

Jacksonville City Council Study Session



Courthouse Second Floor

Date: September 1, 2015

City Council Meeting: September 1, 2015

Synopsis:

On May 5, 2015 City Council made several requests in regards to the courthouse second floor study session. The following exhibits should answer most of the Council's questions.

Theresa Hart, Gavin Chalcraft and Donna Briggs will be attending the study session in case Council has any questions. Also, Council will have an opportunity to present new ideas for the second floor of the courthouse.

Exhibits:

- **Community Confluence Consulting, LLC - Theresa Hart**
Models of Operation for Publicly Owned Theaters/Music Venues

Exhibit A - Five Basic Models

Exhibit B - Parameters and Analysis of Options

Exhibit C - Rough Draft Budget for Performing Arts and Event Center

Exhibit D - Jacksonville Performance Venues

- **Golden Ratio Films - Gavin Chalcraft**

Exhibit E - The Golden Theatre Co Proposal

- **Fire Sign Theatre - Bill McIntyre**

Exhibit F - Theatre Proposal

- **Relles Sound, Inc.**

Exhibit G - George Relles Acoustic Report

Models of Operations for Publicly-Owned Theaters/Music Venues

What do we know-What do we need to learn

Five Basic Models

1. Signed contractual arrangement with booking agency
2. Non-profit organization manages the venue such as a “friends of the theater” group (Coos Bay, Newport)
3. Municipal organization staffs the coordinator position (Eugene)
4. Lease the facility to a theater or entertainment group to manage
5. Public/Private Partnership

Current Operational Trends in Oregon

In a survey completed by the League of Oregon Cities (LOC) in 2012, 185 cities responded (76% of all the cities in the state) regarding city operations and facilities. Of those 185, only 7 listed that they owned performing arts centers though 14 responded that they owned amphitheatres. Of the seven cities, three of them only own the facility (Bandon, Corvallis, Newport) and 4 of them own and operate the facility (Eugene, Hillsboro, Pendleton, Portland). Of the 14 amphitheatres, 12 of them are owned and operated by the municipality and only Salem and Eugene have their outdoor theaters operated by outside vendors. It would appear that neither Ashland nor Jacksonville participated in the survey.

Model#1: Signed Contractual arrangement management group/booking agency

Ashland

The old armory in Ashland is owned by a corporation. However, the facility is managed by an event production company known as LATA – Live at the Armory. From marketing to catering, LATA provides the full range of services for public or private events at this historic armory which dates back to 1912.

Model # 2 - Non-Profit

Newport

The Newport Performing Arts Center (PAC) is the premiere performance venue on the Oregon coast. It is home to a group of resident companies affectionately called the PACRATs. This Performing Arts Center Resident Artist Team consists of community music, theatre, and dance producers who keep the facility busy year-round. It also serves touring artists, non-profits, for profits, and individuals as space permits. The PAC has two performances spaces, the Alice Silverman Theatre and the Studio Theatre. The Silverman is a 398-seat, proscenium, stage theatre with a full range of technical capabilities. The Studio is a black box space which can be arranged to seat up to 80. Oregon Coast Council for the Arts is a 501(c) (3) non-profit organization that manages the PAC in Newport.

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Pendleton

The Pendleton Center for the Arts is located in the historic 1916 Carnegie Library building on the banks of the Umatilla River in downtown Pendleton, Oregon. This beautiful Italian Renaissance Revival style building was built with the support of self-educated millionaire industrialist Andrew Carnegie (1835 - 1919). Carnegie and the Carnegie Corporation provided funding for 1,681 public library buildings in 1,412 U.S. communities between 1889 and 1923. To Carnegie, libraries represented self education, so a library gift should represent self help. Carnegie provided the building but the communities provided the land and tax support for the libraries.

The Pendleton project was the result of the perseverance of a group of local women who envisioned that the building function as a gathering place. For decades the Carnegie Library was the center of the Pendleton community. Crumbling walls, leaky pipes and the cost of ADA accessibility and upgrading contributed to the relocation of the library in 1996. Unwilling to allow the beloved building to lie vacant, the Arts Council of Pendleton proposed a renovation to create a multi-venue arts center. The Arts Council, founded in 1974 and one of the oldest in Oregon had been holding exhibits and events in a range of multi-use facilities, including the local community college, National Guard armory, the convention center - even members' homes. They were granted a thirty-year lease on the building by the City of Pendleton. Individuals, businesses and granting agencies contributed \$1.8 million towards the project; renovation began in 1998 and was completed in January 2001. Today, the building is once again an important gathering place for people of all ages in the community.

Coos Bay: Egyptian Theater

The mission of the Egyptian Theatre Preservation Association is to renovate, preserve and operate the historic Egyptian Theatre as a performing arts and entertainment center and to improve the economic vitality and quality of life of the community by offering programs of cultural and educational value. The purpose of the Egyptian Theatre Preservation Association, a nonprofit corporation, is to restore, maintain, operate and preserve the historic Egyptian Theatre, 229 South Broadway, Coos Bay, Oregon, subject to the limitations stated in this Association's nonprofit status, granted under the provisions of Chapter 65 of the Oregon Revised Statutes and Section 501(c) (3) of the Internal Revenue Code of 1954. The ETPA's nonprofit status was effective on March 16, 2006 by the State of Oregon, and on May 16, 2006 by the Internal Revenue Service, respectively. The theater will provide a multi-use community gathering place where people can have fun and participate in a living part of local history.

Model # 3 Municipal organization

Eugene-Hult Center for the Performing Arts

The Hult Center for the Performing Arts is in Eugene, Oregon operated by the City of Eugene. More than 700 events and performances take place here each year. Built by the people of Eugene, the Hult Center has quite an impressive history. Since its grand opening in 1982, the Hult Center has been charming audiences and popular performers alike with its stunning architectural and acoustical features. From the towering glass

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Lobby, the grand 2,448-seat Silva Concert Hall with its basket weave ceiling, the intimate 498-seat Soreng Theater with its intriguing asymmetrical design, to the divine Jacobs Gallery downstairs, the Hult Center is truly a great arts facility. The Hult Center is operated by the City of Eugene's Cultural Services Division, as part of the City's Library, Recreation and Cultural Services Department.

Portland Performing Arts Centre

Portland's Centers for the Arts is a leader in expert venue management, overseeing the Arlene Schnitzer Concert Hall, Keller Auditorium and Antoinette Hatfield Hall, which includes the Brunish, Newmark and Dolores Winningstad Theatres. Home to arts organizations such as Oregon Ballet Theatre, Oregon Symphony Orchestra and Portland Opera, it is the 5th largest performing arts center in the U.S. and generates an average of \$60 million in regional spending through its operations. Portland's is operated by Metro and managed through the Metropolitan Exposition and Recreation Commission (MERC). Metro, the regional government, crosses city limits and county lines representing a diverse population of 1.5 million people in 25 cities and three counties.

Model #4 Lease the facility

Pistol River (Southern Oregon Coast)

Pistol River Friendship Hall facility is run by a non-profit concert association. While the facility is not publicly owned, the model of their member-driven history could be an option to consider for the Jacksonville Project. The Pistol River concert series began with a simple concept - bringing quality musical entertainment to this unique, rural, southwestern Oregon community. It all began in 1982 with the performance of regionally renowned classical guitarist, Joseph Thompson (Ashland resident). With the help of a small but dedicated group of local supporters, they have set the precedent of quality that has since become the trademark of this small concert venue. It didn't take long for word to spread about the Pistol River Friendship Hall, with its' bright sound and warm audiences nestled along an incredible stretch of southern Oregon coastline. Over the years, that core idea took root and has evolved into what is now The Pistol River Concert Association, a registered, non-profit, member based, Oregon corporation with an all volunteer, twelve member Board of Directors. Concerts are presented once a month throughout the year and with enthusiastic community support, the down-home flavor of the Pistol River Friendship Hall remains as strong as ever.

Model #5 Public/Private Partnership

Historical United States Hotel in Jacksonville

Jackson County owns the 1880 built building which has been used recently by the Southern Oregon Historical Society (SOHS) and the US Bank. The building is on the market for \$1.3M. The upstairs portion of the building is available for use of special events through the catering services of the Jacksonville Inn and can seat 160 to 200 people depending upon the layout required. This facility is owned by a public agency (Jackson County) and rented out by a private business (Jacksonville Inn) currently however the future of this facility will remain to be seen.

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Parameters and Analysis of Options

There have been two major parameters which have determined the management arrangement of the publicly owned performing arts theaters in Oregon; History and Capital Costs. The Coos Bay model exemplifies both elements of these parameters.

In Coos Bay the City wanted to “unload” the building due to the costs of repair and upkeep. It was an inspection of the roof which declared the building unsafe for use which generated the public outcry to save the Egyptian Theater. The back wall of the theater was sinking and the roof needed to be replaced. The public was not pleased with the city’s attempts to sell the facility so they created a non-profit organization and worked in partnership with the urban renewal district and out of that came the organization which exists today to manage the facility.

In Portland it was more about the history of how and the desire in 1971 to turn the historic Paramount Theater into a parking garage which resulted in the City creating a Recreational Advisory Commission in 1980. In Portland the city owned the facility but a regional recreation commission was running the other regional facilities so a partnership was created based upon the existence of another public body having the operational experience to run the performing arts theater as well. Similar circumstances exist for all of the publicly owned performing facilities in Oregon.

The larger communities have the economic numbers which provide a private firm with the enticement of managing a publicly owned facility with Portland and the Eugene Amphitheater bring a primary example. It is interesting however that Eugene maintains management of the Hult (indoor facility) while not maintaining the management of the amphitheater.

A recommendation as to the best management model of the Jacksonville Courthouse Theater would need to consider several factors;

- a. Capital costs for establishing the facility-percentage of public dollars available to invest for the benefit of the local economy
- b. Type of events desired-percentage of local events verses events drawing people in (professional marketing)
- c. Economic self-sustaining-requirement or a goal-A contract with a private firm would remove the municipal organization from the responsibility and accountability of the facility making revenue
- d. Level of control-When a theater group wants to put on a classic Greek play which involves nudity in a municipal owned facility, what level of oversight is the governing body going to want to have
- e. Partnership Relations-The municipal organization wants to work with all private and public entities in the region. Business organizations want to make money and make decisions based upon a different set of standards and practices than perhaps the public body.

Conclusion

There are models and lessons to be learned from other facilities which have experienced the growing pains of development and perhaps examining some from other states, due to the limited amount of municipal owned facilities may be a worthy exercise. As for the history and models within Oregon, the five models provided within the report provides a framework to initiate some public discussions to explore and consider in greater detail upon request from the client.

2ND FLOOR PERFORMING ARTS AND EVENTS CENTER EXPENSES

Assembly Hall...	Commercial grade hardwood floor 2040' purchase and installation	25,400
Tables	20 Folding Table Rounds	5,000
Chairs	200 22" Side Locking Portable Chairs	15,000
Stage	Raised and raked platform 650'	9,500
	Altman Mini Theater 13-Light System Kit	6,200
	Light Accessories, controls, gels, etc.	5,000
	Portable stage footlight 8' bars - (3)	4,100
	Rigging and Curtain	3,500
	Sound System	10,000
	Motorized Retractable 100" Video Screen	5000
	Leviton 1000 Series DMX Lighting Controller	1450
	Yamaha MG10XU 10-Input Stereo Mixer	2,100
	Floor, head, microphones, body transmitters	1300
Dressing room	149' hardwood floor and carpeting	5,400
	Dressing mirrors and makeup lights, switchable outlets for accessories like hair dryers, straightening irons, and curlers, sinks for the removal of makeup, two costume rods.	2,500
Toilets	Men's and Women's 445' total	22,050
Kitchen	Fully Equipped	45,000
Zoning	Comprehensive Zoning Plan Change	10,000
	SUBTOTAL	\$178,500
Elevator	SHPBO Approved, outer housing	\$250,000
	GRAND TOTAL:	\$428,500

Total does NOT include lighting systems in the assembly room, paint or any wall finishes including drapes or curtains, heat, air conditioning, or acoustical work.

Jacksonville Performance Venues

Project: Jacksonville Courthouse 2nd Floor Project

Local Jacksonville Facilities:

Jacksonville Facility	Ownership	Size (sq.ft.) Seating	Rental Fees	Uses/Programs	Performance Space	Lighting / Sound	Food Service / Alcohol	Access	Indoor / Outdoor	Parking
Bigham Knoll Campus	Privately owned: The Ashland Partners, LLP	Auditorium seating - 350 Round banquet tables (8 top) - 240 3,712 sq ft. Total Ballroom Space = 4,642 sq ft.	\$500/day	Performances, presentations, weddings, receptions, corporate events	Converted gymnasium; large open space with raised platform for stage	Some stage lighting; two 165 inch screens for video presentation; no sound system equipment?	Catering by Frau Kemmling Schoolhaus Brewhaus Alcohol use permitted	ADA accessible; handicap bathrooms	Indoor and outdoor	Large, on-site parking lot
US Hotel Ballroom	Jackson County; managed by Jacksonville Inn	?? 160 seated dining; 200 reception style	\$400-500 depending on # of guests	Weddings, Receptions	No stage Upstairs ballroom	Track lighting Portable sound system	Catering exclusively by Jacksonville Inn	Chairlift to second floor	Indoor Outdoor offsite	Mostly Street parking
Jacksonville Community & Cultural Center	Future: Building a new community center on existing property; land owned by City of Jacksonville	To be determined	To be determined	Local gatherings	To be determined	To be determined	Unknown	Unknown	Indoor	Parking area and street parking

THE GOLDEN RATIO THEATRE CO.

Document Objective

- To present a proposal for a PROFESSIONAL, REGIONAL THEATRE in the upstairs space of the historic Jacksonville Courthouse.
- This proposal outlines two options:
 - Multi-use.
 - Exclusive-use.

Why Have a Theatre?

A theatre has much to offer the city of Jacksonville:

- Audiences drawn from San Francisco, Portland and Seattle (via theatre listings*) will generate additional tourist revenues for local hotels, restaurants, bars and retailers. *80% OF OSF's audiences come from out-of-town theatre listings.
- On a local level, a theatre will foster cultural diversity, adding to the Britt Festival's program with a year-round center for the performing arts.

Option 1 - Multi-Use

Proposed \$1,000.00 per month base rent

- Multi-use would provide a space for a full-time, professional theatre, while keeping the historic building available for the practical use and aesthetic enjoyment of the general public.
- Multi-use would require a sound-proof partition wall that could be drawn across the room, allowing for two-thirds of the space to be made available, as rentable/useable space for private or civic events.
 - Multi-usage would be available from 9am-5pm during rehearsal hours, Tues-Sat. After 5pm the space must be returned to the theatre in preparation for evening performances. Monday availability would have no evening restriction, as the theatre will be dark in the evening,

although daytime rehearsals would still in effect. Sunday availability would be until noon, only.

Option 2 - Exclusive-Use

Proposed S2,250.00 per month base rent

- The benefits of exclusive use as a theatre would provide the city with higher revenues from rent, while maintaining public accessibility to the space that private offices would deny.

Financial Sustainability

- Revenues from ticket sales from six major, fully staged productions per year, will be supplemented by the BBC Radio 4 staged reading series. The stage readings will provide a crucial source of revenue with low production costs, during the 'dark' periods between major productions.
- As a NON-PROFIT entity the theatre will also sustain itself through grants, corporate/brand sponsorship and advertising revenues.



July 27, 15

Mayor Paul Becker
Jacksonville OR

RE:

US Hotel Ballroom

Mr Becker,

I am seeking a theatrical venue for an annual theater festival. From what I see on the website, the ballroom in the US Hotel would be a possible option. But, I see the hotel may be auctioned off soon. Can you tell me what you know about the continued availability of the room once such a sale is made??

Thanks,

Bill McIntyre
producer@firesigntheater.com
Cell 530 -859 -1627



July 28, 15

Paul,

Attached is a pic of the theater plant I eventually want to install in a space somewhere. I see a photo on-line of what *appears* to be the museum room of the Court House. That's a nice size - of - that's the Jacksonville Court House.

Bill

WPSF

Western Playwrights Festival





July 28, 15

Paul,

Thanks -

About my planned schedule - I do need it on a continuing basis - The festival will take place between November and February - Probably mid January, over 14 days, where all 12 winning plays will be presented in various levels of staged readings, along with special showings and workshops. Then they go into monthly production, one play a month, for 12 months, running each Thursday Friday, Saturday. It may take a season to kick it all into place but that's the goal.

You could consider this the Sun Dance of the stage, and as such, just as Sun Dance does well in small town venue of Park City; Jacksonville could be right for WPF -- My feeling is I would prefer to show in the small town setting though Ashland is tempting, though it has its drawbacks. I do believe that such world class theater, as the WPF will present, would have no trouble filling seats from Ashland and Medford.

I have been in talks with Aspen, Durango, and Denver, among others, and so far the right combo of audience, accessibility, and ambiance, have not jelled. My direction was tending toward a warehouse/big barn performance space. That theater layout is my favorite of all the stages I have played. My re-design of it, for WPF, is completely portable, using all the rock & roll concert tricks, and can be put up or taken down in 3 hours. The new ultra light LED stage lighting requires no weight over head and is relatively easy to erect and take down as well -- it's designed to pack in a 40' semi, seats and all. So we might have some workable flexibility using city space.

The proof, of course, will be the event itself. So perhaps the existing ballroom would be the simplest choice for this first season. If I could get the blessing of the town and could be confident the needed amenities are there, I could scale down and go with the US Hotel ballroom and, install my 400 seat "theater in a box" short 200 seats, and "improvise" dressing rooms, and back stage space.

I would like to open in the 2016 season but, to do so I have to start judging plays and announcing fairly soon. So maybe we can take these first steps together ASAP and see if there's room to work together for the 2016 season.

I'll talk to you next week - have anyone call me before that of needed.

Respect,

Bill McIntyre

producer@firesigntheater.com

Cell 530-859-1627

Studio Skype - 530-331-8343



8, 25, 15

Paul Becker
Mayor / Jacksonville OR

RE Theater

Paul,

I looked at the plans you had the Administrator send and it "appears" the plan is to have movable seating which would allow me to arrange them for thrust staging. So it looks workable --

In relation to the scheduling dynamic, the WPF would require just the two weeks for the festival, but -- the plan is to start performing the winning plays (12), each month after the festival ends. The performance days would be Thursday, Friday, Saturday and rehearsals would be Monday Tuesday Wednesday -- each play would run four weeks.

Now that the *plan*, which obviously envisions full time, exclusive, theater availability -- however, starting off I could be flexible on this -- I would have to be -- in addition my wife, Patti, and I, have been exploring opening a community theater that would do the usual mix of classics and new shows. My Western Playwrights Festival would be completely separate from the community playhouse.

With all that said, this all could mesh and work for your city -- and for my festival and perhaps for our theater plan. We may be approaching the point where Patti and I need to come up and say hi and sit down and talk all this over. She is a San Diego beach kid Disney protege and Obey winner NY advertising sharp, that ran her own weekly newspaper in La Veta, Colorado for many years, as well as founding The very successful *Spoon River Players*, and her traveling murder mystery dinner theater troop, *Murder-Ink*. She's a great actress and a great director and knows how to promote.

I'm an LA ,South Bay beach kid actor, turned young up-start writer/producer for PBS and CBS and ABC, Pacifica, UA Records, and others, who started producing the *Firesign Theater* and other counter culture artists which resulted in leaving LA for the Rocky Mountain media wilds - In Colorado and New Mexico I continued writing and began producing documentaries. This was mainly while living in small towns the size of Jackson which is what we prefer.

Both of us have that abiding love for theater and have envisioned running one together alternating productions -

That's our story --we know from experience it takes a very unique place, and town, to appreciate such a theatrical vision and have the imagination and resources, like the theater space, to create a mutually beneficial partnership. My sense is that Jacksonville has all that and more so I'm interested in taking a next step whatever that might be.

Bill McIntyre
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JACKSONVILLE COURTHOUSE ACOUSTIC REPORT

Prepared by George Relles, Relles Sound, Inc.

The following report is a preliminary report based on acoustic measurements of the room bare without any acoustic treatment. There was no carpet or curtains, and the walls are hard non textured plaster. The ceiling was hard non textured plaster with coved edges. The room size is approximately 70ft long x 40ft wide x 21 ft high with a square footage of 2,800 sq ft and volume of approximately 58,800 cu ft. The following are the ISO 30 measurements using a balloon pop as an impulse measurement source.

FREQ	ISO30
63 Hz	1.948 Sec
80 Hz	2.771
100 Hz	3.368
125 Hz	3.673
160 Hz	4.038
200 Hz	4.511
250 Hz	5.279
315 Hz	5.160
400 Hz	5.053
500 Hz	5.102
630 Hz	5.066
800 Hz	4.812
1.0 KHz	4.493
1.25KHz	4.305
1.6KHz	4.055
2KHz	3.829
2.5KHz	3.555
3.15KHz	3.271
4KHz	3.441
5KHz	2.516
6.3KHz	2.38
8KHz	2.014
10KHz	1.927
12.5KHz	1.863
16KHz	2.166
20KHz	2.073

City Council Study Session
September 1, 2015
Exhibit "G"

The ideal ISO 30 room response is dependent upon the application of the room. For speech intelligibility the mid band ISO 30 should be under 1 sec. For classical music unamplified ISO responses of 1.3sec to 2.4 sec are acceptable. For amplified music, ISO responses of 1 sec or less are ideal. As can be seen from the table, the mid band ISO of the room raw without any treatment is in the 4 to 5 sec range. The low frequency band is in the 3 sec range. These values would make the room unacceptable for almost any audio source material. Assuming the entire floor were carpeted, it would take at least 3,000 sabins of absorption to get the mid band close to a 1 sec ISO 30. This would translate into approximately 3,000 square feet of acoustic material depending on the absorption coefficient. The low frequency would be a much larger challenge to control. The most cost effective solution would be to install a drop ceiling with a space of at least 16 to 24 inches with 12 inches of dense fiberglass acoustic material. This solution, however would adversely effect the historic architecture of the room.

The type of audio amplification system employed would also have a bearing on the intelligibility and acoustic response of the room. The ideal sound system would need a very tight and well controlled dispersion pattern to keep as many reflections off the walls and ceiling. The best system for accomplishing this would be a line array which can have a very narrow vertical dispersion keeping sound off the ceiling, however a loud source such as a pop or rock 'n' roll band with electric instruments and drums can introduce an uncontrollable noise source to the room.

In conclusion, performances of anything other than acoustic or lightly reinforced music will require substantial acoustic treatment and a sophisticated sound system and technical services. Substantial acoustic treatment could easily be in the cost range of \$20,000 to \$30,000.