Dear Community Members,

The Colorado Springs Fine Arts Center at Colorado College is a beloved historic and cultural gem of the Colorado Springs community and the American Southwest. Visitors come back time and time again to enjoy the performing arts, explore the museum, and engage their own creative process through the Bemis School of Art. It was my pleasure to serve as chair of the Strategic Planning Committee for the alliance between the Fine Arts Center and Colorado College, and I am heartened by how this alliance has already strengthened the impact and legacy of the Fine Arts Center.

The Fine Arts Center and Colorado College have long been collaborators throughout Colorado Springs’ history. Alice Bemis Taylor (1877–1942) envisioned the Fine Arts Center, and she and the Bemis family were long-time benefactors of both the college and the FAC. From the 1920s to the 1940s, the center was Colorado College’s de facto Department of Art, with the FAC and Colorado College continuing their partnership over the years in a variety of ways across the programming areas.

The alliance between CC and the FAC now provides financial stability for the Fine Arts Center, as well as resources to expand programming, engagement, and accessibility, while bringing together members of the Colorado College, Colorado Springs, and regional communities.

A 2016-17 comprehensive strategic planning process continues to guide implementation and plans for the future. The Oversight Committee, comprised of 16 trustees, eight from the FAC and eight from the college, identified mutually beneficial arts programming, oversaw operations transitions, and collaborated with a broad range of stakeholders — over 3,000 participants — to review, approve, and implement the strategic plan. Implementation began in July 2017, and the transition will be complete with the approval of the FAC Foundation June 2020. The plan itself is an evolving document, and we remain committed to community input and engagement.

Since the alliance, we have witnessed the ongoing actualization of our three guiding principles: excellence, access, and collaboration. Fine Arts Center exhibitions, performances, and programming are designed for a dynamic audience, for community members of all ages, abilities, and cultural backgrounds. The FAC has expanded the classroom for CC students and members of our community alike. As a classroom, the FAC allows for experiential learning and brings diverse voices and perspectives into the curriculum. From August 2019 through January 2020, the Fine Arts Center hosted 3,190 CC student visits from 50 different classes across 21 academic departments.

New initiatives for increased accessibility and attendance include reduced museum admission prices, a second museum free day each month, longer evening hours to accommodate young professionals and working families, discounted theatre tickets for students, free K-12 school touring programs, and a well-received Passport to the Arts program that provides free memberships, theatre ticket benefits, and art class discounts to local fourth-grade students and their families.

The Fine Arts Center has something to offer all of our visitors, and I invite you to explore; bring your friends on a museum free day, attend a performance, take a ceramics class through the Bemis School of Art, and support the FAC through membership, theatre subscriptions, volunteering, collaboration, or giving.

Your involvement ensures that we can realize our mission to provide “innovative, educational, and multi-disciplinary arts experiences that elevate the individual spirit and community vitality.”

Sincerely,

Jill Tiefenthaler
President, Colorado College
Three driving ideas hold central in how we approach the day-to-day work across all FAC programming areas. In the decisions we make, programs we develop, and measures of success we set for ourselves:

EXCELLENCE, ACCESS, AND COLLABORATION

**EXCELLENCE:** Individually and together, the FAC and Colorado College support a thriving city, region, and campus, sharing resources for maximum impact; promoting debate in ways that lead to tolerance and respect for different perspectives, and creating powerful arts experiences for the college and the community through exhibitions, classes, performances, and other events of the highest quality.

**ACCESS:** Through our alliance we increase and broaden engagement and interaction among a wide range of constituents at the college, in the broader community, and throughout the region, nation, and world, opening the door to experience performances, exhibits, classes, and other cultural and learning opportunities for people of all ages, interests, and circumstances.

**COLLABORATION AND CONNECTIVITY:** Leveraging combined assets of the new alliance — venues, staff, communications, funding, and other resources — we can create maximum impact for the FAC and Colorado Springs community.

In the pages that follow you’ll read of transformational experiences made possible through this alliance, learn of unique and enriching community experiences created via partnerships with renowned artists, and get a taste of the true magic that can be realized by joining academia, seasoned professionals, and members of the community in the name of creating art. At the core of it all, a common thread of innovation flows strong, the natural product of joining a dynamic arts center and an innovative liberal arts college.

We share the following stories of progress not only to celebrate the benefits and value we continue to see in this historic alliance, but to invite you to dream with us of what is to come. Through active participation in and support of the FAC, you play a vital role in our pursuit of an arts renaissance that engages the entire community, increasing access to collaborative opportunity and cultural expression for everyone.

The journey’s only just begun.

1. **Nurturing a Community of Artists.** Nurture an artists’ community that offers innovative arts learning and expertise; creates leaders for local, regional, national, and global arts worlds; offers development opportunities to professionals.

2. **Inviting Visitors to Enliven Our Community.** Engage top-quality visiting artists, performers, scholars, and exhibits; make their work, objects, and events accessible to all; draw on their presence to inspire learning experiences and creative opportunities for the community.

3. **Building an Innovative Program of Arts Education.** Develop an arts education program that becomes highly regarded nationally; create excellent arts education offerings with special emphasis on youth; include professional development for teachers.

4. **Inspiring Creativity through Collaboration.** Encourage and sustain vibrant connections across all programs. Developing shared physical space and encouraging risk-taking to try new things will contribute to this aim.

5. **Developing an Arts Corridor.** Develop an arts corridor for our community; encourage local galleries, studios, and other arts and creative entities to locate nearby and become integral members of the community that the corridor promotes.

6. **Underscoring our Sense of Place.** Encourage a sense of place through physical location, Southwest and Spanish Colonial collections, and regional theatre, classes, and exhibits; use these efforts to link the FAC to its traditions and future.
BRIDGING ART & ACADEMICS

INTERSECTIONS STRATEGIC PLAN PROGRESS UPDATE // 2020
**EMILY GARDNER ’19**  
Psychology major, performing artist, museum student guide, and member of FAC Strategic Planning Committee

Describe your engagement with the FAC and how it may have developed your skills, thinking, or passions in a way that set you up for success in the future.

“My engagement with the FAC began when I found myself craving a more rigorous musical theatre experience than what was available on campus. After auditioning my sophomore year, I was lucky to be cast in the FAC professional theatre company’s production of “Bye Bye Birdie.” In addition to fostering my passion for musical theatre, I learned how a professional production operates and developed my performance skills. This experience led to my engagement with countless other productions at CC as both a performer and director, with my leadership role as Theatre Workshop’s artistic director, an internship with a Minneapolis theatre company, and performances after graduation. Perhaps most notably, meaningful connections with the community were an unexpected but welcome result of this experience. As the only CC student involved, I was truly integrated and able to build sustainable friendships with my castmates.

On top of my 30 hours a week of rehearsal, I was simultaneously taking a class called the Power of Arts in Education. After an impactful block designing museum education experiences for local students, I started working as a student guide in the FAC Museum and learned how to encourage engagement with the art. I had previously explored my interest in arts education with a Keller Venture Grant and was able to build on this interest while also discovering passions for both museum education and creativity in education. The way I think about museums and education was positively and deeply changed, in part leading to my desire to pursue education policy work after graduation.

As a result of these experiences, I served on the Strategic Planning Committee for Performing Arts at CC during my senior year. I found this work important and deeply fascinating. Working with professors, FAC artists, and community members on building CC performing arts was one of the most rewarding experiences I had at CC. This year-long process solidified my passion for the arts and added sophistication and nuance to my interest in arts education.”

In what way (or ways) are you a different person today because of your experience with the Fine Arts Center?

“Because of my experience with the FAC, I became a better performer, a museum educator, a deeply thinking museum visitor, more passionate about the arts in general and arts in education specifically, and a more engaged member of the Colorado Springs community.

My work in developmental psychology coupled with all I learned about arts education with the FAC led to my current position as a research associate at Mathematica Policy Research, where I work on education policy research projects. The FAC has ignited an undying enthusiasm for the arts, and my experiences with the FAC are always at the forefront of my mind as I consider what could be next on my career path.”

**BLAIR HUFF ’14**  
Art history major and current FAC curatorial assistant

Describe your engagement with the FAC and how it may have developed your skills, thinking, or passions in a way that set you up for success in the future.

“I began at the Fine Arts Center as a curatorial paraprofessional in 2018 and have since become the curatorial assistant here. My time as a paraprofessional truly felt like an apprenticeship — largely due to the mentors I found in my colleagues here at the FAC. Not only were they invested in my success, but they also cared about what I had to say. As a young professional, that level of trust was transformational.

That trust also extended to assignment of Museum projects. For example, one of my first major projects was coordinating the display of “Desert ArtLAB: Ecologies of Resistance” at the FAC. This traveling exhibition was organized by the Institute of American Indian Arts Museum of Contemporary Native Arts in Santa Fe, New Mexico, and curated by Andrea R. Hanley (Navajo). “Desert ArtLAB” is an experimental and interdisciplinary artist collaborative comprised by museum curator and educator April Bojorquez (Chicana/Rarámuri) and artist and educator Matthew Garcia (Chicano).

As a part of the exhibition at the Fine Arts Center, I wanted to keep a visual record of how our visitors became a part of this conversation. We created a visitor response wall where patrons could write or draw their response and leave it for others to see. This involved working closely with the artists to make sure we represented their ideas well while keeping the needs of our visitors in mind. Navigating these relationships gave me the opportunity to grapple with the central ideas of curation. What does it actually mean to take care of something? How can you be a good steward not only of the objects but also of the ideas?”

In what way (or ways) are you a different person today because of your experience with the Fine Arts Center?

“I have taken those ideas of what it means to be a curator with me into my next projects. Thinking of curation as an exercise in empathy, collaboration, and stewardship allowed me to shape the exhibitions I curated afterward. I am especially proud of the work I did with Denver-based artist Becky Wareing Steele in the recent FAC exhibition “Utopia: A New Society for All.”

I have also tried to apply what I’ve learned about being a good steward in a museum setting to my life more broadly. How can I be a good steward of my own energy, of our environmental resources, of my coworkers’ trust? I don’t always live up to my best intentions, but I credit my time at the Fine Arts Center with giving me the framework to think about these ideas.”
“I became a better performer, a museum educator, a deeply thinking museum visitor, more passionate about the arts in general and arts in education specifically, and a more engaged member of the Colorado Springs community.”

— EMILY GARDNER ’19
Fine Arts Center Registrar and Director of the Museum Internship Program Michael Howell (now retired) and museum intern Amber Mustafic ’19 evaluate the Elsie Palmer painting by John Singer Sargent after unpacking it upon its return from England, where it resided on display for a year.
As we continue to explore the expansive “Men On Boats,” originally produced in 2015, Theatre Company and Colorado College partnered to be a hands-on, experimental laboratory for theatre-making that was both a class and a production. In the spring of 2020, students from a wide range of humanities, social sciences, and natural sciences backgrounds were to raise important and ongoing questions about how gender, race, sound, and space play into the ways we understand the world around us. Any interested students were invited to participate, with or without previous experience in theatre, comprising the cast and crew with participation spanning onstage, off-stage, and non-stage opportunities. Together, students would grow to understand the potential of storytelling in the context of Colorado College, exploring the complexity and nuance of staged representations through movement, music, and light — all in dialogue with the critical theoretical approaches from the multitude of disciplinary perspectives embraced by students, staff, and faculty.

How do we know this would have happened? Because in the process, important but complicated issues of casting emerged. Months before the class was to begin, students acknowledged the importance of a diverse cast, especially with regard to allowing indigenous-identifying actors to give voice to the Ute characters who appeared in one scene. They noted that, “in the wake of the recent antiracism review ... we should strive to be a campus that values and prioritizes specificity and care in representation.” The centrality of Colorado College’s dedication to our sense of place make this particular piece even more important. Recognizing the complexity of indigenous identity in North America, however, the production team reached out to the playwright directly. She too acknowledged that her thoughts on such representations had evolved in the few years since the play’s premiere and provided a revised scene — one that still addresses the issues of colonization and westward expansion, but does so without falling into the trap of characterizations. She also thanked the students for their advocacy on behalf of herself and future productions. And the alternate scene she authored will be a part of all future publications of the play.

“The conversations that emerged throughout the process have built a bridge between student participants, the departments, and the FAC,” shares Lili Whittier ’21. “I believe the finished product would have been unlike anything that has ever been produced on CC’s campus and I am so excited about the prospect of future collaborations.”

Due to the FAC’s agreement with Actors Equity Association, the national union for theatre performers and stage managers, all members of the “Men On Boats” cast were eligible to earn “points” toward joining the union — a professional opportunity now available to all CC students performing in FAC productions. “The prospect of working in a professional environment with people I respect so deeply is very exciting to me,” adds Whittier.

Honing our commitment to nurturing a community of artists, the cast was set to feature four local professional actors. This group included Rachel Daguman, an alumnus of the FAC’s long-standing Youth Repertory Ensemble training program and frequent performer on the FAC stages.

To parallel the tumult of the production itself — to say nothing of the realities of the repercussions of a pandemic on the global arts scene — the growth of this new performing arts program remains a work in progress. We’re not going to let where we’ve been define the future. Instead, the unrealized “Men On Boats” production sets the stage for us to define what it means to be a 21st century performing arts program, rooted in our sense of place and giving voice to new endeavors and representations.
“This particular play allows us to navigate the twists and turns, to traverse the unforeseen obstacles, and to actualize the opportunities made possible by immersive experiential learning.”

– RYAN RAUL BAÑAGALE ’00
UnBlocked Gallery Provides Students, Faculty, Artists Space to Experiment

The many benefits of the extraordinary alliance between the Colorado Springs Fine Arts Center and the college include new community offerings and enriched student experiences — creating a synergy between the two that invigorates both.

The UnBlocked Gallery at the FAC arose from a decade of CC faculty teaching experiments, many of which were centered around the former IDEA Space in the Cornerstone Arts Center. In experimenting with the question of how a museum space teaches, CC faculty pushed beyond usual museum (and classroom) practice and developed unique and innovative teaching strategies. A central component of these experiments was the idea of an open exhibition space, in which classes could engage deeply with visual material as well as present ideas, theories, and arguments in visual form.

The UnBlocked Gallery serves as a CC-focused teaching and exhibition space within the FAC’s museum and is available to faculty in all disciplines. The intention is to build sustained engagement with material and visual culture into a wide variety of courses across the college and enhance collaboration among students and faculty across campus. UnBlocked Gallery projects have included: mini-exhibitions of objects from the museum’s permanent collection; studio displays of students’ creative response to objects on display; visual essays with objects; audience-centric experimental displays; and exhibitions with changing curatorial narratives. As the program of faculty development and training at the museum grows, the UnBlocked Gallery is a site for faculty across the college to undertake radical explorations of teaching in museums.

Healing our Military Community Through the Arts

The arts have the power to heal. The FAC’s Bemis School of Art continues to work with active-duty and retired service members and their families by offering award-winning (and often life-changing) courses to provide healing opportunities for individuals and families dealing with trauma and post-traumatic stress issues. Military Artistic Healing classes are taught by certified art therapists and the classes are a safe place to learn how to use artistic expression as tools for stress management and coping. Creativity promotes healing and trauma resolution, and self-expression ignites self-motivated behavioral changes while simultaneously helping participants gain the skills necessary for coping with stress and loss.

Creative art therapist Kim Nguyen explains, “The benefit of having these classes at Bemis is that they are removed from any clinical setting, which allows all disclosures to be honored and confidential. That increases the trust between myself as the therapist and the participants.”

Feedback from participants has been extremely positive, and many participants sign up for numerous sessions.

“The Military Artistic Healing program allows me to express my feelings in a positive way — to put things on paper that I couldn’t express in any other medium. It gave me a new lease on life — it saved my life. I slowly began to realize that when I was depressed, I would get to work with my paints and get out whatever was in my heart. And when I was finished, I would feel better!” Tommy J. Darbe, aviation ordnanceman chief petty officer (aviation anti-submarine warfare operator) United States Navy, retired

Over the past two years, Bemis has developed and implemented a weekly expressive arts program in partnership with Mt. Carmel Veterans Service Center in Colorado Springs to broaden the impact of the Military Artistic Healing program. Mt. Carmel Veterans Service Center provides transition and employment assistance, behavioral health and wellness, supportive services, connection to community resources, and safe event space for over 35,000 veterans, military members, and their families.

The Bemis School of Art has also joined the Creative Forces: National Endowment for the Arts Military Healing Arts Network from its initial inception through execution, which has created a community-based military and veteran family support network at the Creative Forces clinical sites to provide increased arts opportunities.
MORE THAN JUST LEARNING...IT'S TRANSFORMATION

Virgil Ortiz
FIRST AND FOREMOST, VIRGIL ORTIZ IS A POTTER. He joined our campus in Fall 2018 as a Mellon Artist-in-Residence at the Fine Arts Center. And, he’s a storyteller whose complete art portfolio includes fashion, video, film, and glass projects alongside his internationally recognized clay sculpture.

Most importantly, Ortiz sees himself as a conduit for his Cochiti ancestors — both in keeping alive the pottery and art of this Native American Pueblo tribe of New Mexico, and in sharing the history of the Pueblo Revolt of 1680.

“I've been telling the story of the Pueblo Revolt through all different mediums,” Ortiz says. “It's not taught in our schools. It's not taught in public spaces. It's not in our history books. Nothing. So it's basically been covered up or swept under the carpet because of the genocide that happened to our people.”

His 2018-19 exhibition at the FAC, “Revolution: Rise Against the Invasion” was a compilation of nearly two decades of work, taking the history of the Revolt and telling it through the lens of Native superheroes in a future world.

“Virgil's work was a natural bridge between everything that I think our institution represents in terms of honoring and interpreting the past and preserving objects from the American Southwest, but also very much looking to the future and supporting and promoting contemporary artists. There’s a beautiful legacy in his work,” says former FAC Curator Joy Armstrong. His futuristic, very contemporary aesthetic is profoundly rooted in history and tradition.

It's a legacy that our students, faculty, and the broader community have been able to become a part of, thanks to the Mellon residency, an Andrew W. Mellon Foundation grant-funded program that supports forging deeper connections between the college and the Southwest arts.

Students in Professor Victoria Ehrlich’s Art History First-Year Experience class learned about Virgil Ortiz's art from Ortiz himself. They listened to Ortiz give a presentation of his work, saw an exhibition of costumes for his latest project, and watched a film that tells the story of the Pueblo Revolt of 1680 with Cochiti people and a sci-fi theme. Ortiz then generously opened his studio for three days, during which students could come and assist with building his costumes.

Calaya Hudnut ’22 spent a couple of hours one afternoon working with Ortiz, first helping cut out form shapes for a mask. Then, he showed her how to bend the foam with a blow dryer and glue it to the mask base. She made the mask of a conquistador, and later spray painted it a shiny black.

“It was exciting being in a professional artist’s studio and seeing how one would prepare for a museum exhibition,” she says. “Virgil was welcoming and very trusting, while still making sure the quality of his art was up to his standards. As a visual artist, I enjoyed being in a collaborative studio environment where what we helped to create will actually be put on display for the public to see.” Students in the classes Human/Being Anthropo-
Ortiz’s futuristic, very contemporary aesthetic is profoundly rooted in history and tradition.

logical Perspectives and Southwest Arts and Culture also engaged with Ortiz and his art.

Ortiz met with Assistant Professor Scott Ingram’s anthropology class and Assistant Professor Karen Roybal’s Southwest studies class to teach them about his background, the revolt, and his art, including his FAC exhibit. In addition to these meetings, Ingram’s class met with Ortiz at the FAC’s Bemis School of Art for an informal question and answer session, and students had an open invitation to attend any of Ortiz’s studio hours.

“Virgil is one of the most open, kind people that I’ve ever met in my life,” said Cristina Garcia ’19, a Southwest studies and religion double major. “It’s amazing to see his enthusiasm about his work, and also the fact that he gives all the credit to his community and where he comes from.”

As co-chair of the Native American Student Union, Garcia had met Ortiz twice before, at the FAC and even at Ortiz’s house for dinner. Other students reported that Ortiz gave them his personal email, invited them to his home back in New Mexico, and even sent copies of his work to a student who wanted to recreate them as drawings.

In the final meeting with Professor Ingram’s class, students and professors took turns thanking Ortiz for his honesty, patience, and humility in sharing his work and life with them.

“This time with you is more than just learning … it’s transformative,” Ingram said to Ortiz.

Ortiz also taught two public workshops at FAC’s Bemis School of Art and participated in demonstrations for the community at public events, such as the FAC’s 100th Anniversary kick-off event in January 2019.

For Ortiz, being at CC for a semester was a new experience. “I’ve never been in a college setting, so to be able to go eat with the students at the cafeteria, or visit their studios, it’s pretty cool. … I never went to school for anything, but I always tell people I went to the best school because my mom was a teacher. I learned firsthand, and I learned until the day she passed away.”

Like her, Ortiz will teach until he can no longer: “Using the traditional methods and materials is a dying art form so I have to make sure that stays alive. … When I pass and move on to the next world, I’ll feel successful that I made that connection to the next gen.”

In November 2019, we created a unique interpretation of Día de los Muertos (Day of the Dead), a holiday celebrated in the U.S. and Mexico to honor deceased loved ones and keep their memory alive.

Polly Nordstrand, curator of Southwest art at the FAC, Kris Stanec, director of museum education, and other FAC staff members collaborated with local schools, the public, and regional artists to create this free community event celebrating the power of tradition, community, and art.

Highlights of the community-building event included installation of a traditional Aztec altar by Denver-based artist and curator Maruca Salazar, and performances from Colorado College’s Mariachi Tigre ensemble and local Mexican folk dance group Ballet Folklórico de la Raza. We engaged area school groups to learn more about the tradition and build ofrendas that would go on view in the FAC Museum through the celebration, providing creative opportunities and cultural exploration for all. The program was a success against our goals of access and collaboration, welcoming over 1,600 visitors over the course of the event, many of whom were first-time visitors to the Fine Arts Center.

Madi Stuart ’13, MAT ’14, who majored in Spanish and also received her Master’s in Teaching at CC, works at Manitou Springs Middle School. She and her students created an ofrenda, an offering or collection of objects intended to celebrate the life and memory of Charles Rockey, an iconic local artist who passed away that summer. Stuart’s students’ ofrendas were displayed during the Día de los Muertos celebration.

Students at Wilson Elementary School’s English language learning (ELL) program also participated. The Colorado Springs school has 134 students enrolled in ELL, many still in the early stages of learning English. Through generous donations, we provided transportation for all 134 students to come to the FAC to see their art come to life.
Haitian artist Ralph Allen worked with CC studio art major Quang Vu ’18 to paint a mural before Allen’s show opening at the FAC. Allen called the piece “The Spell.”
Artists document our history and the FAC has been a dedicated platform for telling the story of the American West. Now in alliance with Colorado College, we are uniquely positioned to extend that story into the 21st century, while honoring, challenging and expanding upon the narratives of the past.

With a combined 250 years of legacy, knowledge, and resource this alliance positions us to create powerful sustainable impact – locally, regionally, and globally. Recent events have challenged us, and forced us to sharply pivot and we have not taken that lightly. But limitation fosters new possibilities and possibility is in art’s DNA. As such we’ve begun to pilot a myriad of new initiatives to support artists and create new opportunities for engagement and learning.

As we head further into what will be a dynamic and complex age of innovation and redefinition, the arts will play a key role. The Colorado Springs Fine Arts Center at Colorado College is more than just a venue, it is a lifestyle, a symbol for artistry, imagination, creativity, and telling humanity’s complicated story. I am honored to be a part of the next chapter!

IDRIS GOODWIN
Director, Fine Arts Center

On May 1, 2020, Idris Goodwin, an accomplished playwright, poet, director, educator, and organizer, became the new director of the Colorado Springs Fine Arts Center at Colorado College. He will lead strategic direction and manage operations for the FAC, serving both Colorado College and the Colorado Springs community. Goodwin brings extensive experience as a visionary arts leader, working to use the power of the arts to build equitable, inclusive, and invigorating spaces for all.

He is the recipient of multiple awards from the Mellon Foundation, the Ford Foundation, and the National Endowment for the Arts, and in 2015 was voted Teacher of the Year at Colorado College.

ONE HUNDRED YEARS IN THE MAKING, the Colorado Springs Fine Arts Center at Colorado College is a wonderful mash-up of an acclaimed professional theatre company, a nationally known museum, and a beloved art school. The FAC has embraced programs that encourage our patrons to share in the artistry and ideas being created here, whether in Bemis workshops, discussions about theatre productions, or in a museum panel. Our education program has garnered national recognition serving students from kindergarten through higher education and what we call lifelong learners, with the aim of fostering all forms of engagement with the arts (including, among others, individual creativity, critical thinking, scholarly research, and professional development).

Bemis School of Art

The FAC’s Bemis School of Art has served generation upon generation of artists of all ages and skill levels in the Pikes Peak region. With a continued dedication to making the visual arts accessible to a wide range of community members, we actively seek out opportunities to collaborate with organizations supporting the underserved or marginalized segments of our population. As we continue to expand our position in the community under the new alliance and further cultivate our pool of diverse artists and instructors, we remain a place to take risks, experience failure, and receive encouragement to try again.

From developing a new pilot program in collaboration with the CC Art Department that offers Colorado College art students the opportunity to experience teaching art courses, to collaborating with CC’s Summer Session on a pre-college class for high school students from across the country, and expanding on our acclaimed Military Artistic Healing programming — we continue to cultivate and develop a community of artists and remain a safe place for all to access the benefits of engaging in studio arts.

As we transition from our first century to our next, we excitingly look forward to all that the future holds: New and evolved programming, unique opportunities for community engagement, and last but certainly not least, an incredible new space for these things to take place. Our move into the historic Van Briggel Building at will provide enhanced visibility and access for the community, bring the Van Briggel building, on the National Registry of Historic Places, back into public use in a similar manner for which it was originally built; and create connections between the Bemis School of Art ceramics history and the Van Briggel Pottery history in new, exciting ways for both campus and the community.

TARA SEVANNE THOMAS
Director, FAC Bemis School of Art
Theatre
In the summer of 2019, the FAC Theatre Company received the “Outstanding Season” award at the Colorado Theatre Guild’s annual Henry Award ceremony.

With a commitment to producing the highest-quality professional productions of a diverse slate of plays and musicals, utilizing both local and national artists and technicians, this validation of the quality of our work was welcome recognition. Our robust Theatre School continues to provide exemplary training to students of all ages in all areas of the dramatic arts. The alliance further encourages great dreaming and envisioning about how we can couple our work with that of the academic departments at CC. Whether a co-production, or internships for current CC students, we have seen deep and continued involvement from both students and faculty members since the alliance began. That momentum encourages us to dream big. In the coming years we plan to develop new work for the stage, dedicating combined resources to create the next great American works of theatre.

As we continue to present stories and artists on our stages that embody an expanded representation of our community and society, we are steadfast in our commitment to become known as one of America’s most important and respected professional theatre companies.

SCOTT RC LEVY
Producing Artistic Director, FAC Theatre

Museum
The alliance with CC has opened doors to new possibilities for the FAC Museum. At a time of great change for museums across the country, we are proud to steward a historic collection while also presenting a wide range of exhibitions. The museum is committed to working with our local and Native communities to provide responsible and ethical treatment of the objects that we hold in trust for the public.

Creating greater access to the collection is a priority, one that has been greatly enhanced by our 2019 grant from the Institute for Museum and Library Services for digitization of objects. For the first time, objects from the museum’s renowned collection can be viewed, studied, and enjoyed online from around the globe at the click of a button. Further, the museum supports learning from these important cultural and artistic objects by engaging with scholars and teachers from across the nation as well as regionally.

Our education partnerships — both on campus and in the K-12 community — have resulted in innovative student-led projects and in national recognition by the Kennedy Center for the Arts. The museum is dedicated to developing the educational possibilities of the arts for all. Looking ahead, the museum will continue our investment in equitable futures by exhibiting emerging artists as well as artists from underrepresented and marginalized communities in our region. Grounded in our explorations of the past, the museum is charting new possibilities and visions for our communities in the ever-changing contemporary world.

DR. REBECCA TUCKER
Director, FAC Museum

Collectively, across all areas of the FAC, we believe that the arts can be a powerful force in our community with capacity to inspire at an individual level, to build connections between us, and to foster deeper understanding of each other. We invite all individuals in this great community we serve to partake in the enriching and varied experiences made possible by the hard work of the dedicated FAC teams, the alliance with CC, and the support and participation of the community.
HOW WE ARE ENGAGING THE COMMUNITY AT THE FAC SINCE 2017

- Free Days Attendance: 27,838
- Tour Attendance: 7,827
- Student Matinee Attendance: 6,274
- Special Public Program Attendance: 9,405
- Number of Tours: 300
- Bemis Class Registrations (Students): 4,733
- Bemis Classes Offered: 704
MUSEUM EDUCATION REPORTING SINCE THE ALLIANCE IN 2017

(Updated March 16, 2020):

In-Gallery Education

65% of exhibitions have had an interactive component.

7,200+ CC student visits to the museum through specific class visits.

130+ faculty members have incorporated the FAC into the academic experience.

350+ CC classes have used the museum as a component of their course either through class visits, collections visits, or self-guided visits.

14 CC faculty members have collaborated with FAC staff to create exhibitions in the museum utilizing the objects within the FAC permanent collection and CC’s campus collection.

13 UnBlocked Gallery Exhibits

13 Artists-in-Residence have worked with faculty, staff, students, and the community.

5

Melanie Yazzie

Raven Chacon

Virgil Ortiz

Anna Tsouhlarakis

Christine Howard Sandoval

30+

local and visiting artists have given talks for the public and the CC campus community.
Student Guide Program

12 languages spoken in the Student Guide Program.

30 Student guides employed by the FAC.

Tours (K-12, adult, other higher ed)

25+ new ways for visitors to engage, connect, and make meaning from art during guided tours.

100% of K-12 tours use the Visual Thinking Strategies technique.

7,000+ regional students beyond CC, including K-12 and other higher ed institutions, have taken a guided tour.

83% of the 18 school districts in El Paso County have participated in a guided tour.

10 hours a month of learning opportunities for tour leaders to implement excellence in touring.

Teacher Professional Development

Through our partnership with the Kennedy Center for the Arts, the FAC Museum has supported 27 workshops and demonstrations for over 170 Colorado Springs educators. Eight of those workshops offered to teachers were delivered by specific Kennedy Center teaching artists.

The Museum is a part of the Kennedy Center Partners in Education, which provides professional development for over 150 educators in the Colorado Springs area school districts. This partnership includes:

- Colorado Springs School District 11
- Academy School District 20
- Falcon School District 49
- Manitou Springs School District 14
- The Ent Center for the Arts

CC & Community Partnerships

The Museum Education Team has sustained over 30 CC and community partnerships.