



City of Culver City

City Hall
9770 Culver Blvd.
Culver City, CA 90232
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Legislation Text

File #: 16-497, **Version:** 1

CC - 1) Consideration of a Proposal for a Public Art Series Titled, 1988, Created for Culver City's Centennial; and, 2) Approval of Related Agreement with Marla Koosed to Produce and Coordinate the Project, Funded from the Cultural Trust Fund as Recommended by the Cultural Affairs Commission.

Meeting Date: January 9, 2017

Contact Person/Dept: B. Christine Byers/Cultural Affairs Division

Phone Number: (310) 253-6003

Fiscal Impact: Yes ☒ No ☐

General Fund: Yes ☐ No ☒

Public Hearing: ☐

Action Item: ☒

Attachments: ☒

Public Notification: (E-Mail) Meetings and Agendas - City Council (01/04/17); (E-Mail) Meetings and Agendas - Cultural Affairs Commission (01/04/17); (E-Mail) Marla Koosed & Heidi Duckler Dance Theatre (01/04/17)

Department Approval: Serena Wright-Black, Director of Administrative Services (12/28/16)

RECOMMENDATION

Staff recommends the City Council (1) consider the material of record for a public art series titled, 1988, together with a recommendation by the Cultural Affairs Commission ("CAC"); (2) approve a related agreement with Marla Koosed to produce and coordinate the project, to be funded from the Cultural Trust Fund; or (3) provide other direction to the City Manager as deemed appropriate.

BACKGROUND/DISCUSSION

Project Overview:

Marla Koosed, a former Culver City Cultural Affairs Commissioner, has partnered with Heidi Duckler Dance Theatre ("HDDT") (<http://www.heididuckler.org/>) in developing a unique public art series titled, 1988, ("Project") that highlights four permanent artworks commissioned under the City's Art in Public Places Program. The Project is designed to serve as a cumulative exploration of public art, with events taking place in April, May, August and September 2017. HDDT will choreograph original

site-specific dance performances for each artwork which, depending on the venue, will be accompanied by live or recorded music (the latter either amplified via sound system or available via smartphone). All performance events will be recorded on video, and edited together into a film commemorating the series. Future film screenings allow for additional public access after the live events have concluded.

Each event in the series features an educational component that includes, where feasible, participation of the artist or artist team responsible for creating the permanent artwork featured. HDDT's rehearsals for each of the performance events are free and open to the public and provide an additional opportunity to audience members to meet the dancers and ask questions.

A detailed description of the series, including information on the public benefit/participation, is attached together with the project budget. A brief summary is provided below:

Cloud - located at Access Culver City (8770 Washington Blvd.)

- Sunday, April 2, 2017; 4 - 7 PM
- Features one dancer and one musician
- Three performances, each accommodating up to 100 viewers; 300 audience members total
- All performances free and open to the public
- Three free publicly-accessible rehearsals (totaling 9-12 hours of total rehearsal time) that will be publicized in advance and allow audience members to meet the artists and ask questions
- Cost: \$4,350.00

Punctuation Station - Westfield Culver City (6000 Sepulveda Blvd.)

- Sunday, May 7, 2017; 2 - 5 PM
- Multiple dancers with amplified music
- Two performances - one teaching event for CCHS AVPA students and one public performance event; estimate 300-400 audience members (which could be higher given that Sunday foot traffic at the mall is estimated to be up to 40,000 for the day)
- All performances free and open to the public
- One 8-hour free publicly-accessible rehearsal and one rehearsal with AVPA students; rehearsal will be publicized in advance and allows audience members to meet the artists and ask questions
- Cost: \$4,400.00

Technicolor Drip - Platform (8850 Washington Blvd.)

- Sunday, August 6, 13 or 20, 2017; 1 - 3 PM
- Multiple dancers with recorded music accessible via smartphone
- Multiple performances at 12 minute intervals
- All performances free and open to the public
- Between 300-400 active and passive audience members (passive audience being Expo Line passengers, pedestrians along Washington Blvd., etc.)
- Public screening later that evening (8 - 9 PM)
- One free, publicly-accessible rehearsal (totaling approx. 8 hours) that will be publicized in advance and allows audience members to meet the artists and ask questions
- Cost: \$8,960.00

Hanging Garden, Quotation Courtyard and Panormic, and La Ballona - City Hall Courtyard, 9770 Culver Blvd.

- Saturday, September 9 or 16, 2017; 5 - 7 PM
- Five dancers accompanied by live chamber music
- Two performances, each accommodating at least 200 viewers, with a total of at least 400
- Three free publicly-accessible rehearsals (approximately 5 hours each) that will be publicized in advance and allows audience members to meet the artists and ask questions
- Cost: \$9,730.00

Cost:

The total cost of the four components to the performance series is \$27,440.00. An additional \$38,914.00 is budgeted for production overhead which includes fees for the Producer (Marla Koosed); Artistic Director (Heidi Duckler); an Independent Technical Production Manager; administrative costs (insurance, marketing, public relations, etc.); City permits and insurance; design and printing of materials about the event series; photo and video documentation; and, contingency. The Project total is \$66,354.00.

Sponsorship:

The Project was conceived from the beginning as a public/private partnership that included both in-kind and cash sponsorship. At the time the CAC considered the item at its December 13, 2016 meeting, Ms. Koosed had secured \$2,500 in cash sponsorship (from The Culver Hotel, The Culver Studios, and Lapis Press) in addition to approval for use of the three-privately owned sites. At this juncture, Ms. Koosed is asking for a total of \$63,854 (the Project total, minus \$2,500 in cash sponsorship) from the Cultural Trust Fund (Fund 413). This amount may be further reduced if additional sponsorship funds are secured. An update will be provided to the Council at the meeting on January 9, 2017. As has been the case these last two years with the Summer Concert Series, staff recommends that, if the Project is approved, sponsors make a tax-deductible donation to the Culver City Cultural Affairs Foundation. Sponsorship money would then be deposited to the Cultural Trust Fund to offset the total cost to the City for the Project.

Marketing:

Publicity for the Project will be via several outlets including printed and electronic documents. The City's GovDelivery system and website are resources for outreach as are websites and social media platforms of HDDT and each of the three private venues (Access Culver City, Westfield Culver City and Platform). In addition, on November 15, 2016, the Culver City Centennial Celebration Committee ("CCCCC") voted to support the project which allows use of their logo and publicity through the CCCCC's website and social media platforms.

Staff Resources:

Based on staff's recommendation, Ms. Koosed has budgeted for an Independent Technical Production Manager who will be responsible for every part of the technical elements and works closely with the Producer and Artistic Director. While this does not eliminate the need for City staff

involvement, it is intended to help reduce the impact on limited staff resources and other projects.

Past Use of the Cultural Trust Fund for Temporary Art Installations and Events:

Temporary Art is included in the Cultural Trust Fund budget under PZ676 with the specific intent in FY 2016-17 of using those funds in conjunction with the City's Centennial. In past years, the Cultural Trust Fund has paid for temporary art installations in conjunction with the California Biennial, the Los Angeles Biennial, IndieCade festivals; costs associated with producing *ARTWALK Culver City*; and, two street light pole banner installations. These were paid for out of Cultural Trust Fund project areas PZ676 (Temporary Art) or PZ861 (Median/Entryway Signs) and ranged in cost from \$3,000 to more than \$73,000. In some instances, the project was initiated by staff with a Request for Proposal (RFP) and in other instances, projects were brought forward unsolicited and after being vetted by staff and the CAC, were approved by the City Council. In 2015, \$35,500 was encumbered from the Cultural Trust Fund to pay for the Summer Concert Series, with \$17,819 raised through sponsorship, reimbursed to the CTF.

Public Art Subcommittee and CAC Comments/Recommendation:

Ms. Koosed and Heidi Duckler met with the CAC Public Art Subcommittee (Vice Chair Cherry and Commissioner Pali) on October 24, 2016 (Vice Chair Cherry was unable to attend the meeting due to a last minute conflict). Ms. Koosed met again with the subcommittee on November 8, 2016 to provide follow-up information and to allow Vice Chair Cherry the opportunity to provide in-person feedback. While it was acknowledged by all present at both meetings that the budget was realistic given the nature of the Project (a unique and site-specific creation), there was concern expressed about the total cost to the City relative to the public benefit as measured by audience capacity. Ms. Koosed is committed to the number of venues and the dates of the performances as outlined here and has stated that reducing the number of venues does not proportionately reduce the cost.

Ms. Koosed has secured the CCCCC logo which could help with sponsorship efforts and she also coordinated with HDDT regarding attendance at performance rehearsals to further increase audience participation. Conservatively, the current audience participation is estimated to be about 1,400 for all four performance events which excludes rehearsals and film screenings. At the conclusion of the November 8, 2016 meeting, the subcommittee did not have a recommendation for the CAC.

At a Special Meeting on December 13, 2016, the CAC considered this item and voted (three ayes; one abstention) in favor of recommending that the City Council support the Project with a total of \$63,854 in funding from the Cultural Trust Fund. (The CAC meeting took place in the Cathedral Room and therefore no webcast is available. An excerpt of the draft meeting minutes are attached for reference.) Per CAC recommendation, Ms. Koosed provided an update to the Cultural Affairs Foundation Board at the meeting on December 14, 2017 under Public Comment. Because the item was not on the CAF Board's meeting agenda, no action was taken at that time.

FISCAL ANALYSIS

Currently there is \$50,000 available for Temporary Art in the Cultural Trust Fund in account number 41310400.619800 PZ676 and the option of transferring an additional \$13,854 from Art Conservation (41310400.730100 PZ824) to cover the balance (leaving more than sufficient funds in the Art

Conservation budget line to complete projects in FY 2016-17). There will be an additional impact on staff resources and an already heavy workload in January/February 2017 to assist with coordination, planning and execution of the Project.

ATTACHMENTS

1. 17-01-09_ATT No. 1_1988 Event Concept
2. 17-01-09_ATT No. 2_1988 Event Description
3. 17-01-09_ATT No. 3_1988 Event Budget
4. 17-01-09_ATT No. 4_December 13, 2016 Draft CAC Meeting Minutes Excerpt

MOTION

That the City Council:

1. Support the proposed Centennial project titled, 1988, with a total of \$63,854 in funds from the Cultural Trust Fund; and,
2. Approve a related agreement with Marla Koosed to produce and coordinate the project; and,
3. Authorize the City Attorney to review/prepare the necessary documents; and,
4. Authorize the City Manager to execute such documents on behalf of the City.

OR

5. Not support the proposed Centennial project titled, 1988, with any funds from the City.

'1988'

Event Concept

Not even Harry Culver could have imagined or known how smart his instincts were 100 years ago when he invited Thomas Ince to build his studio in Culver City, home to Sony Pictures Studios today. This lone act sparked the role Creative Arts play in Culver City. From that moment on, the Arts were woven into the foundational fabric of Culver City, leaving a cultural legacy in which our City leaders could build upon.

In that spirit, on August 29, 1988, our city leaders adopted the Art in Public Places Program Ordinance.

"The City Council finds and declares: cultural and artistic resources that include visual artwork, the performing arts and architectural resources enhance the quality of life for individuals living in, working in and visiting the city. It balances development of cultural and artistic resources, preserves and improves the quality of the urban environment, increases real property values, and has a positive economic impact."

'1988' is an event series celebrating the historic Art in Public Places Program Ordinance. The event highlights the Culver City public art collection and the performing arts grant program as key components of the ordinance. '1988' is a series of 4 site-specific dance performances by the Heidi Duckler Dance Theatre, centering on 6 featured artworks from Culver City's Public Art collection of 100+ artworks. The '1988' series is designed to be a cumulative experience, with the public viewing, all 4 performances. Each event is designed to be unique and different, deliberately offering a multi-faceted view of Culver City. '1988' is a yearlong exploration, which takes place in April, May, August and September of 2017 coinciding during Culver City's Centennial year.

1. **'Cloud'** public artwork performance at Access Culver City is an intimate viewing experience.
Sunday, April 2, 2017 from 4-7PM
2. **'Punctuation Station'** public artwork performance at Westfield Culver City involves the AVPA Dance students and is based on the experiential learning and educational work of the Heidi Duckler Dance Theatre Group.
Sunday, May 7, 2017 from 2-5PM
3. **'Technicolor Drip'** public artwork performance at Platform is a technical experience in listening to the performance music via mobile device while viewing the dance performance and attending the post-performance projected screening. **Sunday, August 6, 13 or 20, 2017 from 1-3PM Plus an 8-9pm Post performance screening**
4. **'Hanging Garden', 'Quotation Courtyard and Panoramic' and 'La Ballona'** public artworks performance at CC City Hall is rooted in a historic and traditional artistic setting and perspective. **Saturday, September 9 or 16, 2017 from 5-7PM**

Heidi Duckler Dance Theatre (HDDT) was carefully selected to bring the perfect pairing of public art, dance and music to the **'1988'** series. Known for creating innovative dance experiences in non-traditional settings, HDDT has produced events in Culver City under the Performing Arts Grant Program, such as 'Laundromatinee' in 1998, 'Space Opera' in 2015 and 'Snowed Under' in 2016. HDDT creates work where the audience and artists engage with one another and connect the performance with the audience to produce a shared unique experience.

HDDT will be creating custom choreographed site-specific dance performances for each of the four Culver City public art sites. Each of these performances will tell a story of the artwork, while dancers perform in and around the artwork. The public is invited to view the performance, becoming immersed in the custom-created experience.

Each performance will be recorded on video creating the **'1988' film**. The film serves three purposes. It creates a legacy piece for the Centennial, it offers a different way to experience the Heidi Duckler Dance Theatre's ephemeral works and it increases the public participation component. We anticipate **'1988'** screenings could take place at both the Robert Frost Auditorium and the Helms Bakery District - encouraging CCUSD students and families to enjoy this special treat, alongside the Culver City community.

Each event will start with an introduction explaining the inspiration for the series and specific public artwork presented. This will be followed by a brief talk with the artist about the artwork (if available) and how it relates to the site, followed by the HDDT dance performance, concluding with a Q&A. Performance listening can either be heard via live musicians, sound systems or downloaded via smartphone. In this way, **'1988'** celebrates and captures the visual and performing art aspects of the ordinance in real time.

Culver City 1988 Art Ordinance History

Since its inception in 1988 changes to the art ordinance have continued to improve the ordinance.

- February 1994:** The City Art Fund was created and language was added limiting the type of art on private property. Additionally, it authorized expenditures from the City Art Fund for the performing arts, thus creating the foundation for the Performing Arts Grant Program.
- November 1995:** A procedural criterion was established for approving 'Architecture as Art'.
- 2001:** The Cultural Affairs Commission was formed to direct and implement the 'Art in Public Places Program' ordinance.
- 2013:** Ordinance language was updated stating;
"The arts have increasingly become an important component in Culver City's identity, both regionally and nationally; and the Los Angeles Economic Development Corporations annual Ofis Report on the Creative Economy consistently demonstrates that the arts have a significant positive economic impact to overall tourism revenues in the region and is one of the largest employment clusters in Los Angeles County".

Public Art/Performing Arts Grant Program

For 28 years, the Art in Public Places Program Ordinance has been the catalyst for approximately 100 artworks in the City's collection, being viewed and enjoyed by the public daily over that 28-year period. The Performing Arts Grant Program, established in 1994, has given hundreds of grants to dance, theatre and musical non-profits supporting their efforts to create performances which must take place within our borders, offering the Culver City community with free or low cost cultural programming annually. Sony Picture Studios has been a significant financial contributor to this program over those many years. In some cases, performances take place in our public parks, i.e. Baldwin Hills scenic overlook, City Hall Chambers, and in many of our local theatre venues.

Event Production

Marla Koosed-Art Advisor/Producer will oversee the operational and creative aspects of the '1988' event in addition to the permitting and other City needs and requests. An independent technical Production Manager will be hired to work in coordination with the team of Producer, *Marla Koosed* and *Heidi Duckler Dance Theatre*, (Director, Associate Director and Stage Manager).

Event Funding and Sponsorship

We anticipated this event to be fully funded by the Culver City Cultural Trust Fund and endorsed by the Cultural Affairs Commission, as well as the City Council, with one exception. For the past several months we have conducted sponsorship outreach to ensure that the complete series (4 site-specific events) will be executed and will continue to do so through January 9, 2017, at which time '1988' goes before the City Council for final review and approval. This effort could reduce the overall contribution from the Cultural Trust Fund. '1988' received endorsement from the Cultural Affairs Commission on December 13, 2016, in addition to the Culver City Centennial Celebration Committee on November 15, 2016. We have received approval from all 3 developers and Culver City to 'host' these events. Culver City Cultural Affairs Foundation information will be included on the PR brochure and event program to solicit sponsorship. Announcements will be made for sponsorship at each of the 4 events as well. All performances will be free to the public, in some an RSVP system will be needed to assure that all attendees can view and participate in the performances.

Event Publicity

A printed brochure explaining the series will be provided for PR purposes in addition to a brochure in a PDF format. This brochure will be distributed via Culver City's e-blast services, the Centennial Committee's website and marketing services, *Heidi Duckler Dance Theatre* website and social media platforms, as well as any marketing and social media platforms utilized by [Access Culver City](#), [Westfield Culver City](#) and [Platform](#).

'1988'

Event Description

Access Culver City

8770 Washington Boulevard, Culver City, CA 90232

'Cloud' – Three Performances

Sunday, April 2, 2017 4-7PM

Brief: 'Cloud' will be the first in the '1988' series and takes place at the 'Access Culver City' development. The 'Cloud' performances will take place Sunday afternoon April 2, 2017. Performances will start at 4pm and continue through 7pm. 'Cloud' will have one live musician and one dancer perform in/around the artwork. The public will view the performance at the upper and park levels of the property. Due to the intimate nature of the site and the work, three separate performances will need to take place during this 4-7pm-time frame. At the performance conclusion, the public will be invited to explore the nearby restaurants in the TOD and Art Districts.

Artistic: Designed to be an intimate viewing experience. One musician and one dancer will perform a duet inside 'Cloud' while the audience observes the artwork from the aerial perspective supplied by the balcony overhead and the park where 'Cloud' resides. The sculpture is activated to produce the fullest amount of fog possible. This sets the stage for the visually engaging intrigue between the two performers (dancer and musician) while they explore the cycle of rain and drought that 'Cloud' is intended to embody. Performed at dusk on a Sunday in April, this 20-minute work will be repeated three times, to accommodate the intimate nature of the site.

Public Benefit/Participation: Three individual and intimate viewing performances will take place, allowing 100 viewers per performance, for an overall total of 300. All performances will be free to the public and require an RSVP. These performances will be filmed and shown at a future time TBD increasing the public's participation.

Rehearsal Participation: Because the Heidi Duckler Dance Theatre perform outside of proscenium stage settings, they find frequent opportunities to engage the community while they are in residence. Rehearsals are open to the public, which provide opportunities for community members to experience the choreographic process. After the rehearsal, HDDT provide visitors with the opportunity to meet the artists and ask questions about the work. These rehearsals are scheduled and announced to the public in advance, in the same manner as the public performances. In addition, signage on site welcomes both the passers-by and those that attend rehearsals seeking that type of engagement experience. HDDT will be rehearsing 'Cloud' 3 times for approximately 3-4 hours each, providing approximately 12 hours for the public to view 'Cloud'.



Westfield Culver City

6000 Sepulveda Boulevard, Culver City, CA 90230-6482

'Punctuation Station'

Sunday, May 7, 2017

2-5PM

Brief: 'Punctuation Station' the second in the series takes place at Westfield Culver City, highlighting 'Punctuation Station' on a Sunday afternoon in May. The date for this event is Sunday May 7, 2017 from 2-5 in the late afternoon. Viewing areas are in front of Target and on the upper mall level in 2 locations as 'Punctuation Station' is an artwork consisting of multiple parts, installed in 3 areas at the Target end of the center. Music will accompany the piece via a sound system. In the morning of the event day, Heidi's dancers will for this event, teach a workshop with students from the AVPA Dance department, creating and rehearsing the piece to be performed later in the afternoon. When this event starts, the students will perform their piece in the 'Sky-Lobby' above 'Target Court' after the HDDT company dancers have performed theirs in 'Target Court'. In both cases AVPA and CCUSD families will watch as well as the invited public. Since the mall is a live/active environment, 'Punctuation Station' is also set up for the 'accidental audience'. Q & A about the process will follow both performances. When the event concludes, we will invite the public to enjoy the many amenities at Westfield Culver City.

Artistic: This event is two events in one. First is the teaching event and second will be the public performance event. This piece is based in the learning and educational work of the Heidi Duckler Dance Theatre. This experience is designed as a two-fold engagement process that provides guided coursework for Culver City High School AVPA students to learn how to create a site-specific performance while enjoying an inspirational experience presented by professional performers from Heidi Duckler Dance Theatre (HDDT). In the morning of the event day, AVPA students will gather in the 'Sky-Lobby' above 'Target Court' where some of 'Punctuation Station' is installed and three HDDT teaching artists will explain how original work is created based on a relationship of bodies and objects to space. Connecting punctuation symbol artworks to body language, 'Punctuation Station' is the perfect platform for exploring site-specific storytelling in a playful yet mindful way. Throughout the day, AVPA high school dance students can observe the dancers below in 'Target Court', rehearsing on the artwork itself. The performance day culminates with the dancers inviting the students to 'Target Court' to share their creations, and the students inviting the company dancers to see their debut performance in the 'Sky-Lobby' where 'Punctuation Station' is also installed.

Public Benefit/Participation: CCUSD students and AVPA dancers' families will be attending, folks coming specifically for the event, along with the 'accidental audience' visiting Westfield Culver City. We estimate 300-400 viewers, noting that an average Sunday in May at Westfield Culver City attracts approximately 40,000 visitors. Video footage of both student and HDDT performances will take place and shown at a future time TBD, increasing public participation.

Rehearsal Participation: Because the Heidi Duckler Dance Theatre perform outside of proscenium stage settings, they find frequent opportunities to engage the community while they are in residence. Rehearsals are open to the public, which provide opportunities for community members to experience the choreographic process. After the rehearsal, HDDT provide visitors with the opportunity to meet the artists and ask questions about the work. These rehearsals are scheduled and announced to the public in advance, in the same manner as the public performances. In addition, signage on site welcomes both the passers-by and those that attend rehearsals seeking that type of engagement experience. HDDT will be rehearsing 'Punctuation Station' one full 8+ hour day on their own. A second rehearsal with AVPA students and HDDT dancers will occur 5 hours prior to the event. This will provide the public an additional 13 hours to view 'Punctuation Station'.



Platform

8850 Washington Boulevard, Culver City, CA 90232

'Technicolor Drip'

Sunday, August 6, 13 or 20, 2017 1-3PM

8-9PM (Post performance screening at 'Underpass' - adjacent to Platform)

Brief: 'Technicolor Drip' is third in the series, taking place at the 'Platform' complex. 'Technicolor Drip' will be held on a Sunday afternoon in August, 2017. The tentative dates are Sunday August 6, 13 or 20, 2017 from 1-3pm. These performances will take place in and around the window openings of the parking structure (facing Landmark Boulevard) where 'Technicolor Drip' has been installed, in addition to inside the hanging window/art vitrines which house temporary artworks by Jen Stark, the artist who created the mural 'Technicolor Drip', located on the exterior of the parking garage on Washington Boulevard. The performance will take place from 1-3pm and will be performed in 12-minute intervals. The dancers will move between the parking structure windows and the hanging window/art vitrines. These dances will be choreographed to music, which can be listened to utilizing a personal mobile device. Later between 8-9PM that evening, a projected screening of 'Technicolor Drip', the performance, will take place at 'Underpass' the adjacent lot next to 'Platform' on the corner of Washington and National Boulevards. After the dance performance, we will invite the audience to explore the many amenities at 'Platform'. PR for this event will explain that it is a 'durational' event, including interval times and the post-performance screening.

Artistic: This piece is inspired by technology. 'Technicolor Drip' is conceived as a walk-by or durational piece, much like Christian Marclay's 'The Clock', a durational film meant to be viewed at different intervals over a 24-hour period of time. The viewer understands 'The Clock' regardless of the length of time they spend viewing it. 'Technicolor Drip' is designed in the same way, either viewing one of the 12-minute intervals or viewing all of them at a later screening that same evening. The screening will also further the technology theme. Dancers activate the parking structure windows where the mural, 'Technicolor Drip' is and inside the window/art vitrines located on the exterior of the parking garage, facing Washington Blvd. Two dancers perform simultaneously, one in each window box. The dancers change places every 12 minutes for a total of two hours on Sunday afternoon. Each dancer is dressed in different colors of the rainbow, reflecting the artworks color palette. The dancers' movement will accentuate the lines of the painting and follow the free-flow nature of the 'drip'. The dancers will move in a spiraling motion in the window/art vitrines evoking the feeling of entrapment and yearn across the vitrines for one another, for the audience down below and for those traveling across on the EXPO Line. The music will be strong and compelling and can be accessed through download via smartphones.

Public Benefit/Participation: 'Technicolor Drip' is conceived as a walk-or roll-by ephemeral experience while on Landmark or Washington Boulevards, or by riding the Expo Line that afternoon over 'Platform'. We estimate 300-400 viewers, noting that rider counts for the Expo Line and foot traffic estimates for Landmark and Washington Boulevards are tough to estimate. A public screening of 'Technicolor Drip', the performance, will be shown later that same evening for the public to experience Heidi's work in another form. Video footage from 'Technicolor Drip' will be included in the '1988' film to be shown at a future time and place, further increasing public participation.

Rehearsal Participation: Because the Heidi Duckler Dance Theatre perform outside of proscenium stage settings, they find frequent opportunities to engage the community while they are in residence. Rehearsals are open to the public, which provide opportunities for community members to experience the choreographic process. After the rehearsal, HDDT provide visitors with the opportunity to meet the artists and ask questions about the work. These rehearsals are scheduled and announced to the public in advance, in the same manner as the public performances. In addition, signage on site welcomes both the passers-by and those that attend rehearsals seeking that type of engagement experience. HDDT will be rehearsing 'Technicolor Drip' one full 8+ hour day. This will provide the public an additional 8+ hours to view 'Technicolor Drip'.



Culver City Hall Courtyard

9770 Culver Boulevard, Culver City, CA 90232

'Hanging Garden', 'Quotation Courtyard & Panoramic' & 'La Ballona'
(Two Performances)

Saturday, September 9 or 16, 2017 5-7PM

Brief: 'Hanging Garden', 'Quotation Courtyard and Panoramic' and 'La Ballona' will be fourth in the series taking place at City Hall Courtyard, highlighting 'Hanging Garden', 'Quotation Courtyard and Panoramic' and 'La Ballona' public artworks. Tentative dates are Saturday September 9 or 16, 2017 from 5-7pm. Dancers would start in the balcony areas above City Hall, facing 'Hanging Garden', with the public seated below. The public will then be invited to walk over to the 'Quotation Courtyard and Panoramic' and 'La Ballona' sites to view the second portion and culmination of the performance. Live musicians will also be part of this event. At the performance conclusion, the public will be invited to enjoy the remaining late summer evening by exploring the Downtown Business District with its many nearby restaurants.

Artistic: This piece is rooted in the history of Culver City. It purposely takes place in September 2017 and concludes the series the same month and year of Culver City's actual Centennial. This dance performance begins with a processional parade down Culver Boulevard and into the courtyard facing City Hall with a culmination into the side courtyard where a replica of the City Hall façade building previously stood. The audience will be seated in the courtyard of City Hall; five company dancers will perform on the second and third balconies of the atrium in response to the 'Hanging Garden'. This elegant chamber music performance will be a classical response to the architecture of the building and to the history of Culver City. The second act occurs in the formal pools where 'La Ballona' is sited and next to the fountain where 'Quotation Courtyard and Panoramic' public art resides. The dancers in the second part of the performance beckon the audience to a new landscape, engaging them in intimate dialogues about May Sun's artwork and our human origins.

Public Benefit/Participation: Two individual performances will take place, allowing 200+ viewers per performance, a total of 400+. The performances will be free to the public, requiring RSVP. Video footage of the performance will take place and be shown at a future time TBD, increasing public participation.

Rehearsal Participation: Because the Heidi Duckler Dance Theatre perform outside of proscenium stage settings, they find frequent opportunities to engage the community while they are in residence. Rehearsals are open to the public, which provide opportunities for community members to experience the choreographic process. After the rehearsal, HDDT provide visitors with the opportunity to meet the artists and ask questions about the work. These rehearsals are scheduled and announced to the public in advance, in the same manner as the public performances. In addition, signage on site welcomes both the passers-by and those that attend rehearsals seeking that type of engagement experience. HDDT will be rehearsing 'Hanging Garden', 'Quotation Courtyard and Panoramic' and 'La Ballona' over two consecutive weekends; Friday from 3PM to dusk, Saturday and Sunday from 12-5PM, approximately 5 hours each rehearsal. This will provide the public an additional 25-30 hours to view 'Hanging Garden', 'Quotation Courtyard and Panoramic' and 'La Ballona'.



'1988'
Events Budget

'Cloud'
Three Performances

| | |
|---|-------------------|
| Associate Director/Choreographer (Toogie Barcelo) | \$1000 |
| Musician | \$1200 |
| Dancer | \$1200 |
| Stage Management | \$300 |
| Props/Costumes | \$400 |
| Production Supplies | <u>\$250</u> |
| TOTAL: | \$4,350.00 |

'Punctuation Station'

| | |
|---|-------------------|
| Associate Director/Choreographer (Toogie Barcelo) | \$1000 |
| Community Engagement Supervisor | \$200 |
| 3 Teaching Artists | \$600 |
| 3 Performers | \$1500 |
| 3 Technical Crew | \$600 |
| Production Rentals (e.g. truck, driver, audio) | <u>\$500</u> |
| TOTAL: | \$4,400.00 |

'Technicolor Drip'

| | |
|--|-------------------|
| Associate Director/Choreographer (Toogie Barcelo) | \$1000 |
| 8 Dancers | \$3660 |
| Props/Costumes | \$1600 |
| Lighting Designer | \$600 |
| Technical Director | \$500 |
| Stage Management | \$300 |
| Music Editing | \$300 |
| Production Rentals (e.g. lighting, audio, projector) | <u>\$1000</u> |
| TOTAL: | \$8,960.00 |

'Hanging Garden', 'Quotation Courtyard and Panoramic', 'La Ballona'
Two Performances

| | |
|--|-------------------|
| Associate Director/Choreographer (Toogie Barcelo) | \$1000 |
| 5 Dancers | \$5880 |
| Costumes | \$750 |
| Lighting Designer | \$500 |
| Production Rentals (e.g. truck, driver, audio, lighting) | \$1000 |
| Musicians | <u>\$600</u> |
| TOTAL: | \$9,730.00 |

'1988' Event Series Budget

(All 4-events)

Production Overhead

| | |
|--|----------------|
| Producer Fee (Marla Koosed) | \$10,000 |
| Artistic Director (Heidi Duckler) | \$10,000 |
| Independent Technical Production Manager | \$5,100 |
| Administration (Insurance, office and administrative staff, marketing/PR) | \$2,610 |
| City Permits/Event Insurance | \$1,490 |
| Event Series Brochure (design, printing and PDF format) | \$500 |
| Documentation (photography, video, editing) | \$5,000 |
| Contingency | <u>\$4,214</u> |

| | |
|----------------------------------|--------------------|
| Total Production Overhead | \$38,914.00 |
|----------------------------------|--------------------|

| | |
|--|---------------------------|
| Total Event Performance Costs (4) | <u>\$27,440.00</u> |
|--|---------------------------|

| | |
|----------------------------|--------------------|
| TOTAL EVENT BUDGET: | \$66,354.00 |
|----------------------------|--------------------|

**CAC - 1) Consideration of a Proposal for a Public Art/
Performance Series Titled, 1988, Created for Culver City's
Centennial; and, 2) Recommendation to the City Council
Regarding Funding**

Christine Byers, Cultural Affairs Coordinator, provided a summary of the material of record.

Marla Koosed, Producer, provided background on herself; discussed the *architectureTALKS* series; the intent of the project currently proposed; honoring the City's Centennial year; the Performing Arts Grant program; the proposed site-specific dance performances; use of art from the permanent public art collection in the City; and she provided a slide presentation on the proposed project titled, 1988.

Heidi Duckler, Heidi Duckler Dance Theatre, discussed the *Cloud* artwork; the time of the event; participants; the open rehearsal process; viewing areas; the artwork's fog effect; and climate change awareness and the potential for speakers on that topic.

Marla Koosed discussed the educational component of the *Cloud* artwork; the opportunity for the artists to speak; potential audience patronage of area restaurants; she provided a presentation on the *Punctuation Station* event; discussed the proposed workshop; participants; location; viewing areas; the Sky Lobby above the main interior mall entrance to Target; proximity; and amplification of the musical component.

Heidi Duckler discussed the educational component of the *Punctuation Station* event; Culver City High School participation; open rehearsals; and building on the intimacy of the first piece.

Marla Koosed provided an overview of the artwork *Technicolor Drip*; discussed the CAC subcommittee meeting; input and adjustments; the time of the event; addressing the glare issue as relates to the two vitrines facing Washington Blvd.; accidental audience participation; publicity; performances in 12 minute intervals; filming of the event and screening at the adjacent underpass; and

clarification that all performances would be filmed and put together to create a legacy component for the Centennial.

Heidi Duckler discussed engagement of the high school students; the technology element of *Technicolor Drip*; accessibility of the music for the piece through headphones; visibility of the event from the Metro Expo Line; media interest; and increasing impact.

Marla Koosed provided an overview of the performance proposed for *Hanging Garden*, *Quotation Courtyard*, *Panoramic* and *La Ballona* artworks; discussed the City Hall location; the movement of the performance; and the timing of the event.

Heidi Duckler discussed the various components of the performance and provided background on herself.

Discussion ensued between project representatives, staff and Commissioners regarding the vantage point for viewing *Technicolor Drip*; background on public art in Culver City; implementation of the 1988 Art in Public Places Ordinance; formation of the Commission; the upcoming Creative Economy Report; updated ordinance language; Performing Arts Grants; sponsorships; clarification that sponsorships would decrease the amount of money needed from the City; the suggestion that the sponsorships pass through the Foundation; clarification that the Centennial Committee does not fund any projects; the proposed brochure for the series; distribution; opportunities to capture audiences; the formalized rehearsal process; the lack of a recommendation from the CAC Public Art subcommittee; helpful comments from the subcommittee; staff time; temporary art; requests for proposals; temporary art initiatives; previous projects; clarification that the request is for the full amount to be offset by upcoming sponsorship; comparison to the Summer Concert Series; City Council consideration of the item; money in the Cultural Trust Fund for Temporary Art; and, the cumulative impact of the performances.

Commissioner Pali disclosed that he had previously served as a Board Member of Heidi Duckler Dance Theatre.

Additional discussion ensued between project representatives, staff and Commissioners regarding cost vs.

the impact on the community; bringing the elements together; whether reducing the number of performances would dilute the concept; the connection with the Centennial Celebration; honoring the history of the City; the water element of the various artworks; Harry Culver and the founding of the City; endorsement by the Centennial Committee; the Westfield Culver City event; agreement of the developers to host the event; previous contributions by the developers to the Centennial Committee; ineligibility of the event for a Performing Arts Grant; the rehearsal process; the length of time for the public to view the rehearsals and performances; coordination with AVPA; costumes; verbal commitments for financial support that did not materialize; quality of the materials; providing a professional experience; difficulties with previous funding streams; additional opportunities to be explored; what the Temporary Art monies are generally used for; incoming Cultural Trust Fund monies; the budget; clarification that this is perhaps the largest request for support to date; the demise of the Redevelopment Agency; lack of staffing to handle events; the inability of the Commission to produce an event for the Centennial; the custom nature of the event for the City and the Centennial; placing the Centennial label on events; concern with the lack of City involvement in the Centennial; the inability to fund arts and cultural programs in the City; the need to compensate artists; appreciation to Simon Hanna for serving on the CCC Arts & Culture Subcommittee; the incorporation of the Art in Public Places Program into the event; drawing attention to pieces that are often overlooked; assistance from the Foundation; the educational aspect of the events; artist involvement; the time gap between the pieces; concern with losing momentum; open dialogue during the rehearsals and after the event; and a suggestion to request support from the Foundation.

Chair Dickter invited public comment.

The following members of the audience addressed the Commission:

Ron Smoire advocated for the project noting that the request is for support of four major events; he discussed efforts made toward securing private funding; and previous Centennial fundraising.

Simon Hanna, The Actors' Gang and CCC Arts & Culture Subcommittee, received clarification regarding carryover funds.

Further discussion ensued between staff, Commissioners and meeting participants regarding fund appropriation; other applicants for the funding; parameters for temporary art; prior funding for *ARTWALK Culver City*; support from the Centennial Committee; the targeted audience; marketing; RSVPs for the performances; limited viewing areas; maximization through filming; live streaming; the budget; logo usage in promotions; acknowledgements and the credit line; the filmed performance as a marketing tool; next steps in the process; the Cultural Affairs Foundation; a suggestion to have the applicant address the Foundation at their next meeting; a suggestion to sell the film after the event in order to raise funds for the City; reimbursement of the Cultural Trust Fund with any monies raised; accuracy of estimates; and City requirements.

Commissioner Wisnosky Stehlin indicated that she needed more time to make an informed decision.

MOVED BY CHAIR DICKTER AND SECONDED BY COMMISSIONER PALI THAT THE CULTURAL AFFAIRS COMMISSION:

- 1) RECOMMEND THAT THE CITY COUNCIL SUPPORT THE PROPOSED CENTENNIAL EVENT TITLED, 1988, WITH A TOTAL OF \$63,854 IN FUNDS FROM THE CULTURAL TRUST FUND; AND,
- 2) USE ANY RESOURCES AVAILABLE THROUGH THE CULVER CITY CULTURAL AFFAIRS FOUNDATION AND OTHER SPONSORSHIP OPPORTUNITIES TO OFFSET THE TOTAL PAID OUT BY THE CULTURAL TRUST FUND.

THE MOTION CARRIED BY THE FOLLOWING VOTE:

AYES: DICKTER, PALI, WILLIAMS
NOES: NONE
ABSENT: CHERRY
ABSTAIN: WISNOSKY STEHLIN