

COMMITTEE REPORT

5/19/75

SENATE

Mr. President:

Date 5/21/75

The Committee on FINANCE has had HB 344 special appropriation for treasure development projects in southeast Alaska under consideration. A Majority of the members of the Committee

- () recommends it DO PASS
- () recommends it DO NOT PASS
- () recommends it DO PASS WITH ATTACHED AMENDMENT(S)
- () recommends it BE REPLACED WITH CS FOR _____ AND THAT CS FOR _____ DO PASS
- () "and" recommends it BE REFERRED TO THE _____ COMMITTEE
- () reports it back WITHOUT RECOMMENDATION
- () "other" *individual recommendation*

Members signing the Majority report:

<u>[Signature]</u>	<u>[Signature]</u>	_____
<u>[Signature]</u>	<u>[Signature]</u>	_____
<u>[Signature]</u>	<u>[Signature]</u>	_____
_____	_____	_____

Members NOT concurring in the Majority report:

<u>[Signature]</u>	recommends:	<u>[Signature]</u>
<u>[Signature]</u>	recommends:	"
<u>[Signature]</u>	recommends:	<u>[Signature]</u>
<u>[Signature]</u>	recommends:	<u>[Signature]</u>
_____	recommends:	_____

_____ Chairman

I. APPLICANT ORGANIZATION
 (name and address with zip)
 Southeast Alaska Regional
 Arts Council, Inc.
 P.O. Box 678
 Sitka, AK., 99835

PROJECT GRANT APPLICATION
 NATIONAL ENDOWMENT FOR THE ARTS
 WASHINGTON, D. C. 20500
 HB 344

II. PROGRAM UNDER WHICH SUPPORT IS REQUESTED
 CITY SPINNY

III. PERIOD OF SUPPORT REQUESTED
 START Oct. 1 1975 END June 30 1976
 MONTH DAY YEAR MONTH DAY YEAR

IV. SUMMARY OF PROJECT DESCRIPTION (COMPLETE IN SPACE PROVIDED. DO NOT CONTINUE ON ADDITIONAL PAGES.)
 The request is for a Theatre Development Program. A preliminary survey by Theatre Consultant Eldon Elder indicates the lack of such facilities in the participating communities. The Council plans to hire a Theatre Consultant, who, with planning committees from the communities, would propose Theatre Development Programs for the communities. Such planning would involve arts organizations, government agencies, service organizations, and as many elements of the communities as possible in order that the final project reflects broad community interest and involves the total community in action for the arts. The program would: assess the long term needs for such facilities and would determine how best to meet those needs; outline the general specifications for such facilities and determine the best facility for each community (several communities will include visual arts spaces in the facility); outline the proposed facilities -stage size, auditorium size, and support spaces, and estimate the cost; finally the program would recommend action for each community. The communities would then be prepared to approach government and private sources for funding for the construction or renovation of such facilities. The Theatre Development Program is an essential phase in the development of arts facilities in Alaska. It should spark similar planning in other areas of the state. Finally, the development of such facilities will greatly assist the development of arts programming in Alaska.

V. ESTIMATED NUMBER OF PERSONS EXPECTED TO BENEFIT FROM THIS PROJECT

VI. SUMMARY OF ESTIMATED COSTS (RECAPITULATION OF BUDGET ITEMS ON PAGES 2 AND 3)

		TOTAL COSTS OF PROJECT (rounded to nearest ten dollars)
A. DIRECT COSTS		
SALARIES & WAGES		\$
FRINGE BENEFITS		
SUPPLIES & MATERIALS	Office and art supplies, models, & transportation & subsistence	6,000
TRAVEL		15,200
SPECIAL		
OTHER	Contractual services	118,000
TOTAL DIRECT COSTS		\$ 137,200
B. INDIRECT COSTS		
TOTAL PROJECT COSTS		\$ 137,200

VII. TOTAL AMOUNT REQUESTED FROM NEA

VIII. ORGANIZATION TOTAL FISCAL ACTIVITY

	ACT. MOST RECENT FISCAL PD.	EST. FOR NEXT FISCAL PD.
A. EXPENSES	1. \$ 57,710	2. \$ 107,640
B. REVENUES GRANTS & CONTRIBUTIONS	1. \$ 57,710	2. \$ 107,640

DO NOT WRITE IN THIS SPACE

Eval. of prior year(s) project(s) 1 2 3 4 PYS \$ _____ CPS \$ _____ Audit Report 1 2

Attachment B - Projected Budget - Theatre Development Project

Projected Expenses:

Consulting services:

1 Theatre Consultant	\$30,000	(3/4 of year)
2 Staff Assistants	42,500	(full-time)
Secretarial, Bookkeeping, Accounting Services	8,500	
Visual projections of proposed projects (subcontracted - two persons)	<u>20,000</u>	(1/2 time)
	\$ 101,000	

Office rental, supplies, and materials:

Office supplies, art supplies, models	5,500	(art supplies, models \$2,500) (office supplies: \$3,000)
postage	500	
telephone	1,000	
printing of programs (reports)	11,000	
Office rental: New York \$2,000, Alaska: \$3,000	<u>5,000</u>	
	\$ 23,000	

Transportation of personnel

7 trips NYC to SE Alaska	\$ 4,900
5 trips Seattle to SE Alaska	<u>1,300</u>
	\$ 6,200

Subsistence

3 travellers; 200 days at \$35	<u>\$ 7,000</u>
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Total cash expenses:

\$137,200

Anticipated sources of income:

State of Alaska (via line item addition to ASCA budget)	\$ 68,550
NEA City Spirits Grant	35,000
Community Participation	<u>33,650</u>
Total Cash Anticipated:	\$137,200

CORDOVA ARTS & PAGEANTS, LTD.

Box 71
Cordova, Ak. 99574

March 10, 1975

Jan Craddick, President
Southeast Alaska Regional Arts Council
P. O. Box 678
Sitka, Alaska 99835

Dear Jan:

We, of the Cordova Arts & Pageants, Ltd., are interested in participating in the Theater Planning project. The community certainly has the need since at present any production given must be in the local High School gymnasium.

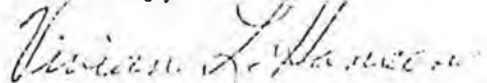
One possibility for the construction of this type of facility in Cordova may be in conjunction with the Humanities Center in the new school which is presently being planned. The community at present has no theater or auditorium facility.

If this theater project were a part of the school, it would be used by 500 to 600 students regularly and could also be used by the community for traveling, performing artists and for community productions. In the past year, audiences have averaged between 500 to 700 for Ice Worm Festival, Talent Show, and school musical Christmas programs. Audiences for the traveling, performing artists have ranged from 540 students for each production plus 150 to 250 people from the community.

We, as a group, are certain that our audiences would increase if seating arrangements other than bleachers and folding chairs and proper acoustics were available. Everyone in the community really enjoyed the McLain Family Bluegrass Band but the performance had to be presented between 10:30 and 12:00 P.M. after a school basket-ball tournament because the gymnasium was the only facility available. In spite of this, 250 people were in attendance.

Thank you for your letter and your interest at the Conference and to our Superintendent of Schools.

Sincerely,



Vivian L. Hansen, Admin. Ass't.
Cordova Arts & Pageants, Ltd.

VLH:vh

TO: Col. Carl Heinmiller, Ret.

FROM: Eldon Elder, Theater Design Consultant for SARAC

RE: Chilkat Center for the Arts

The needs of Haines are different from the needs of other communities in the Southeast. The performing arts are alive and well in Haines. Since the Chilkat Center for the Arts is perhaps the best theater plant in the Southeast and has one of the most developed Programs, the need is for an Improvement Program and for an addition to the existing facility.

Although it may be, at present, the best facility in Southeast Alaska, there are important, fundamental improvements which should be planned and undertaken as quickly as possible. This work is especially important since the Chilkat Center is the permanent home of the Alaska State Drama Festival. It is vital if the facility is to meet the growing needs of Tourism in Southeast Alaska and the Port Chilkoot park and recreation area.

These improvements are listed in order of their priorities:

1. New heating system. Redesign or replace the heating and air handling system. The present system is so noisy it cannot be operated during performances. Further, it is so inefficient that the theater is rendered inoperative for most of the winter months.

The redesigned system must be quiet. If forced air is used, the mechanical room for the heat and blowers should be sound isolated from the stage and auditorium. The machinery should be shock mounted. The air should be low velocity and the duct work should be insulated. The hot air furnace should be removed from the backstage area.

2. Additional stage support facility. Construction of a wing off-stage right to provide stage support facilities with necessary workshops and off-stage area. This additional wing is necessary as this theater must be a totally self-contained-production unit. This wing should include:

a. Scene shop - paint shop and off-stage space equal to present on-stage space. This should be able to be sound isolated from stage by a double set of overhead or sliding, fire-proof doors large enough to permit settings to be moved from shop - off-stage space to on-stage. This workshop should provide floor space and height to allow for mounting a full stage setting. It must be well-lighted, well-ventilated and be equipped with power tools and hand-tools for fabricating and painting scenery. There should be secure storage space for lumber and materials, tools, supplies, paint and paint equipment.

b. A properties shop and craft workshop to include work benches, tools and storage.

c. Additional dressing rooms (not opening directly onto the stage) with costume racks, shelves, mirrors, counters, chairs, inter-com system, and good lighting. In addition there should be adequate wash basins (one for each six actors), toilets, and showers (one male, one female minimum).

- d. Make-up room.
- e. Green room.
- f. Costume shop to include cutting table, work tables, costume racks, machines and sewing equipment, deep sinks, washer-dryer plus storage space for equipment, fabric and supplies.
- g. Scenery, lighting and costume storage. All should be well-lighted, well-ventilated with sprinklers to code.

3. Improved stage lighting system. The circuitry to all positions in the Auditorium and on-stage should be, roughly, doubled; the dimmer control, trebled. Distribution of outlets should be improved, especially in the first and second pipe positions where all the outlets are presently bunched at center stage. A better system for plugging should be designed - perhaps twistlock connectors on pig-tails. A system for handling tormentor lighting should be considered as well as for improved side light from front-of-house positions. Redesign of the first and second cove positions is essential for efficient access to them. A control system should be designed for the theater with two, three or possible five scene preset capability. In addition, a new inter-com system must be installed throughout.

4. Addition of a stage house to provide fly loft, gridiron and counter-weight system plus sets of lines to fly scenery. This would be a weight bearing loft (no doubt steel) approximately three times the height of proscenium opening. Sets of lines should be spaced on six inch centers, commencing with house curtain except for special circumstances.

If a fly loft is not added, consideration should be given to installation of a simpler system of blocks, set of lines and pin rail within existing stage house. This would facilitate handling of lights, curtains, backdrops and small flown pieces such as cut-outs, scenic pieces and chandeliers.

5. Modifications to lobby for noise and weather control. Additional doors and/or drapes are needed to reduce noise transfer from lobby to auditorium. A means must be devised to eliminate noise leak through large sliding doors that connect lobby and auditorium. Carpet should be added where necessary for noise control. Double set of doors from exterior should be installed to control weather.

It is strongly recommended that funds be allocated to Chilkat Center for the Arts to engage a Theater Consultant and architect to work closely with the Center's Board of Directors and user groups to design, plan, estimate and supervise execution of this five-part program of improvements.

The Chilkat Center for the Arts is an attractive theater, handsomely situated in the center of a tourist area. It has a vital, well-organized program of dance and drama. This Improvement Program will enhance its usefulness and value to the community and to all Alaska so that the Chilkat Center will keep pace with the rest of the state in the performing arts.

ELDON ELDER

ONE WEST SEVENTY-THIRD ST.
NEW YORK, NEW YORK 10023

RAFALGAR 7-2858

TO: JUNEAU ARTS AND HUMANITIES COUNCIL

FROM: ELDON ELDER ASSOCIATES, THEATER CONSULTANT FOR SARAC

RE: JUNEAU PERFORMING ARTS CENTER

INTRODUCTION: EXISTING CONDITIONS

After surveying the existing performance spaces in Juneau and assessing the short and long term needs for Juneau in the arts, it is strikingly apparent that there is a very great need for a Performing Arts Center of first quality to accommodate the many Juneau performing arts organizations. The need is immediate and urgent if Juneau is to grow; if it is to continue to rank as a leading community in Southeast Alaska; if it is to provide the people of Juneau with opportunities to see, hear and enjoy first class performances in first class performance surroundings.

Examination of a season of regular scheduled events reveals the following:

Productions per season	Organization	No. of Performances
3 Plays	Juneau Little Theater	18
2 Musicals	Juneau Little Theater	18
4 Concerts	Juneau Concert Ass'n	4
3 Concerts	Juneau Symphony	3
1	Juneau Light Opera	2
1	Juneau Dance	2
Contemplated Tourist Season Performances		90 (estimated)
TOTAL PERFORMANCE NIGHTS		137*

* Onstage rehearsal time not included.

This is an impressive beginning figure for the opening of any Arts Center.

After inspecting existing performance spaces and holding intensive discussions with the leaders of the principal performing groups and organizations, the need is dramatically clear. Existing performance facilities, specifically, Juneau-Douglas High School Auditorium and Juneau Little Theater, are totally inadequate for performances, performers and audiences.

JUNEAU LITTLE THEATER. Despite valiant efforts, including many hours of hard labor by dedicated members, and the expenditure of a considerable amount of its funds, the Little Theater Group have not succeeded in overcoming the built-in limitations of this building. It is a case of the silk-purse/sows-car principal and no amount of effort and/or money can make this building into a theater. The Juneau Little Theater facility has no lobby, no box office, insufficient public toilets (which must, in any case, be shared with actors, who have none). Its seating is limited (150), its vertical sightlines are extremely poor. Parking facilities and audience handling is primitive. There are no administrative offices, lounges, meeting rooms or exhibition spaces. There are no rooms for rehearsal.

The stage is a makeshift structure. It is without adequate stage lighting equipment or lighting control; without fly loft, rigging, stage machinery or stage trapdoors. It lacks adequate sound reproduction equipment and inter-communications systems. The stage is too small for the productions of the organization; it has no offstage space, no cross-over space and no storage space.

The dressing rooms (there are only two) are small; they are without toilets, showers or wash basins. They lack adequate lighting, ventilation, costume racks, chairs, make-up counters and lockable drawers for actors' valuables.

There are no shops in the theater building for fabricating scenery, costumes, wigs or props. This makes it necessary to build and paint all scenery on the stage thus eliminating its use for rehearsal, other performances or rental. Storage space for scenery, props and costumes is non-existent. Currently, scenery storage space must be rented. All of this is costly, wasteful and leads to lower quality craftsmanship.

In short, the Juneau Little Theater as a facility for the performing arts is a disaster area - unworkable, unattractive and unsafe. It should be abandoned and pulled down as soon as possible after it has been replaced. The fact that The Juneau Little Theater has consistently over a period of years made heroic efforts to bring good theater to the audiences of Juneau, despite the almost unsurmountable problems imposed by the facility, is testament enough to the very real need for positive action immediately. The fact that faithful audiences with a thirst for dramatic entertainment have packed the theater despite the many inconveniences and discomforts reinforces this need.

JUNEAU-DOUGLAS HIGH SCHOOL. The Juneau-Douglas High School Auditorium can continue to serve larger events requiring large seating capacity. Some improvements need to be made, however. The Auditorium's public spaces are adequate. Its seats, however, are uncomfortable. The stage, its equipment and its support spaces are not at an acceptable level for the performances using the facility. Lighting from on-stage and front-of-house as well as lighting control needs remodeling and updating. Rigging on stage needs to be redesigned. Off-stage right and left and up-stage spaces are all inadequate, and should be enlarged if possible. The facilities for loading and unloading scenery, equipment and musical instruments need redesign. A workable system for

raising and lowering the orchestra pit must be installed. Dressing rooms, green room, performers facilities need to be added. However, with improvements this 1100 seat auditorium can successfully and comfortably accommodate the large performance groups and those performers who draw large audiences; such as St. Paul Singers, Fairbanks Symphony, Seattle Symphony and Victor Borge.

RECOMMENDATIONS FOR ACTION

PHASE I. Based on the survey of existing facilities and Juneau's needs, it is my recommendation that a middle-range theater - 650 to 750 seating capacity- with all necessary support spaces and modern equipment be designed and constructed on the Armory site. This would become Phase I of the larger Convention/Recreation Civic Center Complex. A theater facility of this size is most needed for Juneau now; it also allows for foreseeable future growth. This site which has already been designated for recreational use is in the heart of the city, it is within easy reach for tourists. The existing Armory Building should be incorporated into the new performing arts center facility, if possible. Immediate funding should be made available for Program Planning and preparation of the Program Document by a professional Theater Design Consultant.

The principal users and tenants are easily identified. They are the three non-profit incorporated performance organizations in Juneau: 1. The Juneau Little Theater, 2. The Juneau Symphony and 3. Public Broadcasting - KTOO Radio and TV - which would be housed in a wing of the Center especially designed to fit its needs. Other users should include (but should not be limited to) the following: The Concert Association, Native Dance Groups, Juneau Light Opera, Juneau Ballet, Choral Groups, Recitals, Children's Theater, The Alaska State Theater Company and Douglas Community College.

Income-producing and one-time users might include: Commercial Touring productions; Conventions meetings; lectures and demonstrations; Public hearings; Small political meetings; TV tapings. In addition, an income-producing Summer Festival of Drama and Music is under consideration and should be developed for the new Center. The facility should, of course, be available to all legitimate performing arts groups for which it is properly suited after the needs of its principal users have been considered.

PHASE II. The addition of a Recreation Center and Convention Center Building to complete the Civic Center/Convention Center Complex.

THE PROGRAM

A Performing Arts Center is a highly complex, uniquely individual building. It is made up of specialized spaces which use highly specialized equipment. It is essential - before architecture, before bricks and mortar, before fund-raising - that a Comprehensive Program for the Center be written.

1. This Program will define the needs - present and future - for Juneau.
2. The Program will formulate the governing policy for the Center and the administrative structure of the Center.
3. The Program examines the impact on business and on neighborhood. It will address the question of employment impact of the Performing Arts Center on Juneau; the service-type jobs and the tourist-oriented jobs it will create. And the question of food service within the Center.
4. The Program will study the tourist impact and uses of the Center for conventions. At present performers are being asked to go aboard cruise ships to entertain, because there is not entertainment in Juneau. This is taking potential tourist money - new dollars - away from the community. The Performing Arts Center could bring these tourist dollars ashore.
5. The Program pinpoints the space requirements and translates these requirements into actual, defined, interrelated, functioning elements of the theater plant. It outlines the special equipment requirements. It handles the problems of traffic flow for personnel and material both inside and outside the facility, including parking and public transportation.
6. The Program will address itself to the estimated cost of the structure, including its special theater equipment. It will estimate the operating and maintenance budget.
7. The Program will outline proposed sources for funding and support.

Planning a good theater commences center stage and is designed outward from that focal point to encompass stage, auditorium all stage support spaces and all public spaces.

THE DOCUMENT. The Program and the Program Document is the work of a professional Theater Design Consultant, who maintains a close working relationship with the principals concerned. Architecture is the final part of theater planning. The Program budget should include funds to engage an architect to make preliminary designs as well as a Presentation for purposes of private fund-raising and/or bond issue.

The Program should be reviewed by all concerned parties. Keeping the public informed is essential.

CONCLUSION

Juneau has the capacity to become a major center for the performing arts in Southeast Alaska. It has great reservoirs of untapped talent. Its location is excellent. Through intelligent development, Juneau can greatly enrich its cultural life; at the same time making the community an attractive prospect as the home for new industries off-setting the impact when and if government is relocated. Juneau can make the performing arts a major attraction for Tourism. All this is possible with a well-designed Performing Arts Center; none of it will happen without it.

ELDON ELDER

ONE WEST SEVENTY-THIRD ST.

NEW YORK, NEW YORK 10023

TRAFALGAR 7-2858

TO: KETCHIKAN ARTS COUNCIL
FROM: ELDON ELDER ASSOCIATES, THEATER CONSULTANT FOR SARAC
RE: PERFORMING ARTS USE/NEEDS SURVEY

EXISTING CONDITIONS

With the exception of the Ketchikan High School Auditorium there is at present no facility in the community designed to serve the performing arts. It cannot, in truth, be said that the High School Auditorium was designed for performing arts, and it is woefully inadequate to meet the needs of the community.

This survey shows the city to be otherwise devoid of acceptable performing arts facilities. There are several rooms or spaces with fair lay-outs but the technical requirements for theater are inadequate; most of these are low-ceilinged rooms with no possibility for mounting stage lighting equipment, insufficient electrical service, no dimmer control, no security for gear, and/or a flat floor with folding chairs for the audience. Most of these are unavailable on any regular basis.

A sampling of these conditions reveals the following:

1. Redman Hall - Not available. On the 2nd floor, one flight up.
2. Sprindle Hall - A small, fixed stage at the end of the room. Not very useful. Part of the school.
3. Sons of Norway - Low ceiling room with stage at the end. Not useful. A flat floor and folding chairs for the audience.
4. Sunday summer afternoon concerts at the Library and Museum have been successful, but are being discontinued because of the space squeeze.

KETCHIKAN HIGH SCHOOL AUDITORIUM. The High School Auditorium can continue to serve larger events requiring large seating capacity. Some improvements should be made, however, to raise this facility to an acceptable level. The Auditorium's public spaces are adequate. However, the stage, its equipment and its support spaces require considerable improvement and enlarging. Lighting from on-stage and front-of-house positions requires additional equipment. Lighting control needs up-dating and remodeling. Rigging onstage is in very bad repair rendering its virtually inoperable. Loft height is adequate. There is very little space off stage right and left, and at present there is a temporary structure on stage left eating up most of the space on this side of the stage. Air handling systems are extremely noisy and should be redesigned. A workable system for raising and lowering the orchestra pit should be installed. Dressing rooms, green room and facilities for performers need to be added.

However, with improvements this 1200 seat auditorium can successfully accommodate the large performance groups and those performers who draw very large audiences such as: High School Band and Choral Groups, Fairbanks Symphony, Seattle Symphony and Victor Borge.

The cultural life of Ketchikan is being severely stifled, not for lack of interest, talent or audiences, but for lack of acceptable performance facilities.

In 8½ years the First City Players have performed in more than 22 different locations; they have rehearsed in over 45 different places. Their scenery has usually been built on the spot where performances are to be presented, which is inefficient, costly, and inevitably leads to a lower level of craftsmanship, because of the staggering difficulties this imposes. Between productions scenery, costumes and props are stored in rented space or are scattered "from here to breakfast" as one member puts it. A less dedicated and determined group would have given up in defeat leaving Ketchikan with no theater at all.

Despite these primitive conditions, many enriching and entertaining productions do occur, thanks to the persistence and endurance of the arts organizations. A summary of arts organizations and their annual productions follows:

Organization	No. of Performances	No. of Projected Performances*
First City Players	12	20-25
Concert Ass'n.	4	5- 6
Ballet Group	12	15
Shoestring Symphony	1	3
Fish Pirate's Daughter	20	60-90
Native Dance Group	4-5	45-50
Dancers for Tourists	8	24
Film Group	12	12
International Film Addicts	12	12
	4 (Sundays)	4
TOTAL **	99-100	200-231

* Estimated number when a new facility is available.

** Does not include onstage rehearsal and set preparation time.

This is an impressive list of organizations and performances. It is a proven statistic that an attractive, efficient, comfortable new facility creates a sharp increase in attendance as well as in numbers of productions and performances. It also produces a higher level of excellence in the performers and performance. If these performance organizations shared a facility, it would soon be booked 365 days a year. Clearly the performing arts do not have to hang on the coat-tails of ice skating or hockey for civic support.

In addition to the needs of the organizations listed above, there are numerous other arts/cultural needs, such as:

- 3-
1. Need for a town meeting hall, a place for City Council meetings, since Council chambers are too small to accommodate open meetings.
 2. Need for a secure Art Gallery.
 3. Craft spaces.
 4. Club meeting rooms.
 5. An art film theater.
 6. Arts administration offices.
 7. Performing arts organization offices.
 8. Workshop spaces.
 9. Storage spaces for scenery, lighting props and costumes.
 10. Dance studios.
 11. Rehearsal rooms.
 12. Recital space.

It is of vital importance that the misguided, though well-intentioned, goals of the KETCHIKAN MULTI-PURPOSE COMMUNITY CENTER FEASIBILITY STUDY of 1971 be erased immediately. The influence of this plan still hangs heavily over some leadership circles, effectively closing some minds to more viable alternatives. The weight and inertia this is creating should be dispelled once and forever. This scheme was defeated. The plan is dead, it should be laid to rest.

Although a few communities have managed to jam all sports, recreation, entertainment and performing arts facilities and events under one huge roof, it does not follow that Ketchikan must do the same. Such schemes rarely work even on the wide open plains of Kansas. The unique configuration of Ketchikan does not lend itself to this all-inclusive recreation/performing arts center scheme. The available sites at the center of the city are too small and it is doubtful that a package consisting of the 3 to 4 city blocks required could ever be put together. The problems such a center would create in parking, traffic handling, audience handling, congestion are greatly magnified by the special qualities of Ketchikan.

Furthermore, the arts community seems very strongly opposed to this kind of thinking. And for very good reason. The All-purpose Facility is inevitably the No-purpose Facility and the heaviest losers in that pointless game of community togetherness are the performing arts.

The prevailing misconception that Shakespeare, Mozart, basketball and ice hockey are suitable bed-fellows should be corrected at once. The marriage won't work. Each has an important role to play in the community, but they are not compatible. Ketchikan must make its own plan.

RECOMMENDATIONS

The first step should include organization of a Planning Committee empowered to act in matters relating to the planning of the Cultural Center/Performing Arts Center plus the immediate allocation of funds for Program Planning and for preparation of the Program document by a professional Theater Design Consultant.

PHASE I. Based on the survey of existing facilities for the performing arts and on Ketchikan's needs, it is clear that the two most urgently needed facilities are:

1. A middle-size theater - 350 to 400 capacity - with flexible proscenium stage. Comfortable, modern, well-equipped with all necessary stage machinery, lighting, support spaces and ancillary spaces: The Main Theater.
2. A town hall where meetings can be held and issues aired: A Forum. It could also serve smaller convention groups, possibly small banquets and dinner theater, and become a "Black Box" theater-in-the-round.

Of all the possible sites surveyed for this Cultural Center/Performing Arts Center, Main School stands out as the most suitable. All potential sites should be scrutinized before a decision is made, of course, but Old Main School clearly dominates the scene at this time. It has the added advantage of being available. Various means of easy access from below have been much discussed. Any plan for conversion of Main School should include moving stairs (covered) and/or a bubble elevator such as used at Fairmont Hotel (San Francisco) and The Space Needle (Seattle).

Main School stands easily and proudly atop its rock promontory at the very center and hub of Ketchikan. This fifty year old civic landmark, dominating the view from every angle with its strong, vigorous form, is rich in nostalgia. Built through the labors of earlier Ketchikan citizens, there are some today who remember the day Main School opened. And there are more who remember their own school days in it, their children's school days, and their children's children's school days. Nothing could be more natural and fitting than to redesign Main School to become the cultural center of Ketchikan for the next fifty years, as it has been the educational center for the past fifty.

It could enjoy a position to Ketchikan not unlike that of the Theater of Dionysos to classical Athens, which rested on the slope of that Acropolis as a symbol of art and culture; a center for recreation and entertainment; and an inspiration to all Athenians.

Old Main School is ample. It has space for a 350 to 400 seat proscenium theater. It has space for a Forum. It has office space for the performing arts organizations. It has support space for the theater. It has additional spaces for meeting rooms, arts and crafts and possibly more.

In addition to the romance of Main School, conversion makes good sense. It makes good sense in terms of dollars and cents. If the structure proves sound, it will be much less expensive to convert than to build a new structure. It will be roomier, sturdier and better located.*

Every potential site for the Cultural Center/Performing Arts Center should be examined carefully; however, at this time, Main School appears to offer the best possible solution. No conversion can ever be accomplished without some compromise, but Main School satisfies most of Ketchikan's needs.

* THE 2nd STAGE (350 seats) - \$120,000-130,000 (figures are not in)
 Trinity Square Theaters (300 & 800) - \$300,000
 Bushnell Auditorium, Hartford (2300) - \$1,200,000

The principal users of the performance spaces should be the established performance organizations of Ketchikan: 1. The First City Players, 2. The Ballet Group, 3. Concert Association, 4. Shoestring Symphony. Other performance group users should include (but not be limited to) the following: Native Dance Group, Choral Groups, Recitals, Children's Theater, Film Groups, The Alaska State Theater Company, Ketchikan High School and Ketchikan Community College.

Income-producing and one-time users might include: Commercial touring productions; Convention meetings, lectures, demonstrations and films; Public meetings and City Council meetings; Smaller political meetings; Banquets and dinner theater; TV tapings. In addition, an income producing Summer Program for tourism, perhaps including THE FISH PIRATE'S DAUGHTER, Native dance groups and the Ballet Group, should be developed for the new Center. This latter program could conceivably fill the Main Theater for the entire tourist season.

The facilities should, of course, be available to all legitimate performing arts groups for which it is properly suited after the needs of its principal users have been considered.

PHASE II. The addition of recreation spaces, arts and crafts, galleries, display spaces, meeting rooms and offices around the center core of the building containing the theater, forum and their ancillary spaces.

THE PROGRAM

A Performing Arts Center is a highly complex, uniquely individual building. It is made up of specialized spaces which use highly specialized equipment. It is essential - before architecture, before bricks and mortar, before fund-raising - that a Comprehensive Program for the Center be written.

1. This Program defines the needs - present and future - for Ketchikan.
2. The Program will formulate the governing policy for the Center; and the administrative structure of the Center.
3. The Program examines the impact on business and on neighborhood. It will address the question of employment impact of the Performing Arts Center on Ketchikan; the service-type jobs and the tourist-oriented jobs it will create.
4. The Program will study the tourist impact as well as uses of the Center for Conventions. At present performers are traveling 17 miles out of town to entertain the tour ships.
5. The Program pinpoints the space requirements and translates these requirements into actual, defined, interrelated, functioning elements of the theater plant. It outlines the special equipment requirements. It handles the problems of traffic flow for personnel and material both inside and outside the facility, including parking and public transportation.
6. The Program will address itself to the cost estimate for the structure, including its special theater equipment. It will estimate the operating and maintenance budgets.
7. The Program will outline proposed sources for funding and support.

Planning a good Performing Arts Center commences center stage and it is designed outward from that focal point to encompass stage, auditorium, all ancillary support spaces and all public spaces.

THE DOCUMENT. The Program and the Program Document is the work of a professional Theater Design Consultant, who maintains a close working relationship with the principals concerned. Architecture is the final part of theater planning. The Program budget should include funds to engage an architect to make preliminary designs as well as a Presentation for purposes of private fund-raising and/or bond issue.

The Program should be reviewed by all concerned parties. Keeping the public informed is essential.

CONCLUSION

Ketchikan has the possibility in Main School for a totally unique Cultural Center/Performing Arts Center. And it is economical; for a price tag far below the cost of a new structure. Though it cannot serve every recreational need for the entire community, it can accommodate many - more than enough to justify its conversion. In particular it can provide the sorely needed performance facilities, thus keeping Ketchikan abreast of the other communities of Southeast Alaska. In addition to community enrichment, this Center can serve business and industry; tourism and convention needs. The location is unique; its quality special and outstanding. No one attending a performance at Old Main will forget it - or Ketchikan.

ELDON ELDER

ONE WEST SEVENTY-THIRD ST.

NEW YORK, NEW YORK 10023

TRAFALGAR 7-2859

FROM: ELDON ELDER

TO: SID WRIGHT

SANDY STACK, PRESIDENT, PETERSBURG ARTS COUNCIL

RE: NEW THEATER FOR PETERSBURG SCHOOL -

NOTES ON MEETINGS OF 26-27 FEBRUARY 1975.

A survey of existing school auditorium conditions and a summary of present use, none of that facility dramatizes the vitality of performing arts in Petersburg and recognizes the need for the new expanded, modern theater planned as a part of the new school complex.

Petersburg Schools and Petersburg Community are strong supporters of all the performing arts: music, drama, musical comedy, Shakespeare, dance. Petersburg is unique. It is the only High School in Alaska offering both beginning and advanced courses in Shakespeare. It is the only high school in Alaska, and one of a very select few in America, presenting a fully staged, fully mounted, fully costumed Shakespeare production annually.

The Petersburg arts community has made a clear distinction between the auditorium concept and the theater concept. It has identified its need to be a theater. Though it recognizes the need for auditorium use, it has correctly recognized that a

theater can become an auditorium, but an auditorium cannot become a theater.

A tabulation of present uses of the existing auditorium and total audiences:

Organization (User)	No. of Productions	No. of Performances	Total Attendance
School Dramatic Productions:			
Senior Musical	1	3	1250
Shakespeare	1	2	1000
Jr.-Soph. Play	1	2	350
8th-9th Grade Play	1	1	300
Musicals	2	4	800
Pageant	1	1	200
H.S. Music Concerts	4	4	1200
Concert Series	6	6	1200
Workshops	3	6	400
Student Body Meetings	8	8	1850
Public Meetings/hearings	4	4	400
Student Bodies	50	50	1500
Commencement *	1	1	450
Baccalaureate *	1	1	300
Awards Ceremony *	1	1	300
TOTALS**	85	94	11,500***

* Probably will move to gym.

** Does not include onstage rehearsal or set preparation time.

*** Petersburg pop. 2,500. Each member of community attends 4.6 perf.

FUTURE POTENTIAL

It is an established statistic that a new, better and more attractive facility always produces enlarged audience attendance figures. In addition plans are under way for several additional events. A potential Film Series (evening) is under discussion. (5 film showings)

2. Future plans call for the introduction of a Summer Theater Program for Students.

3. Design of the New School Theater should take into consideration the coming of a deep water pier for Petersburg and the regular visits by tour boats. A serious historical-musical drama as a tourist entertainment is contemplated. It could become a primary user of the theater during the tourist season. Performances of this production in addition to the Summer Theater Program for Students will mean full 12 month usage of the facility and could conceivably double the number of performances and total audiences annually. It reenforces the need for a well equipped, modern theater.

ELDON ELDER

ONE WEST SEVENTY-THIRD ST.

NEW YORK, NEW YORK 10023

TRAFALGAR 7-2858

TO: GREATER SITKA ARTS COUNCIL
FROM: ELDON ELDER ASSOCIATES--THEATER CONSULTANT FOR SARAC
RE: PERFORMING ARTS CENTER USE/NEEDS SURVEY

FORWARD

This survey and report has been undertaken for Sitka and SARAC in order that present and long term needs relevant to performing arts and visual arts facilities may be delineated and formalized, thus leading to recommendations for immediate and future actions for Sitka. I have made an attempt to assess the present facilities from direct observation and intensive discussion with the users. This has led to the observations and recommendations that follow.

EXISTING CONDITIONS

There are many compelling reasons for Sitka to initiate plans for a PERFORMING ARTS CENTER. Foremost are the needs of the Sitka performing arts organizations and their audiences which are not being adequately served by the Centennial Building or by any other facilities in Sitka. Furthermore, Sitka is becoming the acknowledged cultural center of Southeast Alaska with the now well-established Summer Music Festival and the Summer Fine Arts Camp, plus the cultural influence and the activities of Sheldon Jackson College and Sitka Community College. In addition, Sitka is developing as a major tourist community for Southeast.

PERFORMANCE ARTS. A survey of performing arts groups and their space and facilities requirements is very revealing:

<u>Organization</u>	<u>Number of Performances</u>
Baronof Little Theater Guild	8-10
High School Band Concerts	6+
High School Plays	2
Variety Show	1
Ballet Recital	1
Sitka Concert Association	6+
Alaska Day Pageant	3
High School Chorus	2+
Junior High School Chorus	2
Junior High School Band	4
Film Society	6-8
Sitka Summer Music Festival	6
Sitka Community Chorus	2
New Archangel Dancers	100+
Fine Arts Camp	11 (3 major events,
Sheldon Jackson College) Needs not yet	8 recitals)
Community College) determined_____	
Total 160-164+	

At present there are 160-164 estimated performances in need of performance space per year. This does not include on-stage rehearsal time or set-up, lighting, and technical rehearsal time for theatrical productions. It is a well-established statistic that comfortable, attractive, new performance facilities always generate greater attendance and increased numbers of productions. Efficient, modern facilities stimulate higher quality in production and performance. The cultural and social climate of a community is greatly influenced by the physical facilities available to house the various entertainment events.

Sitka public schools and the two colleges are without performance facilities. Arts programs in these schools cannot develop until facilities to work in are available. Growth and development of the arts in community and schools seem effectively stifled until a performance facility is built.

TOURISM. Sitka is one of the most beautiful communities in the Southeast. Its natural setting, environment and waterfront are superb. Its traditions and history are fascinating. All of this indicates that the potential for tourism has only barely been touched. Tourism is already Sitka's largest and fastest growing industry. With approximately one hundred tour ships scheduled for the summer of 1975 bringing the total tourism figure to over

100,000, there is a need for increased means of entertaining these visitors while they are ashore. There is a growing need for more than one type of entertainment, more than one tourist "event". Tourism in Alaska is growing at an average annual rate of fifteen per cent. It should be noted that tourist dollars are new dollars, therefore worth more in actual impact on the community.

THE CENTENNIAL BUILDING. The Centennial Building is a very handsome centerpiece to the waterfront development of Sitka. As a banquet hall, a tourist and convention center, it seems to serve its stated purpose very well. However, a Performing Arts Center it is not. Nor can it ever be remodeled to become one. Some improvements to the on-stage and backstage facilities and equipment could improve it for performance use. These improvements should be done as soon as possible. The cost would be modest and the money well spent.

Because the Centennial Building is so handsome and is a justifiable source of pride for the community, it is difficult for those people not involved in performing arts to realize the inadequacies of the building for performance. The lack of backstage space and off-stage wing space, dressing rooms, stage lighting equipment and stage rigging, coupled with the flat floor of the auditorium, movable seats and faulty acoustics, make it unworkable for drama, musical comedy, opera, most dance and musical events. The Centennial Building is, in this sense, a "mixed blessing" for the arts in Sitka.

Performance organizations are experiencing difficulty in getting bookings in the Centennial Building. For example, it has been pointed out that when the Centennial facility is set up for a Salmon Bake, there is resistance (understandably) to clearing the space for a performance event. Consequently, the scheduling becomes somewhat limited and the facility cannot serve all interests of the community equally.

RECOMMENDATIONS FOR SITKA

A Feasibility Study for a Performing Arts Center should be undertaken by Sitka immediately resulting in a Program for a Performing Arts Center in Sitka, taking into consideration present and future needs.

Since Sitka has no theater or school auditorium, it seems on first appraisal, that a large theater seating approximately 750

would provide the optimum size. However, this requires in-depth study before a decision can be reached. The auditorium should have fixed seating and a raked floor. The stage should be as flexible as possible to accommodate the widest variety of performance events. The ancillary spaces should include adequate dressing rooms, make-up room, green room, rehearsal rooms, scene shop, costume shop, electrical shop, control center, arts organization offices, administrative offices, and storage. The public spaces should include lobbies, lounges, ticket office, and if possible, public meeting rooms, practice rooms, crafts workshops, and maximum security art exhibition space. It would be desirable to consider a smaller flat floor assembly room in the Performing Arts Center that could serve meetings, lectures, films, which could be equipped to serve as an intimate theater-in-the-round. The public spaces and backstage support facilities could be planned to serve both facilities.

IDENTIFY A BUILDING SITE. The selection of the building site is of major importance. It is doubly important because possible land is so limited. No one site seems to stand out as the best choice at this time. One of the first tasks of the Study, therefore, should be to make an intensive investigation into all possibilities.

The sites so far examined and/or discussed include several possible locations on the Sheldon Jackson Campus (including renovating and enlarging Allen Auditorium), the old Community College site, the new Community College Campus, Public School land, and the present City Administration Building site. Each of these enjoys certain advantages and disadvantages, so they must be explored in depth to determine means of overcoming disadvantages before a decision is made. There are doubtless other sites that merit serious consideration as well. Major considerations must include:

- Land conditions
- Size of land parcel
- Availability to community
 - Central location
 - Traffic movement
 - Parking
- Availability to tourist visitors
- Economic factors for acquisition, maintenance and operational budget

ESTABLISH A BUILDING COMMITTEE. The Building Committee should

be a small, active group empowered to make decisions with reference to the Performing Arts Program and its implementation. It should be as broadly based as possible in the arts, business, and government of Sitka.

Supporting and advising the Building Committee, there should be a larger Advisory Council representing all aspects of community life. The input of this Advisory Committee is of extreme importance. Their enthusiasm for the Performing Arts Project and their strong support of the Building Committee is indispensable. Their role in collecting and disseminating information is vital.

THE PROGRAM

A Performing Arts Center is a highly complex, uniquely individual building. It is made up of specialized spaces which use highly specialized equipment. It is essential--before architecture, before bricks and mortar, before fund-raising--that a comprehensive program for the center be written.

1. This Program will define the needs--present and future--for Sitka.
2. The Program examines the impact on business and on neighborhood. It will address the question of employment impact of the Performing Arts Center on Sitka, the service-type jobs and the tourist-oriented jobs it will create.
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4. The Program pinpoints the space requirements and translates these requirements into actual, defined, interrelated, functioning elements of the theater plant. It outlines the special equipment requirements. It handles the problems of traffic flow for public, personnel and material both inside and outside the facility, including parking and public transportation.
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7. The Program will outline proposed sources for funding and support.

Planning a good Performing Arts Center commences center stage. It is designed outward from that focal point to encompass stage, auditorium, all ancillary spaces and all public spaces.

THE DOCUMENT. The Program and the Program Document is the work of a Professional Theater Design Consultant, who maintains a close working relationship with the principles concerned. Architecture is the final part of theater planning. The Program budget should include funds to engage an architect to make preliminary designs as well as a Presentation for purposes of private fund-raising and/or bond issue.

The Program should be reviewed by all concerned parties. Keeping the public informed is essential.

JAN CRADDICK
REGIONAL ARTS COUNCIL
Box 678
SITKA

ELDON ELDER

ONE WEST SEVENTY-THIRD ST.
NEW YORK, NEW YORK 10023

TRAFALGAR 7-2858

TO: SKAGWAY ARTS COUNCIL
FROM: ELDON ELDER ASSOCIATES--THEATER CONSULTANT FOR SARAC
RE: PERFORMING ARTS FACILITIES USE/NEEDS SURVEY

FORWARD

This survey and report have been undertaken for Skagway and SARAC in order that present and long term needs relevant to performing arts and visual arts facilities may be delineated and formalized; thus leading to recommended immediate and future actions for Skagway. I have made an attempt to assess the present facilities from direct observation and intensive discussion with the users and to evaluate the needs of audiences and performers and the community. This has led to the observation and recommendations that follow.

PRESENT CONDITIONS

With the exception of the totally inadequate gymnasium--multi-purpose room in the Skagway Public School Building, Skagway has no performing arts facility. And yet Skagway has one of the most active arts communities and arts programs in all Southeast. Its three year old Arts Council represents every arts effort in the Community, including concert association functions. The Arts Council has the power to act as distributor of funds for arts projects. Its activities are closely associated with the school.

With its railroad and tourism-oriented economy, Skagway enjoys a high upper-middle class population with the third largest per capita income in the State of Alaska. Skagway's winter season allows residents the opportunity and need to pursue the arts,

while its summer tourism requires facilities to entertain its visitors.

Tourism at present brings more than 100,000 visitors to Skagway each season. Tourism in Alaska is increasing at an average rate of 15% per year. As National Park facilities improve, a better port facility is developed, and the projected road is open, there is little doubt but that Skagway will experience a sharp increase in tourist traffic. Development of winter sports in the Skagway area seems almost certain in the near future. An estimated 140,000 visitors are predicted for Skagway by 1977.

The principal tourist entertainment, DAYS OF '98, played 96 performances in the summer of 1974--it has been running since 1921, the longest running attraction in Alaska. This production is inadequately housed in the Eagles' Hall and is in need of better facilities. Furthermore, it seems clear that additional tourist entertainment in Skagway will be required in the very near future.

The community need is great. Despite its gross inadequacies, there is a scheduling problem with the school multi-purpose room. It is constantly in demand. The community averages five performances per month including Community Choir, Poverty Players, and school events. There are five or six outside events such as the Utah Dancers. There is a very active artist-in-residence program. These total an average fifteen to twenty usage days per month.

In addition to a performance facility there is a need for the following:

- A Town Hall Meeting Room for City Council
- Arts and Crafts Room
- Museum and Library
- Offices for Arts Organizations
- Rehearsal Room
- General Meeting Rooms

EXISTING FACILITIES. It is a misnomer to call the Public School multi-purpose space a performance facility. It is a 1930's vintage, flat-floored, undersized gymnasium, with a postage stamp stage at one end of the room. It is acoustically substandard.

It has no fixed seating and audiences must sit on folding chairs. It has no rigging or fly loft, no stage lighting equipment, no lighting control, and no sound equipment. There are two small dressing rooms opening directly onto the stage which are now used principally for storing band cases and band uniforms. There are no toilets, showers, or wash basins. There is no make-up room, no green room, no storage space, and no costume or scene shop. There is no lobby or lounge space for the audience. There is only one marked exit. There is no concert grand piano; consequently, concert pianists are never on the Skagway Program of outside events.

Examination of the Catholic Mission indicates extensive remodeling would be required to transform this building into a performance facility of even minimum acceptable standards. The existing chapel, in addition to its disadvantageous location on the second floor, is only twenty-two feet wide--it is neither wide enough or high enough for a theater. A major alteration would be mandatory. The asking price for a building and land poses a serious obstacle. However, the Mission is a sound, brick structure and enjoys the advantage of adequate space to accommodate the necessary ancillary facilities as well as possible space for city offices. Its location is not particularly good for cruise ship tourists or for the hotels.

The Fraternal Order of Eagles' Hall is not large enough to consider. The old White Pass Railroad Building is the most interesting of existing buildings in which to create a Performing Arts Center. Its location is excellent. However, this building would also require extensive interior remodeling and renovation. Its total square footage of space is limited. It would require a serious study to determine its feasibility. First, of course, its availability would have to be arranged with the National Parks Foundation and the Klondike Fever Project.

RECOMMENDATIONS

None of the existing structures in Skagway that were examined can become a Performing Arts facility without major structural changes. Therefore, it is recommended that Skagway commission a Study to Develop a Program for an Arts Center, giving attention to an evaluation of the best possible location.

The optimum seating for the performance facility seems to lie in the 350-400 range. This requires in-depth study, however, before a final figure can be reached.

It seems advisable, in fact mandatory, that the Performing Arts Center be developed to serve the arts, the community, the school, and tourism. It should accommodate both performance arts and visual arts. It should consider City Council and other community meeting. It should be flexible enough to plan to accommodate tourist entertainment during the season.

The Skagway Arts Council and its Study might move in several directions to provide the much-needed facilities. The Study should consider them all before a Program is written.

1. Remodel and extend the School multi-purpose room.
2. Develop a Performing Arts Center as a wing attached to much-needed city government facilities.
3. Explore the possibilities of working with the National Park Service (National Park Foundation) to design the theater designated for inclusion in the old White Pass Railroad Building into a viable Performing Arts Center to satisfy community needs as well as tourism.
4. Locate a new site for a new structure.

THE PROGRAM

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1. This Program will define the needs--present and future--for Skagway.
2. The Program examines the impact on business and on neighborhood. It will address the question of employment impact of the Performing Arts Center on Skagway, the service-oriented jobs and the tourist-oriented jobs it will create.

Introduced: 3/25/75
Referred: State Affairs and
Finance

1 IN THE HOUSE

BY DUNCAN, ELIASON, FREEMAN,
GARDINER, HAUGEN AND MILLER

2 HOUSE BILL NO. 344

3 IN THE LEGISLATURE OF THE STATE OF ALASKA

4 NINTH LEGISLATURE - FIRST SESSION

5 A BILL

6 For an Act entitled: "An Act making a special appropriation to the Office of
7 the Governor, Alaska State Council on the Arts, for
8 theatre development projects in southeast Alaska; and
9 providing for an effective date."

10 BE IT ENACTED BY THE LEGISLATURE OF THE STATE OF ALASKA:

11 * Section 1. The sum of \$66,550 is appropriated from the general fund to
12 the Office of the Governor, Alaska State Council on the Arts, for theatre
13 development projects in cooperation with the Southeast Alaska Regional Arts
14 Council in Juneau, Ketchikan, Sitka, Haines, Skagway, Petersburg, and Cordova.

15 * Sec. 2. This Act takes effect July 1, 1975.
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