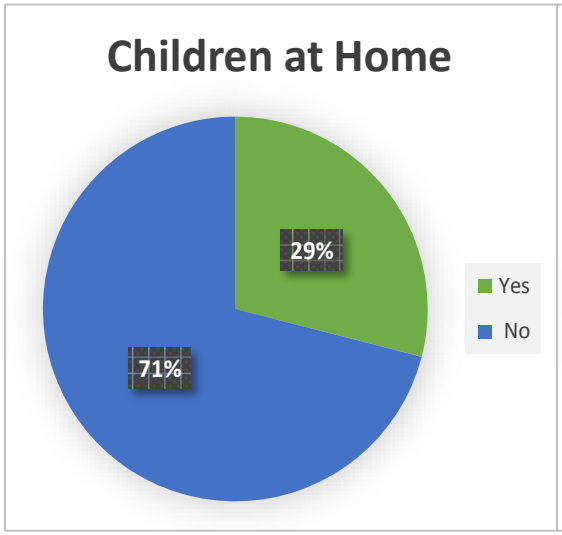
MEMBERSHIP DEMOGRAPHICS

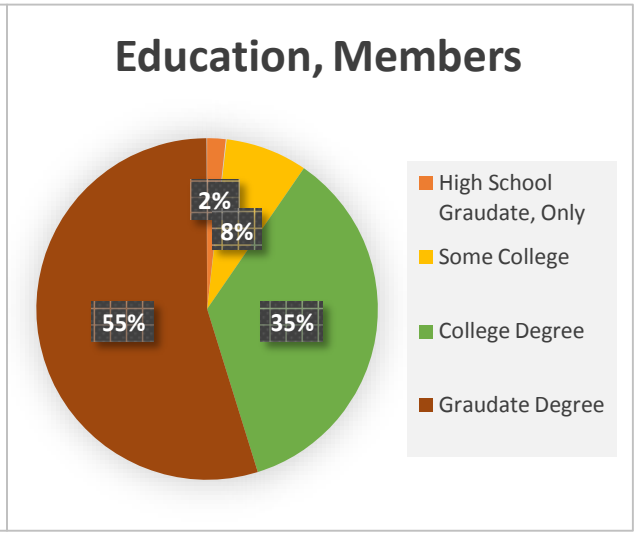
Membership is currently dominated by seniors and by upper middle class households, as well as households that have lived in the community 15+ years. That said, there are a significant number of younger households with children who are relative newcomers.

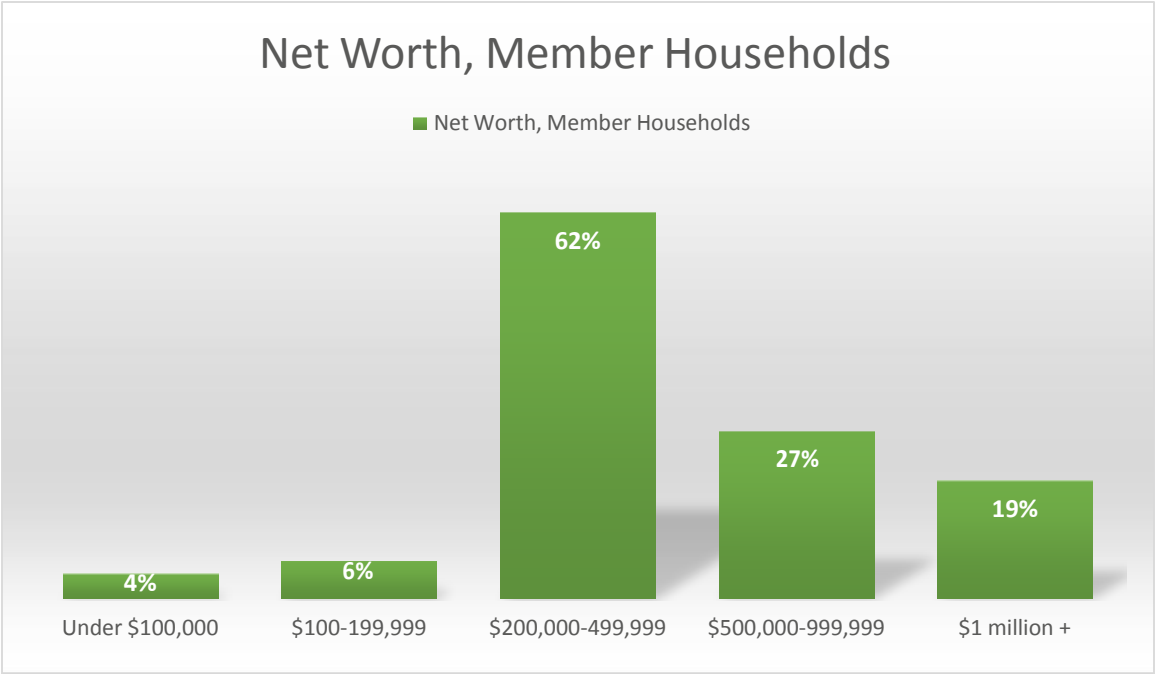







Children at Home
29%
71%
Yes
No


Education, Members
2%
8%
55%
35%
High School Graudate, Only
Some College
College Degree
Graudate Degree


Net Worth, Member Households
Net Worth, Member Households
4%
6%
62%
27%
19%
Under $100,000
$100-199,999
$200,000-499,999
$500,000-999,999
$1 million +

The membership profile shows a number of important baseline indicators for the business plan:

1) While older residents are the most likely to be aligned with the Museum, they are not alone. Younger adults and families with children currently value the Museum as well. More programming for and about children – i.e. summer history day camps – could broaden the younger family participation.
2) Likewise, newcomers and relative newcomers value the Museum enough to become members. It isn't just an institution of interest to long-settled residents. Programming that helps relative newcomers understand the roots and history of the community and feel more a part of this story can continue to build interest among newer residents.
3) Members reflect the high educational attainment of the community and of Boulder County. They are likely to be interested in programming that stimulates thought as well as programming that entertains.
4) Membership tilts toward higher income and higher net worth households, in keeping with the profile of Louisville and of Boulder County. The share of households with highest net worth and highest income is sufficient to provide a pool of prospective lead donors to a capital campaign. Overall, the consultant estimates that the membership contains enough high affluence households, as well as a profile of general affluence, as to suggest capacity to raise over $650,000 from individual membership households in a capital campaign. (See below.) Some of these may be legacy type gifts from older resident households who have long been a part of the community. Others could be gifts from very young, new and high affluence households. The diversity in age, presence of children, and length of time that likely donor households have been in the community suggest strongly that any capital campaign will need to demonstrate that the Museum is providing programming for all ages, and that it is interpreting Louisville and the region as much for newcomers as for longtime residents.

RECOMMENDATIONS FOR THE HISTORY FOUNDATION

The work of the History Foundation over the coming three to five years – preceding the development of a new facility - is essential to raising operating and capital support for the Museum to the level where a capital campaign that places shared responsibility on the City and Foundation is feasible. To this end, the consultant recommends that the Foundation engage in its own business planning, and then in capital campaign feasibility analysis, to determine the extent to which it can assist in the capitalization of a new facility for the Museum.

Action Recommendation: There is a need for a ramp up in annual operating support from the Foundation prior to a capital campaign. This support should come from increased membership fees and related membership campaigns, and from at least one annual fundraising event. It should also come from business sponsorships that the Foundation raises. As is done in other Colorado museums with foundations/friends groups, the Foundation should establish a signature annual fundraising event. It should also begin working with the City to submit grant applications for programming and educational services. Building capacity in

raising annual operating funds within a three year period (2017-2019) will prove the Foundation's ability to then raise capital funds for a capital campaign. **This should begin in 2017.**

- Individual memberships should increase to $20 and Family memberships should increase to $35, offering a $10 discount on day camp or $5 off adult learning events as member benefits;
- Business memberships of $75, with named sponsorships ranging upward from $100 to $750, should be marketed. Business sponsors at levels over $100 could be named sponsors of adult learning events and programs, and higher level sponsors could be named sponsors of day camps or other higher profile special events.
- An annual fundraising event should seek to raise a net starting at $2,500 the first year to offset education and programming costs;
    - This support should go toward contracted personnel to provide at least one week of summer day camp activities for elementary grade students, and for winter and spring break week day camp or drop-in days;
    - Toward hosting field trips for at least one grade level for each of Louisville's elementary schools at least once a year;
    - Toward a "history chest" outreach program similar to Longmont's, providing history outreach to any classroom in Louisville for a nominal charge per week.
    - Similarly, it should go toward adult history learning activities scheduled as programs throughout the year, for example borrowing the theme of "wood stove cooking" from the Golden museum, or similar history-based food or crafts related programs.
    - If space is not available within the existing footprint of the Museum, the Library or other civic space should be used for these educational programs.

Creating this type of on-going, regularly scheduled programming is the most effective way of broadening the Museum's appeal across generations, reaching all residents.

Action Recommendation: With the creation of camps and programs, the Foundation should look to recruiting more volunteers, specifically to lead the educational programs and provide the outreach to schools, and to increase the PR for the Museum. This can begin to acquaint the community with the larger programmatic profile and related aspirations for the new facility. **This should begin in 2017 and solidify in 2018.**

Action Recommendation: The Foundation should pursue entering into a contract with the City of Louisville and/or the Chamber of Commerce to provide visitor services and visitor information, allowing the Foundation to receive contributions for this purpose. Currently, the Chamber of Commerce operates an informal "visitor desk" during the hours that it is open by providing rack cards on area destinations and local information. Having the Museum serve as a visitor center for the City would: a) provide a meaningful 'point of entry' to visitors coming to Main Street, providing the historical context for the community; and b) would make it possible for the Museum to be open to the public longer hours.

Louisville does not have a CVB (Convention and visitors bureau.) Other Colorado communities have moved to have CVBs or Visitor Centers through use of volunteers, which could be viable in Louisville with the assistance of the Foundation. In fact, using the Golden model, the Foundation could raise significant annual contributions through this, which would then defray some of the museum operating costs. In Golden volunteers, including student volunteers, staff the visitor desk. The Golden CVB receives contributions and is staffed by volunteers. It receives between $28,000 and $60,000 annual in contributed funds. It does not receive local government support. Elsewhere, local governments fund visitor centers.[5] A visitor center desk could be located – as it is informally at present – at the Jacoe Store.[6] Along with educational programs, launching this visitor services function prior to the capitalization of the proposed new building and campus enhances the public role for the Museum in downtown, advancing its value to the City and area businesses. **This should begin in 2018.**

Action Recommendation: Capital support from the Foundation will be essential to the creation of a new building for the Museum. Because of this, the Foundation should conduct a feasibility study related to capital fundraising capacity. A capital campaign feasibility study conducts confidential interviews with prospective donors to learn their interest in the campaign, how they respond to the case for support (primary campaign message), what would spark a significant (typically multi-year) gift, and questions about the donor confidence in the Museum's capacity to achieve the overall campaign goal, and the long term sustainability of the Museum. Typically, for a project of this size, between 25 and 50 such interviews are conducted by a capital campaign feasibility consultant. **This should be done in 2019.** The feasibility study should include creation and testing of a campaign case for support.

In advance of such a study, the consultant has conducted a preliminary donor feasibility review of the current membership base and determined that there is capacity to raise lead naming gifts from within the existing membership. This is based on factors such as household wealth, which was examined through confidential appending of demographic data to inform consultant analysis.

Typically, a single lead pledge comes from between 3-5 qualified lead prospects. Then between two to three additional lead gifts, nearly as large, come from between 6-10 donors. (These are combined into Naming Gifts in the table below.) Capital campaign practitioners usually assume ratios of between 3:1 and 5:1 prospects to gifts for the top one third of gifts; 4:1 for prospects to gifts in the middle tier; and 3:1 to 5:1 prospects to gifts for the bottom third of gifts[7].

Based on the review of the database of members, the consultant has preliminarily identified the following potential. This does not include a "public" phase of the campaign which would come after all lead and

[5] The Steubenville visitor center, on the grounds of the Historic Fort Steuben Museum (see comparisons, addendum) is funded by the City of Steubenville as well as by contributions and serves as the point of entry to the Museum. In the financial model for the Museum, the consultant has estimated that revenue for visitor center functions would come either from contributions and business support, a government contract, or both.
[6] See addendum for images of small museums' visitor services desks.
[7] The consultant recommends Achieving Excellence in Fundraising, by Hank Russo, Eugene R. Temple, editor. Published by Wiley, 2003.

major gifts are raised (pledged) and would be more along the lines of "buy a brick" campaigns in which hundreds of community members typically contribute small amounts.

Gift Type	Tier	Membership Pool of HHs	Net Likely # Gifts	Potential Amount range, low to high, from each tier
Naming Gifts, 6 figures	Top 1/3rd of the campaign	16	4	$500,000- $1,000,000
Leadership Gifts, 5 figures	Middle 1/3rd	92	18	$140,000 - $320,000
Major Gifts, 4 figure	Bottom 1/3rd	154	25	$ 25,000 - $200,000
TOTAL POSSIBLE				$650,000 - $1,520,000

Note that the feasibility of reaching or exceeding this has not been tested through a capital campaign feasibility study. Feasibility requires that donors be deeply inclined to give legacy and naming gifts, and that they put this giving ahead of other causes to which they may also be committed. To test this feasibility, the Foundation should conduct a feasibility analysis including the following elements:

A. The Foundation's feasibility analysis should include area businesses and corporations that may be interested in naming portions of the campus. Corporations are often interested in naming sponsorship of educational rooms or facilities. (For example, Longmont's museum education center has been named the Kaiser Permanente Education Center for the corporation that gave a lead gift underwriting it.)
B. The Foundation's feasibility analysis should include Colorado foundations that provide capital funding for cultural facilities and museums, notably Boettcher and El Pomar.
C. In addition to fund development, the Foundation will need to be the lead entity advocating for the Museum's new building and the expanded civic role that the building and improved campus will play. Advocacy should begin soon, for example with bus trips to visit other Colorado historical museums such as the Golden History Museums. The Foundation should begin holding advocacy open-house meetings for the neighborhood, with the Downtown businesses, other cultural groups, at the Senior Center

SUMMARY: FOUNDATION ROLE

Leading up to and through a capital campaign, the Foundation work in fund development is essential to success. Immediate strengthening of the Foundation, and a focus on its role beginning in 2017 as called for in the above recommendations will be essential for campaign success. Because the Museum will need to prove value economically and socially to residents who may not currently be familiar with it or who may not personally value its well-established role as the archive and repository of local history, programming and services will need to be expanded prior to seeking capital funding: in this, too, the Foundation is essential as it is the only group that can provide the funding to cover programming and educational costs. This will in turn enhance advocacy efforts for both public and private sector capital funding. In the short term, it will require a new level of effort from the Foundation to leverage growth.

PRE-CAPITALIZATION STEPS FOR THE LOUISVILLE HISTORICAL MUSEUM:

BUILDING PUBLIC VALUE

: ESTABLISH NEW CORE VALUE FOR LOUISVILLE RESIDENTS AND BUSINESSES

Louisville has the following identified cultural assets as public facilities

- Louisville Public Library
- Louisville Historical Museum
- Louisville Center for the Arts
- Steinbaugh Pavilion

In considering the programming mix, services to the community, rentals, and how the Museum and Visitors' Center can best overall add to the quality of life in Louisville, it is important to consider how an enhanced position for the Museum – prior to and then after capitalization and a new building – can benefit Louisville's cultural life. Currently, the Historical Museum sits just outside the historic Main Street commercial district. However, with the new Gateway, it will be the natural point of entry to downtown from the Gateway. This will make the Museum one of the most visible of Louisville's cultural assets. Timing the growth of Museum programs and services to coincide with the new Gateway is a natural next step for the Museum.

Action Recommendation: Seek a zoning variance for "civic use" of the Museum campus.

A zoning variance (black outline) would make it possible to better connect the Museum to the rest of the arts and historic downtown.

The Louisville Historical Museum lies just outside the historic Main Street, in effect eliminating its natural role as an anchor for events ranging from art walks to Main Street festivals and events. This also limits public awareness of the Museum. When the new Museum building is constructed as a community asset, it should be viewed as a logical location for everything from 10K races to various civic events.

[8] Some actions will ramp up gradually into 2019-2020.

With such a zoning variance, the Museum should be able to:

- Be an asset and key civic anchor for the Arts District;
- Be an asset as a civic anchor for the historic Downtown/Historic Main Street;
- Be available for rentals (grounds as well as building(s) and multiple uses by the Community just as the Library, Steinbaugh Pavilion and the Arts Center are;
- Be able to program jointly with the Arts Center and Library, for example to host/serve as the anchor for art exhibits about historic Louisville; host/anchor summer arts and historic camps together with the Library;
- Be a logical starting place for visitors coming to Historic Louisville who are searching for information on what to visit, where to eat and shop.

This requires that in addition to the business goals and strategies that follow, zoning changes, as well as new collaborations will be needed.

Action Recommendation: Work with the City of Louisville[9] to establish the Museum (Jacoe Building) as an official visitor and civic information center so that this function can be undertaken prior to capitalization and a new facility, leading to increased awareness and visitation to the Museum campus. **2016-2018**

This function may be contracted through the Foundation, or contracted and undertaken directly by the Museum as a City-managed facility. Volunteers from the Foundation may staff the visitor center/information desk. Communities the size of Louisville also often engage high school students as volunteers fulfilling this task.

Typically, Colorado cities that collect lodging tax apply a share of that tax to offset the expenses of a formal visitor center. Another approach is to fund the center through economic development. And yet another is to fund a center through grants and business contributions. A hybrid of the three is also possible.

During 2016, the Museum, its Foundation, and the City should work closely together to identify a consistent, modest revenue approach to offset the costs of establishing a formal visitor center at the Museum. This plan assumes that the Visitor Center would be operated largely by Foundation and other volunteers, with supervision from the Museum staff. It assumes an operating cost (revenue requirement)

[9] The Chamber of Commerce may continue to offer its current level of informal visitor information unless it is interested in moving its entire operations to the Museum campus after a new building is constructed. However, many Colorado communities have multiple visitor centers. Naming the Museum visitor center 'heritage visitor center' to telegraph to visitors that those interested in the history of Louisville will be best served by starting their visit at the Museum.

of less than $10,000 initially, up to approximately $15,000. This would cover incremental annual costs of improved furnishings and fixtures, signage, print and on-line information, and related costs.

Supporting Recommendation: Seek funding through the Foundation (grants and/or special events fundraising) to enhance the entry exhibit at the Jacoe Store to tell the story of Louisville to visitors. It is likely that an investment of $15,000 - $20,000 made into high quality display cases and signage would provide an immediate upgrade to the Jacoe House experience. This could include two or three museum-quality display cases, professional wall signage, and a visitor desk/kiosk. This investment could be met through grants or from local corporate sponsorship that could potentially "name[10]" the visitor center space. **2016-2017**

Supporting Recommendation: Increase the hours that the Jacoe Store/visitor center is open. The entire Museum does not need to be open more hours – especially off-season – but by expanding the Jacoe Store hours, the Museum will serve as an effective visitor and civic information center. Suggested hours for the Jacoe Store visitor center are 9-5, Monday-Saturday, and noon – 4, Sundays, May through September; and 10-4 Tuesday – Saturday, October – April. **2017 – 2018**

Action Recommendation: To the extent possible, re-prioritize Museum staff functions to focus on exhibitions, education, and programming. Archives are always at the heart of any historical museum and have tremendous meaning to the donors who have given them. However, the process of building public value rests on using items from the archives and collections to stage exhibits, develop curriculum, and offer diverse public programs. Moving the Louisville Historical Museum toward a more dynamic program of changing exhibits and public programs will build recognition and value from residents and visitors alike. It will require that some of the on-going archival functions be put on hold: even though the archival task will seem continuously overwhelming in and of itself. Archival backloads are the tale of museums everywhere.

Supporting Recommendations:

A. Develop a new "heritage visitor's introduction to Louisville" exhibit for the front portion of the Jacoe Store, with support from the Foundation for quality museum exhibit cases, signage, and visitor services desk/kiosk. **2017**

B. Beginning in 2017, start a process of improved/professional signage throughout the Tomeo House. This will likely be an on-going, relatively slow process, but the process itself will bring increased interest and attention to the Museum from residents who will want to see the latest updates. **2017-2019**

C. Beginning in 2018, create at least one changing themed exhibit per year – sited in any of the Museum buildings, dependent upon exhibit size. Use objects and items from the collection as well as loaned items as needed. Themes may be the heritage of Louisville, the history of its downtown, the architecture and design of its homes, the dual livelihoods of coal mining and

[10] Naming gifts may be for a period of time, or in perpetuity, depending on the size of gift. Naming rights contracted for a period of time – often a few years – is increasingly a practice.

agriculture: in short, any of the themes now touched on by the permanent exhibit. By creating new, fresh content and interpretation, the Museum will gain public visibility and attendance. **2018-2019**

D. Strive to incorporate at least a small children's exhibit targeted to early primary grades, of interest to school tour groups and to families visiting with younger children, as a way to broaden the base of ages and be highly relevant to Louisville's influx of young families. This can be a simple hands-on exhibit/interpretation, for example, "mining" for coal; shopping in the old Jacoe Store, etc. **2019**

Action Recommendation: Work with the Boulder Valley School District to seek the partnership of Louisville's elementary schools in using the Museum as an educational partner. Meet with Louisville's elementary schools to introduce faculty to the Museum and provide information about Museum outreach programs, such as a "traveling trunk," and to introduce them to field trip and in-school programs offered by the Museum. **2016-2018**

Action Recommendation: Based on a zoning variance for civic use, work with the event producers/organizers for use of the Jacoe Store (or a portion of it) as well as the grounds for civic events. **2016-2020 gradual expansion in use of the grounds.**

Action Recommendation: With the Foundation's assistance through fundraising and volunteer effort, begin one week of summer youth day camps and limited vacation week day camps and begin offering a minimum of four adult educational programs per year. These programs may be offered in association with or at the Library and/or Recreation Center. **2017-2020 gradual expansion.**

Action Recommendation: With the commitment of funding support from the Foundation, contract part time staff as needed to staff the educational and programming functions for the Museum. For example, contract for interpreters to do cooking or other interpretive demonstrations on Saturdays during the summer peak months. Contract or train volunteers to conduct school assembly programs. **2019-2021.**

Action Recommendation: Expand joint planning and programming partnerships between the Library, the Museum, and the Arts Center, evaluating how the three together can optimally provide cultural arts and historic programming for residents of all ages, from pre-school programs to senior events. This may include new history/arts joint festivals or special events. Begin with a "Louisville history day" one day event in fall 2017, featuring "living history" demonstrations, walking tours, and live performances such as history story telling. Once implemented and then refined, events such as these should become standing annual celebrations. **2017-2021**

Action Recommendation: Move toward a multi-line revenue budget starting in 2017, demonstrating to the City and residents that the Museum has the framework in place for revenue streams to sustain its operations.

2017 and 2018 Budget Model Pro Forma[11] (THIS IS IN ADVANCE OF 2019.)

Line Item	Source	Details	Approximate Amount
Staff and operations support, general	City	Based on existing amount	$102,850[12]
Heritage Visitor Center contract or contributions, per above	Contributions from participating hospitality businesses and/or contract from City.	Annual contract for services @ $800 per month. ($9,600 a year is about 1/3rd of the lowest amount Golden's Visitor Center has received in contributions in recent years.	$9,600[13]
Field trips & school outreach	Earned fee for service	$6 per student x 30 for field trips; $120 per in-school, per classroom	$2,600
Grants applied for and received by Foundation; annual fund raising event	[14]State Historical Fund Grant for curriculum development; fundraising events; Boulder Community Foundation;	Curriculum, adult programming, New exhibit development for Jacoe Store Signature fund raising event	$17,500
Total			$132,550.00

In this model, the City funds about 78% of Museum operations[15]. A combination of small levels of earned income and annual funding from the Foundation (including start-up of a visitor center) enables the Museum to invest in interior signage in the front of the Jacoe Store as well as in additional/increased time for staff to conduct programs and services and to invest in an annual changing exhibit.

With a platform of accomplishing the above for two years, the Museum should then be able to take the next big steps forward by 2019. This includes launching summer camps for children and the creation of a children's exhibit area as well as additional changing/temporary exhibits and summer interpretive programming/live demonstrations.

In 2017-2018 the City should seek an extension of the Historic Preservation Tax which could include a portion designated for operations of the Museum to also address additional revenue streams for staffing, programming and maintenance.

[11] See addenda with line item budgets from various history museums.
[12] This is the 2016 level of funding from the City. See addendum for budget line items within this.
[13] In advance of 2019.
[14] These sources of funding are common in the field, in Colorado and Boulder County.
[15] If the City contracts with the Museum to operate an official visitor center, the City would be providing about 85% of total support in this pro forma model.

The pro forma assumes that in 2020-2021, the Museum seeks public funding for and conducts a capital campaign. The next section of this report addresses efforts that should be undertaken in 2019 leading up to this, and in 2020 and beyond.

WORKING TOWARD A NEW BUILDING

BUILDING THE CASE FOR SUPPORT AND CAPITAL FUNDING

With the above programs and services in place to build public value for the Museum, staff will need to move forward with many facets of planning for the new facility.

This pro forma assumes that during 2019 and 2020, the Museum continues to expand its summer and vacation day camps, school outreach, and adult programs.

2019-2020 Budget Pro Forma

Line Item	Source	Details	Approximate Amount
Staff and operations support, general	City	Based on existing amount	$102,850
Heritage Visitor Center contract	Same as above[16].	Annual contract for services @ $800 per month.	$9,600
Summer day camp, 1 week	Earned fee for service	$120 per 30 students. Expand to two week by 2020.	$3,600 – $7,200
Vacation day camps, 5 days total	Earned fee for service	$25 per 20 students per 5 days. Expand to 40 students by 2020.	$2,500 – $5,000
Field trips & school outreach	Earned fee for service	$6 per student x 30 for field trips; $120 per in-school, per classroom	$2,600
Grants applied for and received by Foundation	State Historical Fund Grant for curriculum development; Boulder Community Foundation	Curriculum, adult programming, New exhibit development for Jacoe Store	$17,500
Individual, family, and business memberships, the History Foundation	Membership fee, netted with discount for programs	$20; $35; $75; $100. Average $40. 1,000 members.	$40,000
Adult programs	Earned fee for service	$10 x 15 x 4 events	$600
Corporate sponsorships, adult program summer camp. Raised by the Foundation.	Sponsorship	$250 - $750	$3,000
Fundraising event, Foundation	Net contribution after costs	Event sponsorship @ $1,000; $25 per pers net x 120	$4,000
TOTAL			$186,250 – $192,350

In this pro forma model envisioned for 2019 and 2020, annual support from the City drops proportionately to be 53% of total revenue, while earned income begins to become a more significant share of the budget based on increased programming and education. Because members typically receive discounts for camps and special programs, membership value is enhanced, pushing membership counts up. Per the comparisons (see addendum) this level of revenue should support about 2 full time and 3 part time year round staff, as well as contracted interpreters and others for educational and summer "living history" programming. This should also telegraph capacity in raising annual funds in advance of the capital

[16] This does not change the amount from the prior two years.

campaign, which is important in demonstrating ability to sustain the Museum. Additionally, although not programmed here, a further source of revenue could include funding from the Historic Preservation tax should the extension of the tax be approved by the voters, and a portion designated for Museum operations.

Action Recommendation: Seek City support for engineering and architectural studies needed to finalize a capital plan and budget. **(Not included in pro forma budget.) 2018-2019**

Supporting Recommendations: 2019-2020

Begin hosting neighborhood and community events at the Museum to share the architectural concepts for the new facility and address community questions about the impact of the Museum on the surrounding residential area.

- Meet with potential partner entity(ies) such as the Chamber of Commerce to determine viability of shared use of the proposed new building, including a joint visitor center operation, shared conference room, and office space.

- Use the public input process to refine the initial design concepts for the buildings and the landscape design for the campus.

- Organize tours for City officials, stakeholders and the interested public to other historical museums in Colorado, specifically those with campuses of historic buildings such as Golden; the Aurora History Museum, the Loveland Museum, and the Littleton Museum to provide first-hand information about the buildings, the decisions made by the municipalities in the building footprint and design, operations, programming and services.

Action Recommendation: Refine the initial museum needs assessment vision concepts by planning that the new building to provide additional exhibit areas including a "visitor center" entry area on Main Street. Within the new building, include construction of reconfigurable museum exhibit walls and cases. Include computer kiosk for public research. Ensure that the capital campaign goal include exhibits and visitor amenities. **2020**

Supporting Recommendation: Include a design and implementation budget for exhibits that are engaging and appealing, and ensure that the exhibit spaces are designed allowing for multiple simultaneous exhibits (permanent, long term, changing, temporary, youth/children). Carefully review the plans for the Summer Kitchen to maximize its programmatic usefulness for demonstrations, camps, and hands on learning.

Action Recommendation: While the Museum is in planning phase, work with the City to evaluate ways to most effectively allow for expanded public use and expanded staffing. Some Colorado history museums (Littleton, for example) have research centers or

research libraries as a part of the Museum, staffed with a research librarian. Creating a research librarian position at the Museum would enable important archival work to continue and would assist residents in family genealogical research. Also consider ways of consolidating arts and cultural programming to maximize staffing capacity on the Museum campus. Aurora, for example, has a consolidated Library & Cultural Services Division for this purpose.

> **Supporting Recommendation:** Ensure that there is adequate staff and exhibits preparation space dedicated to the Museum within the new building/campus redesign. From communities such as Aurora, learn the amount of space required for a full staff compliment and a full exhibitions and public programs season. Ensure that the capital budget includes adequate soft expenditures to ensure quality furnishings for public use throughout the campus.

Youth Education room/area (upper left); High quality Exhibits (upper right); Visitor Center

information desk (lower center.)
Exterior signage, including civic event signage opportunity.
Additional images can be found in the addendum.

Recommended Action: Work with the Foundation to ensure that through a capital campaign feasibility study it is able to identify the amount that it can raise for the campaign from contributions and grants from non-governmental sources; and work with the City of Louisville to ensure that the Museum applies for government funding for Capital. **2020**

> **Supporting Action:** Realign the time of the Museum Director as much as possible during this phase to work with the Foundation and the City in grant development for the capital campaign. It is possible that other State of Colorado grants may be identified.

Based on the above recommendations concerning space use and needed staff support space not addressed in the needs assessment, it is possible that the initial capital budget as prepared in the needs assessment will need to be bolstered to some extent. Also, the Foundation will find it difficult to simultaneously raise capital and operating funds while the campaign is on-going. Typically, the operating funds needed for the duration of the campaign (until facility opening) are wrapped into the capital goal. For this reason, estimate the total capital goal at $3.6 million, rather than $3.47 million as called for in the needs assessment.

The following table shows the importance of cultivating major prospects for naming gifts, including area corporations. Raising $3.6 million depends on these gifts. Many of these may come in the form of multi-year pledges; some may come as bequests. This will require that the Museum work with the City to obtain any necessary bridge financing until these gifts come in.

Pro Forma Capital Funding

Funding Sources, Capital Campaign	Lead Entity Seeking	Approximate Amount	Share of Total
City of Louisville	Residents	$1.2 million	36%
Naming gifts, individuals/families Corporate naming gifts	History Foundation	$650,000 - $900,000[17] (based on analysis above in the report.)	19% - 25%
History Colorado, Colorado Historical Fund	City	$150,000	4%
Major Foundations in Colorado giving capital grants (i.e. El Pomar, Boettcher)	History Foundation	$750,000	22%
Colorado Department of Local Affairs	City	$500,000	15%
Colorado Office of Economic Development	City	$100,000	3%
Public small gifts campaign	History Foundation	$25,000 (300 + small gifts from residents and businesses)	1%
Total		$3,375,000 - $3,625,000	100%

This pro forma assumes a high quality capital campaign is well planned and carried out. The largest private sector gifts should be solicited and secured first: their size will predict the success of the balance of the campaign.

[17] The consultant showed the potential range of gifts from members as a low end of $650,000. As this line suggests, in addition corporate naming gifts would be likely to be sought. The range upward from the $650,000 to $900,000 reflects this.

The next section of this plan addresses the Museum during the capital campaign and as it moves into operations of a new facility on its campus.

RECOMMENDED STRATEGIES AND BUDGET PRO FORMA FOR POST NEW FACILITY OPERATIONS

2020-2021: OPENING NEW BUILDING AND EXPANDING SERVICES

Recommended Action: Either prior to a new facility, or in concert with opening such a facility, modify the mission statement as recommended. **2020-2021**

As adopted in 2002, and amended in 2007, the Museum's mission statement is:

> The mission of the Louisville Historical Museum, a facility owned and operated by the City of Louisville, is to promote, collect, preserve, and interpret the diverse history of Louisville from the time of settlement until present day with a special emphasis on the coal mining period, 1877-1955. The Museum is dedicated to protecting artifacts and documents of historical value and educating children and adults about the past.

This plan recommends slight amendments to the mission, as follow:

> The mission of the Louisville Historical Museum, a campus of facilities owned and operated by the City of Louisville, is to serve as a civic cultural resource that provides *exhibitions, education, information and services* to residents and visitors that interpret and illuminate the diverse history of Louisville from the time of settlement through the present, with a special emphasis on the coal mining period, 1877-1955.

About the Museum: Recommended Key Functions In the New Building/Campus 2021-22

1. A collecting institution, the Museum preserves and protects artifacts and documents of historical value, employing best practices for the historical museum field.

2. An educational institution, the Museum provides programs for people of all ages that connect them to the history of Louisville.

3. A civic institution, the Museum provides a place for visitors to learn about present day Louisville – activities and destinations – and to learn about its past. As a civic institution, it serves as a gathering place for groups and events.

4. A cultural institution, the Museum is a significant cultural asset that works together with Louisville's Library and Arts Center, the Arts District, and the Historic Preservation Commission to provide outstanding cultural programming and activities for residents and visitors.

5. An exemplar of historic preservation, the Museum serves as the community's information hub about historic preservation.

6. A professional historical museum, the Museum works together with peer museums throughout Colorado and elsewhere to represent high professional standards and present high quality exhibits and programs.

7. As a community-focused Museum, its Foundation has the capacity to support activities, provide annual funding, grow a docent program, and become a valued civic organization.

8. As a fiscally sustainable entity, the Museum operates with the appropriate levels of staffing and a budget with multiple revenue lines to support the Museum's multiple civic purposes.

Action Recommendation: With the Foundation, seek membership and underwriting totaling $80,000 annually. This assumes 1,200 Members (individual, family, and business) at an average of $50, as well as $15,000 from corporate program sponsors underwriting camps and specific events, and $5,000 net from annual fundraising event(s). **2020-2021 and on-going.**

In addition:

A. Aggressively market the new museum facility as well as the campus for events. At $150/hour for the new facility, and $135/hour for the grounds, rent the Museum and/or grounds a minimum of 35 times a year with blocks of 4 hours each, to reach $20,000 in annual revenue.

B. Operate four weeks of summer camps and eight vacation day camps per year, with summer camp tuition of $120 per week per child and drop in day camps at $25 per child.

C. Increase visitor services contracts and/or contributions and or in kind from $800 a month (pre-opening) to $1250 a month.

D. Charge Adult Admission of $3 during summer months (May-September) when there are docents/guides and history demonstrations and off-season when there are similar events and demonstrations. Assume 1,200 paid adult visitors per month during peak months, and 600 paid adult visitors per month off-season. (Children free admission.)

E. Include the Museum in the Historic Preservation Tax (assuming a change in the ballot language and voter approval of the tax renewal), making possible an increase in the City's annual allocation for operating expenses from $75,000 to $120,000.

ArtsMarket

Pro Forma Budget 2021-22

Revenue Line Items	Approximate Amount Based on Budget for Staff, Programs and Services
Foundation Membership funds allocations, fundraising events net toward exhibits and programs. Underwriting and Sponsorships for programs and activities.	$80,000
Museum Store (net revenue)	$5,000
Facility Rentals	$15,000
Camps and Drop In Days, Adult Learning Programs, School Tours	$25,000
Visitor services function (in-kind or direct funding) for general operations, plus fees for event staging for special events	$17,000
Admissions (summer months) $3 adults; $1 children	$15,000
Grants from Government, Foundations for exhibits and archival	$75,000
City allocation, Historic Preservation Tax	$120,000
TOTAL	$352,000.00

Action Recommendation: Expand staff, based on the above revenue budget, to the following structure after the new facility is opened. **2021-22**

Museum Director	Full Time
Education and Outreach Director	Full Time
Visitor and Member Services Manager; Store Manager	Full Time
Curator	Part Time
Archivist	Part Time
Seasonal living history and education staff	Contracted
Visitor Services Receptionists	One or Two Part Time

This structure ensures the Museum's capacity to operate as the official visitor center or heritage visitor center[18] for Louisville and to undertake a wide range of educational services and programs while also continuing to appropriately archive documents and objects, and while offering three + changing exhibits per year.

[18] Some suggest that an official visitor center is different from a heritage center, though the two terms are used interchangeably. Generally, an "official" center suggests city funding.

Action Recommendation: Assuming that there is adequate space for a museum store,[19]plan for and develop a dynamic museum store that will serve as a focal point of the "new" museum. **2021-22**

The museum store should be carefully planned for maximum revenue. It is an important part of the brand of the Museum. A "sleepy" store at the entrance to a museum telegraphs a sleepy museum, and visitors often leave before going into the museum itself. The Museum Store Association recommends self-assessment of the museum store experience. This includes brand development, merchandise selection and niche, financial performance, pricing, ecommerce and design considerations such as lighting and display. https://museumstoreassociation.org Careful merchandising is essential: Within the field, merchandise turn over (number of times turned over per year) is approximately 3 x for overall, with as high as and 6 x for souvenir, impulse buy, and novelty items. (Museum Store Association)

- Work with an experienced retail merchandiser (volunteer or consultant) to identify a unique niche in merchandise that the Museum can fulfill, including impulse items of interest to children who are visiting the museum as a part of school groups or with families.
- Attend events such as the Museum Store Association conference to identify appropriate merchandise that compliments and does not compete with retailers in the downtown area.

Action Recommendation: Build a docent program. Working with current volunteers and Museum staff, begin to build a program of docents who can provide consistent interpretation and guidance for visitors. Use other Colorado history museums as examples in creating docent training. (Colorado Springs Pioneer Museum has an excellent junior docent program for students in grades 6-12 who assist the museum throughout the summer. The Colorado Railroad Museum[20] in Golden has an excellent docent training program for adults.) **2021-22**

Offer docent-led tours for the public on specific days of the month, and of have docents lead the school tours. Strive for student docents to be involved with Museum staff in leading the summer camp activities and in providing information for tourist visitors during the summer.

Action Recommendation: Be the "voice" of Louisville heritage and history. Consistently work with the Library, Arts Center, Arts District, and Downtown Business Association to ensure that the Museum is a partner in programming. Offer space at the Museum for local artist exhibits, and (in the new facility) for small concerts and other artist events. Represent and serve as one of the leading voices, with the above entities, advancing the cultural arts profile of Louisville as a civic asset. **2021-22**

As possible, use the Museum grounds for temporary and long term exhibits of public art.

---

[19] The initial concept drawings provided to the consultant do not show space for a museum store. The consultant recommends revisiting the initial concept so as to include this as a revenue source and as an element of the brand.
[20] It, as well as other museums in Colorado, use the on-line portal VolunteerMatch.org to publicize volunteer and docent opportunities.

Loveland Museum's exterior with public art

Action Recommendation: Serve as the Community's information hub about Historic Preservation. During construction, and subsequently, serve as the City's official "demonstration site" for those interested in various aspects of historic preservation for their own properties. **2021-onward**

- Schedule lectures and demonstration to be held open to the public.
- Provide exterior interpretive signage throughout the Museum grounds so that visitors can learn about aspects of historic preservation of the Museum buildings. For example, some museums serve as "preservation labs" showcasing what others can do. Expand the Museum role in the Historic Preservation Master Plan.

Clarify and - as appropriate - expand Historic Preservation funding to include annual operating support to the Museum to offset its costs in serving as the City's demonstration site for historic preservation and as the City's exemplar for local history and historic preservation, including its programming that introduces people of all ages to history and historic preservation.

Action Recommendation: Offer three-plus changing exhibits per year in addition to permanent exhibits. These may include exhibits developed by staff or touring exhibits. Use the changing exhibits as focal points in the Museum calendar to bring in repeat visitors and maintain a high level of return-visits among members.

Action Recommendation: Become one of Colorado's finest small local history museums, based on all aspects of the Museum's professionalism, and as such represent Louisville throughout the state and beyond. Join appropriate state and national associations for local history museums and history organizations. (American Association for State and Local History, American Historical Association, etc.) As possible during the construction and programming development and continuing after completion of the building, undertake the multi-year StEP program of the American Association for State and Local History leading toward accreditation. **2021-22**

StEPS is "Standards and Excellence Program" for small history museums. It is best practices based and addresses all aspects of small history museum operations. It is a webinar based and can be undertaken gradually over time at whatever pace the Museum can manage. Completion of the StEPS program

positions the Museum to begin the accreditation process through the Institute of Museum and Library Services/American Alliance of Museums.

Action Recommendation: Work to become an accredited history museum. This positions the Museum on par with other Colorado local history museums such as the Loveland History Museum and Gallery and the Littleton Historical Museum and enables the Museum to be highly competitive in seeking state and national grants to support operations and programming. **2021**

Showcase the Museum's new facility by hosting state and regional meetings of historical associations, history museums, and other related groups.

Lastly, while the actions proposed are linear, the years such actions occur are estimates and can be accelerated or delayed based on other City priorities and funding streams. The actions proposed in the plan should be viewed as a template for implementation with actual timing dependent on City direction and the necessary momentum for success.

ADDENDA

A. Joint Museum and Visitor Center Operations

1. The consultant evaluated examples of combined history museum/visitor centers throughout the US, from coast to coast. The combination of the two is favored by the National Park Service and the associations or alliances for the major national parks, and by local and county museums.

2. A joint operating agreement is standard where two entities (government/nonprofit) join together to form the museum/visitor center. Another model is for a municipality or county to provide funding to offset the costs of its share while the nonprofit operates the entire facility. Or, if a historical society operates a visitor center on behalf of a chamber of commerce, the chamber may provide funding to the historical society to take on the task. There is no "preferred" or single model. In all models, resources are combined to allow for being open as much as possible throughout the year. A FT and PT staff of about 7, as well as volunteers, is typical in facilities where the combined museum/visitor center operating budget is in the $350,000 - $500,000 range.

3. In municipalities that have a transient occupancy tax/hospitality tax, visitor center operations are generally funded by the tax. In communities without this, another model is to fund a visitor center through economic development funds. A third model is to fund a visitor center from contributions.

4. Most of the facilities are serve as more than visitor center/history museum. They sell tickets for local events, rent out space for meetings and social events, have temporary exhibits and concerts in association with downtown "gallery walks" or similar types of events. They increasingly are centers for community events and engagement – just as libraries are – and host events such as local TED talks and symposia.

5. Knowing that it is teachers who convince their schools to bring students, they offer professional development seminars and days for local educators, showing them how to weave museum content into units and lesson plans.

6. They almost all have well-stocked retail stores, from books and postcards and museumy objects to artisan co-ops.

7. They organize and utilize events that go beyond museum walls out into the community, from garden tours and home tours to history walks and festivals. These are often done as fund raising.

8. They have increasingly sophisticated use of social media and e-communications.

B. Images Supporting Elements of the Plan

Examples: Local Museums Serving as Visitor Centers

Signage examples, interior and exterior, visitor centers within history museums.

Examples: Visitor Center Entry Areas with Interpretive Items, Small History Museums

Cave Creek Museum Visitor Center, Cave Creek AZ – information and seating for visitors

Fort Vancouver (WA) Visitor Center and Museum, Visitor Services Desk and rack card displays

Examples: Gift Shop Inventory at Small History Museums

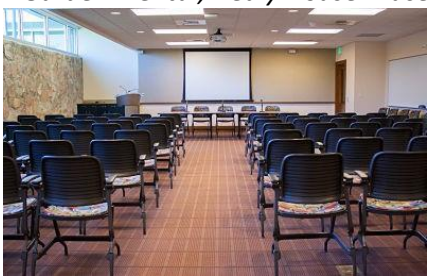
Museum Store, Dakota Discovery Museum (rebranded from the Museum of the Middle Border) Mitchell, SD

Museum Store, Tread of Pioneers Museum, Steamboat Springs, CO

Museum Store, Colorado Railroad Museum, Golden, CO

Examples: Rentals

"Garden" rental, Healy House Museum, Leadville, CO Rents for $250, includes shade tent.



Littleton Museum lecture /meeting space rents for $75/hr.

Golden History Museum rentals begin at $150/hr. for 40 people. Two hour minimum.

Example: Range of Education Programs and Camps

McMinn Heritage Museum, Athens, TN offers history tours for high school students engaged in community leadership training.

Field trip to elementary school from Yucca Valley Museum, CA.

Golden History Museums provide in-classroom visits.

C. Engaging the Family: Example

Blog Post Reprinted from the Wabash County (IN) Historic Museum Web Site:
http://www.wabashmuseum.org/#!ReInventing-the-Museum-Engaging-the-Whole-Family/c14jg/56842c020cf20a60e3aedd58

Re-Inventing the Museum; Engaging the Whole Family

Children's Corner of the Wabash County Historical Museum

"Two and a half years ago the Wabash County Historical Museum was struggling to develop a sustainable organization that both preserved local history and served as a local educational institution. The museum frequently had days, and at times weeks, when no one visited and the interactive exhibits sat dark. It was a troubling time for those who had committed so much to build what was known as the best county museum in the state. How was it that this professionally designed facility with state-of-the-art exhibits had become a place that was simply passed by as residents and guests passed through Wabash's downtown?

Now two years later, the museum is in a much different position. Since re-opening in February of 2015 following a month long hiatus, the museum has welcomed guests daily, no longer does the building sit dark hoping for guests to arrive.

"When I started getting calls from other museums asking how we were growing and sustaining our programs I knew we were on the right track," said Mitch Figert, Executive Director of the museum. "By focusing on engaging families, educating local youth, and involving the community we have created a museum that serves as a living, breathing institution that keeps stories of Wabash County's history alive."

In 2015 the museum made several improvements to their facility. New exhibits including the Parkview Wabash Education Center and Dr. Charles Brush Science Experience were both introduced early in the year. Programming was dramatically expanded to include monthly Family Fun Days and new preservation workshops. The museum renewed a commitment to local history research by investing in the newly named (major gift) Richard E. Ford Archives and Research Center. Events such as Family Fun Days and Christmas at the Museum and the new Parkview Wabash Education Center brought new families from throughout Northeast Indiana to visit the museum. The museum saw a 40% increase in visitation in 2015 over 2014, with 17,000 visitors."

D. Comparison Museums, Range of Budget Levels

	Louisville Historical Museum Louisville, CO			Golden Museums Golden, CO			Littleton Museum Littleton, CO			Longmont Museum Longmont, CO			Stillwater Museum (Sheera Museum) Stillwater, OK		Baxter Springs Heritage Center, Visitor Center and Museum* Baxter Springs, KS		McMinn County Living Heritage Museum Athens, TN		Yucca Valley Museum Yucca Valley, CA			Old Fort Steuben Museum Steubenville, OH		Klamath County Museum Klamath Falls, OR		
Municipality Population	18,376			18,867			41,737			86,270			45,688		4,238		13,458		20,700			18,659		20,840		
Tax Structure	City Gov't.			City Gov't.			City Gov't.			City Gov't.			501(c)3		City Gov't.		501(c)3		City Gov't.			501(c)3*		County Gov't.		
TOTAL VISITORS	2,900			45,000			130,000			65,000			7,000		Not Available		19,999		26,000			35,000		Not Available		
Revenue	**Line Items**	**Source**	**Percent**	**Line Items**	**Source**	**Percent**	**Line Items**	**Source**	**Percent**	**Line Items**	**Source**	**Percent**	**Line Items**	**Percent**	**Line Items**	**Percent**	**Line Items**	**Percent**	**Line Items**	**Source**	**Percent**	**Line Items**	**Percent**	**Line Items**	**Source**	**Percent**
Government Funding	$102,850			$356,000		63%	$1,400,000		90%	$578,000		77%	$20,000	20%	$75,000	64%	$5,000	3%	$152,000		55%	$96,100	28%	$414,529		77%
Membership Dues				$9,000	Friends	2%	$9,500	Friends	0%	$15,500	Friends	2%	$30,300	32%	$915	1%	$6,000	4%				$10,500	3%	$10,000	Friends	2%
Contrib., Grants, Sponsorships	$8,000	Fndtn.					$15,500	Friends	1%	$18,500		2%	$14,300	15%			$69,000	41%								
Fundraising Events				$73,500	Friends	13%	$57,000	Friends	4%	$26,900	Friends	4%	$5,800	5%	$29,000	25%	$51,000	31%	$84,000			$188,832	53%	$87,000	Friends	16%
Program Service Revenue				$66,000		12%	$17,600	Friends	1%	$48,700		6%	$15,300	16%	$1,400	1%				Friends	30%	$25,768	8%	$22,316		4%
Investment Revenue				$800	Friends		$28,750	Friends	2%	$64,000*		9%	$3,200	0.03	$3,200	3%	$35,000	21%	$11,000	Friends	4%	$3,804	1%	2%	Friends	0.50%
Retail Revenue (Net)				$9,600		2%	$1,000	Friends					$1,600	1%	$5,400	5%						$5,573	2%			
Rentals (net)				$10,500		2%	$18,250		2%				$7,100	8%	$2,000	1%			$30,000		11%	$16,363	5%			
Advertising				$38,500		6%																				
TOTAL	**$110,850**			**$563,900**		100%	**$1,547,600**		100%	**$687,600**		100%	**$97,600**	100%	**$116,915**	100%	**$166,000**	100%	**$277,000**		100%	**$346,940**	100%	**$533,845**		100%
Expenses																										
Salaries and Benefits	$70,490		69%	$310,000		55%	$579,000		38%	$600,000		78%	$38,000	39%	$69,000	64%	$110,000	66%	$215,000		79%	$96,000	31%	$277,000		52%
Professional Fees: Accounting, Legal, Development										$8,800		1%	$1,000	1%	$3,500	3%						$7,500	2%			
Education and Public Programming	$1,580	Fndtn. $500	1%				$900,000		59%				$20,000	21%	$6,000	6%	$15,000	9%	$20,000		7%	$72,000	23%	$72,000		13%
Printing, Publications, Postage	$5,500	Fndtn.								$12,000		2%	$3,000	3%					$3,500		1%	$0				
Advertising and Promotion							$1,500		1%	$3,500		1%	$3,000	3%	$935	1%	$8,000	5%	$6,500		2%	$40,000	12%			
Operating Expenses	$2,000	Fndtn.								$17,000		2%	$9,000	9%	$3,300	3%	$7,000	4%	$20,000		7%	$17,000	5%			
Occupancy	$30,980		30%				$35,000		2%	$95,000**		14%	$21,000	22%	$4,400	4%	$21,000	13%	$7,000		3%	$38,700	12%			
Travel and Conferences	$300									$6,500		1%			$1,100	1%			$3,400		1%	$900				
Insurance										$2,000			$2,000	2%	$1,100	1%	$5,300	3%				$9,000	3%			
Upkeep and reinvestment/soft capital				$253,000		45%				$8,000		1%			$19,000	17%						$40,000	12%	$185,000		35%
TOTAL	**$110,850**		100%	**$563,000**		100%	**$1,515,500**		100%	**$657,800**		100%	**$97,000**	100%	**$108,335**	100%	**$166,300**	100%	**$275,400**		100%	**$321,100**	100%	**$534,000**		100%
Percent City Funded			93%			63%			90%			84%		20%		64%		3%			55%		28%			78%
Per Capita City Funds	$0.06			$0.19			$0.34			$0.07			$0.004		$0.18		$0.004		$0.07			$0.05		$0.20		
City Funds Per Visitor	$0.35			$0.08			$0.11			$0.09			$0.03		n/a		$0.003		$0.06			$0.03		n/a		
Staffing	2PT			5 FT 2 PT			13 FT 7 PT			14 FT 2 PT			1FT 2PT		1 FT 2 PT		2 FT 3 PT		2 FT 6 PT			3 FT 6 PT		3FT 4 PT		
Admission Pricing	Free			Free: Clear Creek History Park; $3 ages 7+ : Golden History Center			Free			Adults $9; Seniors $8; Under 3: Free; Members free			Free		Free		Free		Adults $5 Seniors $3			Free		Free		
Donor Giving Levels	$15 - $100			$75/hour Summer Camps: $100-$300						Members: $30 for seniors, families $55, up to $300 for local businesses			$25 - $10,000 Most donors contribute $100-$500 annually.		$25 - $5,000		Family $45; Seniors $25 Business sponsors start at $100 up to $5,000 annually		$15 for students; up to $45 Donor categories start at $100 to $1,500			$25-$100; buy a brick: $65		NA NA	$35 to $1000 Business partners start at $250	
Rentals				$150 hour/2-hour minimum						Summer camps $135 Kids b-day parties $110 -$170 Drop in days: $4.50/2 hours									$150/2 hrs.							
Additional Information	1,861 volunteer hours						8,500 volunteer hours 130,000 annual visitors 202 school visits 624 day-time programs 73 rentals			*$22,000 from Friends, $42,000 from sale of security, Trust Fund **City rents some of the space required for the museum					*The Baxter Springs Historical Society raised funds for the Museum construction and in past years has contributed to exhibitions.							*The Steubenville city-operated Visitor Center/gateway to the Museum is located adjacent to the Museum.				

	Summary Information
1	Comparisons average spent on salaries and benefits: 56%
2	Comparisons average operating support provided by municipalities for publically operated museums: 71%
3	Comparisons average income earned from rentals, fees, programs, admisions, publically operated museums: 14%
4	Comparisons average income from investments, publically operated museums (friends or trusts): 3%
5	Comparisons average committed to publically operated museums by friends groups/fundraising: 12%
6	Some of the municipal comparisons have Museum Trust Funds set up to receive and hold bequests and other funds.
7	Average lowest membership rate among museums listed here that offer memberships: $28.75
8	Average summer camp fee for one week: $125
9	Average hourly rental: $100
10	Average admission fee among museums listed here that charge admission:
	> $6 adults
	> $4.90 seniors
	> $3.70 for children
	> young children free
	> Members free

IV. The Plan

D. Goals and Strategies

The five goals of this Master Plan, with their strategies, are:

1. Take care of the Museum, as an asset that the City already owns, and pursue the vision of the Museum campus as described in the Needs Assessment Report that is a part of this Plan, including the construction of a new downtown Visitor Center building on the site. Use the improved facilities to promote Louisville and its unique identity.

   Strategies:
   - Work with the City to seek approval for the project and to identify and obtain financing through the City budget and potential grant opportunities.
   - Work with the Foundation on a capital campaign and on increasing memberships, sponsorships, and the donation of large gifts.
   - Work towards adding Museum operations to the permissible uses of future Historic Preservation Tax funding.
   - Work on an appropriate timeline and explore the possibility of phasing the work on the Museum campus.
   - Work closely with the Planning Department staff on the planning process for the new building.
   - Work to promote and strengthen downtown Louisville by drawing more tourists to the improved Museum campus.
   - Explore revenue-generating possibilities such as interior and exterior space rentals.
   - Preserve the collections by acquiring more archival boxes and shelving for the Jordinelli House.
   - Seek funding for Historic Structure Assessments of the Jacoe Store, Tomeo House, and Jordinelli House, and funding to address recommendations that are made as a result.

2. Collect history.

   Strategies:
   - Work with oral history volunteers to have more interviews completed, and seek to have oral history interviews transcribed and edited.
   - Write down the stories that others, including Museum visitors, tell about the history of the Louisville area.
   - Seek the acquisition of more historic photos of the Louisville area.
   - Seek more factual information and stories about Louisville families and buildings.

3. Offer programming for the community.

   Strategies:
   - Support school activities and increase educational outreach to schools.

- Plan programming in support of families and children.
- Plan events and programs to take place on the Museum campus when possible and work towards the Museum playing a more central role in community events.

4. Offer improved access by the community.

   Strategies:
   - Work to increase ADA access on the Museum campus.
   - Add more photos and information to the online collection, and provide access to more historic building reports and past *Louisville Historian* issues online.
   - Plan exhibits, including online exhibits, using artifacts and photos from the Museum's collections.
   - Work to increase easy access to the physical collections for purposes of programs, exhibits, and public and City requests.

5. With a collaborative outlook, partner with and support other organizations.

   Strategies:
   - Work collaboratively with other boards and commissions, particularly the Historic Preservation Commission and Cultural Council, on common goals and interests.
   - Continue to provide needed historical information to other City departments.
   - Work collaboratively with business organizations such as the Chamber of Commerce and Downtown Business Association, and with arts and cultural organizations such as the Louisville Art Association, and Louisville Arts District.
   - Support, and highlight the histories of, Louisville organizations and businesses.

Appendices

I. Louisville Historical Commission Mission Statement & List of Current Members
II. Louisville History Foundation Mission Statement, List of Current Directors, & 2015 Fundraising Statistics
III. Current Membership Information
IV. *Louisville Historian* Article Topics, 2007-2015
V. Museum Program Information
VI. Museum Exhibit Information
VII. Museum Engagement with Schools
VIII. Digitization Program Information
IX. Pioneer Award Information
X. Collections Management Policy
XI. Deed of Gift Form
XII. Temporary Receipt Form
XIII. Photograph Reproduction Policy & Agreement
XIV. Oral History Release Form
XV. Volunteer Policy
XVI. Visitor Policy

Appendix I: Historical Commission Mission Statement & List of Current Members

Mission Statement for the Louisville Historical Commission

Accepted June 12, 2002
Revised May 7, 2014

The mission of the Louisville Historical Commission is to advise City Council in the development and use of the Louisville Historical Museum and to promote public awareness of the history of Louisville, Colorado and its surrounding community, with an emphasis on the coal-mining era, 1877-1955. The Commission establishes and monitors criteria for the collection, preservation, and display of historical artifacts, documents, and structures by the Louisville Historical Museum.

Current Members of the Louisville Historical Commission:

Paula Elrod
Jonathan Ferris
Lynn Christopher Koglin
Gordon Madonna
Daniel Mellish
Betty Scarpella
Julie VanLaanen

Appendix II: Louisville History Foundation Mission Statement, List of Current Directors, & 2015 Fundraising Statistics

Mission Statement for the Louisville History Foundation, Inc.

Adopted January 17, 2014

The mission of the Louisville History Foundation, Inc. is to stimulate broad-based support for local history and the Louisville Historical Museum and to encourage the development of the Museum through fundraising, advocacy, and education.

Current Directors of the Louisville History Foundation:

Missy Diehl
Paula Elrod
Marilyn Hunt
Tammy Lastoka
David Marks
Catherine Wessling
Bridget Bacon (ex officio)
Beth Barrett (ex officio)

2015 Fundraising Statistics

Type	Funds
Membership & sponsorship dues	11750.00
Merchandise gross sales	523.00
Monetary donations	14715.00 (9647 regular, 5068 memorial)
Subtotal	**26988.00**
Donations to Helburg fund[1]	29689.34
Total	**$56677.34**

[1] The Foundation agreed to be the fiscal sponsor of the Helburg fundraising efforts until 12/31/2015. Total funds raised and given as a grant to the City for the Louisville Law Enforcement Memorial at Helburg Park = $42,341.34.

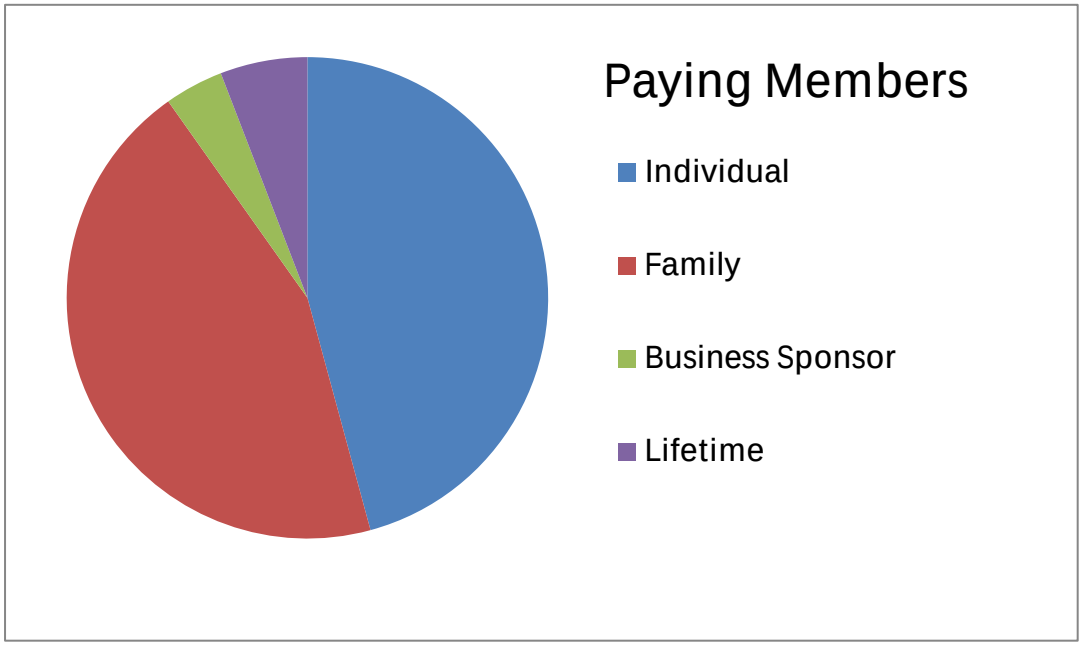
Appendix III

Membership Information

Louisville Historical Museum
Membership Statistics
Membership Type

6/15/2016
Total Paying Members: 734

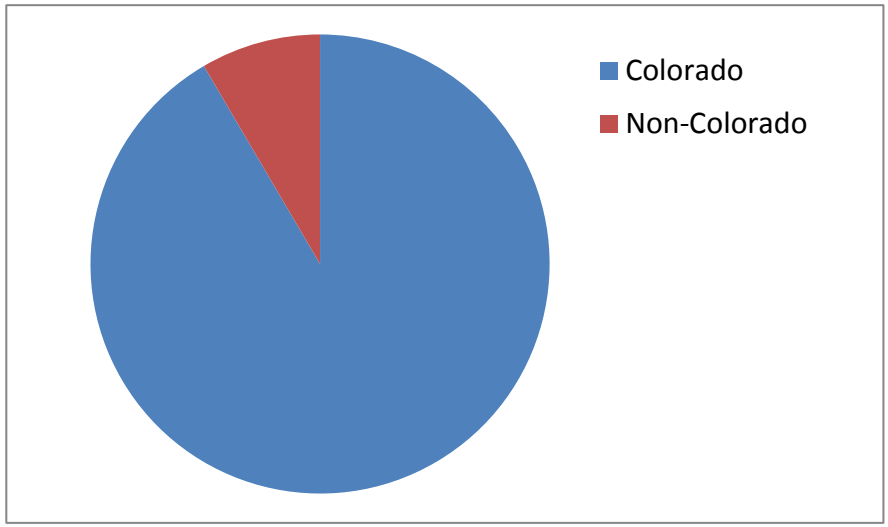
Membership Type	Paying Members
Individual	336
Family	326
Business Sponsor	29
Lifetime	43



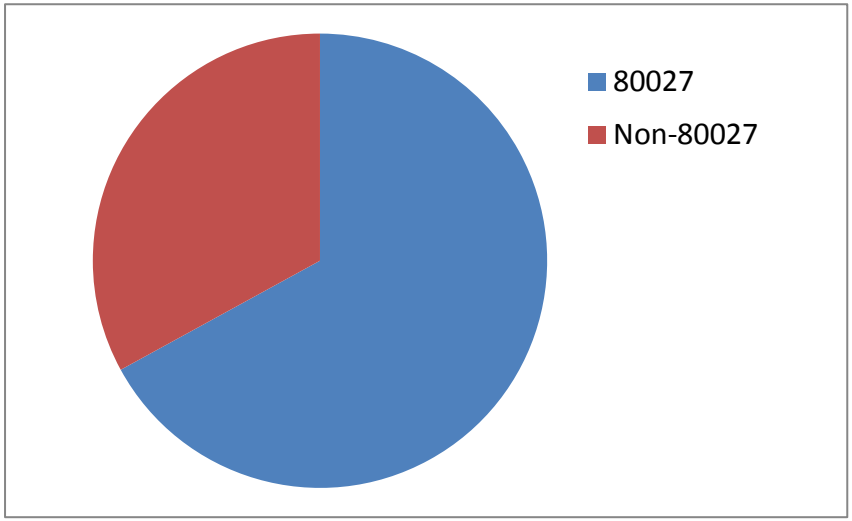
Louisville Historical Museum
Membership Statistics
Colorado and 80027

6/15/2016
Total Paying Members: 734

State	Paying Members
Colorado	672
Non-Colorado	62



Zip Code	Paying Members
80027	492
Non-80027	242



Appendix IV*: Louisville Historian* Article Topics, 2007-2016

All of the following *Louisville Historian* issues with these lead articles are accessible online.

- Being French in Louisville – Spring 2016
- Tiny Houses With a History – Winter 2015
- Nine People Who Grew Up In Louisville Tell Stories We Shouldn't Forget - Fall 2015
- Louisville's Neighborhood High School – Summer 2015
- Main Street Stories with memories of Main Street from local residents – Spring 2015
- The Harpers and Harper Lake: How One Family Left Its Mark on Louisville, Colorado – Winter 2015
- Federal Troops in Louisville, 1914-1915; 1948 Photos of Main Street Businesses – Fall 2014
- Replica of Old Louisville to be Exhibited at the Museum! – Summer 2014
- Bocce: Louisville's Other Ballgame; Double Happy building – Spring 2014
- The 100th Anniversary of the Northern Coal Field War and the Battle at the Hecla – Winter 2014
- 100th Issue Edition: Unsolved Mysteries of Louisville; murders, tunnels, Italians – Fall 2013
- My Two Hometowns: Louisville and Lafayette; Louisville in World War I – Summer 2013
- Minors to Majors (The story of Bert Niehoff and his journey from Miners Field to a career in professional baseball) – Spring 2013
- Raising Money for Louisville: How People Fundraised and Had Fun Doing It; Blue Parrot – Winter 2013
- Saying Goodbye to Coffee Pot Row: Louisville's English Roots; recent heritage tourism visits – Fall 2012
- Polio Epidemics of the 1940s and 1950s in Louisville – Summer 2012
- How Louisville Grew Up: 1880 to 1900 – Spring 2012
- The Bachelor Club of Louisville: Finding a Match in 1908 – Winter 2012
- Here Today and There Tomorrow: Louisville and its History of Relocating Buildings – Fall 2011
- Louisville During the Depression, including Acme Mine dump, Labor Day, Monarch Mine – Summer 2011
- Pearl Conley, Louisville Newspaperwoman; newspapers and news items in Louisville – Spring 2011
- 1915 Murder of Louisville's Town Marshal, Victor Helburg; Jefferson Place – Winter 2011
- The Untold Story of Louisville's First Years – Fall 2010
- The Story of the Little Brick School House; Louisville Arts Center – Summer 2010
- Treasures of the Louisville Historical Museum; Rocky Flats; Miners Field; WWII serviceman – Spring 2010
- A Poor Kid From the Wrong Side of the Tracks; Bill Lee & Miners Field neighborhood – Winter 2010
- Miners Field: A Louisville Gem; boys playing "hose team" – Fall 2009
- Preparing for Winter; Louisville foods and grocery stores – Summer 2009
- Louisville Volunteer Firefighters; Main Street fire; Little Italy and Italians in Louisville – Spring 2009
- Eldorado Springs: The Average Man's Resort: John Bosko & WWII dramatic plane landing – Winter 2009
- La Farge! A Closer Look at One of Louisville's Oldest Streets; origin of the name La Farge; Tomeo family – Fall 2008
- Louisville's Own Photographer, William Schutz – Summer 2008
- Bound for the Mountains, Grand Old Time! (excerpts from 1890 journal about trip from Louisville to Estes Park); Louisville history word search for children – Spring 2008
- Memories of Louisville's Blacksmithing Era – Winter 2008
- Red Ash Rooster Tails (Louisville landscape and streets); Street Names in Louisville – Fall 2007
- Childhood in Louisville and Information on Louisville's Little Italy – Summer 2007
- Growing Up Rich (In Memories) in a Poor Town; Louisville in Antique Postcards – Spring 2007
- Composer Richard La Salle of Louisville; Music in Schools; Local Bands – Winter 2007

Appendix V: Museum Program Information

The following Museum programs are among those offered by Museum staff and guests in recent years. In addition to the following, the Museum annually coordinates four lunchtime "Brown Bag" programs, each of which is based on the topic of the lead article of the most recent *Louisville Historian*, that are not individually listed here.

- Shootout at the Superior Depot (2016)
- Tiny Houses With a History (2016)
- Color & Design in Historic Textiles (2016)
- DNA Testing for Genealogy (2015)
- Homes of Our Families (2015)
- True Grime: A Talk & Demonstration on the Curatorial Cleaning of Louisville's Antique Safe (2014)
- Hecla Mine Strike Historical Driving Tour (2014)
- Louisville's Jefferson Place Neighborhood (2013)
- If These Stones Could Talk: Tales from Columbia Cemetery (2013)
- Junior Miners (2013)
- We Are Here: A Look at Louisville's Past, Present, and Future (2013)
- Homefront Heroines: The WAVES of World War II (2012)
- Here Today and There Tomorrow: Louisville and Its History of Relocating Buildings (2012)
- Energy Upgrades to Historic Buildings (2011)
- Why and How to Preserve Your Historic Property in Louisville (2010)
- World War II Scrapbook: Remembering Louisville's Servicemen and Women(2010)
- Rocky Flats and the Cold War West: Community Impacts and Historical Legacy (2010)

Walking Tours given by Anne Robinson and Diane Marino:

- Main Street Stories (given annually)
- Frenchtown Neighborhood (2016)
- Miners Field Neighborhood (2015)
- Louisville's Little Italy (2014)
- La Farge to Memory Square (2013)
- Legends of La Farge (2012)
- Homes, Schools, & Churches (2011)

Appendix VI: Museum Exhibit Information

The following Museum rotating exhibits are among those put up for visitors by Museum staff in recent years. Although our Museum doesn't have space for larger exhibits at this time, the Museum has had a serious of rotating small exhibits at the Museum and, for a month each year, in the lobby of the Louisville Public Library.

- The Coal Mine in the Middle of Louisville (Acme Mine Exhibit)
- From Italy to Louisville (Ellis Island Exhibit)
- Louisville in the 1930s
- Coal Mining in Louisville
- Main Street in the 1940s
- Ahoy! The Pirates of Louisville
- Monarch Mine Explosion & related Monarch Mine Tribute
- Louisville's Post Office History
- Front Street Saloons
- Photos from Historic Farms of the Louisville Area
- Rex Theatre & Senor T's History
- Louisville Businesses Shown on the Rex Theatre Curtain
- Who Do We Think We Are?
- Louisville During the Great Depression
- Marion Junior's Gift Back to the Town
- The Family that Watched Louisville Grow: The Austin-Niehoff Family and 717 Main Street

Appendix VII – Museum Engagement With Schools

Louisville has four elementary schools (Louisville Elementary, Coal Creek, Fireside, and the elementary part of Monarch K-8); two middle schools (Louisville Middle, and the middle school part of Monarch K-8); and one high school (Monarch High School). The Museum tours are mainly given to students from these schools, but the Museum has also given tours to public school classes from Boulder, Lafayette, and Superior, and to private school classes such as those from the St. Louis Catholic School. The following chart shows the number of classes and the number of students who have toured the Museum for the past seven years.

Year	Number of classes on tours	Number of students on tours
2009	12	321
2010	10	230
2011	8	170
2012	8	180
2013	9	217
2014	17	422
2015	9	230

In the past two years, the Museum has been involved in these projects with schools:

- The Museum has hosted routine school tours by second and third graders.
- In 2014, the Museum was the location of a special historic preservation tour by fourth graders from Louisville Elementary, arranged by the City Planning Department. The Museum was one of three stops downtown. At the Museum, the students focused on looking at the replica of downtown Louisville.
- The Museum also allows school groups to use, with supervision, the Tomeo House as a location for making short films for school projects where a historical house background is needed.
- The Museum sends the quarterly publication *The Louisville Historian* to not only paying members, but also to area schools, educators, and school libraries in the area.
- The Museum staff regularly assists individual students with locating resources for history-related projects and papers.
- Local elementary teachers use the Museum's online photo collection with the students, having them write stories based on what is happening in the photos.
- Monarch High School journalism students interview Museum staff for school newspaper articles.
- The Museum currently has a small exhibit with artifacts relating to the "Pirates," which Louisville students were called starting in the 1920s and which Louisville Middle School students are still called.
- The Museum Coordinator participates in a community literacy program at Fireside Elementary each year.
- The Louisville History Foundation sponsored a logo contest for Monarch High School design students.
- The Museum and Foundation collaborates on giving a volunteer project to Monarch High School students who are members of the Social Studies Honor Society. They photograph blocks of buildings in Old Town in order to document what the City looks like now.
- The Museum has started a school outreach program that involves the Museum Technician talking with students about telephones and letting students touch, handle, and dial vintage phones.

Appendix VIII – Digitization Program Information

The Museum's Digitization Program began in 2014 with the use of PastPerfect Online to host images of the Boulder County Assessor Cards for Louisville, most of which date from 1948 and include photos of historic buildings in Louisville. These previously had been digitized by Museum volunteers at Boulder's Carnegie Branch Library for Local History and were then cataloged. Next, historic photos from the Museum's permanent collection were digitized, cataloged, and added to PastPerfect Online, and more are added regularly to the online offerings. (Due to legal considerations relating to copyright and privacy, not all photos that have been digitized have been made available online.)

Total images preserved and digitized as of June 2016:	2895
Total images accessible online as of June 2016:	2570

Appendix IX: Pioneer Award Background and Information

The Louisville Historical Commission presents the Pioneer Award to a person or persons at the Chamber of Commerce Annual Banquet held in January or February of each year. At least one representative from the Historical Commission attends the banquet and makes the presentation. The presentation speech typically is written up so that it can be included in the next issue of *The Louisville Historian*.

The following describes the Pioneer Award qualifications that the Historical Commission has used in the past: "The recipient should be a person or persons who, through his/her or their business and personal activities, is recognized within the Louisville community as an active contributor to the ongoing success and welfare of the community. The award is given in recognition of the past achievements in spirit and time in promoting the interests and future of the City of Louisville through his/her or their personal service to the community and its residents."

The Pioneer Award used to be presented more often as a posthumous award to the recipient's family, but in recent years it has been presented more often to a living person. The following is a list of past recipients:

1985	J.J. Steinbaugh	2001	Joe Carnival
1986	Charles, Iona, & Quinton Thomas	2002	Robert Ross
1987	Dr. Lucius Cassidy Sr.	2003	Glenn Steinbaugh
1988	Joe Colacci	2004	Donald Ross
1989	John "Ring" Dionigi	2005	Carolyn Conarroe
1990	Martha Eberharter	2006	Virginia Caranci
1991	G.R. Henning	2007	Bill and Betty Buffo
1992	Eugene Caranci	2008	David Ferguson
1993	Susie DiGiacomo	2009	Patricia Seader
1994	Lewton McCorkle	2010	Frank Domenico
1995	Fr. Benedict Ingenito OSB	2011	Lawrence Enrietto
1996	Frank Rizzi	2012	George Brown
1997	L.C. "Bun" Graves	2013	Barbara DiSalle
1998	Vera Taylor	2014	Marion Junior
1999	Eileen Schmidt	2015	Dick Del Pizzo
2000	Eliseo Jacoe	2016	Ted & Carolyn Manzanares

Appendix X

Collections Management Policy

Louisville Historical Museum
Collections Management Policy

Adopted by the Louisville Historical Commission
March 2, 2016

1. Introduction

1.1 General Introduction

The Louisville Historical Museum ("Museum") constitutes a division, alongside the Louisville Public Library, in the City of Louisville's Department of Library & Museum Services. The Museum buildings and collections are owned by the City of Louisville, and the Museum staff members are City employees.

Volunteers started the Museum in the 1980s. Although the doors of the Museum didn't open to the public until 1986, the first gift was received in 1984 and its accession number reflects that year of donation. The Museum was completely volunteer-operated, with volunteers for the City accepting gifts and conducting cataloging activities as well as engaging in other activities, until 1999, when the City hired a paid Museum staff member for the first time. However, volunteer help has continued to be vital to the registration and cataloging process and to the general operation of the Museum, over the years.

The Museum campus, where the public visits the Museum, where the collections are stored, and where staff and volunteers work, is at 1001 Main Street in Louisville. Several historic buildings comprise the Museum. The Jacoe Store was a grocery store and is now the main building of the Museum. Its exhibit areas interpret Louisville's mining, agricultural, and commercial history. This building contains the only office area on the campus and it is part of the space open to the public. The three-room Tomeo House is interpreted as a mining family's house. The Jordinelli House and Summer Kitchen were both moved to the campus in 2001 from 1000 La Farge Ave. The Jordinelli House contains a replica of original downtown Louisville in one room that has been open to the public since October 2014. Staff and volunteers use the replica to talk with visitors about the development of Louisville. Last, an outhouse was moved to the site from Rockvale, Colorado in 2005. The Jacoe Store, Tomeo House, and Jordinelli House have furnaces and air conditioning to control temperature.

The Museum's collections are stored in different locations in these buildings. Items needing temperature control are in a small storage room in the Jacoe Store and in four small rooms of the Jordinelli House. Some items not needing strict temperature control, such as metal tools, are stored in the Summer Kitchen and in the partially dirt cellar of the Jacoe Store. The Museum cannot use the cellar of the Tomeo House for collections storage of any kind in its current condition because it is only large enough to contain a furnace and is a partially dirt cellar.

The strengths of the collections are in the artifacts, maps, and records relating to coal mining in the area; historic photos of downtown Louisville; items relating to Louisville families and houses; items relating to immigrants who came to the Louisville area; and business items from the Louisville area. The Museum's holdings include not only artifacts that are exhibited and interpreted for visitors, but also archival materials that researchers use. The Museum is also the repository for historical items from the administration of the town.

A two-page "Collection Policy" was adopted for the Museum in 2002. The purpose of this collections management policy, which replaces the 2002 policy, is to document in detail the current collections practices at the Museum and to establish standards and procedures relating to the Museum's collections. This policy also addresses changes that have occurred since 2002, such as the donation of digital images, the creation of a reference collection, purchases made by staff to add to the collections, and the increased usage of museum cataloging software. It is intended that this policy will be communicated to and shared with the members of the Louisville Historical Commission, the directors of the Louisville History Foundation, and Museum staff and volunteers.

1.2 Mission Statement

The mission statement of the Museum, as adopted by the Historical Commission on June 12, 2002 and revised April 4, 2007, is as follows:

"The mission of the Louisville Historical Museum, a facility owned and operated by the City of Louisville, is to promote, collect, preserve, and interpret the diverse history of Louisville from the time of settlement until present day with a special emphasis on the coal mining period, 1877-1955. The museum is dedicated to protecting artifacts and documents of historical value and educating children and adults about the past."

1.3 Authority

The primary responsibility for the daily application of this policy lies with the Museum staff. However, ultimate authority for all phases of collections management rests with the City of Louisville. The Louisville Historical Commission is an advisory board to the Louisville City Council that, as part of its mission, establishes and monitors criteria for the collection, preservation, and display of historical artifacts, documents, and structures by the Louisville Historical Museum.

2. Purpose & Scope of Collections

2.1 Purpose of Collections

The collections are used to fulfill the Museum's mission to promote, collect, preserve, and interpret the history of Louisville. Many different types of usage of the collections help to fulfill the mission of the Museum. For example, the Museum staff uses artifacts in exhibits to interpret Louisville area history to visitors. The domestic artifacts in the Tomeo House help teach elementary students about what life was like long ago. Images from the collection are used extensively in the Museum's publication, *The Louisville Historian*, which is mailed to hundreds of members each quarter. Many historic photos from the Museum have been digitized and are available to view online, making it possible for researchers, students, property owners, and others to use them easily.

2.2 Ownership of Collections

All items received by the Museum become property of the City of Louisville. As the steward of valuable collections, the Museum and the City of Louisville assume the responsibility to maintain and interpret the Museum collections and fulfill the Museum's mission.

2.3 Scope of Collections

Items in the collections shall have an association with the history of the Louisville area in at least one of the following categories:

a. Items associated with the settlement of the area before the establishment of Louisville in 1878.

b. Items associated with the development of Louisville, including early government and incorporation. These include aspects of Louisville history relating to the mayor, town trustees or city council, the town manager or city manager, and to town or city departments or functions.

c. Items associated with public and private facilities and services associated with a community, such as water, electricity, gas, and telecommunications services; newspapers; postal services; medical services, cemeteries; and railroads.

d. Items associated with the land development in the Louisville area and the development of Louisville subdivisions and neighborhoods, including ethnic neighborhoods; the histories of individual buildings in the Louisville area; and patterns relating to family compounds or families living in proximity to one another.

e. Items associated with economic activities in the Louisville area, including coal mining and mining-related businesses; agriculture and agriculture-related businesses; and retail and commercial businesses.

f. Items associated with social and cultural activities in the Louisville area, including faith communities and their buildings; civic, fraternal, and arts organizations; community events and festivals; domestic life; and recreational activities.

g. Items associated with the migration of people to the Louisville area, such as items brought by Louisville area residents from their countries of origin.

h. Items associated with the relationships of Louisville area residents to the broader world, such as letters and photos mailed between family members.

i. Handmade items, such as implements, made or used by Louisville area residents.

j. Items associated with education in the Louisville area, including school buildings and activities.

k. Items associated with individuals and families who have resided in the Louisville area or who have a connection to the development of the Louisville area.

l. Items associated with geographical features of the Louisville area.

m. Items associated with natural history or archaeological material acquired through the lawful excavation of Louisville area sites.

n. Written, transcribed, photographed, or otherwise documented aspects of Louisville area history, including oral history recordings.

o. Items relating to the histories of the buildings on the Museum campus and the people who occupied them.

Artifacts that do not have a direct association with the Louisville area, such as items that are representative of an activity practiced in the Louisville area, may still be accepted into the collections if they are potentially useful in fulfilling the mission of the Museum.

2.4 Classification of Collections

Items in the collections shall be classified in the following categories:

a. Permanent Collection: Items accessioned into the permanent collection are intended to be retained permanently. An example of an item in the permanent collection would be an original historic photo of Louisville. Oral history recordings and items that are owned by the Museum only in digital form may be part of the permanent collection. In keeping with professionally accepted museum standards, the best possible care will be given to protect the long-term preservation of items in the permanent collection.

b. Education Collection: Items in the education collection are those which fulfill the educational mission of the Museum. Unlike items in the permanent collection, they are intended to be used by staff and the public for programs, demonstrations, and/or hands-on use. It is assumed that they eventually may be used up and possibly replaced. An example of an item in the education collection would be a rotary phone for students and teachers to touch and handle as part of a school outreach program. Education collection items may be historic or reproductions, and as such may be confused with permanent collection artifacts. Education items will be distinguished by putting an "E" in front of the object ID number.

c. Reference Collection: Items in the reference collection are published items that are made available to the public for research at the Museum or used by Museum staff. It is assumed that they eventually may be removed and possibly replaced. Example of items in the reference collection would be a recent book about an aspect of Boulder County history or a recent book on museum administration. Care should be taken so that reference collection items are not confused with books that are part of the permanent collection. Reference items will be distinguished by putting an "R" in front of the object ID number.

Nonaccessioned items: These items can be donated to the Museum, but are not added to a collection. They may include such things as a photocopied family history of a Louisville area family or a printed history of a Louisville area house. These items, if not of a particularly unique nature, may be filed at the Museum, used on City premises, and not accessioned into a collection. Care should be taken to avoid the items being confused with "found in collection" items.

3. Acquisition & Methods of Acquisition

3.1 Acquisition types

a. Gifts: Items that are given to the Museum by the owner or an agent of the owner are considered to be gifts.

The primary way in which the Museum informs the public of items that it is looking to add to the collections through gifts is through *The Louisville Historian*. The Museum staff uses the part of the publication entitled "Museum Wish List" to list specific items being sought.

b. Bequests: A gift made through the legal conveyance of a will is considered to be a bequest. Bequests do not have to be accepted, but should be considered carefully. Bequests shall be reviewed by Museum staff as would any other potential acquisition.

c. Purchases: Purchases of items using funding, such as from the City of Louisville or the Louisville History Foundation, are in this category. They can be for the permanent collection, education collection, or reference collection.

d. Found in Collection: Uncataloged historic items found with other items at the Museum are considered to be "Found in Collection." These are assumed to have been legitimately donated earlier in the history of the Museum, but the gift may not have been documented at the time.

e. Abandoned property: Colorado Revised Statutes 38-14 governs abandoned property at museums. Under its provisions and under certain circumstances, property left at the Museum and not claimed by the owner is abandoned property that may be added to the collections after seven years.

   Unsolicited property that arrives at the Museum without staff knowledge of the identity of the owner does not have to be accepted by the Museum. If the item is accepted for the collection, Museum staff should note the possibility that the owner could reclaim the property within seven years.

f. Exchange: Items acquired as part of an exchange can be added to the collections. An example is when the Museum acquires publications as a result of the provisions of the Museum's photo reproduction policy.

3.2 Criteria for Acceptance

Every item should be considered carefully before acceptance into any of the collections. Consideration must be given to the following:

a. Whether the item would help the Museum fulfill its mission;

b. Whether the item falls within the Museum's scope of collections;

c. The item's condition;

d. Whether the item duplicates items already in the collections, and

e. Whether the Museum can adequately care for and store the item.

3.3 Conditions of Acceptance

a. Conditions: Items will not be accepted with conditions attached by the donor. Title to all items acquired by the Museum must be free and clear, without restrictions or limitations as to use or future disposition. Donated items may be exhibited, stored, loaned, maintained, or disposed of at the sole discretion of the Museum. However, the Museum will attempt to accommodate, if possible, reasonable requests such as requests by donors for anonymity, requests by an oral history narrator to delay the public dissemination of an oral history interview until after the narrator's death, or requests by donors of photos to delay putting the digitized photos online.

b. Compliance with Laws: An item will not be accepted for acquisition if it was acquired by violating or potentially violating any local, state, federal, or international law.

c. Acquisition of Rights: The Museum acquires all rights of reproduction, publication, and copyright with respect to donated items if permitted by applicable laws and regulations.

3.4 Valuation of Gifts

Gifts to the Museum may be tax deductible. Museum staff and volunteers may not provide appraisals for gifts.

4. Procedures of Acceptance

4.1 For gifts and bequests for the permanent collection, the Museum staff shall make an initial determination as to whether to 1) recommend acceptance by the Historical Commission, in which case the Museum staff should ask the owner to leave the item and sign a Deed of Gift form; 2) decline the offered gift or bequest; or 3) ask the owner to leave the item to be considered further and sign a temporary custody receipt form or Deed of Gift form, and ask the Historical Commission to decide on acceptance. The criteria to be used shall be the "criteria for acceptance" described in this policy.

4.2 It is the role of the Historical Commission to vote on acceptance of gifts and bequests for the permanent collection. The Chair shall sign the deeds being presented for consideration to indicate the Commission's acceptance or non-acceptance. However, Museum staff may accept oral history recordings into the permanent collection and may accept purchased items, abandoned property, items that were "found in collection," and exchange items into the permanent collection, education collection, or reference collection.

4.3 Documentation: Additions to the collections should be accompanied by appropriate documentation indicating the terms of the acquisition. Gifts should have an accompanying Deed of Gift form signed by the donor or donor's agent; bequests should be accompanied by a copy of the will or a statement describing the bequest; oral history recordings should be accompanied by a release signed by the donor of the copyright; and purchases should be accompanied by an invoice or receipt. For items that were exchanges, "found in collection" or abandoned property, Museum staff should describe the circumstances of acceptance.

4.4 For gifts, Museum staff or donors themselves shall describe the donated item or items on a Deed of Gift form. Noting the provenance of the item and how the donor came to own the item, either on the Deed of Gift form or in separate notes, is a particularly important aspect of the donation process. The Chair of the Historical Commission indicates whether the Commission has accepted or not accepted the items at a Commission meeting and signs and dates the form.

4.5 If only a digital image of an item and not the original is being donated, and it is not practicable to obtain the signature of the donor on a Deed of Gift form, the donor's emailed message indicating that the donor is donating the digital image and that it may be used by the Museum as it sees fit shall serve as the Deed of Gift.

4.6 For nonaccessioned items, such as photocopies of family history information intended for research, the Museum staff may request a signed Deed of Gift form and indicate on it that the items are not being accessioned, but the Deed of Gift form does not need to be presented to the Commission for acceptance in order for the item to be used at the Museum.

4.7 If a donation contains a mixture of items to be accessioned and not accessioned, or a mixture of items to be added to the permanent collection, education collection, and reference collection, Museum staff shall communicate with the donor about these distinctions, obtain approval for how the Museum staff would categorize the items, and reflect this understanding in writing on the Deed of Gift form so that the donor gives approval.

4.8 Potential donors leaving items left with Museum staff to be considered for acceptance (if not signing a Deed of Gift form) shall sign, along with Museum staff, a temporary custody receipt form. If the Commission indicates interest in having the Museum receive the gift, Museum staff shall then attempt to arrange with the donor for the donor to sign the Deed of Gift form.

4.9 Museum staff will notify owners if their items were not accepted and notify them that the items must be retrieved by the owner within 30 days of notification. Items not retrieved by the owner within 30 days after notification will be disposed of at the discretion of the Museum Coordinator and without any liability to the Museum, Museum staff, City of Louisville, or Historical Commission members.

4.10 The Museum uses PastPerfect museum cataloging software to catalog items in the collections. Every item entering the Museum's collections shall receive a catalog (object ID) number that includes an accession number. For occurrences in the past in which multiple items were assigned the same catalog number to share, or in which multiple items with different catalog numbers were cataloged together, it is a priority for the Museum to now rectify those occurrences so that the items can be differentiated and separately cataloged and stored. This may involve adding extension numbers to the existing catalog numbers, as needed, as well as ensuring that each item has been cataloged separately so that each has its own unique catalog number and description in the PastPerfect catalog. Related archival items such as documents sharing a common donor and topic, however, may be assigned one number as an archival collection and should be stored together.

4.11 Donation and registration records, including deaccessioning records, shall be kept and maintained in perpetuity. Paper copies of collection records will be stored at the Museum.

4.12 Museum staff shall send donors a thank-you letter with a copy of the Deed of Gift form that has been signed by the donor and the Historical Commission Chair. In cases in which only a digital image of an item and not the original is being donated, and the donor's emailed message indicating that the donor is donating the digital image and that it may be used by the Museum as it sees fit is serving as the Deed of Gift, the donor may be thanked by email.

5. Security of and Access to Collection

5.1 Authority

The Museum and its owner, the City of Louisville, have the responsibility of safeguarding the physical integrity of its collections. It is also recognized that the collections exist for the education and benefit of present and future generations. Therefore, the public shall have reasonable access to collections and records at the Museum for research and other legitimate purposes. The Museum staff regulates access to the collections and the public shall direct requests for access to the Museum Coordinator.

The Museum staff retains authority concerning access and use of collections based upon knowledge of the items, including such factors as condition, rarity, fragility, importance, quantity of artifacts of similar kind in the collections, and religious or cultural significance.

Should a situation arise in which collections preservation and collections access conflict, preservation shall take precedence except when the item is held by the Museum for specific types of usage.

Requests for images of photographs in the Museum's collections and the fees for such images are covered by the Photograph Reproduction Policy & Agreement. Fees are paid to the City of Louisville as the owner of the images in the Museum's collections.

5.2 Current Conditions

The Museum's collections are estimated to be made up of approximately 17,000 photos, artifacts, and books.

The current conditions include many threats to the collections. These include the following:

a. Dirt cellars in the Jacoe Store and Tomeo House allow humidity to vary with the weather, affecting the conditions above.

b. Openings and cracks around the windows of all of the Museum buildings allow the entry of insects, particularly boxelder bugs.

c. The Museum does not have a break room in which staff and volunteers can prepare and eat meals. Also, under the current staffing levels, it is not possible for staff to leave the Museum during the open hours. Museum staff and volunteers must take care to avoid the consumption or presence of food or drink near the collections.

d. The Museum lacks dedicated storage space for the collections and lacks logical organization of storage due to it being disbursed in different rooms and buildings.

5.3 Security and Care of Collections

The Museum and City of Louisville shall provide safe conditions for all collections by providing adequate space, suitable security, and an appropriate physical environment for items in its custody, subject to existing conditions. The care includes, to the extent possible, regulation of conditions of light, relative humidity, and temperature, and protection from pollutants and contaminants that may affect the well-being of individual objects, within physical and budgetary constraints under which the Museum and City of Louisville operate. This care also includes the supervision and regulation of members of the general public and scholars while conducting research.

a. The collections shall be housed in secure City-owned storage areas with limited access, except that large metal items already in the collections may be stored outside until such time that covered space is available for them. Digital archives, particularly if owned only in digital form, shall be backed up by the City of Louisville in order to best ensure their long-term preservation.

b. It is a priority for the Museum to digitize historic images at a high resolution in accordance with accepted standards in order to preserve the images and to minimize the handling of the originals.

c. Museum staff and volunteers must take care whenever items from the collections are transported between buildings at the Museum or between City buildings. Items should be covered and carried in a safe manner. Items should not be taken outside during inclement weather. If items are transported by vehicle, care must be taken to ensure that the physical conditions are safe and stable for the items.

d. The Museum staff may grant permission to other City departments or divisions for a limited number of items from the collections to be exhibited in other buildings owned by the City of Louisville so long as the items are exhibited in a locked exhibit case or cases to which only City staff has access, it is for a finite period, and the physical conditions are acceptable to the Museum staff for the preservation of the specific items. Only Museum staff or volunteers shall transport and handle the items if they to be exhibited in another City building.

e. The Museum staff may remove items from the Museum buildings for the purpose of working with them in the staff offices of other City buildings.

f. It is acknowledged that some items may leave the Museum for official Museum business. Qualifying activities include: conservation, repair, upholstering, framing, mounting, photography, photograph reproduction, binding, photocopying, and digitizing. Also, Museum staff may use items from the education collection and reference collection for off-site programs.

g. Visitors are asked not to eat or drink inside the Museum buildings, except for drinking bottled water.

h. The City of Louisville shall maintain insurance on the Museum collections and maintain intrusion alarms on the Museum buildings.

5.4 Access to Collections

The Museum provides access to collections in many ways. For example, many items are already accessible to view as part of permanent or temporary exhibits. In addition, many historic photos have been digitized and are available to view online, and PastPerfect catalog records attached to online images are searchable by the public via a link on the Museum's website. This provides important 24/7 access by the public to many items.

Collections will be physically accessible subject to the following:

a. Only Museum staff and those specially trained in the use and handling of artifacts may handle items in the permanent collection.

b. Members of the public may handle items in the education collection and reference collection, under the supervision of Museum staff or volunteers.

c. Visitors may access collections only with permission and under conditions that ensure the safety of the collections. No food or drink will be allowed while accessing collections items. Only pencils should be used for making notes while accessing collections items.

d. Items in the collections may not be used for purposes outside the mission of the Museum. They may not be loaned to staff, organizations, or other parties for personal purposes.

6. Loans – Incoming and Outgoing

Although the Museum staff and Historical Commission may in the future decide that the Museum may engage in incoming or outgoing loans and adopt a policy to govern such loans, at this time the Museum shall not participate in either incoming or outgoing loans.

7. Deaccession Policy & Procedure

Museums at times find it necessary to deaccession items from collections.

7.1 Authority and Procedure for Deaccessioning

a. For an item in the permanent collection, the Museum Coordinator shall make a recommendation to deaccession to the Historical Commission. If an item is determined to be unsuitable for the permanent collection, thorough research into the circumstances of its acquisition and into any legal and ethical restrictions will be carried out before the Museum Coordinator makes a final recommendation for deaccession. The Historical Commission decides whether to approve the recommendation to deaccession from the permanent collection.

b. For an item in the education collection or reference collection, the Museum Coordinator may approve the deaccession of the item after determining that the item is not suitable. It is intended that the items in the education collection and reference collection are to be handled by the public, and will therefore suffer deterioration and breakage from use.

Museum staff will maintain thorough records of deaccession with respect to items from any of the collections.

7.2 Reasons for Deaccessioning

a. Non-relevance: Any item no longer relevant or compatible with the Museum's mission statement may be approved for deaccessioning. These circumstances may arise from a change in the Museum's mission statement.

b. Maintenance: Any item that cannot be properly stored, preserved, or used in a manner that ensures its integrity may be approved for deaccessioning. This situation may result from undue size, excessive quantities of similar artifacts, fragility, or other unique circumstances.

c. Deterioration: Any artifact subject to irreversible deterioration, infestation, or inherent hazards that may imperial the condition of other artifacts or people may be approved for deaccessioning, and disposed of by destruction or discard.

d. Fraud: Any artifact determined to be fraudulent or a misrepresentation of an authentic artifact may be approved for deaccessioning.

e. Quality: Any item of poor quality that occupies valuable storage space may be approved for deaccessioning.

f. Illicit Property: Any artifact found to have been acquired unlawfully or in violation of any local, state, national, or international laws may be approved for deaccessioning and returned to its rightful owner.

g. Abandoned Property: Under Colorado law, an item that was abandoned and added to the collections could be reclaimed by the owner within seven years, in which case it should be deaccessioned.

7.3 Methods of Disposal

The Museum collections are hereby excluded from the Disposal of Surplus Property Policy contained in the City of Louisville's Purchasing Policy. The Museum staff shall oversee the disposal of any item being deaccessioned and shall use one of the following methods:

a. Items may be returned to the donor or donor's heirs if the item was a gift and if the donor's identity is known.

b. Reciprocal exchange of items with a similar cultural, historical, or educational institution is suitable in the event of the deaccession of an item. Such transfers increase the possibility of preserving materials for the future and keep them within the public domain.

c. Items may be given to a similar cultural, historical, or educational institution.

d. Artifacts subject to irreversible deterioration, infestation, or inherent hazards that may imperial the condition of other artifacts or people may be destroyed. If portions of the artifacts may be employed in restoration of artifacts of like kind, such portions may be salvaged prior to destruction.

e. Deaccessioned artifacts may be sold to a commercial business or to the public through advertised public auction, bidding process, or other means of communication such as newsletters or email lists. Such items may not be sold alongside items sold by the Louisville History Foundation at the Museum. Any monies received from the sale of these artifacts and placed in the City's General Fund will be

dedicated to the development and care of the collections and spent within a reasonable period of time.

f. Destruction: If the object cannot be disposed of through any of the above methods after reasonable attempts, it may be destroyed.

8. Ethics

8.1 Professionalism

a. Museum staff members, Historical Commission members, and Museum volunteers must conduct themselves in an ethical and honorable manner. People associated with the Museum should make it clear whether they are speaking for the Museum, the City of Louisville, the Commission, or themselves. They must be aware that any Museum-related action may reflect on the Museum and the City of Louisville or on the integrity of the profession as a whole.

b. Volunteers are an integral part of the Museum. Paid staff should be supportive of volunteers, receive them as fellow workers, and willingly provide appropriate training for them.

c. Some volunteers may have access to sensitive materials. The lack of material compensation for effort expended on behalf of the Museum does not free the volunteer from adherence to the standards that apply to paid staff. Conflict of interest restrictions placed upon the Museum staff must be explained to volunteers and observed by them.

d. Volunteers donate not only their time to the Museum but also their work product while serving as volunteers, including the copyright on an oral history recording in which a volunteer participated.

8.2 Conflict of Interest

The Museum exists to serve the public interest, and Museum staff and Historical Commission members must always act in such a way as to maintain public confidence and trust.

Museum staff and Historical Commission members shall be careful to avoid the appearance or the reality of using their positions or the information and access gained from their positions for personal gain.

a. Responsibility to Collections: Museum staff, Historical Commission members, and volunteers shall not acquire objects from the collections once owned by the Museum.

No Museum staff, Historical commission member, or volunteer shall use for any personal purpose any object or item that is a part of the Museum collections.

b. Personal Collecting and Dealing

Extreme care must be taken whenever a Museum staff member, Historical Commission member, or volunteer collects objects similar to those collected by the Museum.

Museum staff, Historical Commission members, and volunteers shall refrain from competing with the Museum in any collecting activity.

No Museum staff member, Historical Commission member, or volunteer may use his or her affiliation with the Museum to promote his or her personal collecting activities.

8.3 Museum staff members and Historical Commission members must abide by the Code of Ethics contained in the City Charter.

8.4 Accuracy / Truth in Presentation: The Museum collections should be used for the creation and dissemination of new research. Interpretation must be based upon sound scholarship and must accurately reflect the facts as they have been documented. Special care should be taken not to alter or ignore historical accuracy for the sake of public entertainment.

Appendix XI: Deed of Gift Form

Accession # _____
(staff use only)

Deed of Gift

Louisville Historical Museum
1001 Main Street, Louisville, Colorado 80027
Mailing Address: 749 Main St., Louisville, CO 80027

Donor name: _____ Phone: _____

Address: _____

City: _____ State: _____ Zip: _____

Email address: _____

I/we hereby donate to the Louisville Historical Museum the item(s) described below. The items are unrestricted, irrevocable gifts that may be used in any manner that is deemed to be in the best interest of the Museum. As an irrevocable donation, it is understood and agreed that all right, title, and interest in the described item(s) is hereby transferred to the Louisville Historical Museum. The undersigned has read and understands the Conditions Governing Donations on the reverse of this contract.

Description of gift(s) and how the donor came to own the item(s) (attach extra sheets as needed):

_____ _____
Donor/Agent Date

Received by: _____ _____
Louisville Historical Museum Staff Member Date

_____ Accepted for the Louisville Historical Museum _____ Not accepted for the Louisville Historical Museum

_____ _____
Chairperson, Louisville Historical Commission Date

Conditions Governing Donations

(For more information, see the Museum's Collections Management Policy.)

1. The Louisville Historical Museum has three collection categories. Each category has been created for specific purposes and uses.

    a. Permanent Collection: Items accessioned into the permanent collection are intended to be retained permanently. In keeping with professionally accepted museum standards, the best possible care will be given to protect the long-term preservation of items in the permanent collection. It is the role of the Historical Commission to vote on acceptance of gifts and bequests for the permanent collection.

    b. Education Collection: Items in the education collection are those which fulfill the educational mission of the Museum. Unlike items in the permanent collection, they are intended to be used by staff and the public for programs, demonstrations, and/or hands-on use. It is assumed that they eventually may be used up and possibly replaced.

    c. Reference Collection: Items in the reference collection are published items that are made available to the public for research at the Museum or used by Museum staff. It is assumed that they eventually may be removed and possibly replaced.

    In addition, nonaccessioned items can be donated to the Museum, but are not added to a collection.

2. If a donation contains a mixture of items to be accessioned and not accessioned, or a mixture of items to be added to the permanent collection, education collection, and reference collection, Museum staff shall communicate with the donor about these distinctions, obtain approval for how the Museum staff would categorize the items, and reflect this understanding in writing on the Deed of Gift form so that the donor gives approval.

3. Items will not be accepted with conditions attached by the donor. Title to all items acquired by the Museum must be free and clear, without restrictions or limitations as to use or future disposition. Donated items may be exhibited, stored, loaned, maintained, or disposed of at the sole discretion of the Museum.

4. The Museum acquires all rights of reproduction, publication, and copyright with respect to donated items if permitted by applicable laws and regulations.

5. Museum staff will notify owners if their items were not accepted and notify them that the items must be retrieved by the owner within 30 days of notification. Items not retrieved by the owner within 30 days after notification will be disposed of at the discretion of the Museum Coordinator and without any liability to the Museum, Museum staff, City of Louisville, or Historical Commission members.

6. Gifts to the Museum may be tax deductible. Museum staff and volunteers may not provide appraisals for gifts.

Appendix XII: Temporary Custody Receipt

Receipt #_____
(staff use only)

Temporary Custody Receipt

Louisville Historical Museum
1001 Main Street, Louisville, Colorado 80027
Mailing Address: 749 Main St., Louisville, CO 80027

The item(s) listed below have been received by the Louisville Historical Museum on a temporary basis. This is to acknowledge receipt of the items from:

Depositor: _____ Phone: _____

Address: _____

City: _____ State: _____ Zip: _____

Email address: _____

The items listed below are left in the custody of the Museum for the following purpose(s):

_____ To be considered as an unconditional donation.

_____ For study or identification.

_____ For other (please specify): _____

Disposition of not accepted as a donation or when other purpose of deposit is accomplished:

_____ Source will pick up. (Museum to contact the depositor.)

_____ Museum may use, dispose of, or destroy. (Museum not required to contact depositor.)

Description of item(s):

I understand the Conditions Governing Temporary Deposits described on the reverse of this form.

_____ _____
Depositor Date

Received by: _____ _____
Louisville Historical Museum Staff Member Date

Conditions Governing Temporary Deposits

1. If the items described on the front of this form are desired as a donation to the Museum, Museum staff will inform the depositor and make arrangements for the depositor to sign a Deed of Gift so that ownership of the items can be transferred to the Museum.

2. If any items are not selected for donation and the depositor has indicated on the front of the form that he/she wants to be notified so as to be able to pick up the items, Museum staff will inform the depositor in writing. The depositor will have thirty (30) days from the date of notification to reclaim this property. Should the depositor fail to reclaim deposited items within thirty (30) days of notification, the items shall be deemed an unrestricted gift and shall become the property of the Museum that it may use, dispose of, or destroy, at its discretion.

3. The Museum will exercise reasonable care with regard to items on temporary deposit. The depositor releases the Museum from all liability with respect to any loss or damage to the items described on the front of this form and agrees that the Museum is not required to cover such items with insurance. The City of Louisville, the Louisville Historical Museum, and their agents are not liable to any extent for any items left with the Museum for any purpose.

4. Should the legal ownership of the items change while the deposit is pending, whether by reason of death, sale, insolvency, gift, or otherwise, the new owner shall be required to establish the legal right to receive the items prior to their transfer to the new owner.

5. The Museum reserves the right to photograph or copy items left in its temporary custody for educational or research purposes.

Appendix XIII

Photo Reproduction Policy & Agreement

Effective May 1, 2013

City of Louisville
COLORADO • SINCE 1878

Louisville Historical Museum
749 Main Street (mailing address)
1001 Main Street (physical address)
Louisville CO 80027
(303) 665-9048, museum@louisvilleco.gov

Photograph Reproduction Policy & Agreement

Digital images of historic photos, unless restricted, that are part of the Louisville Historical Museum's collection are available for purchase. In addition to this explanatory page, the Policy & Agreement also consists of the Photograph Reproduction Prices page, the Photograph Reproduction Terms & Conditions, and the Photograph Order Form. To order, please follow the steps below:

1. Determine your use category.
   Photographic reproductions can be divided into either non-commercial use or commercial use:
   - Non-commercial use
     - Personal research or interest
     - Use by government, schools, students, teachers, and nonprofit groups
     - Historic preservation projects
     - PowerPoint presentations for educational purposes if no admission fee is charged

   Reproduction fees apply to non-commercial use; use fees do not.
   - Commercial use
     - Use in profit-making ventures by individuals or businesses, including (but not limited to):
       - Books and other publications (magazines, newsletters)
       - Advertising/promotion
       - Internet usage
       - Display in a business or workplace
     - Requests for images to be used for merchandise such as posters, post cards, programs, or note cards are subject to special contractual procedures.

   Both reproduction fees and use fees apply to commercial use of images.

2. Read the Photograph Reproduction Prices Page, the Photograph Reproduction Terms and Conditions, and fill out and sign the Photograph Order Form. Museum staff can assist in the completion of the form.

3. Deliver order form and payment to the Louisville Historical Museum.
   Payment is due at the time of the order. Please make checks payable to the City of Louisville. At this time, the Historical Museum is unable to accept credit card payments.

Louisville Historical Museum

Photograph Reproduction Prices

The reproduction fee for a digital image is $15 per photograph. Photographs may be reproduced as scans that are emailed to the user or scans that are burned on a CD.

Commercial Use Fees

Commercial Use fees apply to the use of images in a profit-making venture and are charged in addition to reproduction fees. The following fees are per image.

Published use, less than 5,000 copies:	$15
Published use, more than 5,000 copies:	$35
Display in a business or at an event:	$10
Advertising or promotion:	$100
Website/Internet:	$50 per year
Film/video production	$100
Performance or presentation	$50

Louisville Historical Museum

Photograph Reproduction Terms & Conditions

Please read carefully before signing the Order Form

1. Photograph reproduction fees are charged whether the image is for non-commercial or commercial use. Commercial use of images incurs a use fee in addition to reproduction fees.

2. All images remain the property of the Louisville Historical Museum and City of Louisville.

3. A complimentary copy of each publication or production in which the photographic copy appears must be given to the Louisville Historical Museum within three months of the publication date. If the product in which the image was used is an electronic site accessible by the public, the URL shall be forwarded to the Louisville Historical Museum staff.

4. Permission is for one-time use only, with no other rights. The specific use must be stated on the order form. Any subsequent use (including subsequent editions, paperback editions, foreign language editions, etc., constitutes reuse and must be applied for in writing. An additional fee may be charged for reuse.

5. All photographs must be credited to the Louisville Historical Museum. For example: “Photo credit: Louisville Historical Museum” or “Photo courtesy of Louisville Historical Museum.”
   Website usage and PowerPoint presentation usage requires a credit line following the format above on the same page as the image.
   With films and video productions, credits must appear with other credits at the beginning or end of the production.
   With exhibition, each image must be credited within the exhibition area. Any waiver of this requirement must be approved.

6. The user may not reproduce or permit others to reproduce the photographic copy or any facsimile of it, including digital transfer. Written permission must be obtained from the Historical Museum before these photographs are used for any other purpose in the future.

7. The maximum allowable resolution for website display is 150 dpi. Any photo placed on a website must have the accompanying Louisville Historical Museum digital watermark.

8. All responsibility for possible copyright infringement or invasion of privacy arising from use of reproductions is assumed by the user.

9. Any exceptions to the above conditions and fees, and any adjustment of fees for uses not covered, are subject to the approval of the Louisville Historical Museum staff. Fees and terms and conditions are subject to change at any time.

10. The time needed for processing photo orders is typically 10-14 days.

Louisville Historical Museum

Photograph Order Form

Describe the specific purpose for which the image will be used:_____

_____

Catalog Number	Image Description	Reproduction Price

Use Fee Description (if for commercial use)	Price

Total fees (payable to the City of Louisville): _____

I agree to the Photograph Reproduction Terms and Conditions.

Name:_____

Signature:_____**Date**_____

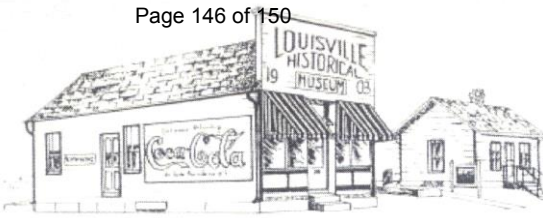
Name and Company:_____

Complete Address:_____

Telephone:_____**Email:**_____

Appendix XIV

Oral History Release Form



Louisville Historical Museum

1001 Main Street
Louisville, Colorado 80027
303-665-9048, museum@louisvilleco.gov

I HEREBY GRANT and give the recordings and their contents listed below to the Louisville Historical Museum as a donation, along with any still photographs taken in conjunction with the recordings. This donation includes the transfer of copyright to the Louisville Historical Museum. This transfer of copyright, however, does not apply to my own use. I may use the recorded interview and the information contained in it as I wish.

As part of the transfer of copyright, I give permission for the use of the recordings, photographs, and transcripts in such a manner as may best serve the historical and educational objectives of the Louisville Historical Museum, including but not limited to use for independent research; exhibits; archives; Internet; television and radio; print media; documentary films; and other educational and scholarly uses as the Louisville Historical Museum shall determine.

Signature of NARRATOR_____Year of Birth_____

Name of NARRATOR (PRINT full name):_____

Address: _____

City, Zip code:_____

Telephone:_____ Email:_____

Date:_____

Notes or restrictions:

- Signature of INTERVIEWER:_____
- INTERVIEWER'S Name:_____Date:_____
- Signature of MUSEUM COORDINATOR (on behalf of the Louisville Historical Museum):

  _____Date:_____
- OH # _____(to be filled in by Museum Coordinator)
- The Oral History Program will provide a complimentary copy of the interviewer to each narrator.
- The Louisville Historical Museum is owned and operated by the City of Louisville.

Appendix XV: Volunteers Policy

Louisville Historical Museum
Volunteers Policy

Adopted by the Louisville Historical Commission,
January 6, 2016

Definitions

A ***volunteer*** shall be considered as any individual, 13 years or older, who, as a City of Louisville volunteer, assists with work done for the Louisville Historical Museum, without remuneration.

Statement of Purpose

The Louisville Historical Museum shall use the services of volunteers to:

1. Supplement the efforts of paid Museum staff in meeting demands for quality public service.
2. Serve as a method for encouraging citizens to become familiar with the Museum.

The Museum shall make use of the services of interested volunteers to supplement and not replace the work done by Museum staff.

Recognition

Recognition is an important component of a volunteer program and is often the only way in which the Museum can say "thank you" to a volunteer. Individual, informal recognition of volunteers should be ongoing. The Museum offers to its volunteers to receive complimentary annual $15 memberships with the Louisville History Foundation so that volunteers receive the quarterly *Louisville Historian* in the mail. The City of Louisville sponsors an annual appreciation event to which current City volunteers are invited.

General Provisions

Nothing in this policy shall be deemed to create a contract between the volunteer and the Louisville Historical Museum or City of Louisville. Both the volunteer and the Louisville Historical Museum have the right to terminate the volunteer's association with the Museum at any time, for any reason, with or without cause.

Neither the City of Louisville nor the Louisville Historical Museum will provide any medical, health, accident or worker's compensation benefits for any volunteer. Volunteers will not be eligible to receive any worker's compensation benefits for any injuries sustained while functioning as a volunteer.

Prior to engaging in any volunteer activity, each volunteer will be required to submit a City application form for volunteer work. Volunteers over 18 must undergo a background investigation. Those younger than 18 shall provide two adult, non-relative references for consideration by the City. Upon approval of the City's Human Resources staff, the volunteer may be scheduled for training and work assignments.

Volunteers may be asked to work on projects that are supportive of staff efforts. Examples include being a tour guide and talking with visitors, or assisting with the Museum's Oral History Program. The Museum Coordinator works with volunteers to find appropriate projects and duties for volunteers' interests. Volunteers consent that the Museum may use photos and recordings of volunteers that are captured during the course of volunteering.

Recruitment and Supervision of Volunteers

Volunteers will be sought through a variety of methods to meet specific as well as general project needs. Recruitment shall be the responsibility of the Museum Coordinator with the assistance of other Museum staff and the City of Louisville's Human Resources Office.

Hours of volunteer service will be determined by the Museum Coordinator, who is the supervisory staff member, in discussion with the volunteer. Volunteers are expected to arrive at the Museum in time to begin work as scheduled or contact the Museum if they will be absent.

Volunteers will work directly with Museum staff members to receive training and complete projects. Volunteers who are interested are invited to attend training meetings and regular meetings of the Association of Northern Front Range Museums (ANFRM), which take place at different location in the Denver Metro area throughout the year on certain Mondays.

There will be no formal evaluation process for volunteers.

Appendix XVI: Visitor Policy

Louisville Historical Museum
Visitor Policy

Adopted by the Louisville Historical Commission
July 6, 2016

The Louisville Historical Museum and its collection are owned by the City of Louisville and are supported by the taxes of the citizens of the City of Louisville. The mission of the Historical Museum, in part, is to preserve the history of Louisville.

The City asks for your assistance in preserving and showing respect for the irreplaceable treasures of our community's history at the Historical Museum, including the historical buildings that make up the Museum campus, so that they can be enjoyed and utilized by future visitors and researchers.

Inappropriate Behavior

Individuals engaging in inappropriate behavior that infringes on the rights of others, results in injury to oneself or others, or threatens loss or damage to other individuals or Museum property will be asked to leave. In some cases, legal action may follow. In the Historical Museum buildings, visitors may not engage in inappropriate behavior such as the following:

- Touching artifacts or other items in the Museum's collection. Museum staff and volunteers may handle items with care and knowledge of preservation methods.
- Eating or drinking, other than drinking from covered containers. Food and drink may be left in the Museum office area during your visit.
- Taking photos of historical photographs. To obtain copies of historical photographs, please refer to the Museum's Photo Reproduction Policy & Agreement.
- Abusing or vandalizing Museum facilities, materials, or equipment
- Running
- Smoking or vaping
- Soliciting
- Stealing
- Lacking shoes or shirt
- Engaging in visible drug or alcohol intoxication
- Engaging in disruptive cell phone usage

- Leaving young children unsupervised
- Loitering, including refusing to leave the premises upon closing
- Abusing or harassing other visitors or the Museum staff
- Bringing animals, other than service dogs, into the Museum
- Bringing bicycles into the Museum
- Refusing to show ID or submit possessions for inspection by Museum staff upon request
- Engaging in any unlawful behavior or any other behavior that unreasonably interferes with the safe or reasonable use of the Museum by other visitors or staff

In addition, visitors are requested to refrain from openly displaying weapons.

While on the Historical Museum grounds, visitors may not engage in inappropriate behavior such as the following:

- Skating, including using skateboards, skates, inline skates, and scooters
- Climbing trees
- Leaving young children unsupervised
- Engaging in any unlawful behavior or any other behavior that unreasonably interferes with the safe or reasonable use of the Museum by other visitors or staff

Pencils are to be used when viewing photographs, archives, or research materials.

Photography, other than of specific historical photos, is permitted and welcomed.

Electioneering and/or petitioning of patrons within City buildings is not allowed; such activities may occur on public sidewalks outside the City building but shall not block passage by other users of the sidewalk and shall be conducted in accordance with applicable laws.

Updated 6-18-2016

2016 Calendar of Upcoming Events and Meetings Concerning the Historical Museum Campus and Historical Commission

- Tuesday, April 26, 7 PM, Library (done): Historical Commission's annual study session with City Council

- Wednesday, May 4, 6:30 PM, Library (done): Historical Commission regular meeting at which it accepts the Business Plan

- Thursday, June 2, 3 PM (done): Museum staff, Planning staff, and CMO staff meet to discuss the Planning Dept. process with respect to the changes to the Museum campus

- Tuesday, June 7, 4 PM, Library Mtg Rm (done): City Council to discuss CIP budget at budget retreat

- Wednesday, July 6, 6:30 PM, Library: Historical Commission to adopt/approve the Museum Master Plan that consists of the completed Needs Assessment Report, the completed Business Plan, and the revised/updated Interpretive Plan. Also: discussion of June 7th budget meeting.

- Tuesday, July 12, 7 PM, Library: Council scheduled to review the Citizen Survey results at a study session

- Wednesday, August 3, 6:30 PM, Library: The Historical Commission will meet with the Historic Preservation Commission to give a briefing on the Museum Master Plan and to discuss the potential inclusion of funding for Museum operations in the renewal of the Historic Preservation Tax, and other common interests

- Monday, August 15, 6:30 PM, City Hall: Historic Preservation Commission meeting at which application for Historic Structure Assessments on Museum buildings will be considered

- Wednesday, Sept. 7, 6:30 PM, Library: Historical Comm. will have regular bimonthly meeting

- Tuesday, Sept. 13, 7 PM, Library: Historical Comm. will meet with Council at a study session to present the Museum Master Plan and discuss the next steps and potential funding sources

- Not yet scheduled: City Council to adopt the Museum Master Plan at a regular meeting; revisions after Sept. 13 study session and re-approval by Historical Commisson may be needed first