

New

A new interdisciplinary elective course. All disciplines welcome.

For fall 2014, register for ATLAS 4519/5519-001.

Scheduled MW 11:00-1:50 p.m. with additional studio time as team projects evolve.



February 2005, New York City, Jeanne-Claude and Christo at The Gates, Central Park, New York City, 1979-2005 Photo: Wolfgang Volz. Copyright: Christo and Jeanne-Claude 2005



Christo and Jeanne-Claude's *Over The River* Project

This is a Special Topics multidisciplinary class at ATLAS Institute that will focus on Christo and Jeanne-Claude's art with special attention to *Over The River* project proposed for the Arkansas River between Salida and Cañon City. The purpose of this team-based class will be to create original documents, videos, research papers, and other media that highlight how the art plays in the social and economic fabric of our American West and worldwide.

Looking for students studying:

- Art & Art History
- Arts & Sciences
- Business
- Education
- Engineering & Applied Science
- Environmental Design
- Journalism and Mass Communication
- Law
- Music
- Technology, Arts, & Media

Explore these related topics:

- Christo's and Jeanne-Claude's history
- The effects of Christo and Jeanne-Claude's art
- The Philosophical underpinnings of the massive art
- Financing of art projects

- Legal history and process of putting panels above the Arkansas
- Engineering pre- and post-production (cables and fabric construction and installation)
- Local community leaders who favor and who oppose the project
- Environmental Impact Statements
- The historical and continuing role of the BLM, USFS, Colorado Dept of Wildlife,
- Fremont / Chaffee County Sheriffs and Colorado State Government and the Union Pacific Railroad.
- Geography, Geology and Water Chemistry and other resources in the Arkansas River Valley.
- New creations of music and sound inspired from art
- Tourism and recreation, hiking, fly fishing, mountain climbing, biking, etc.

About the Instructor, Don Grusin:

Don has created and taught the classes *World Music Video Projects as a Catalyst for Social Change* and *Creating New Media for the Old & New West* at ATLAS Institute.

He holds a master's degree in economics from the University of Colorado and taught as a Fulbright professor in Mexico. A grammy-winning composer, producer, pianist, Don lives and works in Los Angeles.

Questions and Contact Information:

Email teaching assistant, Kelly Brichta, at otr.course@gmail.com

ATLAS
INSTITUTE

ATLS 4519-001 – 5519-001, 3 credit course
Christo and Jeanne-Claude's *Over The River* Project
Brief Class Description and Syllabus for Fall Semester – 2014
Monday/Wednesday, 11AM-1:50 PM. ATLS 2B31



ABOVE: *Christo Over The River, Project For The Arkansas River, State of Colorado* Collage 2007 in two parts: 77.5 x 30.5 cm and 77.5 x 66.7 cm (30 1/2" x 12" and 30 1/2" x 26 1/4") Pencil, fabric, twine, pastel, wax crayon, charcoal, enamel paint, hand-drawn topography map, fabric sample and tape. Photo: Wolfgang Volz, © Christo 2007



ABOVE: February 2005, New York City, Jeanne-Claude and Christo at *The Gates, Central Park, New York City, 1979-2005* Photo: Wolfgang Volz. Copyright: Christo and Jeanne-Claude 2005

This is a Special Topics multidisciplinary class at ATLAS that will focus on Christo and Jeanne-Claude's proposed *Over The River* project on the Arkansas River between Salida and Cañon City. <http://www.christojeanneclaude.net/>

We will visit the Sites (near Salida and/or Cañon City) Fri-Sun Sept 12th-14th, 2014

The purpose of team-based this class will be to create original documents, videos, research papers, and other media that highlight Christo & Jeanne-Claude's art and how it plays in the social and economic fabric of our American West and worldwide. We are seeking innovative students who are majoring in and have an interest in the variety of disciplines, which intertwine in this massive Colorado art project, some examples included here:

- Art and Design, Art History, Fine Arts
- Anthropology
- Archeology
- Architecture
- Advertising, Social Entrepreneurship
- ATLAS Institute TAM Students
- Digital Media
- Ecology, (EBIO)

- Economics, Community Development
- Environmental Economics
- Engineering & Design, (EVEN)
- Ethnomusicology
- English
- Film production and Technology
- Geology and CIRES
- History
- Honors RAP
- Communications
- Leeds School of Business, Marketing
- Law and Water Law
- Medicine, Nursing
- Music Performance, Production, & Technology
- Photography
- Philosophy
- Pre-Law, Political Science, Public Administration
- Psychology
- Rhetoric and Writing
- School of Journalism and Mass
- Sociology
- Study of Indigenous Languages
- Web design

Purpose And Mission Of The Christo and Jeanne-Claude Class



ABOVE: FOUR LIFE-SIZE TESTS FOR OVER THE RIVER WERE CONDUCTED BETWEEN 1997 AND 1999 OUTSIDE OF GRAND JUNCTION, COLORADO. A TOTAL OF 17 FABRIC PANELS WERE TESTED. Photo: Wolfgang Volz. © Christo 1997-99



ABOVE: CHRISTO AND JEANNE-CLAUDE: THE UMBRELLAS, JAPAN – USA, 1984-1991 Ibaraki, Japan Site. 1,340 blue umbrellas in Japan and 1,760 yellow umbrellas in USA. Each umbrella: Height: 6 meters (19' 8") Diameter: 8.66 meters (26' 5"). Photo: Wolfgang Volz. © Christo 1991

Mission statement

To produce a platform that entices students to immerse themselves into multiple disciplines, environments, and cultures in order that they might significantly expand their capacity to serve society and enhance their self-worth.

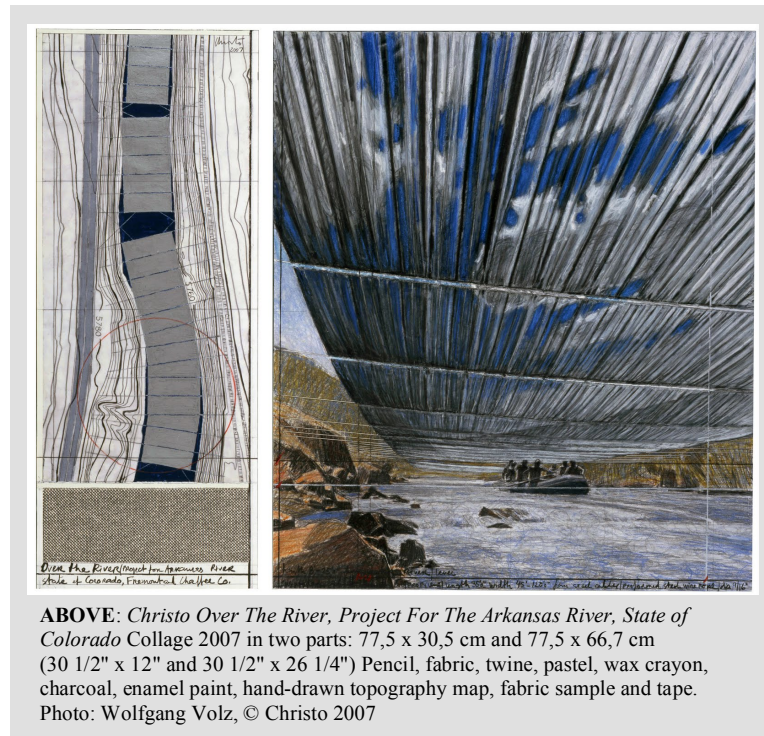
Goals

1. To enable students to acquire skills from experts, instructors and from each other.
2. To expand students' awareness of alternative career paths stemming from their research and pursuit of the variety of topics that are part of the *Over The River* project.

Process

1. Candidates
 - a. Undergraduate and graduate students from CU from all disciplines and backgrounds.
2. What and How
 - a. The class meets twice a week for 3 hours each on Monday and Wednesday in the Production Studio 2B31 in ATLAS. There will be many work hours outside of class-time and may require use of the editing labs, the computer lab, and access to the talented staff in the building. Requested equipment includes audio and video gear, hi-speed Internet access, computers, cameras, and other media facilities in ATLAS. Student teams would travel to Christo and Jeanne-Claude's proposed *OTR* sites, carry out research related to their varied topics, do video interviews with the parties involved, and become immersed in the art project.
 - b. The undergraduate and graduate students would come from every discipline, and, from our experience, consistently demonstrate glowing and sometimes unpredictable results from engaging in interdisciplinary teamwork. We would seek students from, but not limited to, the list above on pages 1 & 2.

Focus – To bring to the awareness of the students and then the public, the wide array of issues that would not immediately be obvious when ‘their art hits the eye’. In researching and then documenting Christo and Jeanne-Claude’s *OTR* work of art proposed for the Arkansas River, these intertwined and complex dynamics that attend the project are the focus of the class.



As the class is entirely and intensively focused on Christo and Jeanne-Claude’s work that, as a likely by product, this class will be an asset to CU students, to their career paths, to ATLAS Institute, and to the art world.

Like the preceding “New Media for Social Change” classes offered at ATLAS in 2008, 2009 and 2012, students working together acquire new skills and become inspired to bring awareness to the community and in so doing, effect social change even long after they finish the class and leave the university.

The multi-disciplined students adopt skills from instructors, mentors, experts, and from each other, and share in leadership, technology, teamwork, research, hands-on recording, editing, and techniques in interviewing, which arm them fearlessly and proactively to do the projects.

In 2008 Grusin helped create the first multidisciplinary class at ATLAS *World Music Videos as Catalyst for Social Change* which evolved into a series of classes culminating in Spring 2012 with a BLM-PLF-CAW-sponsored course *Creating New Media for the Old & New West.*

As an additional advantage for us here at CU are friends of Christo living near Boulder, including the ex-President of CSU, Chris Christopherson, and Dick Miller, who worked with Christo and Jeanne-Claude in successfully marshalling through the *OTR* Project on the Arkansas River. Christo will identify the exhibition date and secure the few remaining permits when the legal process is successfully resolved.

Finally, we have a one-time-only chance to witness a creation of a Christo and Jeanne-Claude massive art project, right in our own backyard. It is projected that 25-30 students from a variety of backgrounds and experience will flock to this opportunity.

The class will collaborate with guest experts and professionals including artists, economists, engineers, political administrators, public land administrators, (BLMers), mining engineers, agricultural economists, energy administrators, filmmakers, composers, American Indian representatives, archaeologists, water quality experts, veterinarians, forestry administrators, (USFS), Colorado and US Fish and Wildlife Service, recreation workers, Colorado State Highway Patrol, retail recreation outlets near the project sites, guides, photographic, video, film, music and artist friends and experts around the US and the West.

We will research many of these areas including, and most importantly, how Christo and Jeanne-Claude's art affects the public here and abroad.

We will make use of books, documents, maps, computers, video and audio gear, movies, conferences, meetings with the experts in the field, television, social and business media, Twitter, Facebook, Tumblr, etc.

As in the past we will have a website for our exclusive crosstalk, assignments, research, ideas, blogs, music, some data storage, demo output, and for networking with experts in the field. This website will serve as the assignment calendar.

One of our central class missions will be to present the final reports, videos, and results of the teams' research to the public here at CU in December, 2014

Probable Topics:

Here are suggested topics, although the students, when given the chance, ALWAYS find other interesting angles, usually brilliant.

- Christo and Jeanne-Claude's History - Bulgaria, Prague, Vienna, France, NYC
- The effect of Christo and Jeanne-Claude's Art:

- *Valley Curtain, Rifle, Colorado, 1970-1972*
- *The Gates, Central Park, New York City, 1979-2005*
- *The Umbrellas, Japan-USA, 1984-1991*
- *Wrapped Reichstag, Berlin, 1971-1995*
- *5,600 Cubicmeter Package, 1968*
- *The Pont Neuf Wrapped, Paris, 1975-1985*
- *Running Fence, Sonoma and Marin Counties, California, 1972-1976*
- The Philosophical underpinnings of their massive works of art
- Engineering pre- and postproduction - cables and fabric construction, installation
- Christo and Jeanne-Claude's financing of their art projects -Financing the project – (Harvard Study from Dick Miller)
- Legal history and process of Christo and Jeanne-Claude's mission to put panels above the Arkansas
- Local community leaders who favor and who oppose the project, local politics, economy, schools, churches, museums, and art organizations
- Environmental impact statements, lawsuits from ROAR and other groups
- The historical and continuing role of the BLM, USFS, Colorado Department of Wildlife,
- Fremont / Chaffee County Sheriffs and Colorado State Government and the Union Pacific Railroad.
- Description of the Geography, Geology and Water Chemistry and other resources in the Arkansas River Valley.
- New creations of music and sound inspired from Christo and Jeanne-Claude's work that could be symphonic, operatic, experimental, jazz, indie, rap, etc.
- Projected effects and footprints on:
 - Tourism and Recreation, Hiking, Fly-fishing & Bait-fishing, Mountain Biking, Kayaking, Off-road Vehicle, Cycling, Canyoneering
 - Insect life in and along the river
 - Railroad policy
 - Historic sites
 - Ecology of the big and the small
 - Impact on Fish, Birds, Bighorn Sheep, and other Wildlife
 - Mining, oil and gas exploration, exploitation
 - Agriculture and Irrigation
 - State Highway Patrol
- Fire in the West
- EIS – BLM – Public Lands Foundation
- Lawsuits – incl. ROAR
- Rail Road – Union Pacific's role
- Water and weather
- Fish & Animals - Bighorn sheep
- Indigenous plants, people, insects
- Recreation

Websites

Christo and Jeanne-Claude Art, The *Over The River* Project — <http://www.overtheriverinfo.com/>
Christo and Jeanne-Claude site — <http://www.christojeanneclaude.net/>
Nat'l Wildlife Federation — <http://www.nwf.org/>
American Rivers — <http://www.americanrivers.org/>
Colorado State Government — <http://www.colorado.gov/>
Salida Performing Arts Organization — <http://salidaarts.org/>
Trout Unlimited Colorado — <http://www.coloradotu.org/>
Fremont Center for the Arts — <http://www.fremontarts.org/>
Xerxes — <http://www.xerxes.org/>
Rags Over The River — <http://www.roarcolorado.org/>
Center for the American West — <http://centerwest.org/>
NRDC — <http://www.nrdc.org/>
National Mining Association — <http://www.nma.org/>
World Wildlife Fund — <http://worldwildlifefund.org>
Audubon Society — <http://www.audubon.org/>
Western States Petroleum Association — <http://www.wspa.org/>
Sierra Club — <http://www.sierraclub.org/>
Wildland Fire Organizations — <http://www.fws.gov/fire/>
Coal Associations — <http://www.blm.gov/wy/st/en/programs/energy/Coal>
Western States Center — <http://www.westernstatescenter.org>
City of Salida, Colorado — <http://cityofsalida.com/>
Chaffee County Times — <http://www.chaffeecountytimes.com/>
Fremont County, Colorado — <http://www.fremontco.com/>

Other Resourceful Books

1. *Something in the Soil: Ditch in Time*, by Patricia Limerick
2. *Encounters with the Archdruid*, by John McPhee
3. *Musicophilia: Tales of Music and the Brain*, by Oliver Sacks — <http://nyti.ms/oEGQP7>
4. *The Economic Approach to Environmental and Natural Resources*, 3rd Edition, by James Kahn
5. *The Four Agreements*, by Don Miguel Ruiz

Media:

1. Albert and David Maysles with Antonio Ferrera, Susan Froemke, Deborah Dickson, 3 decades of films on Christo and Jeanne-Claude's projects, including:
 - a. *Running Fence, Sonoma and Marin Counties, California, 1972-1976*
 - b. *Valley Curtain, Rifle, Colorado, 1970-1972*
 - c. *The Gates, Central Park, New York City, 1979-2005*
2. High Country News — <http://www.hcn.org/>
3. The Story of Stuff, by Annie Leonard — <http://www.storyofstuff.com>
4. Canyonlands Zephyr — <http://bit.ly/u8WQF4>
5. Jigar Shah, Branson's Carbon War Room — <http://www.carbonwarroom.com>
6. Virtual Reality Magazine — <http://www.vrmag.org/>
7. The New York Times — <http://www.nytimes.com/>
8. The Media Channel — <http://www.mediachannel.org/>
9. Videos from previous classes:
 - a. Don Grusin - class videos — <http://bit.ly/oUjoSK>
 - b. Green Mountain — <http://www.youtube.com/watch?v=4-LIF1YExic>
 - c. A Letter to the BLM — <https://vimeo.com/41742495>
 - d. Fracking the Fork — <https://vimeo.com/42221593>
 - e. Trotting to the Truth — http://www.youtube.com/watch?v=gxuE_JVw--8
 - f. Homeland — <http://www.youtube.com/watch?v=orrlwPflK80>

Gear

Class Gear to be supplied by ATLAS Institute: Video Cameras, Mac G-5 Computers and/or MacBook Pro (4-Gigs ram, Logic 9, access to Protools, Premier, Ableton, Reason software, USB midi keyboards, broadband internet capability for units running simultaneously, Final Cut Pro 7.03, mics, stands, cabling, and lighting for on-site production, (cables, stands, baffles, work stations, spaces), FTP software, 1 terabyte backup drive/team, (potentially 7 to 8 teams)

Class Syllabus

- Week 1- August 27 – 1st class – introductions, team organization, reading assignments, see video of Christo & Jeanne-Claude, 15-minute team reports on due Sept 10th.
- Week 2 - September 1st, Guest - Jim Palmer – *Running Fence*, planning, trip to Arkansas River
3rd, Proposed and Invited Guest speakers-Jonita and Vince Davenport, Dick Miller
- Week 3- September 8th, or Proposed and Invited Guests Speakers Jonita and Vince Davenport, with Dick Miller, team assembling, topics organization
10th, Guest- Kurt Gutjahr - Narrative, Team reports due
- Weekend 3- September 12th -14 Friday-Sunday for Site Visit trip to Salida, Cañon City, the River
- Week 4- September 15th, Trip review, Guest BLM guy from Cañon City,
17th, Class separates into teams, presentation research
- Week 5- September 22nd, ROAR lawsuit folks, Profs Mark and Mike, students from Denver Environmental Law Center
24th - All Teams reports to class, consulting individual work
- Week 6- September 29th, Guest- Ron Arias, journalism, story telling,
October 1st, Guest - General Contractor on Construction projects
- Week 7 - October 6th, Guest - Nick Flores on local economy and environmental issues
8th, Guest - Joel Nakamura from Santa Fe on art and career
- Week 8- October 13th, Guest - Colorado State Patrol, TU, and Colorado Fish and Wildlife, CSU guy, will identify later
15th, Guest - Ken Iwamasa on photography, insects, flyfishing on Arkansas,

Week 9- October	20 th , Guest - Randy Hayes from BLM on recreation, kayaking, canyoneering 22 nd Guest - Music and Sound – Mickey Houlihan, Sound Design at Music School Studio
Week 10- October	27 th , Salida and Cañon City Sherriff / Mayors, County Commissioners 29 th In Class Team Research
Week 11- November	3 rd , Judge Boyd Boland, local politics and law in Western Colorado, 5 th , Mary Wade on Rifle’s Hanging Curtain
Week 12- November	10 th Patty Limerick – Center for the American West 12 th - NLCS Carl Rountree or ? from Interior Dept
Week 13- November	17 th , Guest TBD 19 th , In class discussion, individual mentoring
Week 14- November	24 th (Thanksgiving Holiday Break)
Week 15-December	1 st Studio, Finals Prep, Project Editing 3 rd Studio, Finals Prep, Project Editing
Week 16-December	4 th – public presentations preparations in class
Finals Week-December	8 th -13 th finals, project submissions

Guest Speakers:

Red indicates out-of-Boulder Guest -Exact dates TBD

- Jim Palmer, film prof CU (will do lecture on Running Fence),
- **Jonita and Vince Davenport**, project managers of *OTR* and *The Gates, Central Park, New York City, 1979-2005* (we need referrals from them to find experts in fabric and manufacturing, even if we do it by Skype, these people are in Europe), TBD guests
- **Joel Nakamura**, Santa Fe artist, (speaking about the artist life, economics, networking, gigs)
- N. Richard Miller, *OTR* early consultant for Christo and Jeanne-Claude, living in Boulder
- Kurt Gutjahr, class on NARRATIVE, STORY TELLING

- ROAR attorneys and /or students who filed the recent lawsuits,
- CU Law Resources Center Director Prof Mark Squillace
<http://lawweb.colorado.edu/profiles/profile.jsp?id=189>
- University of Denver Environmental Law Center – Prof Mike Harris
<http://www.law.du.edu/index.php/profile/michael-harris>
- BLM specialists in the region (**Canon City field manager Keith Berger**)
- **Ron Arias** – Journalist, People Magazine, Potter, Artist, Story Teller
- National Landscape Conservation Syst. Community Programs **director Carl Rountree**
- Econ Chair Nick Flores - Economics of local communities (has contact with Salida, stays for years at a B&B that he'll turn us onto)
- Mickey Houlihan, Sound Design at School of Music (Taylor Frasier), visit their studio
- **Local Sheriff, Mayor, political leaders in Arkansas river valley**
- Colorado State Patrol, (traffic control, parking),
- Colorado Trout Unlimited, US & Colorado Fish and Wildlife
- **Ken Iwamasa**, artist, fish and insect photography, expert
- Center of the American West (Patty Limerick)
- Randy Hayes on Recreation at BLM, Denver Branch, Kayaking, off road, canyoneer
- Construction company GM to talking steps to completion
- Mary Currier, her story about impact community Rifle with the HANGING Curtain,
- **Judge Boyd Boland**, father of CU alumni and previous student Clara, to talk local issues in Arkansas River Valley. Paonia, Hotchkiss, Crawford.



LEFT: CHRISTO AND JEANNE-CLAUDE: VALLEY CURTAIN, RIFLE, GRAND HOGBACK, COLORADO, 1970-72. 12,780 sq.m. (142,000 sq.ft.) of woven nylon fabric. 49.8 tons of steel cables spanning 417 meters (1,368 feet). Photo: Wolfgang Volz. © Christo 1972

Christo encourages the discussion of art but takes no responsibility for the content of this class. Christo has given permission to use certain copyrighted images with proper photo credits and copyright information, but has not otherwise organized or supplied material for this class.

Questions? Please contact me at via email at dg@dongrusin.com or mobile 310 749 0529.



Course Policies

Grades:

The Department home for this course (Atlas Institute) is committed to upholding the University Uniform Grading System. Grades will be assigned according to this system, which reads:

A superior/excellent

B good/better than average

C barely competent/average

D minimum but passing

F failing

Grading Policies:

Grades will be based on the timely and successful completion of all projects/activities. All students will be individually interviewed at midterm (50%) and at the final critique (50%) and an evaluation will be given of their overall performance, progress, and contributions to their team and to success of the project as a whole.

Notes on grades and class performance:

My intention is to recognize and reward innovation, curiosity, grit, self-control, social intelligence, gratitude, optimism, hard work, on time project-delivery, kindness, creative fearlessness, and contributions to our class, a culture of high achievement.

We'll discuss the 4 Agreements:

The Four Agreements are:

1. Be Impeccable with your Word: Speak with integrity. Say only what you mean. Avoid using words to speak against yourself or to gossip about others. Use the power of your word in the direction of truth and love.

2. Don't Take Anything Personally

Nothing others do is because of you. What others say and do is a projection of their own reality, their own dream. When you are immune to the opinions and actions of others, you won't be the victim of needless suffering.

3. Don't Make Assumptions

Find the courage to ask questions and to express what you really want. Communicate with others as clearly as you can to avoid misunderstandings, sadness and drama. With just this one agreement, you can completely transform your life.

4. Always Do Your Best

Your best is going to change from moment to moment; it will be different when you are healthy as opposed to sick. Under any circumstance, simply do your best, and you will avoid self-judgment, self-abuse, and regret.

Office Hours:

I will have frequent office hours to be arranged for individual or team consulting, location to be determined. Individual reviews are necessary because each student will have different roles and responsibilities in this multidisciplinary project class, some being highly technical and creative, (eg. art, film, video, IT, music, design) while some students will conduct more traditional forms of research (eg. writing, papers in economics, psychology, medicine).

It is essential that students attend every class and be on time. Regular attendance and active participation in any class discussion will enhance your understanding of the topics and almost certainly improve your performance on the ongoing project weekly updates, preproduction and final videos and related media projects, which together are worth 80% of the course grade. Attendance is a large portion of your participation grade. More than three unexcused absences will result in a failing grade in the course. Notifying your instructor with cc to TA(s) by email prior to class will constitute an excused absence. Send email absence notifications to dg@dongrusin.com. And copy to TA(s) email address kelly.brichta@colorado.edu. In the Fall 2014 Semester, the required time on video projects and research range from a few hours per week in the media labs, production studio in the early part of the Semester. Later it may require more time per week on the projects. Students should come to class having already completed (and thought carefully about) the assignments for each class period.

Full presence in class (i.e., not just body attendance) is an absolutely essential element. Each student will be allowed two unexcused absences. Being late (arriving more than 10 minutes after the beginning of class) more than two times will count as an absence. The final grade will be lowered for each unexcused absence beyond two.

No cell and/or smart phone, ipod, ipad, computer use of social media in class unless part of team project. We will use ATLAS MacBookPro laptops in class with required software installed.

Active Participation:

Students will be expected to take an active role in class discussion by reading assigned texts and other media, visiting URL's, and paying attention to what's going on. Hand-written and/or digital note-taking is strongly encouraged. Students must ingest/remember the names of the major artists, community developers, and local retail organizations, museums, and galleries connected to *OTR* project, and the art literature of historic Christo and Jeanne-Claude's works of art.

Late projects and lack of team participation will directly affect the final grade.

My main purpose in creating this class is to enrich the student experience from the interaction(s) of all aspects and disciplines pertaining to the Christo and Jeanne-Claude projects, both at CU, the Colorado West, and the world.

1) Students with disabilities who qualify for academic accommodations must provide a letter from Disability Services (DS) and discuss specific needs with the professor, preferably during the first two weeks of class. DS determines accommodations based on documented disabilities. (303) 492-8671, Willard 322, <http://www.colorado.edu/sacs/disabilityservices>

2) If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services (DS) early in the semester so that your needs may be addressed. DS determines accommodations based on documented disabilities. (303) 492-8671, Willard 322, <http://www.colorado.edu/sacs/disabilityservices>

Contact Information:

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Appendix A – Organization and example of how the class will operate with teams.

Below is a generic description of what each team will comprise, what each of the students will do and be responsible for, and what the team goals will be.

There will be 3-5 students on each team.

Here's just one example:

1. One student may be a School of Music, Sound Design major.

The music student should have some working knowledge of music production and engineering, and some comfort, familiarity in using recording and editing software (Ableton, Logic, Garageband, Reason, Protools), the Internet (ftp and use of SKYPE, Dropbox) or other broadband vehicles for transmitting data files, and a grasp of the history of music, both classical and contemporary. If the student is an instrumentalist or vocalist, with interest in arranging and lyrics, that may be an even more perfect fit.

His or her job will be to help create the musical scores and/or other sound tracks for a prospective photography, paper and/or video. He or she will also digest and be able to inform his or her team members about relevant music history and sonic contributions coming from the project-subject areas.

All students will network by email and other communication using social media among themselves (intra-CU) and externally with the individuals and organization(s). The student will build a bridge between the project area's musical sensibilities and direction, and his or her own creations. Don Grusin will assist the teams in the compositional scoring, recording and editing.

2. Another team member may come from the Economics. His or her task will be to explore both the history and current political and economic background of the project area. This student will give teams a real-life description of the problems and goals of the project-subject and an economic analysis of the project area's potential community development or other social action solutions from Christo and Jeanne-Claude's projects. What they are up against.

Discussion topics will include economic growth, income inequality, poverty, sustainable development and the growth-environment nexus, education, health and nutrition, and the characteristics of land, labor and credit markets in the specific Arkansas River Valley.

We'll also discuss Environmental Economics and refer to The Economic Approach to Environmental and Natural Resources, 3rd Edition, James Kahn for clarification of these topics, all related to the project areas, as well as our own.

A major aspect of the Christo and Jeanne-Claude project is why traditional markets fail to efficiently allocate art budgets and resources, environmental, and natural resources. We will talk about use of exhaustible resources and pollution, non-market, environmental considerations. Topics can include fisheries, forests along the watershed which supplies the water for the Arkansas, biodiversity and habitat loss, and water resources. And yes... global warming and the politics that rage on.

3. A third student might come from the Film department.

We want this student to have working knowledge of Final Cut and or Premier and be familiar with lighting, production videography, and editing, have some experience with post-production and file manipulation and organization. This student will create and assemble video clips for use in the final product and will experiment with various images of both the real-life circumstances of the project subject as well as artistic modes. This student will educate the other team members on current video techniques and should have a grasp of film history, specifically regarding the Art, and it's connection to the American West. We would expect this person to create contact with other team film and video artists in order to expand the resource base of each team. The resources will include: relevant film and dvds, YouTube, Vimeo and related Internet urls, technical help services for software and editing assistance, which luckily reside within Atlas at the Media Center on the 3rd floor.

4. The fourth student might come from the Art and Art History Department. This student will have a working knowledge of photography, history of art, graphic design, and the use of images to convey emotional and intellectual responses. This student may become the Art Director of the team project, whose duties may include set design, lighting, communication with the project people, as well as DVD and website design. One of the main jobs of the photographer on the team will be to document and make available photos to the press, the Internet, and to our collaborators in the project's home area regarding Christo and Jeanne-Claude's project. We will receive in return photos and videos from the on-site project collaborators throughout the West.

5. The fifth student might be a Business and Marketing major. This student will bring to the team research on historical and demographic data, and recommend alternative means to bring the project to the attention of potential allies for engaging volunteers and social entrepreneurs. Along with the Economics student the Marketing student will bring to the attention of the team as well as the target organizations, the existence of for-profit and non-profit philanthropic groups interested in funding programs that we will encounter. We could look to this team member as the public relations arm of the team.

Appendix B - Topics from Lee Barkow, Of the Public Lands Foundation and others.

1. The public domain of the United States: the lands no one wanted including BLM land along the Arkansas.
2. National parks, national forests, fish and wildlife refuges, Native American reservations. The story of the rest of the public domain.
3. Union Pacific Railroad along the Arkansas, and checkerboards of public and private land ownership patterns of the American west.
4. Wilderness, wild rivers, rare and endangered species
5. Sun, wind, and water. Energy from renewable resources. green is not necessarily more efficient, cheaper
6. More than the mighty dollar. How environmental values are influencing public land management. Non-market choicemaking
7. The 1872 mining law. Still in effect. Good public policy or a rip-off?
8. The economy and the environment: a conflict or a complement? Can both live together? And how do large-scale art projects influence this equation?
9. Tumbling tumbleweed: the public lands expressed in country and western music and?
10. The art of Remington, Christo and Jeanne-Claude, and others. Their origins in public lands.
11. Where have all the flowers gone? Do endangered species make a difference in the management of the public lands?
12. Is Art an endangered species?
13. Where there is smoke, there is fire. Are people the problem? Homes, activities, and attitudes affecting wildland fire management and what that could do to the panels over the Arkansas?
14. The national landscape conservation system. Great places, great values beyond the national parks.
15. Native allotments, and r.s. 2477 easements for trails, roads in the middle of private lands, or future private lands.