

The City of Portland, Oregon invites Architects
who wish to be considered for the design of the

PORTLAND CENTER FOR THE PERFORMING ARTS

to submit a Letter of Interest.

Located on Broadway, in the City's theater district, and adjacent to the South Park Blocks, the Center will include a 2,750 seat Concert Hall, a 1,400 seat Theater, and a 450 seat Showcase Theater. The 1927 Paramount Theater (Portland Publix), designed by Rapp & Rapp, Chicago, will be renovated to accommodate the Concert Hall.

Vacant land on an adjacent block will be acquired for the construction of the two new smaller theaters.

The citizens of Portland have approved a \$19 million bond issue for the design and construction of the facilities, and more than \$6 million in private funds has been raised.

Architects may respond to this invitation prior to March 15, 1982, and be forwarded the Request for Qualifications and other information concerning the selection procedure by writing to:

Edward C. Wundram, AIA
Project Coordinator
520 S. W. Yamhill Street
Portland, Oregon 97204
Phone (503) 220-0361

PORTLAND CENTER FOR THE PERFORMING ARTS

Portland, Oregon

REQUEST FOR QUALIFICATIONS

of

ARCHITECTS and ENGINEERS

February 18, 1982

A project of the City of:

PORTLAND, OREGON

Commissioner-in-Charge:

The Honorable Mildred A. Schwab

Project Coordinator:

Edward C. Wundram, A.I.A.
520 S.W. Yamhill Street
Portland, Oregon 97204
(503) 220-0361

Facility Manager:

Patrick C. Harrington, Manager
Civic Auditorium
222 S.W. Clay Street
Portland, Oregon 97201
(503) 248-4498

PORTLAND CENTER FOR THE PERFORMING ARTS
Portland, Oregon

REQUEST FOR QUALIFICATIONS

February 18, 1982

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Portland Center for the Performing Arts
Portland, Oregon

REQUEST FOR QUALIFICATIONS

February 18, 1982

History

The search for improved and expanded facilities for the performing arts has long been a quest of the City and its citizens. In the early 1970s, the Metropolitan Arts Commission examined and brought attention to the needs of the live arts in Portland. In 1977, the City Commissioner in charge of the Civic Auditorium appointed the Portland Metropolitan Arts Theatre Task Force to study the state of the performing arts in Portland.

In April, 1980, this Task Force was reorganized as the Performing Arts Center Committee and charged with the responsibility of assisting the City Council to meet these needs. In December, 1980, after an intensive, nationwide study, the Committee recommended that the City undertake to design and build the following facilities:

1. A facility to supplement the existing Civic Auditorium -- this would take shape as a Concert Hall, seating 2,750.
2. A suitable space for Broadway road shows -- this would be an Intermediate Theatre, seating 1,400.
3. A smaller theatre for local talent, children's shows, lectures, luncheons, etc. -- this would be a Showcase Theatre with movable seating for 450.

Several sites for a new Performing Arts Center were examined by PACC in their study. Costs to build a new complex were estimated at \$50-70 million. At this point, the Committee recommended that the City acquire the 1927 Paramount Theater Building in downtown Portland, and convert it into a Concert Hall.

The PACC recommendation described a \$25 million performing arts center, with \$19 million to come from a general obligation bond issue and \$6 million from private sources. Additional funds for "extras" or any other purpose would have to come from the private sector.

On January 22, 1981, the City Council authorized a \$19 million bond issue for a March 31st ballot. Subsequently, the electorate approved the issue by a 54% majority.

A campaign to raise the matching \$6 million was commenced immediately and on November 3, 1981, the Committee was able to announce that the full amount was guaranteed.

Facility Requirements

During the initial period of PACC's study of the feasibility of a new or expanded performing arts center, its adjunct sub-committee, the Arts Needs and Use Advisory Committee served to define the technical requirements of the proposed facilities. Their report, A Framework for a Performing Arts Center in the City of Portland, August 4, 1980, outlined the concept of three separate performance spaces: a Concert Hall, an Intermediate Theater, and a smaller Showcase Theater.

While the Framework Report does not correspond precisely to the latest program decisions by PACC and the City, it does generally describe the combined functional requirements of the Center. It is expected that this document would serve as a point-of-departure for the programming effort to be undertaken by the Design Sub-Committee, the Project Coordinator, City staff, and the Architect and Technical Consultants.

A copy of the Framework Report is included in the Appendix to this document.

Project Budget

The projected capital costs for the Portland Center for the Performing Arts were determined in the spirit of increasing the theater capacity in Portland in much the same way the Portland Civic Auditorium was renovated in the 1960s. To acquire, renovate and construct facilities of a quality, capacity and nature commensurate with the need evidenced by PACC's studies without spending unnecessary dollars, a total of almost \$29 million is required. The estimated costs are as follows:

Paramount Theater acquisition and renovation (1)	\$ 7,500,000
Land acquisition and construction of:	
Intermediate Theater (1)	15,000,000
Showcase Theater (1)	3,400,000
Civic Auditorium renovation (2)	500,000
Reserve for inflation, design and construction, contingency, and other costs	2,000,000
	<hr/>
	\$28,400,000 (3)

Note(1): Project costs include related professional fees, reimbursable fees, printing, travel, etc.

Note(2): Costs related to the renovation and reequipping of the Civic Auditorium are part of the bond issue and fund raising campaign, but are not part of the project which is the subject of this pre-qualification criteria.

Note(3): The Portland Center for the Performing Arts Construction Fund consists of the proceeds of the sale of general obligation bonds (\$19 million) and gifts and pledges in hand (\$6 million) plus projected interest earnings (\$3,400,000). Should the Performing Arts Center Committee be successful in obtaining its goal of an additional \$4 million in gifts, the budget will be increased in the following categories:

Paramount renovation	\$ 500,000
Showcase Theater	500,000
Contingency fund	1,000,000
Miscellaneous costs	2,000,000
including: provision of meeting spaces, kitchen facilities, improved finishes, additional technical equipment, and rehearsal space	

Project Summary Schedule

<u>Activity</u>	<u>Date</u>
1. City Council authorizes bond election.	22 Jan 81
2. Bond issue election, measure passes.	31 Mar 81
3. City advertises for Project Coordinator.	24 Jun 81
4. City Council selects Project Coordinator.	25 Sep 81
5. City Council authorizes Area Development Plan.	20 Jan 82
6. City Council authorizes selection procedure for professional services and Construction Manager.	20 Jan 82
7. City advertises for Architects and Engineers (A/E).	1 Feb 82
8. City Council selects A/E.	5 May 82
9. Area Development Plan complete.	15 Jun 82
10. A/E completes Program and Schematic Design for Paramount.	1 Jul 82
11. City Council selects Construction Manager (CM).	1 Jul 82
12. Paramount Theater Building available, CM commences selected demolition, scaffold erection, etc.	1 Sep 82
13. A/E completes first "package" of Construction Documents for Paramount.	15 Sep 82
14. A/E completes Paramount Design Document.	15 Oct 82
15. A/E completes Program and Schematic Design for New Theaters.	15 Oct 82
16. CM completes first Project Cost Estimate.	15 Oct 82
17. New construction starts in Paramount.	15 Oct 82
18. A/E completes Paramount Construction Documents.	5 Jan 83
19. A/E completes Design Development for New Theaters.	1 May 83
20. Paramount complete.	1 Sep 83
21. A/E completes first "package" of Construction Documents for New Theaters.	1 Sep 83
22. South Block partially available, CM commences demolition and partial excavation.	1 Sep 83
23. First State Bank branch property available.	1 Jan 84
24. A/E completes Construction Documents for New Theaters.	1 Jun 84
25. New Theaters complete.	1 Sep 85

Paramount Block

Block 208 of the original townsite of Portland, bounded by S.W. Broadway, Main, Park, and Salmon Streets contains the Paramount Theater, the Heathman Hotel, and the Studio Building. The Paramount stands at the south end of what was once a flourishing theater district in downtown Portland.

The City has engaged attorneys and appraisers to assist in a possible condemnation process to acquire the Paramount Theater Building, the adjacent alley, and the contiguous Studio Building on Salmon Street. Possession of the two structures is expected by September, 1982.

The City will not buy any part of the Heathman Hotel for the Performing Arts Center, however, several private parties have expressed an interest in acquiring the hotel for renovation into a first-class "executive" hotel.

South Block

Completing the site for the Performing Arts Center will be three-quarters of Block 207, located south of the Paramount Block. This Block is bounded by S.W. Broadway, Madison, Park, and Main Streets.

Only the southwest quadrant, which contains the 1895 First Congregational Church, will remain. The City has many of the architect's original drawings for the church.

Of the three quadrants, two are owned by the church and negotiations are underway to obtain a long-term lease for the use of the property. The northeast quadrant is occupied by a temporary branch of the First State Bank of Oregon. The Bank intends to continue to use the branch until their new facilities are completed. This property is expected to be available to the City in January, 1984.

Area Development Plan

In anticipation of the design of the Portland Center for the Performing Arts, the Portland Development Commission will undertake to study the immediate area around the project site. Specifically, it will include the nine blocks, three on the east side of the northern most South Park Blocks, referred to as the Cultural Complex, and the adjacent facing streets.

The area of study will focus on: land assembly, related development, urban design, transportation, traffic parking, and the funding sources and schedule for area improvements.

The report, to be completed by June 15, will include: an urban design concept, including transportation recommendations; recommended development action plan; cost estimates and suggested funding sources for area improvements; and general descriptions for area capital improvements.

Paramount Theater (Concert Hall)

The Paramount Theater was designed in 1927 by C.W. & George Rapp, of Chicago and New York City. The architects were, in their day, the foremost exponents of the motion picture palace, designing a total of 167 theaters. Notable examples include the Paramount Theater on Times Square in New York City, and the National Press Club Building in Washington, D.C. which included the Capitol Theater (later renamed the Fox Theater). Powell Symphony Hall in St. Louis is the former St. Louis Theater designed by Rapp and Rapp in 1925. Only two theaters were designed by the firm for the Pacific Coast: the Portland Paramount and the Seattle Paramount. The Paramount Theater opened as the Portland Publix Theater on March 8, 1928.

The Paramount Theater is a listed building with both the Portland Historic Landmarks Commission and the National Registry administered by the State Historical Preservation Office.

The 3,036 seat Paramount typifies the flamboyant era of the twenties. It is luxurious and grand with true beauty throughout. The theater has never been remodeled so is unchanged from its original concept. Of course, like any other building 55 years old, some wear and tear is evident. However, complete restoration of the theater to like new condition is practical and feasible.

As part of its investigation of the applicability of the Paramount for live performances, PACC and the City engaged, architect R.F. McCann & Co., of Seattle, to analyze the building and to report on its potential for adaptive use. The study, completed in October, 1980, suggests that the building is well suited for a wide range of events.

Subsequently, the City, on the recommendation of PACC, has adopted a policy to limit the theater's use to a concert hall, i.e., any theatrical event that does not need an orchestra pit, a curtain, or extensive scenery changes. The Oregon Symphony Orchestra has elected to call the Paramount its home and to conduct its several yearly concert series in the renovated auditorium.

The City has obtained copies of the architects' original construction drawings, as well as many of the "shop" drawings used to build and maintain the building.

Organization

Performing Arts Center Committee (PACC) is a group of 12 dedicated citizens from various segments of the community who were appointed by the City's Commissioner of Public Affairs to work under the supervision of the manager of the Portland Civic Auditorium and assist in the completion of the proposed Center.

PACC is charged with the responsibilities of: planning, raising funds, negotiating property matters, assisting in the hiring and review of all consultant work and the design of the physical structures which will compose the Portland Center for the Performing Arts.

PACC's sub-committees include: Finance, Property, Design, and Construction.

It is anticipated that members of the former Arts Needs and Use Advisory Committee will serve as the nucleus of a Design Committee, representing, and communicating with, all of the performing groups who are expected to use the new facilities. This group, assisted by the management of the City's Civic Auditorium and the Project Coordinator, will work with the design team in the role of building user, or tenant.

Commissioner of Public Affairs, Mildred Schwab, one of five commissioners constituting the City's governing body, presently oversees the operations of the Civic Auditorium, and is charged by the Mayor with responsibility for the Portland Center for the Performing Arts. Ms. Schwab will communicate the Selection Jury's recommendations to City Council.

Manager, Civic Auditorium, Patrick C. Harrington, will be the manager of the new facilities which, combined with the Civic Auditorium, will comprise the Portland Center for the Performing Arts. Mr. Harrington is a member of the City staff and will represent the "Owner" to the design team.

Project Coordinator, Edward C. Wundram, A.I.A., has been engaged by the City, as a consultant to coordinate the various aspects of the project: to recommend and administer a selection process for professional services, to coordinate the effort to develop a detailed program of facility requirements, to monitor the design, and to suggest forms of contracts for design and construction. Mr. Wundram will be responsible for the communications between the Owner, User, Construction Manager and Design Team.

Selection Jury will be (or has been) appointed by the City Council. The Jury will be comprised of three members of PACC, two users of the proposed facilities, and two architects. The Jury will interview and recommend to Council the Architects and Engineers (and Associate Architect, if appropriate), the Technical Consultants (Acoustical, Theater, Lighting) and the Construction Manager. The City Council, or its individual members, may join the Jury in the interviews and discussions in an ex officio, non-voting capacity.
(After Jury selected by Council, list names and short description of each.)

Selection Procedure

Qualified firms are invited to submit their qualifications and expressions of interest to provide the architectural and engineering services to the City for the design of the Portland Center for the Performing Arts. Pre-Qualification Statements should be addressed to:

Mr. Edward C. Wundram, A.I.A.
Performing Arts Center Project Coordinator
520 S.W. Yamhill Street
Portland, Oregon 97204
(503) 220-0361

Statements should be mailed or delivered to the above address in order to be received not later than:

2:00 p.m., PST, Monday
March 15, 1982

In order to facilitate a thorough review of each firm's qualifications, ten (10) copies of the mandatory material are required (see Submission Requirements).

All Pre-Qualification Statements will be reviewed by Selection Jury and a limited number of firms will be invited to discuss their qualifications and organization with the Jury.

Subsequent to these interviews, the Jury will recommend to the City Council three firms to participate in a Symposium on the subject of a performing arts complex in downtown Portland. These firms will be offered an honorarium to offset the expenses of participating in the symposium. Prior to the commencement of the symposium, the Project Coordinator will prepare standards, guidelines and selection criteria for the conduct of the symposium.

At the conclusion of the symposium, the Jury will recommend to City Council, a single firm for the design of the Portland Center for the Performing Arts.

A complete outline of the Selection Process for Professional Services, as adopted by the City Council, is included in the Appendix.

Selection Schedule

1. Advertise for Letters of Interest 1 Feb 82
2. Request for Qualifications available 18 Feb 82
3. City places legal advertisement 22 Feb 82
4. Deadline for submission of A/E Qualification Statements 15 Mar 82
5. Selection Jury reviews qualifications and invites a limited number of A/Es for interviews 18 Mar 82
6. Symposium agenda and selection criteria available 25 Mar 82
7. Jury recommends three A/E firms to participate in Symposium 31 Mar 82
8. City Council authorizes Symposium invitation to three A/E firms 31 Mar 82
9. Performing Arts Center Symposium 5-23 Apr 82
10. Jury recommends A/E firm 28 Apr 82
11. City Council acts on Jury's recommendation and selects A/E firm 5 May 82
12. City issues Request for Qualifications for associate architect (if A/E not a Portland firm) and for Technical Consultants 7 May 82

Selection Criteria

The Jury and the City Council will utilize the following selection criteria to select architectural and engineering firms to participate in the symposium.

1. Perceived ability of the lead architectural firm to design live performance spaces that can reasonably be expected to gain national recognition for their aesthetic and performance qualities.
2. Perceived ability of the design team to understand the unique character of Portland, its performers, and its audiences; and to translate that understanding into the building design.
3. Ability of the design team to carry out the work in a timely and professional manner, and to provide realistic, responsive design recommendations.
4. Commitment of the firm's principal designer(s) to be involved in this project in a real and meaningful manner.
5. Ability of the design team to cooperate with, and constructively utilize the recommendations of, the Technical Consultants and the Construction Manager.

Submission Formats

Architectural and engineering firms wishing to submit their qualifications for the consideration of the Selection Jury should utilize Standard Form 254 (Architect-Engineer and Related Services Questionnaire) to describe each firm in the joint venture, or association, and Standard Form 255 (Architect-Engineer and Related Services Questionnaire for Specific Project) to describe the organization proposed for the project.

In the preparation of their application, joint ventures or associations of professional firms are urged to include only organizations and individuals who are expected to have a significant role in the design of the project. Firms invited to discuss their qualifications and organization with the Jury will be asked to specify the amount or percent of time each principal will spend on the project.

Firms are urged not to include technical subconsultants such as acoustical, stage design, or stage lighting design. These special technical consultants will be selected by the City, with the assistance of the Architect, and contracted directly to the City.

The SELECTION PROCESS FOR PROFESSIONAL SERVICES, adopted by the City on January 20, 1982 (see Appendix) offers the selected Architect the option of providing a full-time professional office in Portland, or associating with a Portland architectural firm selected and recommended by the Jury and City, in consultation with the Architect. It is not necessary in this initial pre-qualification statement for the applicant to indicate which option he intends to utilize.

In addition to the mandatory forms listed above, firms may submit firm brochures and photographs of related buildings they have designed. Firms are asked not to submit extensive proposals, but rather to limit their applications to the firm's and principal's applicable experience, and designation of the team of individuals proposed for the design team.

Pre-Contract Qualifications

Prior to award of a contract by the City Council, the prime consultant and all subconsultants must be qualified as an Equal Opportunity Employer as defined in Chapter 3.100 of the Code of the City of Portland. Specific questions regarding this qualification should be directed to the Contract Compliance Division; City Hall, Room 209, Portland, Oregon 97204; (503) 248-4696.

The prime consultant and all subconsultants must be qualified regarding Workers' Compensation, as specified in Chapter 5.68.090 of the Code of the City of Portland. Specific questions regarding this application should be directed to the City Auditor; City Hall, Room 202, Portland, Oregon, 97204; (503) 248-4022.

Appendix

Bar Chart Schedule, January, 1982

Arts Needs Framework Report, August, 1980

Selection Process for Professional Services, January, 1982

Representative drawings of Paramount, January, 1927

Area map

1981

1982

1983

1984

1985

J | F | M | A | M | J | J | A | S | O | N | D | J | F | M | A | M | J | J | A | S | O | N | D | J | F | M | A | M | J | J | A | S | O | N | D | J | F | M | A | M | J | J | A | S | O | N | D | J | F | M | A | M | J | J | A | S | O | N | D

auth. elect. | approve bonds | adv. p.c. | select p.c.

adv. a.e. | select a.e. | select c.m. | paramout available

occupy paramount | f.s.b. property available

occupy new theaters

Paramount Theater

New Theaters

auth. area | complete development plan | construction manager's | periodic cost estimates

schematic design

design development

construction documents

building renovation

schematic design

design development

construction documents

new construction

PORTLAND CENTER FOR THE PERFORMING ARTS

January, 1982

A FRAMEWORK FOR A PERFORMING ARTS CENTER
IN THE CITY OF PORTLAND, OREGON

Prepared by
The Arts Needs and Use Advisory Committee
for the
Performing Arts Center Committee

Mary Folberg, Committee Chairperson, Jefferson Dance Department
Isabella Chappell, Portland Civic Theatre
Orcilia Forbes, Portland State University
Bob Jones, Musicians' Union, Local 99
Ariel Rubstein, Celebrity Attractions
A. Clair Siddall, Cultural Resources Committee, Portland Chamber of Commerce

With assistance from
Ann Crumpacker, Performing Arts Center Committee
Leslie Olmsted, Portland Chamber of Commerce
Carol Berkley, Office of Planning and Development
Michele Manasse, Office of Planning and Development

August 4, 1980

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FOREWARDPerforming Arts Center Efforts in Portland Since 1977

In 1976, City Commissioner Connie McCreedy appointed a committee to assess the need for additional performing arts facilities in the Portland metropolitan area. If such a need was determined to exist, the committee was further directed to identify the types of facilities for which there was a need, the type of performing arts that would use such facilities, the preferred location of such facilities and possible methods of financing either the acquisition, remodeling or constructing and equipping of such facilities. The culmination of that effort is commonly known as the 1977 Performing Arts Task Force Report.

A review of potential facilities available to solve existing space problems led to consideration of the Masonic Temple Building on Southwest Park and Main Street because of its location, size, conditions and structural possibilities. Landry and Bogan, theatre consultants, prepared a Masonic Temple Feasibility Study in 1978. Although the study identified considerably more rehabilitation costs than originally expected at first glance, the potential of the Masonic Temple was impressive, particularly given the cost advantages over construction of a new facility. The unfortunate outcome of this effort was the inability to purchase the facility from its owners.

In October 1979, Mayor McCreedy publicly restated her concern regarding Portland's lack of performing arts facilities and in April 1980, a Performing Arts Center Committee was re-established. In her charge, the Mayor directed the new committee to take over where the former Task Force left off, with the specific intent of seeing a facility through to construction.

EXECUTIVE SUMMARY

Report Objectives

The purpose of this report, as prepared by the Arts Needs and Use Advisory Committee for the Performing Arts Center, is four-fold. First, verification and update of the need for a performing arts center expressed by the 1977 Task Force is documented herein. Second, in preparation for design work on any site that is chosen, the Advisory Committee has established technical criteria for a 2200 seat auditorium, an 800-1000 seat theatre and a flexible 250-500 seat space. It is the intent of the Arts Needs and Use Advisory Committee that the technical requirements stated in this report serve as a checklist throughout the remaining developmental stages of the Performing Arts Center Project. Thirdly, the benefits of a performing arts center in terms of enhancing Portland's livability is discussed in this report. Finally, in its course of investigation and discussion, the Advisory Committee has frequently touched upon policy issues that may need to be addressed either by the Performing Arts Center Committee (PACC), the City Council or the facilities' management. These are discussed in the final section of this report.

Summary

Following is a summary of each section of the report.

Performing Arts Center Efforts in Portland Since 1977 -- Since the 1977 Performing Arts Task Force Report, the Masonic Temple facility, highly recommended because of its location, size, condition and low renovation costs, became unavailable for purchase. In October 1979, Mayor Connie McCreedy restated her concern for the development of adequate performing arts facilities in Portland, and in April 1980, she reestablished the Performing Arts Center Committee and three Advisory Committees -- Design/Construction, Finance, and Arts Needs and Use. In this report, the Arts Needs and Use Committee documents its findings and recommends specific criteria for design and development of proposed facilities.

Performing Arts in the United States: A Review of the Past Decade -- An unanticipated boom in performing arts audiences across the country during the past decade has resulted in the development of new performing arts facilities regionally and nationally. In that context, Portland's lack of adequate facilities has become a stumbling block for successful Northwest touring circuits of national companies, as well as the development of our best local performing artists. It is the Arts Needs and Use Committee's sincere belief that the continued void in cultural facilities will contribute to an ultimate decline in this area's artistic community, economic health and quality of life.

PERFORMING ARTS IN THE UNITED STATES:

A REVIEW OF THE PAST DECADE

Trends Nationwide

The new epoch of performing arts in the United States has virtually caught the country off guard. Media exposure as well as greater participation within educational settings has developed into a public demand for dance, theatre, music and other forms of live audience involvement. However, their wishes remain largely unmet as a result of inadequate facilities for performances.

Most cities in the United States, regardless of their size, are busily preparing for the resurgence of live performances through both private and public efforts. Renovation of remaining fine old theatres, inclusion of theatres in new office and retail structures, and the development of free-standing cultural complexes has become commonplace.

A review of publicly constructed facilities built between 1968 and 1978 reveals at least 24 new cultural complexes in cities as small as Madison, Wisconsin (population 173,000) and as large as Philadelphia (population two million). This figure does not consider the impressive activity that has been taking place since 1978. The City of Houston is embarking upon the construction of additional theatres seating 1000 and 2200 to accommodate growth in the arts. Nashville is replicating a four-theatre complex built in Tulsa in 1977. San Francisco, already well endowed with performance spaces, is in the process of building additional facilities for the symphony. The list of new performing arts space nationwide is extensive.

Trends in the Northwest

Regionally, activity within the Pacific Northwest is equally as impressive. Contained within Eugene's Civic Center project is a 500 seat theatre and a 2200 seat concert hall. Medford has investigated a 2000 seat facility. McMinnville and Corvallis are adding facilities, and the City of Roseburg is aware of its need to provide performing space.

Olympia, Spokane, Tacoma and nearby Vancouver are all in progress with the development of performing spaces. While Seattle has already for a number of years served as the Northwest cultural focus vis a vis Seattle Center, the recent opening of the 2,135 seat Seattle Fifth Avenue Theatre has further strengthened the City's cultural image. In addition, the Seattle Repertory Theatre is near the construction phase for a 900 seat house.

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Health of the Performing Arts in Portland -- While artists and performing arts groups have flourished in Portland since the 1977 Task Force Report, the lack of available performing arts facilities has not improved. New, smaller theatre spaces that have been developed since 1977 are either not available for outside bookings due to constant resident company use or are so inadequate as to offer only very limited types of use. The Civic Auditorium continues to be over-booked and unavailable for many events, causing Portland to lose many desirable and potentially successful touring shows and hampering local artistic organizations from important natural development.

Theatre Needs: A Focus on Quality Performances -- The committee recommends development of three performing arts facilities -- a 2200 seat auditorium, an 800-1000 seat theatre, and a small flexible theatre/rehearsal space able to seat between 250 and 500. Charts are included listing specific recommended requirements for each of these three facilities.

In all three facilities, great care should be taken not only to provide houses as intimate as possible, but also stage and technical facilities of the highest professional standard. Looking ahead to future needs and possible income potentials, it will be especially important to equip these facilities with first-rate, flexible electronic equipment and accommodations for excellence in video and audio recording.

A Vision: Facilities Enrichment for the City -- This section discusses a performing arts center in terms of its relation to Portland's economy, tourism, Downtown Plan objectives, transportation objectives and civic pride. It also makes specific recommendations regarding methods of making the proposed Performing Arts Center more accessible to audiences.

Policy Considerations -- Policy considerations regarding these facilities which may need to be addressed at some point by the Performing Arts Center Committee or the City Council are presented in this section.

PERFORMING ARTS IN THE UNITED STATES:

A REVIEW OF THE PAST DECADE

Trends Nationwide

The new epoch of performing arts in the United States has virtually caught the country off guard. Media exposure as well as greater participation within educational settings has developed into a public demand for dance, theatre, music and other forms of live audience involvement. However, their wishes remain largely unmet as a result of inadequate facilities for performances.

Most cities in the United States, regardless of their size, are busily preparing for the resurgence of live performances through both private and public efforts. Renovation of remaining fine old theatres, inclusion of theatres in new office and retail structures, and the development of free-standing cultural complexes has become commonplace.

A review of publicly constructed facilities built between 1968 and 1978 reveals at least 24 new cultural complexes in cities as small as Madison, Wisconsin (population 173,000) and as large as Philadelphia (population two million). This figure does not consider the impressive activity that has been taking place since 1978. The City of Houston is embarking upon the construction of additional theatres seating 1000 and 2200 to accommodate growth in the arts. Nashville is replicating a four-theatre complex built in Tulsa in 1977. San Francisco, already well endowed with performance spaces, is in the process of building additional facilities for the symphony. The list of new performing arts space nationwide is extensive.

Trends in the Northwest

Regionally, activity within the Pacific Northwest is equally as impressive. Contained within Eugene's Civic Center project is a 500 seat theatre and a 2200 seat concert hall. Medford has investigated a 2000 seat facility. McMinnville and Corvallis are adding facilities, and the City of Roseburg is aware of its need to provide performing space.

Olympia, Spokane, Tacoma and nearby Vancouver are all in progress with the development of performing spaces. While Seattle has already for a number of years served as the Northwest cultural focus vis a vis Seattle Center, the recent opening of the 2,135 seat Seattle Fifth Avenue Theatre has further strengthened the City's cultural image. In addition, the Seattle Repertory Theatre is near the construction phase for a 900 seat house.

Portland's Relationship to Nationwide Trends

While the number of new live performances grows annually, the City of Portland creates a stumbling block in developing a Northwest touring circuit. The turn away of bookings due to full occupancy of the Civic Auditorium is well known. On a local level, this City's production companies often find themselves with inadequate facilities, insufficient seating capacity, or no available booking dates to either rehearse, expand, show off their best or just plain perform. Lack of available dates hamper expansion of the symphony and opera and have caused a number of eagerly anticipated road shows playing Seattle this season, such as "Annie" and "A Chorus Line" and national dance companies like the Joffrey to bypass Portland. The broken circuit in the Pacific Northwest is in Portland.

It cannot be claimed that two new facilities in the magnitude of 800-1000 and 2200 seats will solve all of Portland's performing arts needs. However, as this report will reveal, the health of Portland's cultural community will continue to decline without the infusion of new performing arts space.

HEALTH OF THE PERFORMING ARTS IN PORTLAND

All of the performing arts in Portland have seen increased activity and growth both in artistic quality and audience support since the 1977 Task Force Report, but the availability of performance space has remained relatively unchanged. Following is a brief summary of existing performing arts spaces and groups in the Portland area and their problems.

Existing Performing Arts Spaces

- o Northwest Service Center -- A new facility constructed since the 1977 Task Force Report is the Northwest Service Center, a conversion of the former Christian Science Church. But its use is very limited by the acoustics as a result of its vaulted ceiling and lack of stage facilities. The 800 seat house has hosted some music groups, but has proven generally unsatisfactory for theatre or dance and would require extensive renovation and equipment to make it usable.
- o Willamette Center -- In addition, Portland General Electric Company has constructed a well equipped 227 seat theatre at the Willamette Center since the Task Force Report. It is leased to the Mark Allen Players who perform there on weekends throughout the year. It is available every third month for rental by other groups.
- o Paramount Theatre -- Rock concerts continue to be booked into the Paramount, but the generally dilapidated facilities and total lack of equipment make it very unattractive to legitimate theatre companies and their audiences.
- o Lincoln Hall -- Lincoln Hall at Portland State University is booked solid with college activities, the Portland Ballet, the Symphony's spring concert series and the S.R.O. Company of the Portland Civic Theatre's summer series. Other than these bookings, it is virtually unavailable for other potential users.
- o Other Theatres -- Smaller theatres in Portland that host local professionals and smaller touring shows are Lewis and Clark's Evans Theatre and the Jefferson Performing Arts Center Theatre. Both of these are in educational settings and are in use by the school's own programs, and are over-booked during the school year. In addition, neither theatre is really a professionally equipped theatre able to accommodate a variety of performing artists.
- o Future Theatre Plans -- Plans for the future include the remodeling of the former Lakewood High School in Lake Oswego into a new 270 seat home for the Lake Oswego Community Theatre. A new group, Oregon Contemporary Theatre, has plans to remodel the Eastside Commercial Club into a 350 seat house using Equity actors cast in New York. Both projects are currently involved in fund raising campaigns.

Local Performing Arts Groups -- Space Limitations

A large part of the local theatre community floats from theatre to theatre depending upon roles available rather than belonging to any one group. A number of new groups seeking their own identity, such as the Portland Black Repertory Theatre and the Portland Mime Troupe, have been performing at Artquake and in limited runs in rented spaces. Affordable and available rental space for them in schools and colleges is difficult to find during the school year.

There has been a tremendous growth in the stability and numbers of dance companies, but no new dance spaces have been developed other than studio spaces. Excellent professional training for dancers is available in Portland, but there is no place for them to expand. There are severe limitations on most of the performing arts spaces available for dancers in Portland, all addressed in the 1977 Task Force Report.

The Portland Opera has developed an Opera Workshop for local singers, but has a problem finding space for more intimate operas and experimental music. All of the problems and most of the groups in the 1977 report still exist, but have trouble expanding without a permanent facility. Constantly moving from available space to space is hard on audience development.

Summary

Portland's artists are, in fact, the chief subsidizers of the performing arts in Portland. Due to the poor conditions under which these artists are working, we are losing some of our best performers to other cities. Due to the lack of appropriate spaces, our artists cannot flourish and many highly educated, trained and experienced performers must teach or take other jobs to exist. Therefore, the need for establishing performing arts spaces to allow local artists a chance to bloom continues to be crucial.

THEATRE NEEDS: A FOCUS ON QUALITY PERFORMANCESIntroduction

Throughout our deliberations, the Arts Needs and Use Committee has been listening to reports of poorly designed performing arts facilities, both locally and nationally. In many instances these examples were just oversights, lack of adequate input or visions of too narrow use for the theatre; however, in most cases, these theatres were, at the least, costly and time consuming in compensatory measures continually needing to be taken and, at the worst, simply not used and sitting empty. With any theatre being considered, the Committee urges that great attention be given to see that whatever the size of the house, the performing and back stage facilities, as well as front of house, be of the highest professional standards.

Uses and specific technical and house requirements for the theatres listed were derived from three sources: 1) interviews with local and national performing arts experts or organizations; 2) research; and 3) expertise on the committee itself. (See Appendices.)

Facility recommendations will be presented in order of priority. The Committee intends for each theatre discussed to be able to accommodate a variety of events for maximum use without compromising professional standards and performing excellence.

2200 Seat Auditorium

It is the Committee's contention that the Civic Auditorium is too large a house to provide an appropriate environment for many of its currently booked performances. These include virtually all solo artists, many dance companies, national, regional and local performances. Furthermore, in examining closely the events held this last fiscal year at the Auditorium, the manager has stated that at least 29% of the performances could have played a 2200 seat or smaller auditorium.

Secondly, Portlanders, at this time, do not have access to important national and regional performances due to the fact that the Civic Auditorium is over-booked. As an example, this past season Portland missed the Joffrey Ballet and "Annie" due to the unavailability of the Auditorium. Due to heavy bookings next season we will miss the return of "A Chorus Line," "I Do, I Do," "Can Can," "They're Playing Our Song," and Katherine Hepburn in "West Side Waltz," just to name a few events.

Thirdly, this house would be an economically viable facility. The Civic Auditorium manager estimates, conservatively, that 150 shows could be booked in a 2200 seat house the first fiscal year of operation.

In conclusion, the Committee believes that this auditorium is a high priority because: 1) there is a clearly demonstrated need for it; 2) it will be economically viable; and 3) it would greatly enhance the cultural potential of the Portland area.

- o Technical Requirements for a 2200 Seat Auditorium -- It is hoped overall design of this house could accommodate as intimate an audience setting as possible without sacrificing house size to below 2000 seats. A house size above 2400 would too closely duplicate the Civic Auditorium. For most promoters and managers interviewed, an 1800 seat house was too small to pay for costs. However, design of the house could be such that, with balconies closed, 1400-1500 people could be accommodated without looking lost. This would allow for a more intimate atmosphere when the use of the entire theatre is not needed.

The house should be a high quality professional house with a full complement of the most advanced equipment. Management, equipment and staff (including technical, office maintenance) should be tied in as much as possible to the Civic Auditorium for joint use. The Civic Auditorium manager should be involved as much as possible with setting management and operational systems. Optimally, underground or overhead passages should be included for shuttling equipment and personnel back and forth, if the house is located adjacent to the Civic Auditorium.

Specific recommendations will be presented in the summary charts.

800-1000 Seat Theatre

It is evident that local theatres which approximate 800-1000 seats are over-booked and none are professionally equipped to accommodate a variety of performing artists. The Committee, therefore, recommends the establishment of an 800-1000 seat theatre to: 1) provide space for local artists and potentially a resident company who may be restrained from flourishing due to inadequate space; and 2) to accommodate touring groups who would be best suited to perform in this size theatre.

Following is a list of potential users for such a theatre. The estimated amount of use per year is indicated in parentheses.

o National Groups

- Broadway Shows -- Many New York theatres are this size, used for intimacy and longer runs.
- Specialized National Productions -- Foreign Language Theatre, Theatre for the Deaf.
- Private Promoters -- Soloists, ensembles and professional children's touring shows.
- Conferences and Conventions

o Regional Groups

- Oregon Shakespearean Festival -- A sponsored session in Portland (2 weeks).
- West Coast and Northwest Touring Companies -- San Francisco Mime Troupe, Oregon Mime Theatre, Seattle Repertory Theatre.
- Travelogue Films
- Chamber Ensembles

o Local Groups

- Portland Opera -- Modern or experimental opera, children's opera, Christmas productions (3 weeks in beginning, double over 3 years).
- Civic Theatre -- S.R.O. resident summer tenant (9-12 weeks)
- Portland Ballet Company -- (2 weeks)
- Reed College/Northwest Summer Dance Festival -- (2 weeks)
- Ballet Workshop -- (1 week)
- Jefferson Performing Arts Center -- (2-5 weeks)
- Local Films and Video Festivals
- Church Groups
- Lectures

From the standpoint of gross ticket sales, it is evident that the more seats, the better. However, there comes a point where the events in question do not work visually and/or acoustically in a facility that is too large. The following design options are made in an attempt to resolve this conflict between the financial viability of an 800-1000 seat theatre and aesthetic considerations.

It is evident that a series of touring events chosen for audience appeal might lose money in an 800 seat house but break even if there were 1000 seats. It is, therefore, recommended that if a theatre were built physically independent of other performing arts facilities, it should accommodate the maximum number, i.e. 1000 people. However, if the decision were made to establish a cluster of facilities, operations and maintenance costs could to some extent be combined, thereby allowing for the possible economic viability of the smaller 800 seat house.

Continuous day/night use of the theatre would allow for a greater assurance that it would be financially feasible. In either a stand-alone or dual-purpose facility, it would be further advisable to create spaces and equipment to accommodate offices, rehearsals, movies, lectures and classes.

The design should also take into consideration the very real possibility that a resident company establish itself in this house. Therefore, it is important to include space for storage, costume and scenery shops.

Though the theatre may not initially be as great a financial success as the proposed auditorium, the Committee feels that in time it will establish itself as a greatly used and needed facility for local, regional and national touring groups, especially if the design criteria discussed is taken into serious consideration. More specific technical requirements for this theatre are presented in the charts following this section.

Small Flexible Space

In addition to the two previously discussed facilities, the Committee recommends a small facility seating between 250-500 that is very versatile and can double as a rehearsal hall. This space could accommodate a number of uses such as: more experimental performing arts events; local music, drama, dance, mime productions; rehearsals; small audience concerts; lectures, workshops, film and video events; and conventions, banquets and receptions.

This space should be adaptable enough that groups using the facility can set up their own kind of stage and audience arrangement. It should have separate access from other spaces with which it may be housed, and it should be as low rent as possible. The scale of the space would be excellent for audience size, scenery budgets and projection capabilities of a large percentage of locally originated events and in this way would serve the widest cross-section of users. See charts for specific recommendations.

Civic Auditorium

Finally, the comprehensive scheme of facilities proposed above is contingent upon the continued viability of the Civic Auditorium as this area's largest concert house. As the years pass, this facility must be kept equipped and competitive in this country's performing arts market. Portlanders are very proud of this house, and in order to accommodate the productions citizens of this area enjoy seeing at the Auditorium, its technical and electronic facilities must be constantly scrutinized and upgraded. It is the feeling of the Committee that the 1980's will be a decade of entertainment which will be more and more demanding on the technical and electronic capabilities of theatres, and some of this equipment at the Auditorium is in need at present of upgrading.

Technical Requirements Charts

Following are charts which specify technical requirements for each of the facilities described in this section. The heading "Recommendations" refers to the Arts Needs and Use Committee's recommendations, while the heading "Landry & Bogan Findings" refers to the theatre consultants hired to supplement the recommendations of the Committee.

SUMMARY OF TECHNICAL REQUIREMENTS
FOR A 2200 SEAT
PERFORMING ARTS FACILITY

Function	Recommendations	Landry & Bogan Findings
General Description	Auditorium needs to be more intimate than the 3000 seat Civic Auditorium to accommodate theatre, solo artists, mime. Seats should be as close to the stage as possible. Anything less than 2200 will not provide sufficient revenues for commercial productions. Equal attention must be given to the stage and equipment as will be given to the front of house. The 2200 seat auditorium should free up booking dates at the Civic to allow the symphony and opera to expand. We can conservatively book approximately 150 shows in the first fiscal year.	Auditorium can book all but the most expensive touring attractions and make money or break even by filling the house. As in previous studies, everyone believes Portland needs a 2000 plus seat facility desperately. Maximum sight line to curtain equals 120 feet.
Stage -- General	Fully equipped, proscenium with orchestra pit.	5,500 sq. ft.
Proscenium Width	45 ft. to 50 ft. without inclusion of full symphony; symphony would require 60 ft.; however, ability to narrow opening without minimizing site lines would need to be considered (45 ft. to 50 ft. recommended).	Not applicable.
Stage Height	Sufficient to accommodate fly gallery: 30 ft. proscenium arch, 80 ft. grid.	Not applicable.
Stage Depth and Width	50 ft. ideal, plus 25 ft. backstage storage area (depth); 110 ft. width.	50 ft. deep by 110 ft. wide
Wings	30 ft. on either side of stage opening. (40 ft. on side of pin rail, 50 ft. on other side could be considered for working prop and costume space.)	Not applicable.

Function	Recommendations	Landry & Bogan Findings
Floor	Hardwood; maple; maximum resilience for dance companies, but strong enough to support large sets; traps for theatre, depending on cost.	Not applicable.
Stage Equipment	Grid iron, 80 ft. to 85 ft.; 80 ft. clearance on batons, prefer 6" to 8" centers; 5 pair legs, 18x30; 6 borders, 10x60; 5 pick-up lines per set; 65 ft. length batons; 1 traveler; good piano elevator to accommodate grand piano; 1 black back drop; 1-3/4 pipes (black water pipes); 2 skrimms, possibly. All equipment should be portable.	
Lighting System	Computerized and manual options; projection booths in front of house; adjacent sound and light booths. If booth at back of house, clear windows that can be dropped; lighting bridge rather than ceiling bridge with 45 circuits; balcony rail with 20 plus circuits; patch panel at stage level; accommodations for 2 follow-spots including storage; 200 patchable circuits at 20 amps, nothing hard-wired (all removable); 250 lighting fixtures, if possible.	Minimum control booth, follow-spots = 600 sq. ft.
Sound System	Permanently installed; at least 32 inputs and 8 outputs; at least 3 channels into the house, one above proscenium arch and one on each side; ability to mix differently for each speaker; backstage system into dressing rooms with individual volume control.	
Orchestra Pit & Musician Accommodations	Large enough for 65 musicians and instruments; large elevator-type pit with first four rows of seats able to be mounted on the pit; doors at both ends of pit to accommodate safety exits for large orchestra; ventilation and free of drafts; orchestra room off pit large enough for large orchestra and instruments; easy load-in/out for large instruments; large elevator access, large enough for grand piano; temperature controlled storage; dressing, practice, lounge, locker areas.	

Function	Recommendations	Landry & Boqan Findings
Dressing Rooms Backstage	4 star dressing rooms on stage level; 4 large chorus dressing rooms elsewhere; another few star dressing rooms elsewhere, if possible. To the degree possible avoid many flights of stairs between the stage and rehearsal rooms. All dressing rooms must have running water, lavatories, toilet and showers.	Main level dressing and green room = 4000 sq. ft.; other dressing rooms = 2000 sq. ft.
Costume Space Backstage	Some space for repair and storage of costumes. Could be combined with prop room.	Operational storage = 800 sq. ft.; scene, prop, general live storage on main level = 1500 sq. ft.; general scene, prop, general live storage = 1000 sq. ft.; other main floor storage = 1000 sq. ft.
Set/Prop Space Backstage	Behind working part of stage or stage left; level with stage.	
Other Backstage Requirements	One office close to stage door for manager and crew; resilient, non-slip floors; climate control, 78°; sound-proofed; toilets.	Stage manager office = 2200 sq. ft.
Green Room	Located between backstage and house area; not buried in backstage working area; 2 separate exits; pay phone; tables, couches, chairs, clock, water fountain, lockers and kitchenette behind folding, lockable doors might be considered. Policy on use of green room would need to be established.	
Load-In/Out	Level with truck bed; (2) 40' for 2 trucks; double door for temperature and sound; adjacent short-term, temporary parking for production vehicles during load-in/out; trash receptacles at loading dock; staff parking.	
Rehearsal Space	Away from house at stage end of building; good piano; large, convenient elevator for moving pianos; large as main stage; acoustic and sound hook-up for use of orchestra; adaptable for small, flexible performing space; running water nearby; temperature controlled.	Rehearsal rooms = 3000 sq. ft. (3600 sq. ft. if used for multi-use performing space).

Function	Recommendations	Landry & Bogan Findings
Front of House	Recommend traditional seating; house lights on dimmers; sight lines should always be considered; audience should be as close to stage as possible; some removable seats for camera placement.	Main level seating @ 8 sq. ft. = 10,560 sq. ft.; balcony seating = 7040 sq. ft.
Lobby	Coat check; sufficient lavatories, pay phones, spaces for concessions made for that purpose; 5 sq. ft. per seat in lobby area; preferably art exhibit space; possible adjacent restaurant.	Main level lobbies and circulation - 660 sq. ft.; main level toilets and concessions = 1220 sq. ft.; balcony lobbies and circulation = 4400 sq. ft.; balcony toilets and concessions = 680 sq. ft.
Communication System	General paging system throughout house, including lobby and dressing rooms; in-house phone system throughout facility.	
Video Capabilities	Flexible camera positions throughout the house; video hook-ups throughout the house (lighting bridge is crucial). Special attention should be given to wiring for video at the design stage. Significant revenue may be derived by booking video productions and Portland's ability to capture a portion of that future market should be considered.	
Box Office	Consider ways to make the box office pay for itself, including but not limited to centralized computer; include safe or vault.	200 sq. ft.
Offices	Adequate office space for theatre management staff, house manager, booking agents' space and possible critics room.	Stage manager and assistant = 220 sq. ft.; house = 120 sq. ft.; box office = 200 sq. ft. (These figures assume publicity, subscriptions, etc. elsewhere in central facility.)

Function	Recommendations	Landry & Bogan Findings
Storage and Refrigeration	Adequate storage for programs and equipment; temperature controlled and refrigerated storage for food and liquor.	
Acoustics	Excellent acoustics are a must; empty seats should react same as occupied.	
Other Potential Considerations	Banquet facilities, restaurant to serve as revenue generator; auxiliary rooms for practice, seminars, classrooms, meetings, workshops; sufficient patron parking in 4-block (preferably 2-block) radius; citywide costume shop would be desirable; handicapped access throughout the facility is a must; OSEA standards should be considered up-front in the design stage.	See Landry & Bogan, Theatre Consultants, Report, <u>Downtown Performing Arts Development for City of Portland</u> , July 1980.

SUMMARY OF TECHNICAL REQUIREMENTS
FOR AN 800-1000 SEAT
PERFORMING ARTS FACILITY

Function	Recommendations	Landry & Bogan Findings
General Description	Intimate 800-1000 seat house with 500-800 orchestra seats. Designed for flexibility, for straight plays, as well as experimental theatre, dance, chamber concerts, Broadway shows, and soloists. Well-oriented for the speaking voice.	The theatre will be too small only for those events that it can't afford; those whose potential audiences it can't accommodate; and those with too much acoustical output for the hall volume. It will be too large for non-professional drama, if that means the actors are less than expert at projecting voice and gesture over fifty feet; and it will be too large for events that can't draw enough people to look like an audience in a 600 seat main level.
Stage -- General	Fully equipped; thrust/pit combination for versatility.	
Stage Dimensions	40 ft. to 45 ft. proscenium width; 30 ft. proscenium arch; 60 ft. minimum depth to back wall; 105 ft. to 110 ft. stage width (includes 30 ft. plus wing space on either side). Consider adding additional space for working prop and costume area.	
Floor	Hardwood, sprung or padded joints; maximum resilience for dance companies, but strong enough to support large sets.	
Stage Equipment	Grid iron, 80 ft. to 85 ft.; 80 ft. clearance on batons, prefer 6" to 8" centers; 5 pair legs, 18x30; 6 borders, 10x60; 5 pick-up lines per set; 65 ft. length batons; 1 traveler; good piano elevator to accommodate grand piano; 1 black back drop; 1-3/4 pipes (black water pipes); 2 skrimms, possibly. All equipment should be portable.	

Function	Recommendations	Landry & Bogan Findings
Lighting System	Projection booths in front of house; adjacent sound and light booths. If booth at back of house, clear windows that can be dropped; lighting bridge rather than ceiling bridge with 45 circuits; balcony rail with 20 plus circuits; patch panel at stage level; accommodations for 2 follow-spots including storage; 200 patchable circuits at 20 amps, nothing hard-wired (all removable); 250 lighting fixtures, if possible.	Control booth, follow-spots = 500 sq. ft.
Sound System	Permanently installed; at least 32 inputs and 8 outputs; at least 3 channels into the house, one above proscenium arch and one on each side; ability to mix differently for each speaker; backstage system into dressing rooms with individual volume control.	
Orchestra Pit & Musician Accommodations	Thrust/pit combination; large enough for 35 musicians and instruments; large elevator-type pit with first four rows of seats able to be mounted on the pit; doors at both ends of pit to accommodate safety exits for large orchestra; ventilation and free of drafts; orchestra room off pit large enough for large orchestra and instruments; easy load-in/out for large instruments; large elevator access, large enough for grand piano; temperature controlled storage; dressing, practice, lounge, locker areas.	
Dressing Rooms Backstage	Large chorus rooms to accommodate 50 people with lavatories, showers and mirrors. 3 to 4 star dressing rooms with bathrooms (close as possible to stage).	Main floor dressing, green room, toilets = 3100 sq. ft.; other dressing rooms = 1500 sq. ft.
Costume Space	Large wardrobe and costume repair to accommodate possible resident company.	

Function	Recommendations	Landry & Bogan Findings
Set/Prop Space	Adequate prop storage; adequate scenery storage and shop for potential resident company; level with stage, behind working part of stage (portion potentially at stage left).	Operational storage (lighting, drapes, risers, piano, etc.) = 500 sq. ft.; scenery, prop, general live storage (main level) = 1000 sq. ft.; other scenery, prop, general live storage = 1000 sq. ft. Additional storage if production facilities included = 1500 sq. ft. Most of necessary dead storage off-site. Shops for production facilities = 4000 sq. ft.
Shops	Consider shop space for potential resident company.	
Other Backstage Requirements	One office near stage door; resilient, non-slip floor; climate control, 78°; sound-proofed, toilets.	Stage manager office = 220 sq. ft.
Green Room	Located between backstage and house area; not buried in backstage working area; 2 separate exits; pay phone; tables, couches, chairs, clock, water fountain, lockers and kitchenette behind folding, lockable doors might be considered. Policy on use of green room would need to be established.	
Load-In/Out	Level with truck bed; (2) 40' for 2 trucks, if possible; double door for temperature and sound; adjacent short-term, temporary parking for production vehicles during load-in/out; trash receptacles at loading dock.	
Rehearsal Space	Away from house at stage end of building; good piano; large, convenient elevator for moving pianos; large as main stage; acoustic and sound hook-up for use of orchestra; adaptable for small, flexible performing space; running water nearby; temperature controlled.	Rehearsal rooms = 3000 sq. ft. (3600 sq. ft. if used for multi-use performing space).

Function	Recommendations	Landry & Bogan Findings
Front of House	No specific recommendation on continental versus traditional seating; strong consideration should be given to sight lines; intimate as possible; detachable seats for pit?; house lights on dimmers; 500-800 orchestra seats so balcony can be closed off if needed, particularly for facility ranging up to 1000 seats. Excellent acoustics are a must; empty seats should react same as occupied.	<p>For 800 Seats -- Main level seating @ 8 sq. ft. = 4300 sq. ft.; upper level seating @ 8 sq. ft. = 2100 sq. ft.</p> <p>For 1000 Seats -- Main level seating @ 8 sq. ft. = 5400 sq. ft.; upper level seating @ 8 sq. ft. = 2600 sq. ft.</p>
Lobby	Coat check; sufficient lavatories; pay phones, spaces for concessions made for that purpose; 5 sq. ft. per seat in lobby area; preferably art exhibit space.	<p>For 800 Seats -- @ 5 sq. ft./person, the upper lobby and circulation should = 1300 sq. ft.</p> <p>For 1000 Seats -- Also at 5 sq. ft./person, the lobby should = 1700 sq. ft.</p>
Communication System	General paging system throughout house, including lobby and dressing rooms; in-house phone system throughout facility.	
Video Capabilities	Flexible camera positions throughout the house; video hook-ups throughout the house (lighting bridge is crucial). Special attention should be given to wiring for video at the design stage. Significant revenue may be derived by booking video productions and Portland's ability to capture a portion of that future market should be considered.	
Box Office	If the 2200 seat auditorium and this theatre are nearby, combine the box office. If not, a smaller box office is recommended.	100 sq. ft.
Other Potential Considerations	Have food storage facilities. Consider conference rooms, lunchroom, citywide costume shop, auxiliary rooms, banquet and reception capabilities and parking.	

SUMMARY OF TECHNICAL REQUIREMENTS
FOR SMALL FLEXIBLE
PERFORMING ARTS FACILITY

Function	Recommendations	Landry & Bogan Findings
General Description	Versatile small facility seating 250-500 that can double as a rehearsal hall. This space could accommodate such uses as: more experimental performing arts events; local music, drama, dance and mime productions; small audience concerts; lectures, workshops; film and video events; conventions, banquets and receptions.	Can accommodate some local drama, dance and music productions, particularly if shops, etc. are included.
Stage Area --	Stage area should be able to function successfully in thrust, arena or proscenium format. Floor must be hardwood and resilient. Technical facilities should accommodate maximum flexibility.	
Backstage	Scene shop and storage; adequate access (load-in/out area) important as many users will bring in own equipment. Dressing rooms; lavatories; make-up areas; racks or storage for costumes.	
Audience Area	Seating should be flexible and removable, able to accommodate between 250-500 people; acoustical excellence is very important; lobby area, offices, storage space; concession/kitchen area for refreshment sales, banquets and receptions.	
Other Considerations	Portable mirrors and bars to double as rehearsal hall; temperature controlled.	

Summary

The Committee has intended to recommend, in the specific requirements of the new facilities, theatres that will not become obsolete in ten years. We have tried to stress the importance of ample lighting and sound facilities, flexible systems that will accommodate changing needs. We have also tried to address the trend toward media involvement in live performances and, with the advent of cable television and local and national filming of live performances (television, record companies and radio), we would like to see first-rate accommodations for excellent sound and video recording built into these theatres. Overlooking what is to come in the next decade or two will make theatres difficult and costly to use in the future and may eliminate the potentially sizeable income from this use. The Committee recommends these theatres be built as top flight recording houses, also, in the hopes of attracting additional income and publicity for the facilities, the City, and the artists who perform there. We urge that video and sound experts be consulted during design development and that these electronic experts have constant input into equipment purchases.

Besides cable television and other recording events, the Committee urges consideration of other facets of the facility that could be income-producing. A central box office that could accommodate many performing arts events in the City has already been mentioned. This box office should have easy access by car and bus and have long, open hours. Concessions have already been mentioned for lobby spaces. Restaurants, staff lunch rooms, gift shops, galleries, parking, conference rooms, and a community costume shop should also be considered. It is also assumed that the facilities will be designed and built with OSEA, as well as handicapped, requirements in mind.

The Committee also recognizes the need of many local groups for a home space for constant use. However, because this need is so widespread, we recommend, initially at least, that all groups have potential access. We have intended to include facilities in the 800-1000 seat theatre which could accommodate a resident user (scene shop, costume storage), if that arrangement should evolve in the future.

In all of these recommendations, the committee recognizes there are always trade-offs. We are aware that all good things can't always be built in all theatres (very aware). We have, in our discussions, explored compromises and have ideas for meeting most needs and gaining maximum use within some limitations. Therefore, we strongly urge the Design Committee to accept input from members of the Arts Needs and Use Committee as plans are developed.

We have tried to recommend at this point, however, facilities with the highest professional standards in the sincere belief that ultimately it will be quality that will really make these facilities pay. Portland is losing its best artists to other cities; its blooming performing artists are seen poorly and are working under incredible handicaps in taverns, bars, the over-loaded Auditorium, schools and community centers; the nation's outstanding cultural attractions are passing us by because we "just don't have a space." The Committee sincerely believes the facilities outlined above will change all that.

A VISION: FACILITATING ENRICHMENT FOR THE CITY

"All the most important art springs from an incalculating impulse, and is best promoted not by rewards after the event, but by circumstances which keep the impulse alive and afford scope for the activities which it inspires."

Bertrand Russell

Portland has a vision, a dream that has been fermenting for years and is finally coming to fruition through the cooperative efforts of City government, private enterprise, artists and concerned citizens -- to build a much needed Performing Arts Center. What will this facility do for the City?

Economic Role of the Arts

The future viability of the central city is closely tied to whether or not it is a good place in which to live and work, since, today, many locational decisions by business depend on this factor. The arts can and do contribute importantly to the drawing power of the central city.¹

When the Massachusetts Department of Commerce and Development hired the Arthur D. Little Company to analyze why businesses relocate, the research firm found that the state's "environment for culture" was a major attraction to firms that were thinking about moving.

The potential value to Portland is demonstrated by an example in Minneapolis-St. Paul. The Minneapolis Chamber of Commerce studied the impact of the Guthrie Theatre on Minneapolis-St. Paul. The theatre had a total budget of \$2.5 million, including an annual payroll of \$1.3 million. But, indirectly and directly, it generated \$13 million a year for the Twin Cities' economy, and contributed \$80,000 in state and \$350,000 in federal taxes.

Using a formula developed by New York City, the full impact of a local performing arts facility on Portland's economy is seen by taking gross ticket sales for the Portland Civic Auditorium, which amounted to over \$4,697,085 for the last fiscal year and multiplying by 2.2. Thus, over \$10,333,587 was the total amount which could be identified for expenditures on food, clothing, hotels and motels, and other leisure amenities surrounding cultural events at the Civic Auditorium.* Obviously, the City's economy would be further boosted by additional performing arts facilities.

The arts provide community focus and attract people to defined areas, thus improving the climate for expanded housing, offices and small businesses. For example, Cleveland's downtown Playhouse Square features low cost, sub-

*Figures do not represent an accurate total due to unavailability of pertinent information regarding gross ticket sales.

sidized, quality theatre as a magnet to reverse the city's five o'clock exodus to the suburbs. The once desolate, after-dark area now attracts crowds of 18,000 theatre-goers per week. There are waiting lines at the dinner hour in once empty cafes and restaurants, and nighttime activity has significantly changed public attitudes toward the area.

Theatres and concert halls have not gone unnoticed as good promoters of urban economies. In San Francisco, nearly \$30 million has been raised in private and public funds to build a new 3000 seat performing arts center and an extension to the present opera house. City officials feel the center should provide a major economic boost to the city, beginning with construction payrolls and continuing after completion with an expected 500,000 admissions, an operating payroll of more than \$1 million per year, and a ripple effect benefiting downtown businesses to the tune of an additional \$4 million. The expected economic stimulation has encouraged the city to invest \$9 million in the project.²

In summary, it can be clearly seen that arts activities help draw and hold people to inner cities, broaden the tax base and revitalize the economy. Businesses are more likely to stay or relocate in Oregon if their employees find a vital cultural climate in Portland. Thus, our new Performing Arts Center will be an important key in strengthening Portland's economic health.

Tourism

The impact of arts activity on the economy of a city is direct and measurable. Cultural activities in New York City attract some 25 percent of its tourists and contribute more than \$3 billion a year to the city's economy.

In Oregon, visitors from out-of-state spent \$1.08 billion in 1979. According to the Greater Portland Visitors and Convention Association, 25 percent of those visitors came to the tri-county Portland metropolitan area. Thus, visitor impact could be calculated at \$270 million in 1979 for the metropolitan area.

Visitor impact will, of course, be even greater with a new Performing Arts Center as a vital force in attracting tourists to Portland. Ashland, Oregon draws 250,000 people a year to its community to see Shakespearean and other theatrical productions.

At this time several motels/hotels are in close proximity to the Auditorium. Increased cultural information included in convention promotion material, as well as a sophisticated marketing program through travel agencies about our rich cultural attractions, will add a fresh dimension in making Portland a desirable city to visit. The new facility could also serve as a stimulus for increased use of international cultural exchanges.

Downtown Plan Objectives

The Performing Arts Center will definitely enhance Portland's Downtown Plan objectives. The proposed Center and the existing Civic Auditorium

have the potential, on any given night with three to four cultural events scheduled, of drawing over 6,000 individuals to their surrounding area. With this concentration of people, nighttime activity is directly affected. Furthermore, as a result of high fuel prices, increasing percentages of individuals who work in the downtown area are staying in the heart of the City from 5 p.m. until performance time and/or are staying downtown following the performance for some other form of nighttime activity.

Transportation Objectives

Objectives of the Downtown Parking and Circulation Policy and the Arterial Street Classification Policy, as well as Portland's objective to increase the use of transit during off-peak hours should be well enhanced by a Performing Arts Center. With the likelihood of both the Banfield and Westside Transitways, their intertie with the Transit Mall will provide high accessibility to the Performing Arts Center for the entire metropolitan region. Further, it would be most desirable to create a transit pick-up and drop-off program for park and ride facilities, such as the Barbur Transit Station. Special event bus routing should tie together the Memorial Coliseum, the Civic Stadium, performing arts facilities, including the Civic Auditorium, and other centralized nighttime traffic generators to outlying parking lots. For those using taxi service, easy drop-off and pick-up zones are high priorities for the external design.

Within a four-block radius of two sites being considered near the Civic Auditorium, over 6000 off-street parking spaces currently exist. One parking lot owner has already offered to open his facility at night to performing arts patrons. It would be desirable to establish similar agreements with other parking lot operators.

It should be noted here that many cities use revenues derived from publicly-owned parking structures to subsidize operating costs of performing arts facilities. Depending on the final site selected, the City might consider constructing a fourth publicly-owned structure to assist in covering the expenses of a new arts facility. This new structure might be considered as a replacement facility for parking spaces lost as a result of new construction in the Downtown Parking Lid area.

Civic Pride

The Performing Arts Center will give Portland the opportunity to promote and develop an intense, long lasting renaissance of the performing arts. Portland will gain stature among other cities as a center for development of professional performing arts groups on a local level, as well as featuring an increased variety of events through greater choices of facilities for traveling professional groups. Civic pride in the facility would serve to increase individual participation and broaden awareness of the range of arts activities. Furthermore, if the facilities were designed with first-rate video and audio accommodations, the potential exposure through national broadcast would greatly enhance Portland's image. Portland would be making a strong aesthetic statement by building a center that is architecturally outstanding in concept, with state-of-the-art design and operation.

One Percent Funding

In line with state legislation and Multnomah County ordinance, it is recommended that one percent of capital construction costs be designated for visual art installation in the new performing arts facility. Artwork could be purchased or specially commissioned for placement in interior and exterior spaces. Design of the facility should be planned to include artwork, such as a gallery space or sculpture garden.

Growth of High Quality Local Artists

The center will provide an opportunity for local artists to present their art in a professionally equipped facility and aesthetically pleasing setting. Development of a healthy cultural climate is dependent upon our best local artists remaining in the Portland area. A professionally equipped performing arts center would give our best artists an incentive for remaining in this area by offering them excellent exposure to the public, as well as a chance to gain earned income and critical review toward developing a professional reputation.

A further manner in which the new facility will provide an important catalyst for the professional maturity of local performing groups is through exposure to first-rate performances, and supplementary events such as residencies and workshops, which could be offered by visiting artists. In the past, tremendous numbers of outstanding artists and touring Broadway shows have bypassed Portland because of the unavailability of a theatre. Better access to visiting artists with a new facility may also aid in the emergence and development of new performing arts groups, which might not otherwise come into existence in the Portland area.

Education of Artists and Audiences

Through coordination with arts programs in elementary and secondary schools, as well as institutions for higher education, the facility would be a resource for new generations of performing artists and audiences. Pollster Lou Harris speaks about the value of the arts in a nation exhausted by technology and the race for material goods. Participation in the arts is increasingly important for people who live longer, work less and often have nothing to do with their leisure time. The arts also bridge the economic, cultural, racial and social barriers of society as well as a cross-section of all age groups. The recent decision of the Oregon State School Board to include the arts as a basic graduation requirement should give added weight to coordinating efforts in making the arts an integral part of our children's education. Adult audiences will be educated as well through increased exposure. Art begets art and awareness among adults will only help to increase interest, participation and understanding among all ages of people in the creation and perception of our society.

Increased Access for Audiences

In addition to the ticket outlets already in existence in Portland, it is recommended that a centralized box office be set up to sell unsold tickets, both at the Civic Auditorium and the new facilities for half price on the day of the performance.

This method of selling tickets has been highly successful in New York where the Theatre Development Fund set up a ticket booth (TKTS) in New York's theatre district and later in lower Manhattan. Theatre producers send their unsold tickets to the booth for sale on the day of the performance at half price. This innovative approach met with much opposition at first, but since has been credited with contributing significantly to the growth of Broadway audiences. TKTS has the special benefit of catering to a wide variety of audiences, both tourist and local, who wish to see a live performance. In addition, TKTS has returned \$17 million to New York theatre producers, which conceivably would have been lost otherwise.

The Ford Foundation financed the New York TKTS in its early stages. In Portland (as in other cities), funding for a similar concept could be obtained either through foundation support or perhaps in combination with the State Arts Commission or grants from the National Endowment for the Arts. Operating expenses could be offset with a ticket surcharge of fifty cents to one dollar as in New York.³

Another recommended means to increase access for audiences is through voucher ticket sales, in which the consumer purchases a block of tickets to a variety of performing arts events offered by the new facility. The consumer can receive a price discount on the voucher packet.

New York has a voucher system initiated by the Theatre Development Fund, the same organization that sponsors TKTS, as does San Francisco through the Performing Arts Services (PAS), a non-profit service organization which sells vouchers to selected groups. PAS screens the people who are eligible for vouchers. The audience it is trying to reach includes senior citizens or retired persons, physically disabled persons (non-senior citizens), vocational or high school students, elementary, secondary or vocational school teachers, professional artists, union members, non-union clerical workers and community service program employees or participants. Each voucher ticket costs a dollar and up to ten tickets can be purchased in a six-month period. The purchaser is sent a calendar of events with information about transportation, seating information and redemption for specific performances of the 150 participating performing arts organizations.⁴

Access will be further enhanced through proper signage. The new performing arts facilities should have clearly lighted and well placed signs, both on the building and on access streets and nearby freeway exits.

Summary

In summary, the Performing Arts Center will enrich Portland on a multitude of levels. Downtown Plan objectives will be met by retaining or attracting up to 6000 people each evening into the core of our City, directly affecting nighttime business activity and reaffirming the regional focus of downtown with a wide selection of high quality performances. Transit in and out of the city is easily accessible by bus or car. Ridership of mass transportation will be stimulated by the important attraction of the new facilities. For those using automobiles, adequate parking will be available close to the performing arts community. A strong program at our new center will also be a vital force in attracting tourists to Portland who enjoy a wide spectrum of excellent performing arts. Businesses are more likely to stay or relocate in Oregon if their employees find a vital, cultural climate in Portland. Portland can take great civic pride in creating a Performing Arts Center of the highest quality for artists and audiences alike, promoting and developing a renaissance of the performing arts for its citizenry and offering a choice of three to four first-rate productions daily to the community. The development of the performing arts as a viable industry in Portland will be enhanced by the new facilities. They will provide opportunities for local artists to present their art in professionally equipped spaces, will support related businesses, will provide an important catalyst for the growth and professional maturity of performing groups through exposure to first-rate touring events and will aid in the emergence and development of new performing arts groups.

Finally, the facilities will be a critical resource in educating new generations of performing artists and audiences. If Portland truly is the most "livable" city in the country, then our cultural assets, including theatre space, can only complement and enhance the quality and variety in our lives.

"Our chief job is to enjoy ourselves and not to lose heart, and to spread culture not because we love our fellow man, but because certain things seem to us unique and priceless, and, as it were, push us out into the world in their service."

E. M. Forster

NOTES

- ¹ Harvey S. Perloff, *The Arts in the Economic Life of the City*. (New York: American Council for the Arts, 1979), p. 67.
- ² Luisa Kreisberg, *Local Government and the Arts*. (New York: American Council for the Arts, 1979), pp. 24-25.
- ³ Harvey S. Perloff, *The Arts in the Economic Life of the City*. (New York: American Council for the Arts, 1979), p. 78.
- ⁴ *Ibid*, p. 78.

POLICY CONSIDERATIONS

Overview

In its course of discussion, the Arts Needs and Use Advisory Committee frequently touched upon policy considerations that might ultimately affect the financing, construction, operation and use of performing arts facilities in Portland. Some of these policy considerations may need to be resolved by the Performing Arts Center Committee (PACC) and/or the City Council prior to making a final project commitment.

The following issues are posed for further address. While the Advisory Committee has taken no action to make recommendations on these issues, it is within the scope of the Committee's work to provide an opinion as the planning work for the Performing Arts Center proceeds.

Policy Considerations

- o Do we serve the present and near future with a simple, economical, bare bones and functional facility, or do we look beyond those parameters for an innovative, renowned and inviting showplace that enhances Portland's stature, not just in the arts, but as a place to tour, hold conventions and locate corporate offices?

A performing space determines, to a large degree, how people receive and evaluate the performance and the entire local arts climate.

- o What policies should be developed regarding ownership?

Ownership opportunities exist for City, County, City-County, Metro, private, public-private partnership or non-profit foundation.

- o What policies should be set regarding operations?

The operation could be by any of the owners. In the case of public ownership, it could be operated by local government or by private professional management by contract. An interesting possibility is for either public or private owners to lease the facility to a non-profit cultural foundation for operation and maintenance. Such a foundation would have opportunities for fund raising in addition to earned income.

Operations policies must be established for all facets of the operation, including backstage, house, box office, custodial, financial, administrative, etc.

The owner and/or operator may also act as a presenter to promote events with the possibility of deriving revenue and the attendant risk of possible loss. This would seem to be a reasonable activity for a foundation to engage in if it were operating the facility.

Rate structures may be all inclusive or a base rate with identified charges for various functions performed. Also, we might want to consider a sliding scale based upon the amount of use, ticket prices, portion of house used and nature of the organization.

- o What policies should be established regarding personnel issues?

A master operations policy would coordinate all functions and indicate responsibility for negotiating contracts with staff and unions. An appropriate number of staff members for each house function must be established for each potential use in order to maximize safety, maintenance standards and economy, and artistic standards. In the smaller house, particular consideration should be given to the extent to which smaller, often local, companies and/or presenters may bring in their own technical people. The limited budgets of these worthy groups must be addressed, together with the need for some supervisory resident personnel.

- o What policies should be developed regarding uses?

Another basic issue is whether the facility is being built to serve promoters (for profit) or the local non-profit organizations, and who makes that decision. While there may be a responsibility to local organizations, there may exist a parallel responsibility to the public in terms of making spaces available for the commercial presentations that it desires. It has been suggested that this is an argument for more than one facility and that, based on the policy decision here, private enterprise should build at least one of them.

A policy must be set for prioritizing bookings, perhaps by a manager or board or combination. This facility might be requested by tenants who are undesirable due to their audience, the ambiance they create and even the number of dates they require.

The need for a resident theatre company has been expressed. As with any resident company, its value to the community must be weighed against its possible inability to pay competitive user fees and its potential for limiting the availability of the house to other users.

- o What policies should be established in regard to support of local groups?

A policy needs to be established with respect to local and local non-profit organizations. If it is deemed to be a responsibility and in the best interests of the community to serve local organizations, and to a greater extent, resident groups, there are a number of forms that the support might take. These include: reduced house rental, reduced box office and ticket charges, complimentary rehearsal and storage space, and direct support from general or special tax revenues.

APPENDIX A

TECHNICAL ADVISORSTheatre

Peter Botto -- Oakland Paramount Theatre
 John Discuillo -- Portland Civic Auditorium
 Susan Farr -- Zellerbach Auditorium, Berkley
 Bill Goritsan -- Portland Civic Auditorium
 Pat Harrington -- Portland Civic Auditorium
 Robert Johnson -- Phoenix Performing Arts Center
 Carolyn Kemp -- Berkley Repertory Theatre
 Landry & Bogan -- Theatre Consultants, Palo Alto
 Craig Latrell -- Oregon Contemporary Theatre, Portland
 Rusty McGrath -- Zellerbach Auditorium, Berkley
 Benn Moore -- American Contemporary Theatre, San Francisco
 Bill Patton -- Oregon Shakespearean Festival, Ahsland
 Jack Pierson -- Portland Civic Auditorium
 William Severns -- Music Center, Los Angeles
 Ed Smith -- Eugene Performing Arts Center
 Terry Shell -- Tulsa Performing Arts Center
 Bob Turner -- Lincoln Center for the Performing Arts, New York City
 Norm Volatin -- Portland & Seattle Paramount Theatres
 Evy Warshawski -- Oregon Mime Theatre

Dance

Storm Harris -- Northwest Repertory Dance Company, Portland
 Keith Martin -- Northwest Repertory Dance Company, Portland
 Judy Masee -- Reed College Dancer's Workshop, Portland
 Nancy Matchak -- Portland State University Dance Department and Portland
 Ballet Company
 Earl Mawery -- Houston Ballet
 Judy Patton -- Portland State University Dance Department
 Dolores Rooney -- Cirque, Portland
 Nancy Thompson -- Ballet Workshop, Portland

Others

Bruce Chalmers -- Portland Opera Association
 Marilyn Coffel -- Metropolitan Arts Commission, Portland
 John Graham, Oregon Symphony Association, Portland
 Eric Hovee -- Department of Economic Development, Vancouver, Washington
 Dean Kelly -- Arts Management Consultant, Aloha
 Nina Lowry -- Portland State University
 Martin Mellinger -- Arts/Cable, Portland
 Marda Normadin -- Lewis & Clark College, Portland

Others (con't.)

Leslie Olmsted -- Portland Chamber of Commerce
Vicki Rubstein -- Celebrity Attractions, Portland
Susan Shadburne -- Independent Filmmaker
John Trudeau -- Portland State University
Will Vinton -- Will Vinton Productions, Portland
John Wight -- Economic Development Bureau, Portland
Ron Wolf -- Straight Creek Journal, Denver

APPENDIX B

LETTERS AND STATEMENTS OF INTEREST FOR A PERFORMING ARTS FACILITY

1. A.T. Productions, Los Angeles -- Stating interest to tour Portland.
2. American Contemporary Theatre, San Francisco -- Documentation of conversation regarding A.C.T. tour to Portland. Requires sponsorship.
3. Celebrity Attractions, Inc. -- Position paper expressing the need for 2400 and 1100 seat auditoriums.
4. Bruce Chalmers, General Manager, Portland Opera Association -- Stating design considerations and relationship between the opera and new facilities built.
5. City Club of Portland -- Report on A Vision of Portland's Future, describing need to expand cultural facilities downtown.
6. Cultural Resources Committee, Portland Chamber of Commerce -- Recommending support of a new performing arts facility to the Board of Directors.
7. John Frohmayer, Chairman, Oregon Arts Commission -- Supporting a performing arts center.
8. John Graham, General Manager, Oregon Symphony Association -- Stating relationship between the symphony and new facilities built.
9. Pat Harrington, Civic Auditorium Manager -- Memorandum stating need for a 2200 seat facility.
10. Edgar T. Numrich, Representing Portland Center for the Visual Arts -- Requesting PCVA as a potential tenant in a new performing arts facility.
11. Oregon Shakespearean Festival -- Documentation of conversation regarding Ashland's use of an 800-1000 seat facility. Requires sponsorship.
12. Pacific Art Center, Avcata, California -- Stating interest to tour Portland.
13. Portland Civic Theatre -- Regarding design and Civic Theatre's proposed use of a new facility.
14. Survey of Dance Groups, Mary Folberg -- Documentation of needs of: Lewis & Clark College; Portland State University Dance Department; Portland Ballet Company; Jefferson Dance Department; Cirque; Oregon Mime Theatre; Northwest Repertory Dance Company; Ballet Workshop; and Reed College Dancers Workshop.

- 60-500
15. Survey of Local Performing Arts Groups, Portland Office of Planning and Development -- Summarizing facility needs.
 16. Survey of Portland State University and Lewis and Clark Facility Use, Orcilia Forbes -- Documenting turn-away of bookings at institutional facilities.
 17. Gene Dent, Illumino Ltd., Lighting Design, Portland -- Recommendations on lighting fixtures.

APPENDIX C

RESOURCE MATERIALS

Tyrone, Guthrie, *A New Theatre*. (New York: McGraw Hill Book Company, 1964).

International Association of Auditorium Managers, *Industry Profile Survey, 1978-1979 and Membership Directory*.

Luisa Kreisberg, *Local Government and the Arts*. (New York: American Council for the Arts, 1979).

Harvey S. Perloff, *The Arts in the Economic Life of the City*. (New York: American Council for the Arts, 1979).

City of Tulsa, *Technical Specifications for Tulsa Performing Arts Center Facilities, Tulsa, Oklahoma*

Los Angeles County, *Technical Specifications for Performing Arts Facilities in the Music Center, Los Angeles, California*

City of Phoenix, *Technical Specifications for Performing Arts Facilities in the Phoenix Civic Plaza, Phoenix, Arizona*

City of Oakland, *Literature on the Renovation of the Paramount Theatre, Oakland, California*

Metropolitan Arts Commission, *Calendar of Events & Arts Organizations, Portland, Oregon*

Portland Center for the Performing Arts
Portland, Oregon

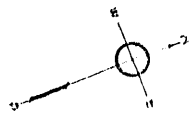
SELECTION PROCESS FOR PROFESSIONAL SERVICES

Adopted by City Council: January 20, 1982

1. City places a display ad in at least one professional architectural journal. This ad will announce the project, give some particulars, and invite architectural firms to send letters of interest.
2. Commence Area Development Plan work plan, which is an urban design proposal for all off-site improvements in the "cultural campus" neighborhood around the Center.
3. Project Coordinator develops a Preliminary Program, Budget and Schedule for use in the selection process and as a framework for continuing work by the Design Team.
4. The Project Coordinator develops standards, guidelines, and criteria for selection of the A/E, subject to the approval of the City Council.
5. City issues formal Request for Qualifications (RFQ) for architectural engineer (A/E) to include their normal structural, mechanical, electrical and interior design sub-consultants. A/Es will be requested to make application in their own names only, and not include local associate architects.
6. City organizes a Jury composed of three Performing Arts Center Committee members, two major users, and two architects. The architects may be full-time faculty members of an accredited architectural school. The Commissioner-in-charge will recommend Jury members for City Council approval.
7. Performing Arts Center Jury (Jury) reviews applications and invites limited number of A/Es for interviews and presentations of the firm's staff and previous experience.
8. Jury recommends three firms to City Council for participants in an A/E symposium.
9. Project Coordinator completes standards, guidelines and criteria and makes all arrangements for the symposium, subject to the approval of the City Council.

10. City Council authorizes limited professional services contracts for the three firms to cover all labor, material, and travel expenses for the symposium.
11. In successive weeks, each of the three A/E firms participates in a symposium with the Jury, City officials and staff, users and others, culminating in a presentation to the Jury and the City Council, in informal work session. Each firm will give their impressions, concepts, approaches, and concerns for the design of the Center. Presentations will be taped for later reference.
12. The Jury reviews tapes of presentations and other material, and makes tentative recommendation for lead design architectural firm. The Jury meets with City Council in informal work session to discuss recommendation and contract conditions for the A/E.
13. If A/E selected for design of the Center is not a Portland firm, he/she will be requested to provide one of the following:
 - a. A full-time, professionally staffed office in Portland for the entire term of the professional services contract, conceptual design through final completion. City retains right to approve resident staff.
 - b. Associate with local architectural firm selected and recommended by the Jury and City, in consultation with A/E.
14. Project Coordinator and A/E negotiate professional services contract within the previously established framework of Program, Budget, and Schedule.
15. City Attorney reviews proposed contract and approves as to form.
16. The Jury recommends A/E (including Portland associate architect, if appropriate) professional services contract to City Council.
17. City Council passes an ordinance selecting the A/E and approving the professional services contract with the A/E.
18. The Project Coordinator develops standards, guidelines, and criteria for selection of Acoustical Consultant, Theatre Consultant, Theatre Lighting Design Consultant (collectively, technical consultants), and Construction Manager (CM).
19. City issues RFQ for technical consultants and Construction Manager (CM).

20. After an interview with a limited number of technical consultants and CMs, the Jury, in consultation with A/E and associate architect, selects technical consultants and CM.
21. Project Coordinator negotiates professional services contract within the previously established framework of Program, Budget and Schedule.
22. City Attorney reviews proposed contracts and approves as to form.
23. The Performing Arts Center Jury recommends technical consultants and CM and contracts to City Council, and completes their formal participation in the project as a Jury.
24. City Council passes an ordinance or ordinances selecting technical consultants and CM and approving the professional services contract with each of them.
25. The above notwithstanding, the City Council reserves the right to reject any or all of the recommendations of the Jury, to select other applicants, or to terminate this selection process and initiate another.
26. Nothing in this selection process shall prevent any member of the City Council from serving on the Performing Arts Center Jury in an ex officio, nonvoting capacity.

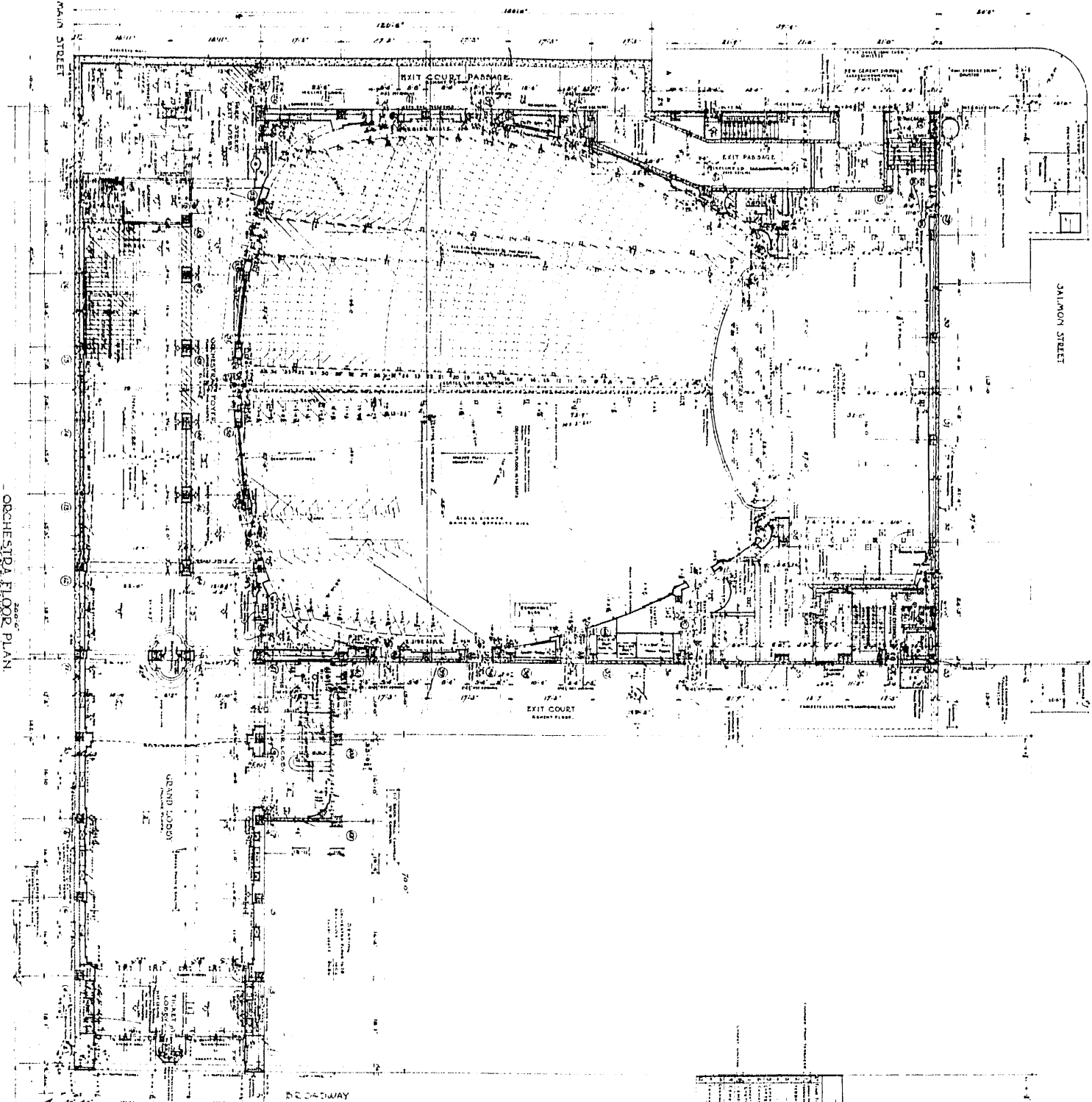


PARK STREET

MAIN STREET

SALMON STREET

ORCHESTRA FLOOR PLAN

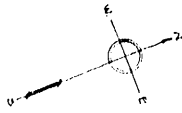


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 SEASIDE, CALIFORNIA
 ENGINEERS
 1001 10TH AVENUE
 SEASIDE, CALIFORNIA

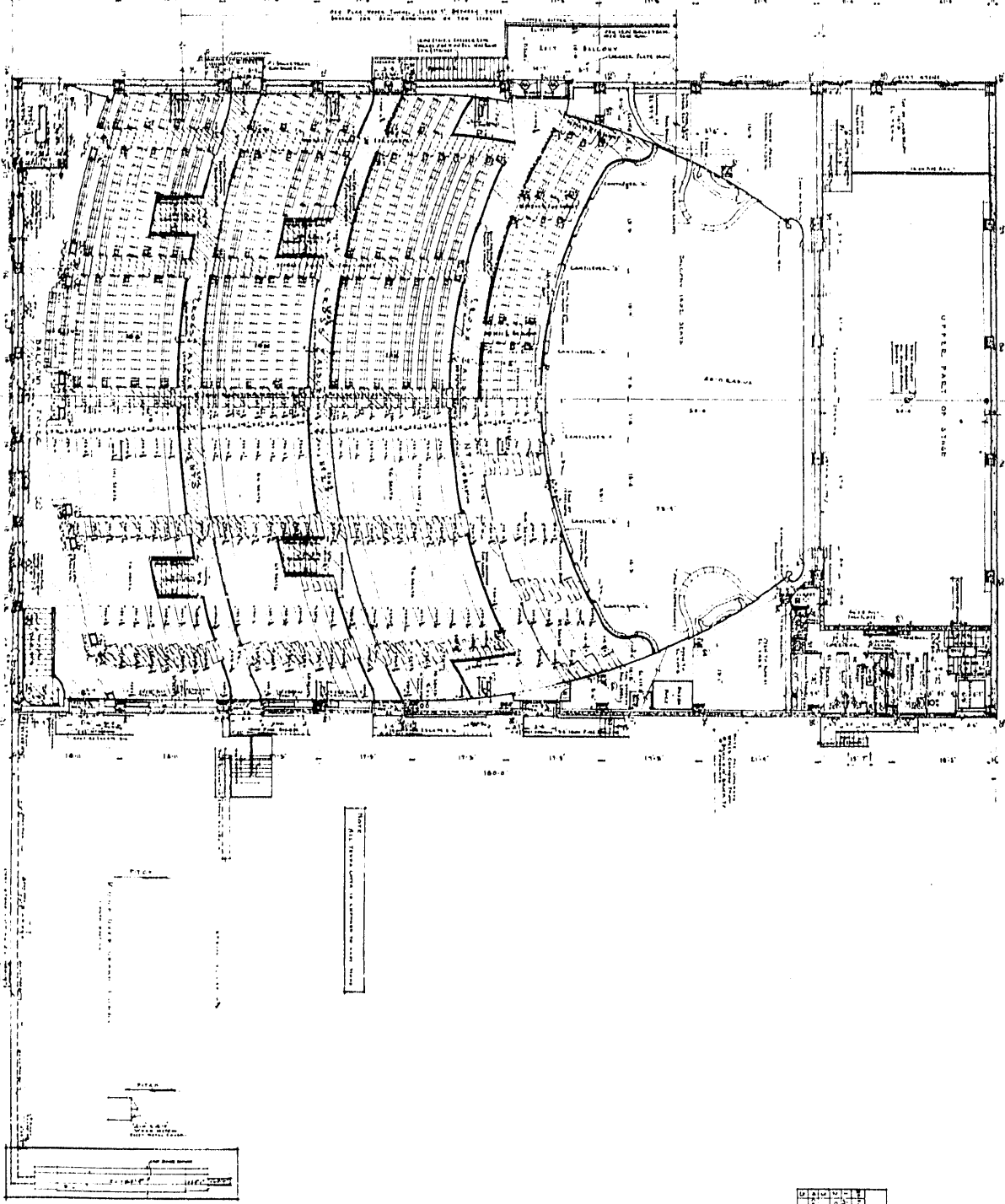
1931
 THE ARCHITECTS
 1001 10TH AVENUE
 SEASIDE, CALIFORNIA

MATERIAL SCHEDULE

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BALCONY PLAN - 15-15-34

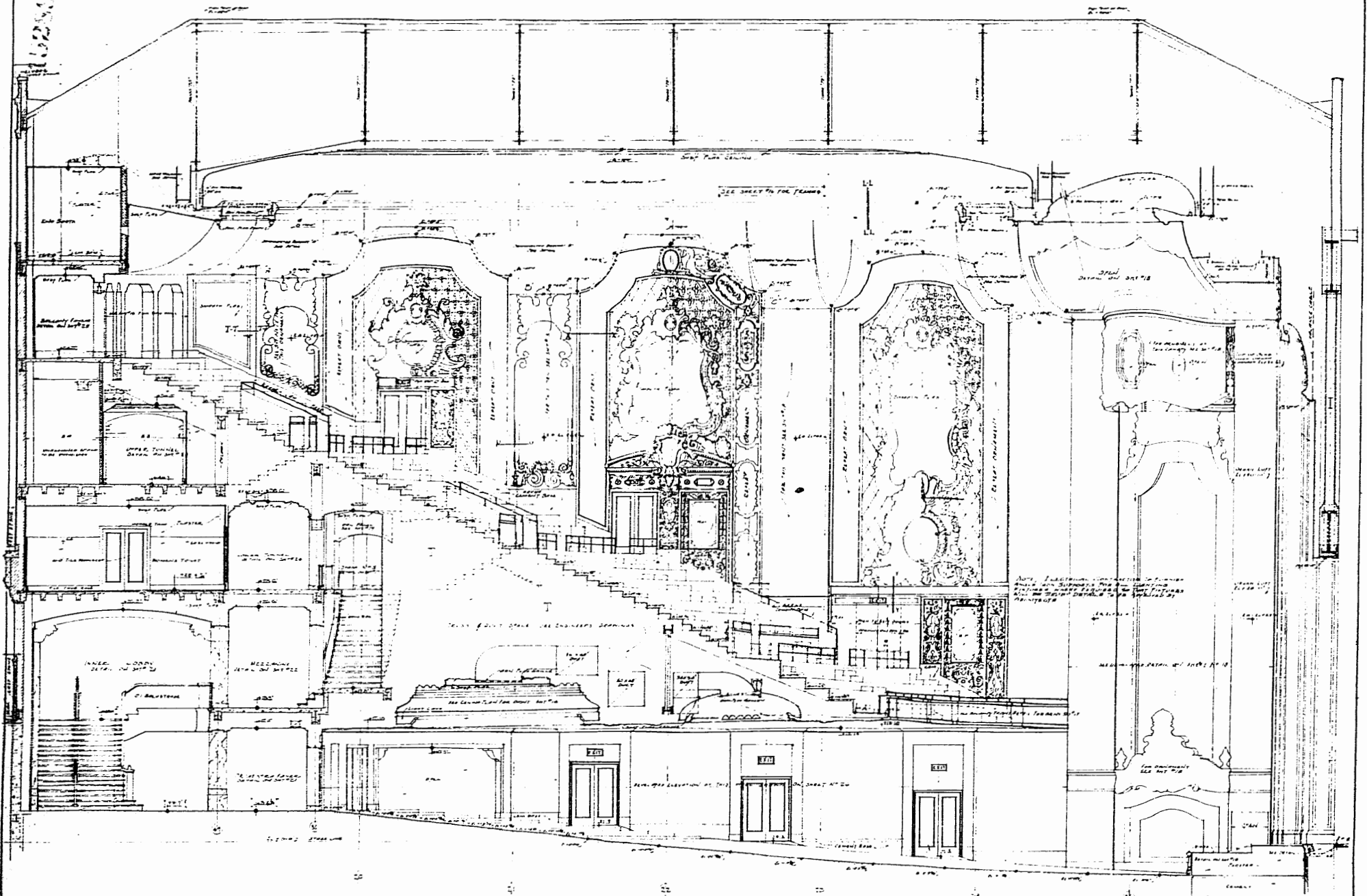


MATERIAL SCHEDULE

No.	Description	Quantity	Unit	Remarks
1	Concrete			
2	Reinforcing Steel			
3	Formwork			
4	Paint			
5	Other			

2611 G
 ARCHITECTS
 100 N. W. 10th St.
 MIAMI, FLA.
 ENGINEERS
 100 N. W. 10th St.
 MIAMI, FLA.

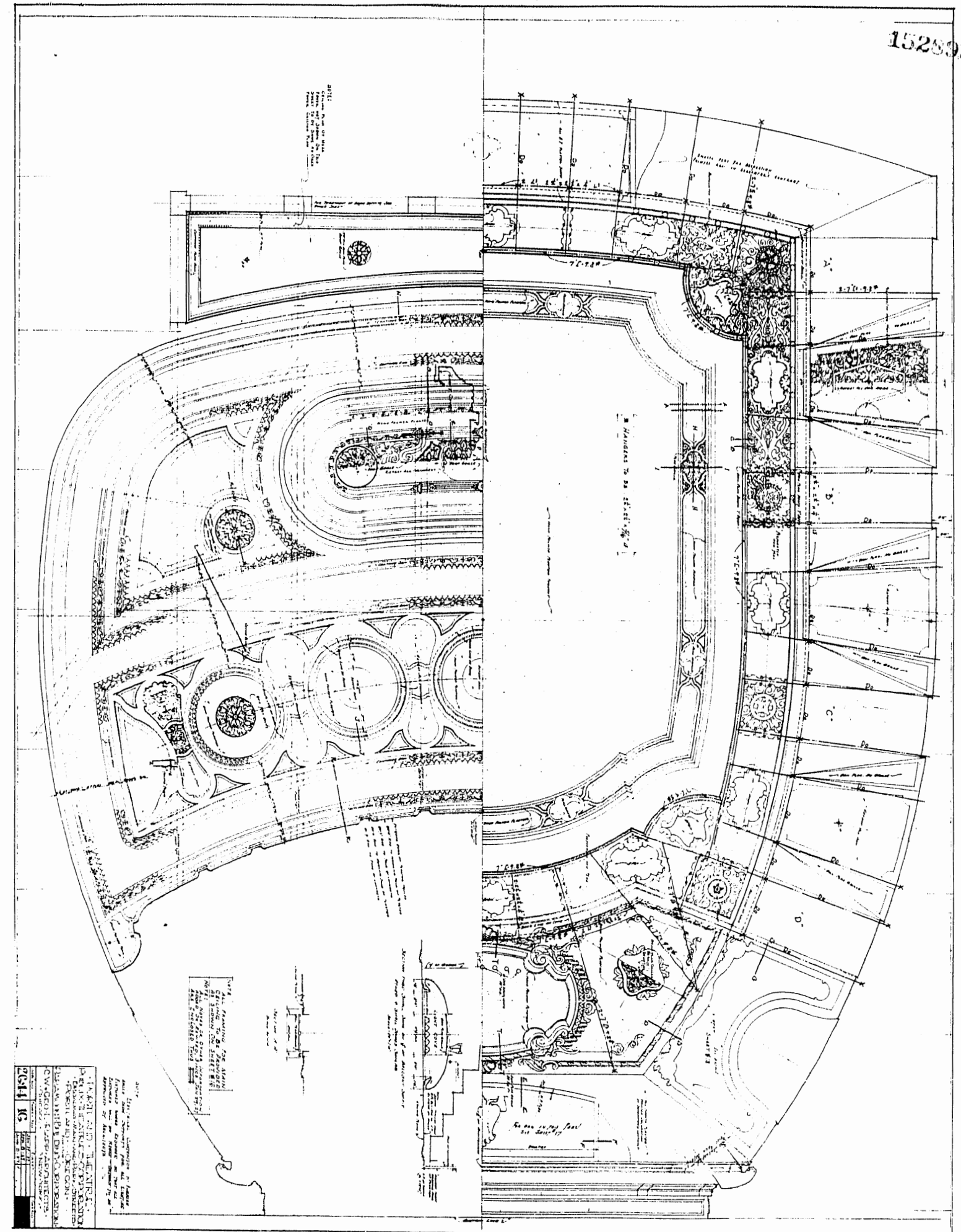
62503



LONGITUDINAL SECTION THRU THEATRE
SCALE 1/4" = 1'-0"

PORTLAND THEATRE
 PUBLIC THEATRE CORPORATION
 100 GASTAVEN AVENUE AND PARK STREET
 PORTLAND, OREGON
 PARAMOUNT BUILDING CORPORATION
 C. W. GEORGE ARCHITECTS
 CHICAGO NEW YORK
 2614 14

NOTE: All measurements are taken from the finished floor surface unless otherwise noted.



NOTE: All measurements are taken from the finished floor surface unless otherwise noted.

<p>J. JOHNSON & COMPANY ARCHITECTS 225 N. GENESEE ST. CHICAGO, ILL. PHONE 411</p>	<p>152893 152893 152893</p>
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SITE: PORTLAND CENTER FOR THE PERFORMING ARTS



PORTLAND, OREGON
THE GREAT NORTHWEST
ANALYZED FROM 1890 TO 1920

SCALE: 1" = 500'

INDEX TO THE BUILDINGS AND DISTRICTS (continued)

1. 1st Street	101. 1st Street	201. 1st Street	301. 1st Street
2. 2nd Street	102. 2nd Street	202. 2nd Street	302. 2nd Street
3. 3rd Street	103. 3rd Street	203. 3rd Street	303. 3rd Street
4. 4th Street	104. 4th Street	204. 4th Street	304. 4th Street
5. 5th Street	105. 5th Street	205. 5th Street	305. 5th Street
6. 6th Street	106. 6th Street	206. 6th Street	306. 6th Street
7. 7th Street	107. 7th Street	207. 7th Street	307. 7th Street
8. 8th Street	108. 8th Street	208. 8th Street	308. 8th Street
9. 9th Street	109. 9th Street	209. 9th Street	309. 9th Street
10. 10th Street	110. 10th Street	210. 10th Street	310. 10th Street
11. 11th Street	111. 11th Street	211. 11th Street	311. 11th Street
12. 12th Street	112. 12th Street	212. 12th Street	312. 12th Street
13. 13th Street	113. 13th Street	213. 13th Street	313. 13th Street
14. 14th Street	114. 14th Street	214. 14th Street	314. 14th Street
15. 15th Street	115. 15th Street	215. 15th Street	315. 15th Street
16. 16th Street	116. 16th Street	216. 16th Street	316. 16th Street
17. 17th Street	117. 17th Street	217. 17th Street	317. 17th Street
18. 18th Street	118. 18th Street	218. 18th Street	318. 18th Street
19. 19th Street	119. 19th Street	219. 19th Street	319. 19th Street
20. 20th Street	120. 20th Street	220. 20th Street	320. 20th Street
21. 21st Street	121. 21st Street	221. 21st Street	321. 21st Street
22. 22nd Street	122. 22nd Street	222. 22nd Street	322. 22nd Street
23. 23rd Street	123. 23rd Street	223. 23rd Street	323. 23rd Street
24. 24th Street	124. 24th Street	224. 24th Street	324. 24th Street
25. 25th Street	125. 25th Street	225. 25th Street	325. 25th Street
26. 26th Street	126. 26th Street	226. 26th Street	326. 26th Street
27. 27th Street	127. 27th Street	227. 27th Street	327. 27th Street
28. 28th Street	128. 28th Street	228. 28th Street	328. 28th Street
29. 29th Street	129. 29th Street	229. 29th Street	329. 29th Street
30. 30th Street	130. 30th Street	230. 30th Street	330. 30th Street
31. 31st Street	131. 31st Street	231. 31st Street	331. 31st Street
32. 32nd Street	132. 32nd Street	232. 32nd Street	332. 32nd Street
33. 33rd Street	133. 33rd Street	233. 33rd Street	333. 33rd Street
34. 34th Street	134. 34th Street	234. 34th Street	334. 34th Street
35. 35th Street	135. 35th Street	235. 35th Street	335. 35th Street
36. 36th Street	136. 36th Street	236. 36th Street	336. 36th Street
37. 37th Street	137. 37th Street	237. 37th Street	337. 37th Street
38. 38th Street	138. 38th Street	238. 38th Street	338. 38th Street
39. 39th Street	139. 39th Street	239. 39th Street	339. 39th Street
40. 40th Street	140. 40th Street	240. 40th Street	340. 40th Street
41. 41st Street	141. 41st Street	241. 41st Street	341. 41st Street
42. 42nd Street	142. 42nd Street	242. 42nd Street	342. 42nd Street
43. 43rd Street	143. 43rd Street	243. 43rd Street	343. 43rd Street
44. 44th Street	144. 44th Street	244. 44th Street	344. 44th Street
45. 45th Street	145. 45th Street	245. 45th Street	345. 45th Street
46. 46th Street	146. 46th Street	246. 46th Street	346. 46th Street
47. 47th Street	147. 47th Street	247. 47th Street	347. 47th Street
48. 48th Street	148. 48th Street	248. 48th Street	348. 48th Street
49. 49th Street	149. 49th Street	249. 49th Street	349. 49th Street
50. 50th Street	150. 50th Street	250. 50th Street	350. 50th Street
51. 51st Street	151. 51st Street	251. 51st Street	351. 51st Street
52. 52nd Street	152. 52nd Street	252. 52nd Street	352. 52nd Street
53. 53rd Street	153. 53rd Street	253. 53rd Street	353. 53rd Street
54. 54th Street	154. 54th Street	254. 54th Street	354. 54th Street
55. 55th Street	155. 55th Street	255. 55th Street	355. 55th Street
56. 56th Street	156. 56th Street	256. 56th Street	356. 56th Street
57. 57th Street	157. 57th Street	257. 57th Street	357. 57th Street
58. 58th Street	158. 58th Street	258. 58th Street	358. 58th Street
59. 59th Street	159. 59th Street	259. 59th Street	359. 59th Street
60. 60th Street	160. 60th Street	260. 60th Street	360. 60th Street
61. 61st Street	161. 61st Street	261. 61st Street	361. 61st Street
62. 62nd Street	162. 62nd Street	262. 62nd Street	362. 62nd Street
63. 63rd Street	163. 63rd Street	263. 63rd Street	363. 63rd Street
64. 64th Street	164. 64th Street	264. 64th Street	364. 64th Street
65. 65th Street	165. 65th Street	265. 65th Street	365. 65th Street
66. 66th Street	166. 66th Street	266. 66th Street	366. 66th Street
67. 67th Street	167. 67th Street	267. 67th Street	367. 67th Street
68. 68th Street	168. 68th Street	268. 68th Street	368. 68th Street
69. 69th Street	169. 69th Street	269. 69th Street	369. 69th Street
70. 70th Street	170. 70th Street	270. 70th Street	370. 70th Street
71. 71st Street	171. 71st Street	271. 71st Street	371. 71st Street
72. 72nd Street	172. 72nd Street	272. 72nd Street	372. 72nd Street
73. 73rd Street	173. 73rd Street	273. 73rd Street	373. 73rd Street
74. 74th Street	174. 74th Street	274. 74th Street	374. 74th Street
75. 75th Street	175. 75th Street	275. 75th Street	375. 75th Street
76. 76th Street	176. 76th Street	276. 76th Street	376. 76th Street
77. 77th Street	177. 77th Street	277. 77th Street	377. 77th Street
78. 78th Street	178. 78th Street	278. 78th Street	378. 78th Street
79. 79th Street	179. 79th Street	279. 79th Street	379. 79th Street
80. 80th Street	180. 80th Street	280. 80th Street	380. 80th Street
81. 81st Street	181. 81st Street	281. 81st Street	381. 81st Street
82. 82nd Street	182. 82nd Street	282. 82nd Street	382. 82nd Street
83. 83rd Street	183. 83rd Street	283. 83rd Street	383. 83rd Street
84. 84th Street	184. 84th Street	284. 84th Street	384. 84th Street
85. 85th Street	185. 85th Street	285. 85th Street	385. 85th Street
86. 86th Street	186. 86th Street	286. 86th Street	386. 86th Street
87. 87th Street	187. 87th Street	287. 87th Street	387. 87th Street
88. 88th Street	188. 88th Street	288. 88th Street	388. 88th Street
89. 89th Street	189. 89th Street	289. 89th Street	389. 89th Street
90. 90th Street	190. 90th Street	290. 90th Street	390. 90th Street
91. 91st Street	191. 91st Street	291. 91st Street	391. 91st Street
92. 92nd Street	192. 92nd Street	292. 92nd Street	392. 92nd Street
93. 93rd Street	193. 93rd Street	293. 93rd Street	393. 93rd Street
94. 94th Street	194. 94th Street	294. 94th Street	394. 94th Street
95. 95th Street	195. 95th Street	295. 95th Street	395. 95th Street
96. 96th Street	196. 96th Street	296. 96th Street	396. 96th Street
97. 97th Street	197. 97th Street	297. 97th Street	397. 97th Street
98. 98th Street	198. 98th Street	298. 98th Street	398. 98th Street
99. 99th Street	199. 99th Street	299. 99th Street	399. 99th Street
100. 100th Street	200. 100th Street	300. 100th Street	400. 100th Street

DRAWN BY JOHN THOMPSON, CIVIL ENGINEER, 102 N. 10TH STREET, PORTLAND, OREGON

ORDINANCE NO. 152893

An Ordinance authorizing the Performing Arts Center Jury to utilize the Selection Criteria and Submission Formats as contained in the attached Request For Qualifications to select architectural/engineering firms to participate in a symposium; authorizing the Project Coordinator of the Portland Center for the Performing Arts to advertise and distribute the Request For Qualifications to firms that have submitted an expression of interest, and declaring an emergency.

The City of Portland ordains:

Section 1. The Council finds:

1. The City Council, in Resolution No. 33069, approved the selection process for professional consultant services on the Portland Center for the Performing Arts.
2. That document specified that the Project Coordinator develop standards, guidelines and criteria for selection of the architect/engineer.
3. The attached Request For Qualifications, which has been reviewed by the Performing Arts Committee and the Auditorium Manager, contains the Submission Formats and Selection Criteria on which the architect/engineers will be judged.
4. In order for the selection process to stay on schedule, it is necessary and appropriate that the attached Request For Qualifications, inclusive of the Selection Criteria and Submission Formats be approved, and that the Project Coordinator be given the authority to advertise and distribute the document to interested firms.

NOW, THEREFORE, the Council directs:

- a. The Performing Arts Center Jury is authorized to utilize the Selection Criteria and Submission Formats as contained in the attached Request For Qualifications to select architectural/engineering firms to participate in a symposium.
- b. The Project Coordinator of the Portland Center for the Performing Arts is authorized to advertise and distribute the Request For Qualifications to firms that have submitted an expression of interest.

ORDINANCE No.

Section 2. The Council declares that an emergency exists because the Request For Qualifications must be made available immediately to interested architectural/engineering firms so that there not be any delay in the schedule of the Portland Center for the Performing Arts; therefore, this Ordinance shall be in force and effect from and after its passage by the Council.

Passed by the Council, FEB 24 1982

Commissioner Schwab
February 17, 1982
Patrick C. Harrington:lh

Attest:


Auditor of the City of Portland

Calendar No. 474

ORDINANCE No. 152893

Title

An Ordinance authorizing the Performing Arts Center Jury to utilize the Selection Criteria and Submission Formats as contained in the attached Request For Qualifications to select architectural/engineering firms to participate in a symposium; authorizing the Project Coordinator of the Portland Center for the Performing Arts to advertise and distribute the Request For Qualifications to firms that have submitted an expression of interest, and declaring an emergency.

THE COMMISSIONERS VOTED AS FOLLOWS:		
	Yeas	Nays
JORDAN	1	
LINDBERG	1	
SCHWAB	1	
STRACHAN	1	
IVANCIE	1	

FOUR-FIFTHS CALENDAR	
JORDAN	
LINDBERG	
SCHWAB	
STRACHAN	
IVANCIE	

Filed FEB 19 1982

GEORGE YERKOVICH
Auditor of the CITY OF PORTLAND

George Crull
Deputy

INTRODUCED BY
Commissioner Schwab

NOTED BY THE COMMISSIONER
Affairs
Finance and Administration
Safety
Utilities
Works

BUREAU APPROVAL
Bureau: Civic Auditorium
Prepared By: Patrick C. Harrington Date: 2/17/82
Budget Impact Review: <input type="checkbox"/> Completed <input type="checkbox"/> Not required
Bureau Head: Patrick C. Harrington

CALENDAR
Consent Regular <input checked="" type="checkbox"/> <input checked="" type="checkbox"/>

NOTED BY
City Attorney
City Auditor
City Engineer