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INTRODUCTION

The performing arts have stood as a pillar of the Colorado Springs Fine Arts Center (FAC) since its beginnings as the Broadmoor Art Academy in 1919. This commitment was reaffirmed in 1936 during the grand opening of its current facilities. The inaugural festivities included dancing by the iconic Martha Graham and the performance of an opera by composer Erik Satie with set design by Alexander Calder. Over the years the FAC Theatre Company has witnessed a continual growth in artistic achievement and program development, not only enhancing our local community, but also demonstrating its ongoing relevance to the Pikes Peak Region and the greater Rocky Mountain West. In the last eight years alone, the total audience for FAC theatrical productions has doubled and the company will become a member of the elite national League of Resident Theatres (LORT) in a few seasons.

Likewise, the performing arts at Colorado College (CC) have been an important part of the campus experience since its founding in 1874. Students offered musical and dramatic programming to the Colorado Springs community even before campus had its first free-standing building. While a visiting CC faculty member in 1893, Katharine Lee Bates notably penned the lyrics to “America the Beautiful.” Today, important components of the performing arts at CC include the departments of Music, Theatre and Dance, as well as the program in Film and Media. English and Journalism also contribute considerably through programing and academic offerings, highlighting the pliable perimeters of our performing arts endeavors. Additionally, the Office of Student Life provides important co-curricular opportunities through presented events and student-led performance groups such as Theatre Workshop.

Collaborative opportunities have also been a longstanding component of the performing arts. The Drama League, established in 1916, and later known as the Academy Players, produced work in CC’s Perkins Hall; in 1946, it began performances at the FAC as the Civic Players. Throughout the 1940s, CC presented premieres by dancer Hanya Holm and composer Lucas Foss—both in residence during dynamic summer sessions—on the mainstage at FAC. While also directing the Junior Leagues in presenting Children’s Theatre productions and directing the Durango and Cripple Creek melodrama, theatre productions at the FAC thrived under Orvis Grout. The now 30-season strong FAC Theatre Company continues to showcase the talents of our local artists which contribute significantly to its increasing reputation on the national stage.

The allianc of the Colorado Springs Fine Arts Center and Colorado College invites us to engage the prodigious power of the performing arts through the collaborative and collective exploration of our creative and intellectual potential. The performing arts provide a space both for pure enjoyment and careful critique, a balance we honor and celebrate. Accordingly, the Performing Arts Implementation Committee recommends — whenever possible — using the performing arts to initiate and facilitate dialogue on important local, national, and world topics. Taking the lead of the FAC Theatre Company’s mission, we recognize the power of the performing arts to entertain, enlighten, enrich, and educate. The initiatives recommended by the committee include ways in which to explore relevant issues emerging from the college’s core values of honoring diverse experiences and perspectives, encouraging social responsibility, and nurturing an ethic of environmental sustainability, including
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critical topics such as antiracism, equity and inclusion, and our distinctive place in the west. The modes of collaboration and connectivity that will emerge out of such engagements will ultimately place CC at the forefront of creativity and inquiry in the performing arts, providing models for liberal arts institutions and professional theatre companies across the country.

Building on the results of the 2017 Performing Arts Strategic Planning Team (see Appendix F) and the final FAC strategic plan approved in June 2017, the Performing Arts Implementation Committee (see Appendix E) is pleased to present the following recommendations for initiatives regarding how the FAC strategic plan could be implemented through the lens of performing arts. It recommends three core initiatives:

1. Facilitate Connections and Collaborations Across the Campus Community — The Infrastructure
2. Promote Learning In and Through the Arts — The Work
3. Engagement, Stewardship, and Experience — The Audience

The committee recommends that we begin by building an infrastructure that holistically supports the vision of this report, the FAC strategic plan, and the FAC Theatre Company, as well as the associated academic departments and student programs at CC. Such frameworks are necessary not only to identify connections, plan collaborations, and engage audiences (in all areas of the performing arts), but also to allow the performing arts to maintain a high level of excellence and access. With an enhanced infrastructure, the work of the performing arts — both in theory and practice — can more assuredly accomplish the educational missions of the FAC and CC. Ultimately, the recommendations outlined in the first two initiatives will create opportunities for increased audience outreach and engagement within CC and across the greater Pikes Peak Region.

While enacting an alliance that is more than the sum of its parts, the committee does not wish to sacrifice the individual identity of our respective entities. To this end, the committee recognizes the core endeavors of the following groups integral to the Performing Arts at Colorado College:

- The FAC Theatre Company: community engagement through professional theatrical productions and theatre education opportunities
- The CC performing arts departments: academically oriented scholarship, programming, and performance
- Student life: complementary co-curricular opportunities for campus

As we strive for a holistic vision for the performing arts, the committee recommends that each entity involved in the “work” of the performing arts on campus revisit and rearticulate its respective mission, vision, and goals. Clearly articulating our desired outcomes — vis-à-vis the strategic plan for the FAC and in the context of recommendations proposed in the present document — allows us to evaluate the work taking place. We further recommend establishing a collaborative team for assessing and supporting the expressed outcomes of our work in the performing arts. Such processes will ensure continued excellence, access, and collaboration, while working towards an inclusive campus and community.
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INITIATIVE ONE: The Infrastructure
Facilitate Connections and Collaborations Across the Campus Community

To build visibility for and facilitate engagement with the performing arts across campus, there is a need for purposeful and effective coordination. Organizational infrastructure, like any good foundation, establishes a strong base on which to build vibrant and lasting connections and collaborations. The committee recommends initially focusing on infrastructure for the implementation of the performing arts strategic plan, so that bold and creative ideas will have the support they need to flourish. Organizational infrastructure will support work that achieves the strategic themes of excellence, access and collaboration. These infrastructure recommendations are focused in three areas: administration, systems, and facilities.

Administration Recommendations

Establish an Office of Performing Arts at Colorado College
Like the initial Performing Arts Subcommittee, this committee envisions a holistic approach to performing arts programming across campus. This unified vision embraces both the productions of the Fine Arts Center Theatre Company and the Colorado College performing arts departments and programs, as well as the cross-campus presentations of regional, national, and international professional artists and scholars. In order to accomplish this vision, the committee recommends establishing an Office of Performing Arts at the college. This office serves as the clearinghouse and point of coordination for all performance-oriented events taking place on campus — from master classes to invited lectures to the season of the FAC Theatre Company. It will be the “go-to” resource for expertise in developing, producing, and promoting performing arts events, bringing the performing arts to bear in a coordinated and intentional way. This office also promotes and facilitates engagement with the performing arts at all levels. Placing this structure within the Office of the Provost is an integral and effective way to connect these efforts to the academic mission of the college.

This recommendation acknowledges the cultural shift needed in order for this office to be successful. The goal of fostering meaningful collaborations in the performing arts at the college is often impeded by the competing timeframes that departments, programs, and other entities use to schedule events. In many cases, these timeframes are the result of long-held practices that have been developed in response to particular needs of a department, its staff, and/or financial resources. For instance, the commercial demands faced by the FAC Theatre Company necessitate planning its season well in advance of many academic departments. For this reason, it is easy to lapse into a “reactive” mindset that turns to simple, short-term solutions when looking for opportunities to connect the academic part of the college to the FAC Theatre Company. In our current state, the possibilities for collaboration are largely dictated by the FAC Theatre’s current season; whatever courses or speakers that may be available at that time react to that season. Such an approach can produce superficial interdisciplinary conversations.
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There are similar challenges when attempting to work between academic departments. Longstanding departmental cultures have created static production schedules that prevent substantial collaboration. In order to move beyond these obstacles, mechanisms must be built for developing more conceptually expansive, multi-year planning. It may be the case that the Office of Performing Arts and its director will need to act as curators who can recognize scholarly and artistic trends and foster meaningful intersection between them in the performing arts.

Although such planning requires more labor at the outset, it ultimately enables new, more sophisticated collaborations. Themes can emerge that accentuate the college’s aspirations to achieve artistic and scholarly excellence as well as contribute towards its antiracist initiatives, while also fulfilling the vision of the FAC strategic plan.

The committee proposes the following elements as a part of this office:

- Create an administrative faculty leadership position (director of performing arts) that will oversee the implementation of the FAC strategic plan through the lens of the performing arts. This position will be an advocate for the performing arts at CC, supporting the efforts of the FAC, the CC performing arts academic departments, and student life. It will also be a connector to the external community of Colorado Springs and beyond. (See position description in Appendix A)
- Establish and develop financial resources for the Office of Performing Arts to support creative activities and opportunities on campus.
- Provide administrative support to this leadership position by creating a performing arts program coordinator. This position coordinates calendaring for the performing arts events community as well as coordinates activities with departments and programs across campus. This position could be a paraprof in the first year or two, with goal of staffing it with a full-time professional by year three.
- Generate opportunities for student interns within the Office of Performing Arts to develop skills in arts administration, academic engagement, community engagement, and dramaturgy. One such example would be to create student guides for FAC Theatre Company performances that can provide enhanced educational experiences for audience members similar to that in operation in the FAC Museum.
- Designate a physical location on campus for the Office of Performing Arts that can function as a starting point for anyone wanting to get involved with the performing arts, be that as participants, presenters, producers, or pedagogues. (See more details under Appendix C)
- Establish “big,” “medium,” and “small” event categories as a means of establishing priorities, production, and promotional needs for various arts events on campus. We recommend working with campus events to devise a system for managing major events, campus-wide performing arts events, and department events, beginning with establishing a Major Campus Events Committee (“big” events) and a Performing Arts Council (“medium” events). Further description and proposed memberships appear in Appendix B.

Fine Arts Center Theatre Company Recommendations

First, the committee recommends renaming the Fine Arts Center Performing Arts division the Fine Arts Center Theatre Company. Theatre has always been at the core of the FAC experience and the bulk of performing arts
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programming in recent years has been the production of plays and musicals. Renaming this division honors the past and present as the talented and dedicated staff of the performing arts division continue to work towards making theatre at the FAC a nationally recognized professional entity. Over the last decade, the Theatre Company has become the largest and most acclaimed professional regional theatre company in Southern Colorado, regularly receiving statewide recognition for its work. As its national profile continues to increase, it is time to recognize the importance of the work in relation to the entire portfolio of activities at the FAC as well as at CC.

Aligned with this refocus on production, the FAC Theatre Company is poised to become a full member of the elite League of Resident Theatres (LORT) beginning in the 2020-21 season. It is currently in the first year of its second, two-season letter of agreement with LORT which will lead to the conversion of the company to a LORT-D contract for the 2020-21 season. The contract, in part, ensures best practices with regards to professional unions such as Actors Equity Association (AEA), Stage Directors and Choreographers Society (SDC), and United Scenic Artists (USA).

This status means that the FAC Theatre Company will stand with the most accomplished and desirable resident theatres in the country. This group of theatres currently numbers at 75 nationwide. There are only 16 member theatres in the western United States (mostly on the West Coast) and only one in the entire Rocky Mountain Region: The Denver Center Theatre Company. (See Theatre Member Map, Appendix C). In short, LORT theatres are the gold standard for American regional theatre. Additional benefits of the LORT designation appear in Appendix C.

Second, the committee recommends revisiting the titles and descriptions for the staff of the FAC Theatre Company. Individual members of this division wear many hats, often bouncing between administrative and artistic endeavors, and the work undertaken needs to be honored and accounted for accordingly. The change of name for the division would mean an immediate change in title for at least two positions: 1) director of performing arts would become: director of theatre, FAC and producing artistic director; 2) associate director of performing arts would become: director, FAC Theatre School and associate artistic director.

As the FAC Theatre Company builds towards a LORT-D status, the committee recommends addressing the following staffing needs:

- Establish an apprentice program providing early-career opportunities for recently graduated bachelor’s degree students, both locally and further afield. The program would further our educational goals and create a pipeline for future staffing needs at the FAC Theatre Company.
- Add an associate staff member to each production department (production management, lights, scenic, costumes, and sound). Such positions facilitate the recruitment and retention of qualified personnel and ensure separate and dedicated production personnel for each of the two performance venues at the FAC — the Mainstage and Studio Theatre (Music Room), which increasingly run shows concurrently.
- Develop salary infrastructure (inclusive of housing opportunities) to attract higher quality visiting artists and technicians on a project-by-project basis, such as designers, actors, and directors.
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Establish an Arts Education Division at the Fine Arts Center
With the Colorado College and Fine Arts Center alliance underway for the past few years, academic engagement (college-facing) and education (public-facing) are well-established entities of the FAC Museum. To better serve the needs of the FAC Theatre Company as well as the collaborative endeavors of performing arts at CC more broadly, we recommend establishing an Arts Education Division at the FAC to serve the Museum, Bemis School of Art, and the Theatre Company. This working group would include current education positions at the FAC alongside three newly created positions: outreach coordinator, master teacher, and an additional academic engagement specialist. The committee recommends the immediate addition of an outreach coordinator and then onboarding the other two positions over the course of the next two to three years. Each of these new positions would focus directly on the performing arts in the first few years, eventually opening into a collaborative education division, working across the FAC once the performing arts programs in these areas have been fully established. In order to establish collaborative, non-siloed education initiatives, the committee recommends charging someone to oversee outreach, education, curriculum, and academic engagement at the FAC as a part of this division.

Each of these new positions would further our initiatives in diversity and inclusion, allowing us to engage communities through culturally inclusive practices. Accordingly, the initial focus of the outreach coordinator would be on the ways the performing arts at the FAC can be more relevant and inclusive for communities of the Pikes Peak Region that are not represented in our current audiences. The goal of this work would be to reach more diverse communities within our region and develop long-lasting relationships to better understand how future programming can be meaningfully designed. Such insights will also directly inform marketing and programming decisions moving forward.

The master teacher position will be someone with extensive experience in theatre, public school systems and an understanding of culturally responsive pedagogies, working both as an instructor and in curriculum development. Specifically, this position should have direct knowledge of the dramatic arts and educational theatre, having the ability to craft lessons related to the programming of the FAC Theatre Company — particularly productions from its family series. Additionally, the committee envisions this position serving as one of the lead instructors for the FAC Theatre School. The master teacher could also be a key collaborator in the work of the Kennedy Center Partnership in Education, offering arts integration workshops for teachers on using theatrical techniques in their classrooms as a teaching tool to enhance the curriculum of other subjects.

During the initial phase of the alliance of the performing arts, the director of performing arts will perform some duties related to academic engagement, working with CC faculty to explore opportunities and models for academic collaborations with the FAC Theatre Company. Eventually, the committee envisions the need for a dedicated academic engagement specialist for the performing arts that would round out the educational division at the FAC. This position, innovative for theatres, would be able to translate the productions as if they were texts that fit with all disciplines.
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Systems Recommendations

Now that the alliance between the FAC and CC has been underway for a few years, it is time to reassess the financial realities with regards to the performing arts. The business model of a regional resident theatre company does not naturally align with that of an educational institution. The committee recommends additional consideration — including education, training, and clarification for both entities — on how to better incorporate the professional theatre company into the college. This includes developing a model that allows for greater flexibility with regards to strategic opportunities in the performing arts, including special projects and pilot programs.

Establish practices for efficient management and promotion of the performing arts
Build up and, where needed, establish systems for effectively managing the various needs of the performing arts at Colorado College. At present there exist a variety of ways that the performing arts are managed, promoted, and accessed. To achieve unity (and a greater sum of the parts), the committee recommends addressing the following systems:

- Campus-Wide Ticketing System
- Patron Management
- Campus-Wide Venue Management
- Marketing
- Development

Details for each can be found under Appendix C.

We recommend working with outside expertise and consultants — particularly with regards to ticketing and patron management — along with existing staff to develop specific recommendations as to how best to address the five areas above.

The financial implication of the alliance for the FAC Theatre Company stands as another significant systems item to be addressed. Although it lies beyond the scope of the committee, we recommend assessing the current business model of the FAC Theatre Company — particularly regarding how earned income affects programming and production choices — but also as it relates to the business model of the college.

Facilities Recommendations

Move towards a model of planned obsolescence rather than reactionary upgrades
Maintenance, repairs, and improvements to performing arts facilities/venues on campus currently fall under “emergency” or “capital” projects. The committee recommends development of a “facility fund” for the
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performing arts that will benefit venues across campus. These resources are just as much about combating the perennial issue of obsolescence as they are about providing the most up-to-date technologies and systems for our students and artists. Current systems are in place for non-FAC performing arts spaces on campus, with upgrades taking place as needed/requested. In the FAC, spaces have received recent attention including lighting and flooring in the Music Room, which has already meant stronger creative opportunities and audience experiences — but much more needs to take place as the Theatre Company continues its growth.

In support of the ongoing facility needs, the committee recommends the creation of a maintenance calendar that provides a sense of what is coming with big costs to the college to keep the venues running (technology obsolescence, facilities upgrades, etc.). This comprises the ongoing overhead of equipment and facility maintenance as well as needed improvements to “stay ahead of the curve.” This could be a part of the function of the Office of Performing Arts working in conjunction with campus facilities and the individual venue managers. (See detailed request under Appendix C.)

Proposed initial timeline for implementation:
2019-2020
➢ Create Office for Performing Arts and director of performing arts leadership position
➢ Establish Major Events Committee and Performing Arts Council
➢ Address resources for current FAC Theatre staff needs and issues
➢ Add two associate positions in FAC Theatre Company
➢ Establish Arts Education Division and hire outreach coordinator
➢ Explore campus-wide ticketing systems and venue management
➢ Develop plan for upgrades to performance spaces at CC, including replacement of seats in both FAC performance spaces

2020-2021
➢ Establish LORT-D Status for FAC Theatre Company
➢ Initiate and fund apprentice program for FAC Theatre Company
➢ Add two additional associate positions in FAC Theatre Company (bringing total to four)
➢ Hire master teacher for Arts Education Division
➢ Develop fundraising plan for capital campaign
➢ Establish academic engagement position for FAC Theatre Company and performing arts at CC

2021-2022
➢ Launch capital campaign for performing arts at CC
➢ Hire full-time assistant for Office of Performing Arts
INITIATIVE TWO: The Work
Promote Learning In and Through the Arts

The 2017 Performing Arts Subcommittee recommended the creation of a holistic vision for the performing arts at Colorado College — a charge this committee took on in considering our various creative endeavors. To this end, such a vision emerges from a review of our current academic offerings, the FAC Theatre Company, and student-run productions and programming. These offerings comprise the courses, performances, programs, and other intellectually oriented opportunities provided to our students, faculty, staff, and the Colorado Springs community.

The committee wants to emphasize the role that the performing arts plays, and will continue to play, in the college’s goals for diversity and inclusion. Emphasizing inclusivity in programming decisions allows for dialogue around new topics and timely issues while building audience knowledge about these issues. The performing arts can serve as a platform for launching an “all-campus-theme” of focus that may impact the all-college read, visiting lectures, screened films, theatre productions, First Mondays speakers, etc.

The Performing Arts Subcommittee recommended that we “promote learning in and through the arts,” by cultivating paths for CC students to connect curricular experiences with the performing arts, while simultaneously strengthening existing programs at the FAC for the benefit of the campus, our Colorado Springs community, and our visiting artists. Our committee recommends two ways to enact such approaches. First, it recommends that we make the performing arts a habit for the college community. Second, it recommends that we leverage the FAC Theatre Company and CC to broaden local, regional, and national connections and collaborations. The recommendations are as follows:

Make the Performing Arts a Habit at Colorado College

For students:

- Introduce the performing arts at Colorado College and the FAC Theatre Company to all incoming students during their first year. As part of this introduction, we recommend continuing to provide students with free tickets to all FAC-produced performances and exploring enhancements to the student-rush and discounted ticket programs.

- Ensure that all first-year students receive special invitations to attend performing arts events as well as train FYE mentors to serve as ambassadors for programs and performances offered by the various academic and student life departments.

- Cultivate intentional paths for CC students to connect their curricular and co-curricular experiences with the performing arts, such as the exploration of thematic minors. The Office of Performing Arts at CC could facilitate connections with academic departments and areas within the student life division with the goal of further enhancing student engagement. The robust offerings of Theatre Workshop could offer an important point of entry in this regard. Additionally, intentional opportunities for connections between students and the FAC specifically can be fostered with work from the office (e.g., advertising auditions on campus, offering usher positions, shadowing opportunities, etc.)
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For faculty:
- Establish performing arts programming as a central part of the CC experience for all new faculty, providing an introduction to the programming of the FAC at both orientation and throughout the faculty’s first year at the college. As part of this introduction, we recommend providing faculty with free (or deeply discounted) tickets to all FAC performances.
- Invite new faculty for private tours of the FAC and introductions to the various programming available to them and their students.
- Extend special invitations to new faculty to attend performing arts events at the college, perhaps accompanied by the faculty mentor and/or a faculty ambassador.
- Provide free single tickets to existing faculty members, with follow-up discussions aimed at future engagement opportunities.

For students, faculty, and staff:
- Identify, develop, and promote pre- and post-event offerings to strengthen engagement around major events, providing deeper engagement with our most essential programming.
- Explore cross-departmental opportunities for production of works
  - **Pilot**: “Spring Awakening” musical production in Blocks 2/3, 2019 (see Appendix D).

Leverage the FAC Theatre Company and Colorado College to broaden performing arts connections and collaborations across campus, locally, regionally, and nationally

Synchronization:
- Establish mechanisms to develop and enact connections and collaborations between, both the individual performing arts academic departments, as well as with the FAC Theatre Company.
- Through the proposed Performing Arts Council (see Appendix B), coordinate departmental offerings, the FAC Theatre season, Theatre Workshop productions, and major campus events both to avoid unnecessary collision or duplication as well as to provide expected and unexpected connections between various performing arts programming.
- Create collaboration opportunities with local and visiting artists by connecting them to the academic course offerings and campus student groups.
- Align the FAC Theatre School summer programs (inclusive of the Youth Repertory Ensemble) with CC summer programming, as part of a pre-collegiate summer arts institute (grades 9-12) — with centralized administration, marketing, and funding — that provides experiences and training for students in and beyond the Pikes Peak Region.
- Work across a variety of local arts organizations to provide multiple perspectives on a common theme.
- Cost-share visits and activities by national artists with organizations such as UCCS Presents and the Colorado Springs Philharmonic.
  - **Pilot**: Nicholas Payton in Fall 2019 (See Appendix D)

Creation:
- Collaborate on academically oriented, creative projects that blend the work of the classroom with the work of a production, establishing a pattern of creation, workshop, and production.
  - **Pilot**: “Men on Boats” course and production in Blocks 7/8, 2020 (see Appendix D)
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- Establish CC as a key venue for the development of new works, particularly in the genre of musical theatre, by musical theatre professionals.

Outreach:
- Develop programs to bring the FAC Theatre Company’s productions for youth into communities throughout the Pikes Peak Region
- Establish in-school teaching artist programming to coincide with productions that are presented at venues on CC campus or in the communities.
- Increase on-campus communication about guest artists/academics for enhanced course integration.
- Strengthen internal and external communication about guest artists/academics for awareness of opportunities to interact with and engage the performing arts.

As an extension of these two key recommendations and accompanying tactics regarding the “work” of the performing arts at CC, the committee envisions two long-term outcomes. First, that the creative process will become a part of campus culture. Second, that the CC campus — inclusive of the Fine Arts Center — will become a creativity incubator for the production of new work in the performing arts.

Since the start of the alliance, members of the performing arts departments and the FAC Theatre Company have enacted opportunities leading towards these outcomes. For example, a partnership between the UCCS and CC Theatre Departments resulted in the Fall 2018 production “The Long Christmas Ride Home.” It featured original sound design by a CC student and puppets by an FAC Theatre Company staff member. Or, the FAC Theatre Company’s Spring 2019 production “Anna in the Tropics,” which brought a team of nationally recognized Latinx directors, designers, and actors to campus and utilized a CC faculty composer and student/faculty musicians to create its original score.

While these two examples capture some of the spirit of our collaborative vision, the committee enthusiastically recommends bold exploration and experimentation. We encourage everyone involved in our various performing arts endeavors to take risks in all areas of creation, presentation, and production.

Proposed initial timeline for implementation:

2019-2020
- Initiate pilot projects alongside existing opportunities
- Develop systems for on-campus partnerships
- Create opportunities for first-year students and faculty to connect with FAC Theatre productions
- Build relationships with faculty across campus to engage the performing arts

2020-2021
- Systematically partner/leverage existing on-campus opportunities
- Run additional pilot projects, including bringing FAC youth programming into the community
- Develop models for off-campus collaboration
- Implement course development grants for faculty engaging collaborative performing arts pedagogy
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2020-2021
- Significant off-campus/community collaboration (regional)
- Initiate pre-collegiate summer arts institute

Future:
- National collaboration/partnerships
- Production of new work for the national stage
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INITIATIVE THREE: The Audience
Engagement, Stewardship, and Experience

The alliance of the Fine Arts Center and Colorado College provides incredible possibility to increase access to and engagement with the performing arts across campus. An unprecedented conduit for audiences both on campus and from the community to experience our wealth of offerings has emerged. In recognition of this, the 2017 Strategic Planning Committee recommended ways to broaden and deepen audience engagement. It suggested building patron loyalty, widening our community of participants by engaging non-attending audiences’ values and concerns, and deepening engagement with current attendees. We have an opportunity and a responsibility with both on- and off-campus communities to build meaningful, sustained relationships, which will ultimately yield a dedication and commitment to the performing arts at CC.

Audience engagement begins by asking questions and not making assumptions. Accordingly, this initiative is framed around a set of questions about audience engagement with the goal of addressing broader issues of audience stewardship and patron experience. Although we have some impressions and some data about audiences that attend performing arts programming at both the FAC and CC, much more data and analysis is needed to address a host of questions surrounding current and prospective audiences. As introduced in initiative one (appendix C), the committee reiterates its recommendation for a dedicated audience analyst/patron management position that can help inform decisions for both the programming and marketing.

The process of addressing audience engagement starts with an imperative question: What do we mean by audience? Effectively, our audience divides into campus (internal) and community (external). Our campus audience is comprised primarily by the student body of CC — but also faculty and staff — attending campus-sponsored programming. A central question is how to get students more engaged with current offerings. Our community audience includes the general public of Colorado Springs and the broader Pikes Peak Region, attending some campus-sponsored programming, but primarily the productions of the FAC Theatre Company. The central question with regard to this population is almost identical: How do we get the public more engaged with our offerings?

Although several of the following questions might also apply to campus/internal audiences, the committee would like to place special emphasis on better understanding our community/external audiences, starting with identifying our current audience members, and why they choose to attend performing arts events at CC and the FAC.

Addressing these questions opens up consideration of additional questions regarding audience engagement:

- Who is not a part of the current audience and why?
- What does the current audience view as the value of a given experience?
- How will we nurture (attract) new audiences while maintaining existing audiences?
- To what extent do we wish to maintain existing audiences and why?
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- How will audience engagement and development be aligned with the college’s priority to become an antiracist community?
- Where do audiences get their information about performing arts events?
- How do we combat the perception that CC is closed off to the community?
- What does the audience think about the current programming?
- Should audiences become part of the process of programming work? If so, how?
- What mechanisms can be put in place to better capture and respond to audience feedback?
- How will the FAC steward audience members to be advocates and donors?
- How will the FAC continue to improve the entire patron experience(s)?
- How will the FAC continue to develop and leverage the Curtain Call Society, the donor affinity group that supports the FAC Theatre Company?
- What is the relationship between programming and the development of new audiences?
- What impact does the curation of the FAC annual season have on current and potential new audiences?
- How will the diversification of the work and the artists engaged be used to educate current and new audiences?
- Can audiences be developed to the point where boundaries in programming are continually pushed and why?
- What ways can we engage FAC audiences with our academic-oriented performing arts offerings?
- How do we build audience loyalty to the entity of performing arts at CC?

The committee recommends that we seek answers to these questions in the service of the three themes of the FAC strategic plan: excellence, access, and collaboration. While considerations of audience emerge as the third initiative of the committee’s recommendations, they ultimately circle back to initiatives one and two. Addressing questions about audience establishes something of a feedback loop and will guide future decisions around the “work” of the performing arts at CC. As the work continues to develop, so will the questions the college should be asking about audience. Concurrently, infrastructure needs will emerge leading us in new directions with regards to both the work of the performing arts as well as our audiences.

CONCLUSION

Together we will undoubtedly build an alliance that is more than the sum of its parts. Through the recommendations of this report, the performing arts across campus will embark upon a journey of excellence, access, and collaboration—the three themes of the FAC Strategic Plan—by implementing key strategic considerations emerging from our infrastructure, our work, and our audience. Emerging from this process will be an innovative program of arts education, underscored by our sense of place, that invites visitors to enliven our community and inspires creativity through collaboration. Colorado College will become known not only as an incubator for the creation of new works, but also stand as a national model for how a community can promote learning in and through the arts.
APPENDIX A

Initiative One: The Infrastructure
Facilitate Connections and Collaborations Across the Campus Community

Create an administrative faculty leadership position (director of performing arts)

The director of performing arts provides leadership around the development, presentation, and promotion of the performing arts at Colorado College. This continuum of creative and academic activities includes the Fine Arts Center Theatre Company, the departments of Theatre and Dance, Music, and English (Creative Writing and Journalism) as well as the program in Film and Media Studies. The director will carry forward the recommendations developed by the Performing Arts Implementation Committee, amplifying the strategic plan of the FAC/CC alliance as well as the academic mission of CC.

Through visioning and long-range planning, this position aims to unify the performing arts at CC, while maintaining an integral space for the spontaneity the Block Plan inspires. The director of performing arts will leverage existing strengths with an eye towards future opportunities, always with a focus on the three strategic themes of the alliance: excellence, access, and collaboration. One of the initial charges of this position will be to convene and chair a newly assembled Performing Arts Council, established to increase awareness and collaboration around the performing arts at CC (See Appendix B).

In addition to supporting the endeavors of the dedicated performing arts departments and programs the director of performing arts will initially lead academic engagement endeavors between the FAC Theatre Company and the college at large. The director will identify both general and specific opportunities for such engagement and collaboration.

In support of these and other performing arts initiatives across campus — including the FAC Theatre Company — this position will be involved in development and advancement activities.

An advocate for the performing arts in all forms, this position also serves an important role in the campus with external communities, bringing both constituencies into greater contact and dialogue. It is anticipated that the director of performing arts will engage with both local and national organizations.

The holistic vision outlined by the Performing Arts Implementation Committee sees the performing arts as a collective campus endeavor, akin to Innovation at CC. Accordingly, the committee recommends that the director of performing arts be housed under the Office of the Provost as part of an Office of Performing Arts at CC. This will allow the director and the office the necessary reach, capacity, purview, and authority to carry out the recommendations set forth by the committee with regards to engagement and collaboration in all areas of the college (academics, FAC, student life, etc.). The position carries greater weight across campus (particularly with faculty) if this position reports directly to the provost as opposed to the (non-academic) director of the FAC.
APPENDIX B

Establish a Colorado College Performing Arts Council

Central to the unification of the performing arts across campus will be a Performing Arts Council. The mission of this council is the effective curation, planning, and promotion of performing arts activities of interest to members of the campus and Colorado Springs community that fall between the major events and departmental events categories. These events typically involve coordinated planning, funding, and promotion.

The council would meet at least twice a semester to report on events that have taken place and share plans for upcoming events with the goal of increased collaboration among performing arts stakeholders across campus. Membership should include representation from all areas of the college that engage the performing arts, including: the director of performing arts (council chair), a chair/representative from each performing arts academic department/program, the FAC director of theatre, a representative from the Butler Center to increase attention to inclusion, a staff member from the Office of Student Life, and a student representative/liaison to CCGSA.

Ideally, there would be some overlap between the membership of this council and faculty that oversee the various “visiting” series across campus: Visiting Writers (English), Visiting Film and Culture (Film and Media), Visiting Composers (Music), Visiting Performers (Music), and Black Art(s) (Africana Intellectual Project). Such overlap would help focus allocation of financial resources, with the goal of leveraging existing funds in ways that allow for greater audience (student, faculty, staff, and community) engagement.

Establish a Colorado College Major Events Committee

The college holds numerous high-profile, large-scale events each year, some of which are easily categorized as performing arts events, but others that are not. These varied events include Commencement, Honors Convocation, Fall and Spring Conference, the Sondermann Presidential Symposium (in election years), the Fine Arts Center Gala, First Mondays, Family and Friends Weekend, Homecoming, and MLK Day and week celebrations, in addition to national speakers, conferences, and major performances. The intended audience for major events is the entirety of the CC campus, but also often extends to members of the Colorado Springs community and beyond. These kinds of events have many similar characteristics:

- College leadership is presenting, involved in the planning, and/or facilitating the event
- Dates for the event are known well in advance, sometimes 18-24 months
- Dates may also occur at the same time each year/semester
- Centralized funding and/or endowed funding is supporting the major event
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- Logistics for the event are complex and may include advanced marketing and communications, ticketing, parking, catering, and pre/post event activities
- Large venues or multiple venues on campus are used

The Major Events Committee, working in collaboration with each other and the campus, will schedule, plan for, and assist in the cross-campus collaboration (when appropriate) for the college’s major events. In this regard, the Major Events Committee could absorb the responsibilities and duties of the Academic Events Committee — excepting its activities around honorary degrees — and still fulfill its intended purpose each year.

The Major Events Committee would only become involved in presenting Performing Arts Council (see below) or department events, when they rise to the major events level outlined above. Performing Arts Council events are those typically planned 6-18 months out. The audience may or may not include the entire campus and/or Colorado Springs community. Department events are those planned 1-6 months out and are for specified audiences (students, departments, faculty, and/or staff). They do not require support beyond the administrative capacities of the department.

Suggested membership/areas of representation on the Major Events Committee include:
- Faculty from the Academic Events Committee [3-4 representatives]
- Director of performing arts
- College Events [in collaboration with Facilities Services, Bon Appetit, and Campus Safety]
- Campus Activities
- The Butler Center
- President’s Office; chief of staff * (suggested chair of committee)
- Advancement; Alumni Relations, Communications
APPENDIX C

Initiative One: The Infrastructure
Facilitate Connections and Collaborations Across the Campus Community

Designate a physical location on campus for the Office of Performing Arts

- The committee envisions a facility akin to the Innovation at CC space, which serves as a location where students, faculty, staff, and community can go with questions and ideas about how to not only get involved with existing opportunities, but also develop new ones.
- Currently there does not exist a clear sense of “here are the performing arts opportunities at CC.” A centralized office provides a location to “advertise” all the opportunities that exist (including internship/apprenticeship placements across the country). Departments, programs, and student-groups currently do this work individually and inefficiently.
- The office could be the central meeting place for the Major Events Committee and Performing Arts Council proposed by the committee.
- Eventually, perhaps, the Office of Performing Arts emerges as part of the proposed Creativity Complex, placing the creativity of the performing arts in direct dialogue with the methodologies and inspiration of innovation.

Rename Fine Arts Center Performing Arts division the Fine Arts Center Theatre Company

- The committee recommends an immediate reassessment of the current practice of paying artists through a third-party system, ultimately finding a way to onboard all artists as part of the college’s Office of Human Resources system. As an extension, this action will improve the “status” of our visiting artists such that they experience CC like other campus visitors. The present system of outsourcing guest artists and performers may make fiscal sense, but it sets in place a system of inadequacies that inhibit the overall experience of our artists as CC guests. The college does not currently recognize the artists and technicians as employees of the college. This means that there is no ability for the community of artists to engage at the campus for any period of time. Whether visiting artists, or those who live in the community, affording these individuals the same benefits and amenities that the rest of the campus community enjoys (Rastall, Fitness Center, library privileges, etc.) will increase the time that artists spend on campus, allow for greater interaction between students and faculty, and help to promote the idea of being a creative community that reaches out beyond the “walls” of campus.
- As part of the committee’s recommendation to revisit the titles and descriptions of the FAC Theatre Company staff, it also recommends revisiting The CC compensation philosophy in the context of these positions. One-to-one position comparisons may not be attainable between the FAC and CC, but being consistent with the way we compensate our artists across campus allows us to meet the goal of creating a “community of artists.” Increasing staff compensation will also allow the theatre company to utilize CC student employees, which it does not do at present because student base hourly pay—in many cases—exceeds that of the professional staff members beside whom they would be working.
- After pay parity has been achieved, the college should strive to compensate FAC Theatre Company staff at industry-wide rates for “best practice” for such professionals. Models are set forth by annual salary
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surveys by the Theatre Communications Group and National Alliance for Musical Theatre. As the FAC Theatre Company continues its course toward being a LORT-D operation, attaining such compensation levels will become imperative to attract top-level talent to work on its productions.

- Increase opportunities for senior-level Theatre Company staff to participate in the academic life of CC. As the resident theatre company on campus, we might consider affording qualified staff members a status akin to artist-in-residence or lecturer.

Establish practices for efficient management/promotion of the performing arts
- **Campus-Wide Ticketing System**
The CC campus has long needed a centralized and unified ticketing system. The alliance forces us to address this reality directly. It is imperative that all ticketing at FAC and CC be handled through a single, centralized system for the following reasons:
  - A single-stream system offers an improved patron experience. Individually generated tickets for pick-up at Worner Desk, “reservations” through Ungerboeck, and the use of third-party vendors such as Brown Paper Tickets lead to a decentralized and inconsistent experience for all. When campus or FAC events are ticketed using outside systems, patrons still call the FAC box office or Worner Desk assuming that they can acquire or purchase tickets that way, even though they cannot. Such occurrences become an inconvenience both to staff (who do not have the necessary information to provide the patron) and to the patron (who now must make additional effort to purchase tickets).
  - When ticketing is handled externally, we lose the opportunity to capture the data of those attending. Without contact information, we have no way of adding attendees to our database, nor are we able to actively ensure that people who attend the event have actually received a genuine ticket.
  - A centralized, internal system will allow us to better ensure that the audience stays within capacity limits, while also helping to mitigate the problem of “selling out” a free event only to have it run far below capacity due to no-shows.
  - Without obtaining the contact information of the attendees who are actually in our venues, we have no record of who is in the building, which becomes a safety issue in case of an emergency.

The committee recommends immediate establishment of a campus-wide system for ticketing that accomplishes the following needs:
  - Tracking of non-campus patrons
  - Tracking of students attending various events on campus
  - Tracking of demographics of patrons for audience engagement
  - Tracking of demographics of patrons for diversity and inclusion efforts

- **Campus-Wide Venue Management**
The committee recommends establishing a campus-wide system for requesting and booking venue space on campus for both internal and external collaborators. Venues should remain under the control of the
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individual departments/programs, but as part of a larger, organized conversation about venue usage/availability to best suit the needs of programming.

The committee recommends the creation of a “floating” venue manager that could be physically present for medium and/or small events. This position would need oversight of, or ability to hire qualified personnel to run the events (if additional staff is needed for a given event). Such a position could relieve some of the staffing pressure of the CC events team.

- **Marketing**
  The committee recommends the creation of a dedicated web portal for performing arts at CC that would efficiently communicate programming areas, events calendar, and ticketing. This portal could also provide an improved calendaring system for other major college events.

  The committee recommends the addition of another staff member to the efficient, but vastly overstretched, three-person marketing and communications team at the FAC. A digital marketing specialist is most urgently needed to help communicate the FAC Theatre Company’s offerings to a broader and more inclusive segment of Colorado Springs.

- **Development**
  The committee recommends the creation of a position in the Development Office at CC that is exclusively concerned with raising funds for performing arts activities on campus — both for the FAC Theatre Company and the academic division. This position would work in tandem with the director of performing arts to identify the projects in most urgent need of sustained support.

- **Patron Management**
  The committee recommends the creation of an FAC-based position dedicated to “reading the data” to help various divisions of the FAC make better informed decisions with regard to audience development, marketing, programming, and education.

**Establish a plan to undertake the following facilities improvements, in order of priority**

- **FAC Theatre Compliance/Audience Experience Needs:**
  - Replacement of 1936 seating in FAC Mainstage Theatre for both accessibility compliance and comfortability.
    - Concurrent creation of designated disabled-accessible seating locations.
    - A “naming” opportunity exists for individual seats, perhaps as part of a larger campaign to name additional venue spaces (The Music Room, the Rehearsal Theatre, and the Green Room) that can provide resources for physical improvements as well as endowments for project funds.
  - Installation of audio induction loop systems for hearing-impaired audience members.
  - Sound reinforcement and mitigation in FAC Mainstage Theatre
  - 21st-Century lighting system in FAC Mainstage Theatre
  - Music Room needs risers and seats
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- **FAC Theatre Office Space Needs:**
  - Upgrades to office to make it feel less like a dungeon, and instead an inspiring space for the creation of theatre
  - Dedicated, state-of-the-art, collaboration/meeting space that allows for virtual design work between creative people around the world.
  - Create additional office space for current and future staffing needs.

- **Additional Needs:**
  - More classroom space for FAC Theatre School programming (or easy access to other spaces on campus)
  - Access to large-group meeting/lunch space for school groups that attend student matinees
  - Replacement of FAC Mainstage Theatre fly system
  - Stage/in-ear monitor systems.
  - Automation: turntables, lifts, 3D CNC printing, etc.
  - Increased capacity of the orchestra pit.
  - Vestibule on the FAC Mainstage Theatre entrance to prevent light and sound distractions when patrons enter and exit.
  - Projection/video systems
  - Paint spray booth for costume/scenic health and safety compliance

**Establish the FAC Theatre Company as a full member of the League of Resident Theatres (LORT).**
As a member of LORT, the FAC Theatre Company will be able to capitalize on the following:

- **Professional Development:**
  - Opportunities for more trained professional artists to learn and be here, while simultaneously providing equity membership candidacy points to actors wanting to qualify for AEA. Students also gain a path to begin the AEA program and get points towards professional status.
  - The theatre company can create and develop new sustained contracts with Stage Directors and Choreographers Union (SDC) as well as the Designer’s Union (USA-829). Simultaneously, as a LORT theatre, directors, choreographers, and designers working at the FAC Theatre Company will qualify to join their respective unions. Theatrical unions provide minimum salary requirements, work rules, pensions, and health insurance opportunities.

- **Recruitment:**
  - Working at a LORT theatre “means something” for the professionals/designers that come here to work, deepening our ability to attract high-quality artists and technicians from throughout the world who will collaborate with locally based artists

- **Creativity:**
  - Member theatres across the country often develop and co-produce theatre productions.

- **Funding:**
  - Achieving LORT status brings with it a higher awareness of the work being carried out at the FAC Theatre Company, as well as qualifies it for new, national funding opportunities through professional affiliation organizations such as the Theatre Communications Group.
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APPENDIX D
Initiative Two: The Work
Promote Learning In and Through the Arts

The Pilot Projects

FAC Collaboration Pilot:
“Men on Boats: Reimagining History Through Collaborative Theatre, Movement, and Sound”
Blocks 7-8 (Spring 2020)

What is at stake when we tell stories about the past? This hands-on course is an experimental laboratory for theatre making, with all its participants taking part in the mounting of a professionally produced collaborative staging in Block 8 — the first full partnership between the Fine Arts Center Theatre Company and Colorado College. The central text is “Men On Boats,” a contemporary play by Punjabi-American playwright Jaclyn Backhaus, which re-envisions John Wesley Powell’s 1869 expedition through the Grand Canyon.

In this hands-on, experimental laboratory for theatre making, incorporating performance and movement, sound and multi-media composition, visual design, as well as the fluid intersections between them, students will collaborate with faculty, staff, and professionals outside the college to create a full production.

CC Departmental Collaboration Pilot:
“Spring Awakening”
Blocks 2-3 (Fall 2019)

This Tony Award-winning musical about coming of age in a culture of repression will be co-produced by the music and theatre/dance departments. Although both departments have performed musical theatre in the past, this is the first time the two have fully collaborated on a production, contributing equally to both the creative process and cost. A faculty from theatre will direct the show, while an alumnus from the music department will music direct. Faculty from the music department will serve as vocal coaches for the cast, faculty from theatre will serve as lead scenic and costume design.

In the midst of preparing this production, it is hoped that the rehearsal process will allow for deep dramaturgical exploration of the show itself. As part of this process, the production might rely on various experts housed not only within their respective departments, but in all areas of the college—especially the FAC Theatre Company.

Additional opportunities for connections (both on and off campus) include:
- Connecting with director of Wellness Resource Center (Heather Horton), sexual assault response coordinator, and on-campus student-led groups (Student Organization for Sexual Safety; Prevention Education and Empowerment for Peers)
- Connecting with community groups: NAMI, TESSA, Inside Out, Planned Parenthood
- Partner with on- off-campus groups for participation in talkbacks/community discussion.
External Partnerships Pilot:
Nicholas Payton with the Colorado Springs Philharmonic
Block 3 (Fall 2019)

The Africana Intellectual Project will present Grammy Award-winning jazz musician Nicholas Payton—performing the American debut of his *Black American Symphony* as well as Miles Davis’s *Sketches of Spain*—as part of its “Black Art(s): Radical Potentialities” series. Building on the success of its fall 2018 presentation of legendary jazz saxophonist Pharaoh Sanders, this partnership with the Colorado Springs Philharmonic seeks to engage members of the broader community that are not traditional participants in Colorado College events. The Africana Intellectual Project has an explicitly public engagement mission that extends beyond the borders of campus. Accordingly, this event will take place at the Pikes Peak Center downtown on Friday, October 25.

At the same time, there are numerous opportunities to connect on-campus. In addition to academic engagement with the performance through various courses being offered in block 3 (see sample list below), Payton and his ensemble will be in town for several days of rehearsals prior to the concert. There is an opportunity for a convergence class with the artists as well as a faculty discussion group about the themes explored through Payton’s musical output.

Block 3 courses that could meaningfully engage this performance opportunity:

CL221: The Invention of History (Cramer)
CL220: Myth and Meaning (Thakur)
DA221: Choreography (Womack)
EN280: Contemporary Poetry: Investigation and Innovation (Hilberry)
EV145: Environment and Society (McKendry)
MU227: From Vaudeville to Hamilton (Brink/Stephens)
PH282: Africana Philosophy (Lee/Sawyer)
RM185: Introduction to Comparative Study of Race and Ethnicity (Ratchford)
RM200: African American Religious History (Department)
RM200: Global Blackness: Reading Contemporary Images (Department)
SP316: Topics in Hispanic Literature and Culture (Wood)
APPENDIX E

Colorado College
Fine Arts Center – Performing Arts
Implementation Committee Charge

The 2017 strategic plan for the Colorado Springs Fine Arts Center at Colorado College is guided by three themes – Excellence, Access, and Collaboration and centered around six recommendations. Implementation of the strategic plan within the Performing Arts is to begin in July 2019. Building on the work of the 2016-17 planning Subcommittee for the Performing Arts and guided by the six recommendations in the FAC strategic plan as well as the recent priorities identified in the 2018 addendum to the college’s strategic plan, the Performing Arts Implementation Committee is asked to develop specific initiatives (what will be done) and tactics (how it will be done) that can begin during 2019-20. The following questions will guide the work of committee.

Guiding Questions:

- What new programming could be offered that would promote access and collaboration between the various communities of Colorado Springs, the FAC and Colorado College?
- How might existing programming transition to be aligned with the six recommendations and themes of the strategic plan?
- What initiatives would increase collaboration between the FAC performing arts programs and the college’s Theatre and Dance and Music departments?
- What structure can you envision that would promote collaboration across the FAC and college community?

The recommendations for initiatives should also include an estimate of the resources required for implementation as well as barriers that would need to be addressed.

The committee will begin working in August and will conclude with a report to the president and provost by April 1, 2019.

MEMBERSHIP

Colorado College
- Chair, Ryan Bañagale, Crown Family Professor for Innovation in the Arts, Associate Professor, Music
- Scott Levy, Director of Performing Arts and Producing Artistic Director, FAC Theatre Company
- Chris Sheley, FAC Theatre Director of Production
- Kris Stanec, Director of Museum Education
- Scott Krzych, Associate Professor, Film & Media Studies
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- Steve Hayward, Associate Professor, English
- Michael Sawyer, Assistant Professor, Race, Ethnicity & Migration Studies
- Ryan Platt, Associate Professor and Chair, Theatre and Dance
- Rochelle Mason, Senior Associate Dean of Students
- Emily Gardner, Student, Class of 2019

CSFAC at CC Advisory Board members
- Bob Greenebaum ’76, Executive Vice President, CRC Group, Chicago, IL

Colorado Springs Arts/Education Community
- Aisha Ahmad-Post, Director, Ent Center for the Arts, UCCS
- Sally Hybl, Performing Artist and Instructor in Performance Art
- Casey Fetters, Youth Rep alumna and FAC performer

Facilitator– Process, Guidance, and adherence to FAC Strategic Plan
- Lyrae Williams, AVP, Office of Institutional Planning & Effectiveness
Our Vision
We envision three separate performing arts programs that will become more than the sum of their parts, joined by a mutual commitment to a thriving region and campus, to sharing resources for maximum impact, and to learning in and through the arts. These three programs will include the Fine Arts Center Theatre Company and its Youth Repertory Program, productions by the Performing Arts Departments at Colorado College (Music, Theatre and Dance, Film and Media), and a coordinated presenting series that will take place in all venues of the alliance.

Recommendation #1: Create a holistic vision for the performing arts.
Create a holistic vision for the performing arts programming at Colorado College, rather than separate visions for the formerly-separate entities. This unified vision must embrace both the productions of the Fine Arts Center Theatre Company and the Colorado College departments, as well as presentations of regional, national and international professional artists in the live arts and film.

The performing arts are the perfect tool to form a creative nexus between Bemis, the Museum and CC’s academic programs, animating all performance spaces across the campus. Imagine a literature class attending Dracula to spark discussion about literary adaptations for the stage, or a dance performance installed in one of the galleries, or CC music faculty and students collaborating with a sound designer on an original sound score, or the resident scenic designer working with Environmental Studies students to research sustainable design practices.

For current and new audiences, the performing arts will cultivate a sense of intellectual and emotional discovery, generating buzz and filling houses in a way that demonstrates undeniable relevance. As the most-nimble artistic medium, the performing arts will enable Colorado College to immediately deepen relationships with community participants of all ages and backgrounds through innovative education experiences in the performing arts (see #2 and 3.) Ultimately, this new vision will attract an expanding number of performing artists and technicians to our city, which will help grow artistic quality and establish CSFAC at CC as downtown’s premiere cultural anchor.

Recommendation #2: Broaden and deepen audience engagement.
Deepen relationships with audiences to build patron loyalty and widen the community of participants to include communities that historically have not attended CSFAC productions. Nationally, 4 out of 5 first-time single ticket buyers come once and never return to that organization¹. A viable future must include meaningful plans to deepen engagement with current attendees—from first-timers to long-time supporters—such that they more fully recognize and value the CSFAC at CC as an integral part of their lives. A viable future must also include meaningful plans to increase participation among non-attending communities by engaging their values and concerns through live performance.

¹ TRG Arts, Every Night is Opening Night, April 12, 2011, www.trgarts.com
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Recommendation #3: Promote learning in and through the arts.
Build meaningful relationships and structures that encourage life-long learning. The alliance will offer new educational growth paths for CC students who might experience curricular connections with performance events in their courses or gain experience working as interns for the Theatre Company. The alliance will create professional development paths and additional creative opportunities for performing arts staff and CC faculty members. For community members, the alliance can strengthen education programs and offer rigorous conservatory-style training in all the performing arts.

Recommendation #4: Build an alliance that is more than the sum of its parts.
Use the performing arts to shape the new institution formed by the alliance into more than the sum of its parts. Live performance can help build a creative community that draws out the very best from its people, venues and financial resources. For example, might the alliance bring a Fine Arts Center Theatre Company musical theatre production (and its loyal audiences) into the Cornerstone Arts Center, allowing space for an international dance presentation in the SaGaJi Theatre?

A strategic infusion of resources (e.g. new staff or financial investments) into the performing arts could guarantee the long-term success of the CSFAC at CC. For example, might the investment in a larger presenting budget allow us to bring in more international artists who could broaden our students’ experiences and attract new arts supporters? By cultivating new resources, this alliance could make the performing arts a cornerstone of the CSFAC at CC and ensure that they are more dynamically integrated into the Colorado College mission.

Our Process
Equipped with robust community feedback from six weeks of intensive listening, we were ready to apply our expertise and start articulating a direction for the future. Over many weeks of meetings that culminated in a four-hour working session at the TRG Arts headquarters in the Wells Fargo Tower, our subcommittee began to draw out (sometimes literally) recommendations for creating powerful performing arts programs. We left inspired about the future, and we hope the community shares our optimism and excitement about our recommendations in the four key areas listed above.

What was our charge?
Our initial charge was as follows: “Through extensive outreach that is well documented, identify strategic themes, goals and initiatives to strengthen the theatre’s programming with an emphasis on implementing the CSFAC at CC mission.”

Through our process, that charge quickly evolved into defining a future not just for the Fine Arts Center Theatre Company but also for the performing arts at the Fine Arts Center and Colorado College. How might we craft a unified vision for the performing arts across the entire institution?

To whom did we listen?
Listening is critical to crafting a successful strategic plan, and we did a lot of it before the first mark was made on the whiteboard. To gain broader feedback the CSFAC at CC held 13 sessions attended by 417 community members and sent out a far-reaching survey. Some of our subcommittee members attended each of them, and when we could not attend, we pored over the notes afterwards.
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To gather feedback specific to the performing arts at the Fine Arts Center, the Performing Arts Subcommittee hosted three focus groups and two large group sessions and issued a written survey. In total, 95 community members attended these sessions and 207 filled out the survey. We targeted CC performing arts faculty, CC students, FAC artists and production staff, FAC performing arts audiences, and Colorado Springs performing arts organization/artists.

What did we hear?
The Fine Arts Center Theatre Company and Youth Repertory Program play vital roles in our community. Current audience members, professional actors, Youth Repertory students and parents, and theatre technicians all agreed that these programs should remain a central part of the new alliance. Other focus group participants said they wanted more diverse offerings, e.g. new plays, local premieres, original works, presentations of genres beyond theatre, and performances by prominent artists. We heard loud and clear the desire to retain and enhance current programming, while developing new programs to provide audiences with more choices.

We also heard participants ask about audiences: Who attends performing arts events at the CSFAC? Who else might attend in the future? The Fine Arts Center Theatre Company has a loyal following of ticket-buyers, subscribers and donors who form a strong support base. These individuals need pathways like traditional subscription packages and Curtain Call Society to remain engaged. At the same time, many participants wanted to see more engagement with communities that have not historically attended productions. They repeatedly said that engagement strategies must not take the form of traditional “outreach” (e.g. inviting non-attenders to come to an unchanged institution,) but rather that the CSFAC at CC must evolve to be relevant to both current and new audiences.

Lastly, we heard a desire to creatively leverage all the assets of the new alliance—venues, staff, communications, funding and other resources—for maximum impact on the Colorado College and Colorado Springs community.

Who are we?
Our subcommittee is comprised of people affiliated with the Fine Arts Center and/or Colorado College who know and love the performing arts in Colorado Springs and beyond. We represent arts educators, artistic leaders in the fields of theatre, dance and music, audience members and patrons, arts business experts, and more. Each member brings a deep knowledge of and passion for his or her field within the performing arts. We are:

- Amy Brooks, Tutt Library Special Collections Coordinator, Colorado College, Theatre Artist
- Al Buettner, Community Volunteer, CSFAC Board Member
- Sue Grace, Lecturer/Artist in Residence, Associate Chair of Music, Colorado College
- Sally Hybl, Community Volunteer, Theatre Artist
- Anita Lane, Physician, Theatre Artist
- Scott Levy, Executive Director, Performing Arts and Producing Artistic Director, CSFAC
- Tom Lindblade, Professor of Theatre, Colorado College
- Libby Rittenberg, Retired Professor of Economics and Business, Colorado College
- David Seals (Co-chair), Director of Client Development, TRG Arts
- Shawn Womack (Co-chair), Associate Professor, Chair of Theatre and Dance, Colorado College