

Request for Qualifications Alameda Point | Site A | Blocks 12 & 13

August 7, 2023





August 7, 2023
RFQ for Alameda
Point | Site A | Blocks
12 & 13

Mr. Scott Watson
Base Reuse Manager
City of Alameda
950 West Mall Square
Room 205
Alameda, CA 94501

Dear Mr. Watson and the City of Alameda,

Radium and our entire team are thrilled to submit our proposal for the establishment of a state-of-the-art performance venue in the heart of Alameda Point. As a non-profit organization deeply committed to promoting the transformative power of art to build community, inspire compassion, and create uplifting social change, we are excited to partner with the City of Alameda to bring this ambitious vision to life.

Our proposed Performing Arts Center at Alameda Point ("The Center"), is not merely a space; it is a dynamic cultural hub that seeks to elevate the arts to new heights and, in turn, elevate the City of Alameda and its vibrant community. We firmly believe that art has the capacity to transcend boundaries, ignite imaginations, and bridge divides. This belief has been the driving force behind our mission, and it is with unwavering passion and dedication that we present this proposal.

Our Goals:

Cultural Enrichment: We aspire to provide a platform for artistic expression, cultural exchange, and creative exploration. By hosting a variety of performances, exhibitions, and events, our performance venue will celebrate the rich diversity of art forms, including music, dance, theater, visual arts, and more. The Center will be an inclusive space that welcomes artists from various backgrounds and disciplines, fostering an environment that reflects the vibrant tapestry of the City of Alameda.

Foster Community Engagement: The Center will be a gathering place for residents, visitors, and artists, serving as a catalyst for community engagement and interaction. Through curated programs and outreach initiatives, we will actively involve local schools, community organizations, and residents, providing educational opportunities, workshops, and performances that inspire creativity, empathy, and cultural understanding. We believe that by actively involving the community, we can create a sense of ownership and pride in the venue, establishing it as a central hub for civic and cultural activities.

Promote Social Change: We firmly believe in the transformative power of art to create positive social change. Our project seeks to showcase performances and exhibitions that challenge societal norms, spark conversations, and inspire audiences to think critically about important issues. By promoting uplifting messages, empathy, and compassion through artistic expressions, we aim to contribute to the growth of a more inclusive and equitable society.

Stimulate Economic Growth: Our proposed performance venue is not only a cultural asset but also a driver of economic growth. We anticipate that by attracting local and international artists, as well as visitors from neighboring communities, Radium will generate increased tourism, stimulate local businesses, and contribute to the overall economic vitality of the City of Alameda. By collaborating with local businesses and organizations, we will strive to create partnerships that support the local economy and foster sustainable development.

Provide a State-of-the-Art Facility: The Center will be a world-class performance venue that meets the highest standards in terms of design, acoustics, technology, and sustainability. We will prioritize the incorporation of environmentally friendly practices, utilizing energy-efficient systems, and sustainable materials wherever possible. Our goal is to create an iconic architectural landmark that not only enhances the cityscape but also reflects the City of Alameda's commitment to environmental responsibility.

In summary, our proposal seeks to establish a performance venue that serves as a beacon of artistic excellence, community engagement, and social impact. We are dedicated to working closely with the City of Alameda to bring this vision to life and create a legacy that resonates with residents, visitors, and artists for generations to come.

Sincerely,

Christopher Seiwald
Board President, Radium

PROPOSED USE

Radium Presents (originally incorporated as the Little Opera House, Inc.) and our team are excited to present our proposal for the Performing Arts Center at Alameda Point (“The Center”), a dynamic performance venue with a transformative vision for the City of Alameda.

Radium Presents (originally incorporated as the Little Opera House, Inc.) and our team are excited to present our proposal for the Performing Arts Center at Alameda Point (“The Center”), a dynamic performance venue with a transformative vision for the City of Alameda. Our goal is to create a cultural hub that not only elevates the arts to new heights but also fosters community engagement and social impact. The Center will serve as a platform for diverse artistic expression, including music, dance, theater, visual arts, and more, celebrating the rich tapestry of creativity in our city.

Through curated programs and outreach initiatives, we aim to actively involve local schools, community organizations, and residents, inspiring creativity, empathy, and cultural understanding. We believe that art has the power to challenge societal norms and create positive change, and we will showcase performances and exhibitions that promote uplifting messages and critical thinking.

Moreover, by attracting both local and international artists and visitors, we anticipate a significant economic boost to the city, contributing to its overall vitality. We are committed to building a world-class facility that reflects environmental responsibility, incorporating sustainable practices and cutting-edge design. With strong dedication and collaboration with the City of Alameda, The Center will become an iconic landmark, leaving a legacy that resonates with generations to come.

Outreach and Market Analysis

Our process for developing the preliminary program for the Radium Arts Center was rooted in community outreach, market analysis and the extensive experience of our team of seasoned professionals.

Market analysis and community outreach was conducted by **AMS Research** and included meetings with prospective users including Axis Dance, West Edge Opera Company, Alameda Civic Ballet, Rhythmix Cultural Works, Alameda Ballet Academy, Tomorrow Youth Repertory, and the Bay Area Music Project and others, who have expressed the need for affordable rehearsal and performance spaces in Alameda. These meetings created opportunities to understand the unique needs of the Alameda community and build partnerships with local arts organizations. By actively involving these organizations in the planning process, we have ensured that their voices and expertise inform our proposal.

The Shalleck Collective, experts in the planning and design of performing arts theatres, was hired to consult on the facility design, architecture, and engineering as part of this effort. Their recommended building program for The Center is based on the needs assessment, market analysis, survey results and other feasibility study data that were developed through our community outreach and market analysis process. *Please see Appendix 4: Outreach and Market Analysis for a more thorough review of this process.*



Preliminary Program

Drawing upon the extensive analysis and outreach detailed above, the Radium team has crafted the following preliminary program for The Center.

Outdoor Public Plaza

Situated facing Pan Am Way, the Outdoor Public Plaza serves as a welcoming and versatile space at the front of the building. Spanning 24,000 square feet, the plaza artfully blends hardscape and landscape, providing a seamless extension of the Waterfront Plaza to the south. With the new arts center offering protection from the western winds, this outdoor environment becomes an inviting area for arrival and gatherings. It can function as an extension of activities within the building or operate independently, complementing the events held within the Arts Center.

SITE PLAN

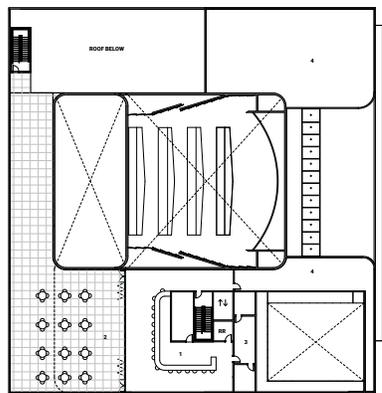
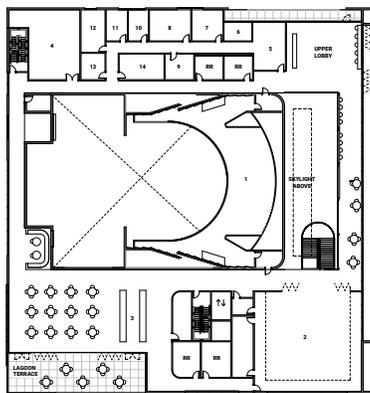
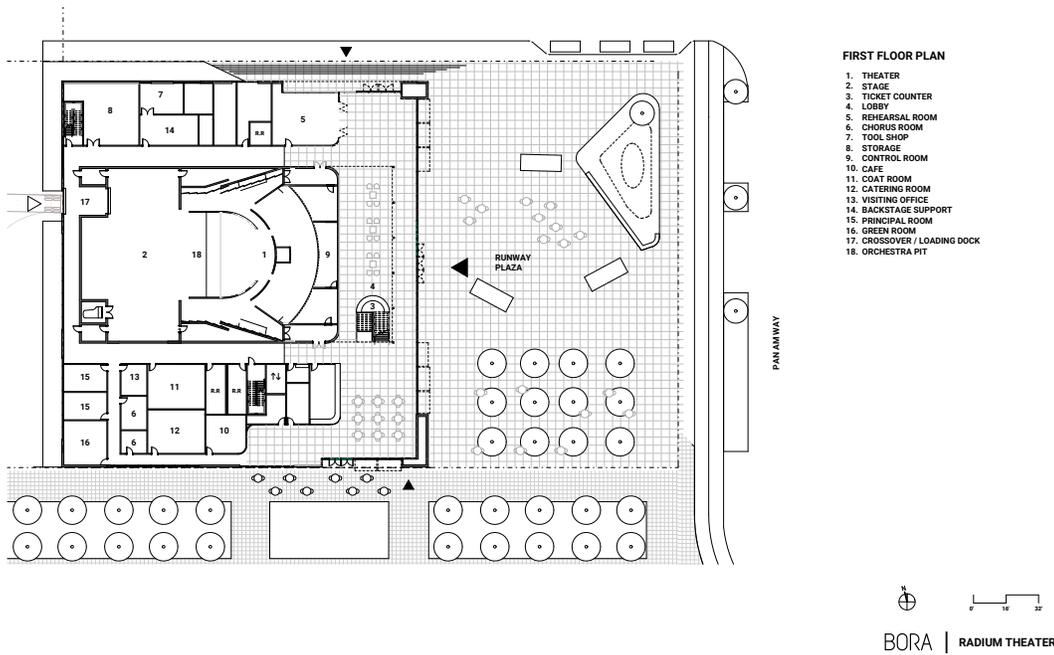


Organization of the Center

The Center is planned with a Main Theater at the heart of the building flanked by support and amenity spaces on either side. A lobby on the eastern side of the building opens to the Outdoor Plaza and extends the full width of the building with entries also facing the Waterfront Park and the Naval Air Museum. Audience and community arrivals are welcomed into the building from all sides to create a true gathering space for the community.

The lobby is a two story tall space that provides for seamless connection among all levels of the building. Filled with natural light it is a bright, active space.

On the second floor the upper lobby overlooks the outdoor plaza through generous windows. On this level you will find another performance space, The Studio Theater, suitable for a variety of uses with a view of the Seaplane Lagoon. Here you will also find operational support spaces, administrative offices, and space for social gathering on this floor with expansive views on all sides to the surrounding environment.

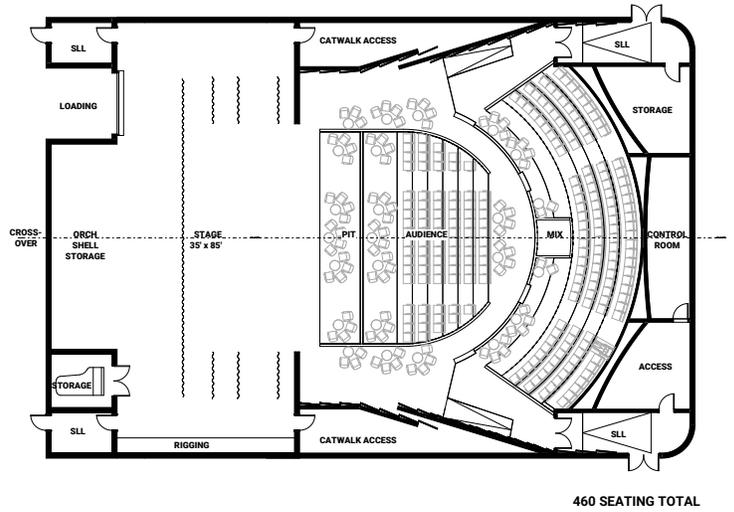


Main Theater - 500 Seats

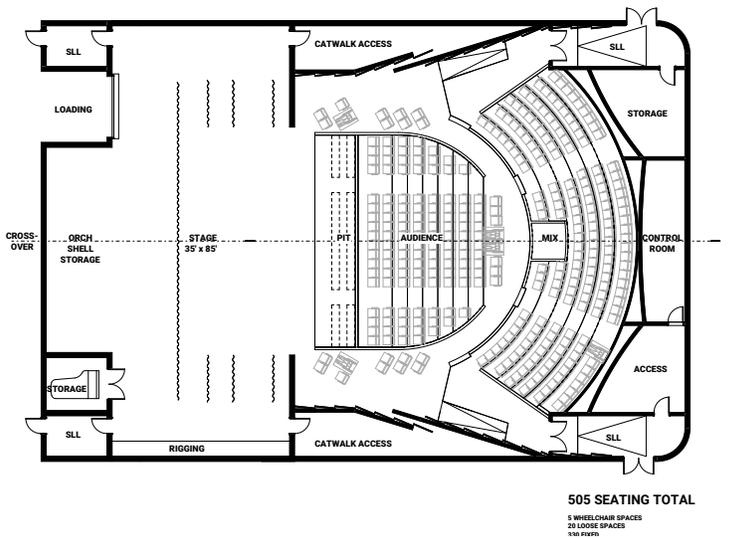
At the heart of The Center, a flexible Main Theater with 500 seats takes center stage. Boasting a balcony, a full stage house complete with a fly tower and orchestra pit, and state-of-the-art theatrical, lighting, and staging systems, this theater caters to both professional and community users. Designed to accommodate opera, dance, lectures, convocations, and classical and contemporary music performances, the auditorium stands out for its adaptability. Moreover, it offers the unique capability to increase wheelchair accommodations well beyond building code requirements or to transform some of the seating into a cabaret-style arrangement.



Cabaret Seating Layout



Theater Seating Layout



PROPOSED USE

Studio Theater - 200 Seats

In addition to the Main Theater, the Arts Center features a flexible Studio Theater with a flat floor, accommodating up to 200 people. Outfitted with technical systems, this space becomes an ideal venue for a variety of performances. The sprung floor allows for dance, music, and theatrical events, as well as rehearsals, teaching sessions, banquets, receptions, and community gatherings. The Studio Theater has dedicated dressing rooms and technical support spaces, allowing it to operate simultaneously and independently from the Main Theater.



Rehearsal Room

Beyond the performance spaces, The Center includes a Rehearsal Room with a sprung floor, matching the dimensions of the main stage's performing area. This allows performers to rehearse while another event occupies the stage. Adjacent to the lobby on the ground floor, the Rehearsal Room becomes an excellent space for educational purposes such as dance, music, and movement classes, as well as community gatherings.



Below + Right: The dance rehearsal space at Portland State University's College of the Arts (designed by Bora) also serves as an important venue that hosts a wide variety of university and community events throughout the year.



Lobby and Public Amenities

A spacious two-level lobby serves as a shared gathering space, connecting the Main Theater, Studio Theater, and Rehearsal Room to the Outdoor Public Plaza. Large operable doors create a seamless flow between the lobby, Plaza, and Waterfront Park, enhancing accessibility and flexibility. With ticketing, concessions, a café on the main level, and a catering support space, the lobby also accommodates social events like receptions and banquets. With table seating for up to 300 people and a reception capacity of 500, the lobby becomes a hub of activity.

On the second floor, the upper lobby leads to the Radium Bar, offering breathtaking views of the San Francisco Bay and skyline. Discrete and separate from the main lobby, the Radium Bar functions independently, serving as a social space with table seating for 150 and a reception capacity of up to 250.



Technical and Operational Support Spaces

The Center provides essential administrative offices to manage and operate the facility efficiently. Prioritizing functionality, the loading and service area is strategically located on the west side, facilitating seamless truck access for load-ins directly to the main stage. With storage, backstage support, dressing and green rooms, as well as shop and wardrobe maintenance spaces, The Center caters to a broad range of events, from dance recitals and theatrical productions to touring music acts. This versatility allows The Center to cater to diverse performance types and accommodate a wide array of artistic endeavors.

The program for The Center includes performance, rehearsal, social and support spaces for audiences, performers, administration, and production. Collectively, we believe these will form a vibrant new facility that will serve a variety of performance, educational, social and community uses, a welcoming and sophisticated venue that will become an active and lively part of the Alameda Point and a catalyst of community activity throughout the day. *Please see Appendix 4 for a more thorough view of our outreach and market analysis.*



Design Goals

After carefully reviewing the City's Request for Qualifications and conducting extensive outreach, our design team has formulated the following design goals to guide the preliminary designs for The Center at Alameda Point.



Establish a Vibrant Community Amenity and Destination

The Center aims to become a thriving community destination, offering more than just performances. An inviting outdoor plaza will serve as a versatile space for formal and informal gatherings, festivals, events, and various performances. To foster a lively atmosphere, the building will include amenities like an independent café and bar, ensuring The Center remains a dynamic and active place even when performances are not taking place.

Complement the Historic Architectural Character of Alameda Point

Taking inspiration from the historical charm of Alameda Point, The Center will boast a contemporary design that pays homage to the scale and character of the large airplane hangars and Art Deco elements of the historic Alameda Naval Air Base. By striking a balance between modernity and historical relevance, The Center will seamlessly fit into its surroundings.

Embrace Monumental Presence within the Vast Air Base Space

Recognizing the unique scale of the former naval air base with its massive buildings and vast open space adjacent to the San Francisco Bay, The Center aspires to hold its own with a sense of grandeur and significance. Positioned as one of the first buildings on the runway, it will be appropriately scaled to fill the space and stand proudly alongside the industrial hangars surrounding it.

Reflect the Aviation History of Alameda Point

Acknowledging the rich aviation history of Alameda Point, The Center will use materials and design elements that pay tribute to the site's past as a former runway and seaplane lagoon. Thoughtful forms and unique details will evoke memories of this vibrant aviation history.

Build a Highly Adaptable Theater Environment

The theater's design emphasizes versatility, accommodating a wide range of performance types and audience experiences. From formal theater and opera performances to community artists and student showcases, the theater's flexible layout will easily transition between various settings, including a more formal audience arrangement or a casual cabaret setup, ensuring a welcoming environment for diverse audiences and uses.

Create an Immersive Connection with the Natural Surroundings

Seamlessly integrating with the stunning natural surroundings of the San Francisco Bay, The Center's design maximizes connections to the outdoors. The building's lobby will feature a large window wall, offering a direct link to the outdoor plaza while also providing shelter from western winds. Glazed corridors encircle the theater, providing scenic views from all sides of the building. The upper floors will house gathering spaces and an outdoor rooftop terrace, offering breathtaking vistas of the iconic San Francisco skyline and Bay Bridge to the west. Additionally, the site will anchor to the new linear waterfront park along the Seaplane Lagoon, ensuring a memorable and immersive experience that celebrates the power and beauty of the natural surroundings.

Promote Inclusivity and Accessibility

At the heart of The Center's design philosophy and vision lies a profound commitment to accessibility. The project places a strong emphasis on inclusivity, actively involving stakeholders from the greater disability community at every stage, from research and planning to the final design. By valuing and incorporating their valuable perspectives and experiences, our goal is to craft thoughtful enhancements. These include expanding ADA seating in the main theater, strategically situating elevators to facilitate technician access, and seamlessly integrating innovative assistive features catered to the needs of the hearing and visually impaired.

Site Context

Alameda Point, NAS Historic District

The NAS Alameda Historic District holds significant historical importance, not only for its role during WWII but also for its unique characteristics in design and planning. Embodying a strong Beaux Arts style plan that shaped its layout and function, the district stands as a testament to its era. Particularly striking are the prominent buildings, which feature the streamlined geometry and elegance of the Moderne architectural style from the 1930s, showcasing the period's emphasis on modernity and technological advancement through the use of contemporary construction materials.

Located within the Hangars Area of the NAS Historic District, Blocks 12 & 13 are surrounded by a rich historical context. The Hangars Area operated for over fifty years, witnessing pivotal moments in history. Hangar 41, the closest structure to Blocks 12 & 13, holds its own historical significance. Additionally, Building 77, known as the Radio-Radar/Air Terminal, currently serving as the NAS Museum, stands adjacent to and faces Blocks 12 & 13. Erected in 1942, Building 77 showcases a simplified Moderne style, further contributing to the district's architectural diversity and historical significance.

NAS ALAMEDA HISTORIC DISTRICT



NAS ALAMEDA HISTORIC DISTRICT
 The NAS Alameda Historic District (Historic District) is listed in the National Register of Historic Places. Approximately 645 acres of land and all 115 acres of water within the Waterfront Town Center Area are also within the Historic District. The Waterfront Town Center includes the following major contributing features of the Historic District: the Seaplane Hangar Buildings 39, 40, and 41; Building 77; the Seaplane taxiways; the Seaplane Lagoon; and the Seaplane Lagoon ramps.

(Note: Abbreviated NAS Alameda Historic District description from "Combined Specific Buildings Survey and Evaluation Report/Cold War ERA Historic Resources for Naval Air Station Alameda, August 2010 – JRP Historical Consulting")

Alameda Point Waterfront Precise Plan/Zoning

The Alameda Point Waterfront Precise Plan, adopted by the City of Alameda in 2014, serves as a comprehensive blueprint for the planning, development, land use, and zoning regulations within the Precise Plan area. This visionary plan aligns with the community's aspirations for a dynamic waterfront district that is transit-oriented, visitor-serving, and characterized by a mix of uses. Emphasizing economic diversity and environmental sustainability, the plan also underscores the importance of compatibility and support for the NAS Alameda Historic District.

Within the Transit Village Center planning subarea of the Precise Plan lies Blocks 12 & 13, strategically positioned adjacent to the Seaplane Lagoon Promenade and the NAS Museum. The City, in accordance with the Request for Qualifications (RFQ), seeks a community-driven project that will bring cultural, educational, and economic benefits to the city, making use of the 2.13 acres of land available in Blocks 12 & 13.

In direct response to the City's request, the proposed performing arts center perfectly aligns with the goals and vision outlined in the Alameda Point Waterfront Precise Plan. It demonstrates consistency with the underlying planning, zoning regulations, and the City's objectives for the site, embodying a project that promises to enrich the community culturally, educationally, and economically.

CONCEPTUAL PLANNING SUB-AREAS



PLANNING SUB-AREAS

The Town Center and Waterfront area is comprised of several sub-areas, each defined by uniquely distinguishing characteristics, including: transitions to adjacent neighborhood, the NAS Alameda

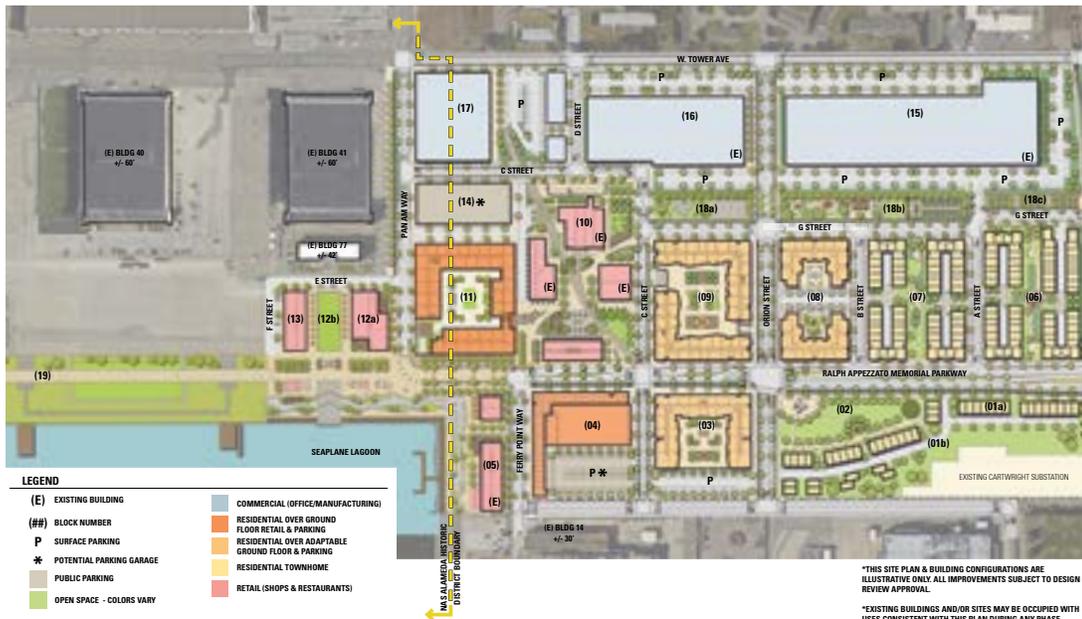
Historic District, the natural, recreational and commercial character of the three distinctly different edges of the Seaplane Lagoon (West, North and East Waterfront). The following pages describe the key features of each sub-district.



Site A - Development Plan

In July 2022, the City of Alameda adopted the Second Amendment to the Site A Development Plan, specifically designating blocks 12 & 13 for retail commercial uses, incorporating a 50,000+/- square foot performing arts theater as depicted in the Site A Illustrative Site Plan and Land Use Diagram below.

As of the current situation, Blocks 12 & 13 do not have access to public utilities, apart from those available within the Pan Am Street Right of Way. The Site A Developer bears the responsibility of providing infrastructure to Blocks 12 & 13. However, due to uncertainties surrounding the timeline for the completion of this infrastructure, the project will explore the economic and physical feasibility of constructing the necessary utilities and site preparations independently. This investigation will include the potential of establishing a cost reimbursement agreement with the Site A developer to expedite the construction timeline and ensure efficient progress.



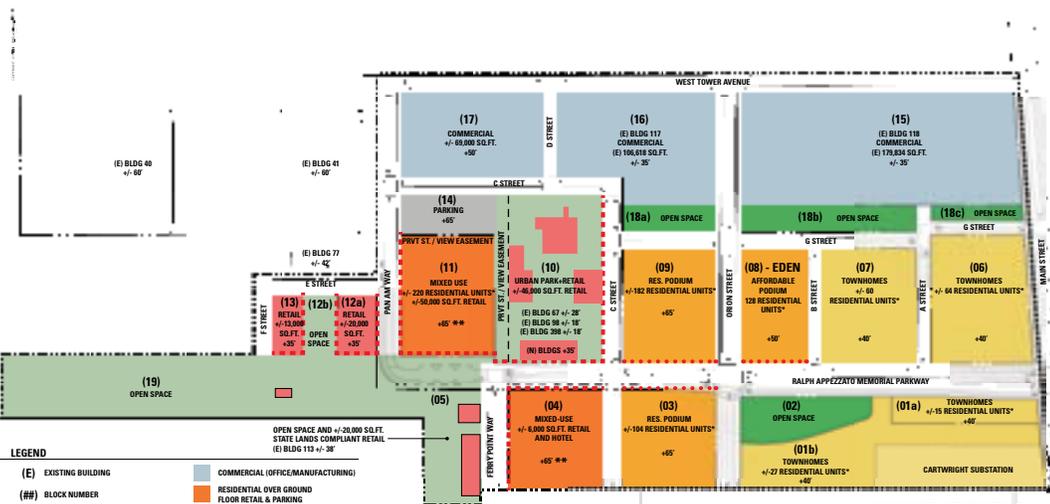
ALAMEDA POINT | ALAMEDA, CA

ILLUSTRATIVE SITE PLAN - ALL PHASES

BARarchitects
901 Battery Street, Suite 300 | San Francisco, CA 94111 | 415 293 5700 | www.bararch.com



05.11.15 | 14072 | 0 50 100 200 300 | 8



ALAMEDA POINT | ALAMEDA, CA

LAND USE DIAGRAM

BARarchitects
901 Battery Street, Suite 300 | San Francisco, CA 94111 | 415 293 5700 | www.bararch.com



05.11.15 | 14072 | 11

The Performing Arts Center at Alameda Point Design Response

Drawing inspiration from the neighboring buildings' utilitarian qualities and the Streamlined Art Moderne characteristics of the adjacent Naval Air Museum, the design reflects simplicity in massing, unadorned surfaces, sweeping curved walls, large openings, and a scale that harmonizes with the historic hangars (Buildings 40 and 41) and Naval Air Museum (Building 42) in close proximity to Blocks 12 & 13.

Carefully situated within the district's organizing grid, The Center maintains the north/south view corridor to the west of Building 41 by aligning its western side with the edge of Building 41. Positioned with consideration for the Pan Am Way right-of-way, the building's footprint creates a welcoming Community Plaza, serving as a point of arrival to the district and The Center. This plaza serves to demarcate the boundary between the new commercial development to the east and the historic district to the west while fostering a strong public connection to the waterfront park, with the existing Naval Air Museum (former Passenger Terminal) framing the plaza's northern edge.

The theater takes center stage within the building, featuring a fly tower and a continuous parapet at a height of approximately 43 feet, echoing the massing of the historic hangars. At the front of the building, a striking double-height gridded glass wall facing the plaza and Pan Am Way provides ample light and scenic views to the lobby, reminiscent of the historic hangars' large operable stacking track doors. This glass wall will incorporate numerous operable sections, facilitating seamless indoor-outdoor integration, enabling activities within the building to spill outward into the plaza, enhancing the overall visitor experience. Above the glass, a projecting canopy gracefully extends from the building massing, drawing inspiration from similar conditions found in other historic buildings within the district.

The design ethos of The Performing Arts Center is one of contemporary innovation, while maintaining a respectful nod to the historic charm of Alameda Point's district. The proposed design thoughtfully reflects and incorporates the defining characteristics of the district and the Streamline Moderne architectural style prevalent in many of its buildings, aligning with Rehabilitation Standards for new construction in a historic district.

To create a cohesive and inviting experience, the plaza area's elevation will be raised above the existing grade, aligning it with Pan Am Way's elevation, resulting in an open, essentially level plaza that nearly matches the theater's stage level. This design choice facilitates the smooth transfer of production materials, such as sets and musical instruments, as they can be loaded onto a raised dock at stage level directly from the western side of the theater, where the access remains at the existing grade.

Continuing the theme of connection and vibrancy, large window openings on all sides of the building, akin to those found in the historic hangars and other district buildings, will establish visual links between activities within the center and the surrounding environment. This design decision not only enhances the connection between indoor and outdoor spaces but also adds vibrancy and energy to the area, creating a dynamic and engaging cultural hub at Alameda Point.



Operations

The Center is anticipated to host 500 use days of the theater and supporting rental facilities, creating a vibrant hub of activity throughout the day and evening. Beyond captivating performances, the center’s rehearsal spaces, administrative offices, second space, and café will keep the surrounding area bustling with energy, particularly during Alameda Point’s peak hours - from mid-day through evenings and on weekends. Building on the success of the 2022 Radium Runway activities, the center holds the potential to attract visitors to other businesses in Alameda Point, contributing to the area’s overall economic growth. Furthermore, the rental of facilities for weddings, banquets, and corporate events will draw diverse audiences, expanding the center’s outreach and generating increased foot traffic and revenue.

In terms of accessibility, the parcel’s strategic location ensures easy reachability via multiple transportation nodes. Adjacent to the Seaplane Lagoon Ferry Terminal, the existing parking area offers convenient access to The Center, particularly during off-peak ferry times. Moreover, the theater’s proximity to public transportation, being just one block from AC Transit line 96 and adjacent to the Cross Alameda Trail, aligns perfectly with Alameda’s goal of promoting access via active and public transportation. The ease of reaching The Center by ferry provides an exceptional and appealing experience, positioning it as an alluring destination for both local patrons and visitors alike.

Community Benefits

Economic Benefits

The envisioned performing arts center is poised to become a powerful economic anchor for Alameda Point, projected to attract approximately 100,000 visitors to the neighborhood. This surge in visitors will yield substantial benefits for the community, boosting foot traffic to hotels, restaurants, and local businesses. Moreover, the ongoing marketing efforts required to support The Center’s programs will enhance Alameda Point’s regional profile as a thriving destination for arts and culture.

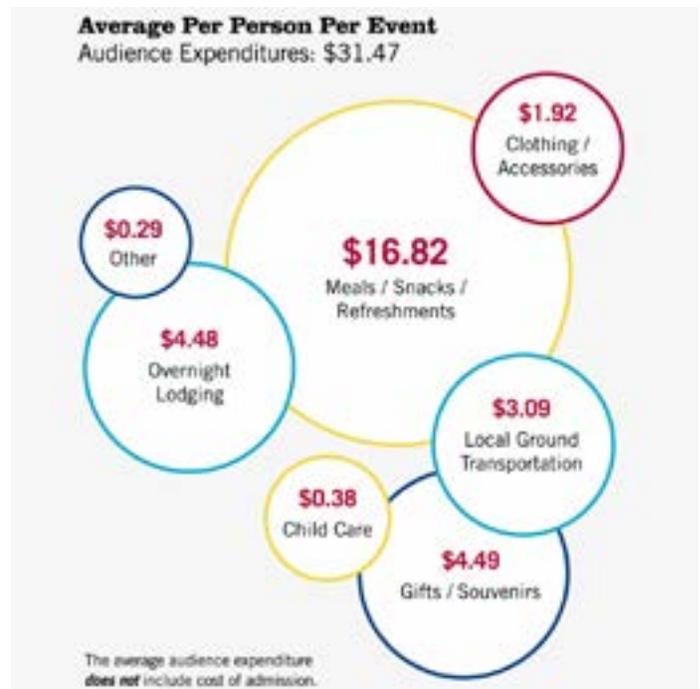
Citing the most recent Americans for the Arts study, the nonprofit arts and culture industry in the United States generated a staggering \$166.3 billion in total economic activity. This comprises \$63.8 billion in spending by arts and cultural organizations, along with an additional \$102.5 billion in event-related spending by their audiences. This substantial financial circulation results in \$96.07 billion in resident household incomes, \$27.54 billion in government revenue, and the creation of 4.6 million full-time equivalent jobs.

The Americans for the Arts (AFTA) “Arts and Economic Prosperity” study serves as a potent tool for arts and cultural organizations to articulate their value to their communities. The study meticulously considers both direct audience spending, such as admission costs, and indirect audience spending. The latter refers to the financial contribution made by arts audiences to local businesses and individuals beyond the arts organization itself. This includes expenditures on dining out, parking fees, and childcare expenses.

On average, arts and cultural patrons spend \$31.47 per event, in addition to the cost of admission.

AFTA also offers an “Economic Impact Calculator,” enabling individual entities to gauge their potential impact. When estimated The Center’s audiences and expenditures from the AMS forecast were input into the calculator, it projected total expenditures, jobs, household income, and government revenues, revealing a potential economic impact of over \$3 million annually.

This data substantiates that the total economic impact is not solely driven by population but rather by the content and offerings of the arts and cultural sector. Thus, continued investment in the arts promises to yield higher impact for Alameda, further enhancing the quality of life for both residents and visitors alike. The Center’s potential to attract a significant number of visitors and its capacity to stimulate economic growth underpin its pivotal role in enriching the community and establishing Alameda Point as a thriving hub for arts and culture.



[1] Arts & Economic Prosperity V (June 2017); 2015 data.

[2] Based on estimated ‘long-term’ attendance and primary market definition as presented in the AMS’ Little Opera House Feasibility Study Final Report (April 2018).

Cultural Benefits

Establishing a new performing arts center at Alameda Point not only aligns with the City’s vision outlined in the 2040 General Plan but also opens up tremendous educational possibilities. Beyond being a mere performance venue, this project holds the potential to inspire and engage future generations of Alamedans. The theater and second performance space are designed to accommodate both professional and community performances, offering an accessible and enriching platform for local schools and students. By organizing field trips, internships, and educational programs, young minds can immerse themselves in the arts, igniting creativity, and providing insights into diverse career paths within the performing arts.

Through collaborative discussions, a sense of shared ownership and excitement has been cultivated, laying a strong foundation for a vibrant cultural ecosystem in Alameda. The second space, rehearsal room, lobby, and expansive plaza offer multiple use cases, allowing the venue to host event rentals, community gatherings, café operations, and gallery exhibits, activating the space throughout the day and night.

Ultimately, The Center will act as a cultural anchor for Alameda Point, nurturing artistic talent and fostering a sustainable arts community that will flourish for years to come.

Addressing the Needs of the Local Arts Community

The establishment of a new performing arts center in Alameda addresses several critical needs of the local arts community. It will provide professional performance spaces that are currently lacking, enabling local arts organizations, including high school groups, to showcase their talents on a dedicated platform. This will elevate the quality of performances and enhance the overall cultural landscape of Alameda. Additionally, having a suitable venue will enable groups like the Alameda Civic Ballet to host their events locally, fostering a stronger sense of community pride and support.

Accessibility

The project goes beyond meeting ADA requirements and places accessibility at the forefront. From the early research and planning phase, stakeholders from the disability community have been actively engaged to understand their needs and experiences in performing venues worldwide. This has informed the design, leading to thoughtful considerations like increased ADA seating in the main theater, strategically placed elevators for technician access, and integrated assistive experiences for the hearing and visually impaired.

Affordable Access for Non-Profits and Schools

The Center intends to maintain affordability for Alameda’s local non-profits and school groups. A dual-rate card system is envisioned, offering competitive rates for corporate events while ensuring accessible pricing for local non-profits and schools, enabling them to utilize the facility effectively.

By fulfilling the objectives outlined in the 2040 General Plan and prioritizing accessibility, affordability, and community engagement, the new performing arts center will undoubtedly enrich the cultural fabric of Alameda, providing a lasting and impactful asset for the entire community.

Below Left: The 600-seat multi-purpose theater at Adrienne Nelson High School in Happy Valley, OR.

Below Right: A community dance rehearsal space at Mesa Arts Center in Mesa, AZ.



Soon after conceptualizing a new performing arts theater for Alameda, Christopher Seiwald proactively sought out and invited exceptionally talented and passionate local and regional arts leaders and professionals to form the core of the Radium Board and Staff.

Christopher handpicked individuals known for their extensive expertise and enthusiasm in the arts, with the vision of creating a collaborative organization capable of conceptualizing, executing, and managing a cutting-edge performance venue catering to both local and international artists.

In a similar vein, the Radium consultant team was meticulously assembled based on their professional prowess and impressive track records in successfully creating outstanding Performing Art Centers across the United States and globally. The team comprises specialized architects, theater planners, and fundraising experts, each contributing their unique skills to craft an unparalleled arts facility and enduring community space. Furthermore, seasoned development consultants and engineers with proven expertise in

handling the intricate challenges of redeveloping former military installations, such as the Alameda Naval Air Station, are integral members of the Radium team.

Brief biographies of the esteemed Radium Board, Staff, and Consultants are presented below, showcasing their exceptional qualifications and accomplishments. Additional information, along with the team members' relevant project experiences, can be found in the attached documentation.

Rachel Campos de Ivanov will be the Radium team's primary contact for the City during the RFQ process. Her contact information is (650) 438-8780 / rcampos@alumni.haas.org.

Radium Boardmembers And Staff



Christopher Seiwald
Board President

Christopher Seiwald is an entrepreneur and lover of the arts. He spent most of his adult life pursuing one software project or another, culminating with founding and running award-winning Perforce Software, based in Alameda, California. During his successful 21 years he saw the product adopted by

some of the most innovative and influential companies today. Ever thankful for the people and communities which helped him along, in his post-CEO life he has focused on giving back in the form of angel investing, philanthropy, and leading the charge to build a performing arts theater in his hometown of Alameda.



Allison Bliss

Allison Bliss brings a background in arts, media, and business. Her firm, Allison Bliss Consulting, provides marketing direction and services for businesses and non-profits. The first business she founded and successfully sold in San Francisco was a film/TV lighting company. Allison produced, directed, and managed projects for

broadcast television, Hollywood feature films, commercials, and events including the Northern California Emmy Awards, live concerts, corporate events, and videos.

Besides advising organizations on strategic growth, Allison teaches marketing in San Francisco, while serving on the Board of Directors for the Oakland Rotary, Radium Presents, and on Advisory Councils for the Piedmont Yoga Community and Awesome Orchestra, with whom she occasionally performs.



Robert Boyd

Robert Boyd is a software engineer and entrepreneur who co-founded Island City Opera along with his wife Eileen Meredith, producing opera performances in Alameda for many years at the Elks Ballroom. Robert holds an undergraduate degree in finance and computer science from the University of Massachusetts and

an MBA from University of California, Berkeley. Robert became interested in the performing arts in general and opera in particular, gradually at first and then rather suddenly. Currently, he sings in opera choruses around the Bay Area.

As a member of the Radium Board, Robert brings a combination of business acumen, finance and systems expertise, and a love for and participation in the performing arts.



Ken Carvalho

Ken is a licensed Class "B" General Building Contractor and Certified Green Building Professional. He lends his experience in design coordination, estimating, and pre-construction administration to advise and help shape the future of the Performing Arts Center.



Kumi Hodge

A seasoned real estate agent and an Oakland/Alameda local, Kumi is a long-time East Bay resident with a deep love for the community, the arts, and connecting with great people. He has a wide network within the East Bay arts community. He looks forward to making some friends and sharing his passion with the Radium family.



Jan Mazyck

Jan Mazyck currently works for the Department of the Treasury's Office of Technical Assistance. Jan's 30-year career began as an investment banking analyst and expanded to advise governmental, special revenue and non-profit clients on various financial and management solutions. With a focus at the nexus of public policy,

infrastructure, and the capital markets, she assisted clients deliver on over \$15 billion financings for infrastructure in the public interest.

Complementing financial advisory experiences, were her roles in the public sector as chief financial officer, treasurer and chief operating officer, solving strategic and operational challenges that are at the core of day-to-day service and performance deliveries.



Eileen Meredith

Eileen Alonso Meredith has made a name for herself in the Bay Area music scene as a vocalist, an arts entrepreneur, a skilled fundraiser, and an advocate for performing arts. She founded Island City Opera in Alameda and served as Artistic and Executive Director. Firmly rooted in Alameda for over twenty years, Eileen has

taught classical voice, served as Music Director for many school musicals, and is a cantor and choir leader at Christ Episcopal Church. Eileen is dedicated to using music to build community. Eileen holds a Masters in Public Administration from New York University.



Ruby Peckford

Ruby Peckford is a seasoned international media consultant, writer, and editor with over 30 years of experience in TV and video productions across 20 countries and four continents. Her portfolio encompasses a diverse range of programs across television and video, including local and international primetime documentaries,

children's programs, news features, PBS arts programs, and educational videos. She has also excelled in radio program management.

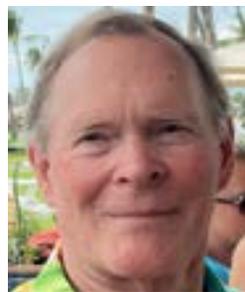
Ruby is highly regarded for her exceptional leadership skills, project management expertise, effective communication abilities, and unwavering commitment to community service. She has dedicated her strengths to various boards, arts councils, and fundraising initiatives throughout her career.



Tara Pilbrow

Dance artist and choreographer Tara Pilbrow came to Alameda after 15 years performing and creating work in Paris, London and Argentina. In 2018 she partnered with local nonprofit West End Arts District (WEAD) to launch "Animate Alameda," an outdoor, site-specific dance festival in Alameda Point. Two years later she accepted

a role as executive director of the nonprofit, expanding and diversifying the organization. WEAD produces free community dance and music events, visual arts projects, and provides financial support to local artists. Both as an artist and as an arts administrator, Tara plays a pivotal role in the Alameda arts ecosystem.



Joel Plaisance – Board Treasurer

Joel has a long-standing connection with Christopher and has been working with us as Treasurer for several years now. Joel has a broad range of experience in engineering, law, and business. He holds a B.S. in civil engineering and an M.S. in environmental engineering from Stanford. He also has a J.D. degree

from Loyola Law School of Los Angeles and an M.B.A. from UCLA.



Julie Pond

Born and raised in Alameda, Julie has always been an active member of the community. She found her passion for event planning over 25 years ago when she volunteered to help run the yearly fundraiser for her daughters' elementary and high schools. After that, there was no stopping her. She has built relationships with people and

organizations across the community creating memorable events that have raised millions for local arts programs, non-profits, and schools. Currently the Director of Community Development at Alameda Family Services, Julie works to educate others about the importance of building a healthy, healing, and resilient community providing resources for local families. She is eager and ready to bring her extensive experience and excitement to Radium.



Lauren Rosi –

Lauren Rosi is an award-winning theater educator, cultural competency consultant, actor, and director based in the SF Bay Area. She has taught and performed at nearly every theater in the Bay Area over the last decade. For 4 years, she served as President of the Board of Directors at Town Hall Theatre Company, earning recognition

by Contra Costa County for her contribution to the arts. Lauren currently serves as the Director of the Theater Department at St. Joseph Notre Dame High School in Alameda as well as an Adjunct Faculty member at Contra Costa College.



Sabrina Svendsen –

Sabrina Svendsen, an Alameda native, oversees the Northern California sales territory for IX Medical - a leading provider of radiology accessories for hospitals, clinics and other health care facilities. Her sales and marketing experience spans three decades and encompasses the sports, media, and automotive industries. Ms. Svendsen is

a graduate of Chapman University and has served on the Board of Directors for the Alameda Marina real estate development project, the Alameda Boys & Girls Club, in addition to Radium. Sabrina is a lifelong dance and theater performer and patron of the arts.



Frederica Von Stade Gorman

Frederica von Stade, is a world-renowned American mezzo-soprano celebrated for her captivating performances and exceptional artistry. With a career spanning over four decades, von Stade has graced opera houses and concert stages worldwide, enchanting audiences with her rich, expressive voice and

compelling stage presence. Her repertoire spans a wide range of roles, from classical masterpieces to contemporary works, earning her critical acclaim and adoration from music enthusiasts worldwide. Internationally recognized for her versatility, von Stade has collaborated with leading conductors and musicians, leaving an indelible mark on the opera world. Beyond her artistic achievements, she is admired for her warmth, humility, and dedication to promoting musical education and nurturing young talents.



**Radium Staff and Primary Contact
Rachel Campos de Ivanov –
Manager, Operations and Community
Engagement**

Rachel's career launched in sales and marketing within the games and entertainment industries. In 2014, with

a desire to see Alameda Point thrive, she shifted her professional focus towards placemaking, marketing strategy, and business development, leading a successful three-year community-building initiative for the first redevelopment project at Alameda Point, which succeeded in attracting over 25,000 visitors to the site. She has gone on to apply her experience to multiple large-scale commercial projects and business districts throughout Northern California. Rachel earned her B.S. degree from the Haas School of Business at UC Berkeley. Presently, she leads the operations and community engagement efforts for Radium.

Radium Consultant Team



CSTAR – Creative Stage Arts Development

Greg Phillips of CSTAR Development has over 35 years experience in performing arts management, programming, planning, financial analysis, marketing, PR and branding, fundraising, and board development. During his varied career, Phillips

has started, turned around, led, and grown several producing and presenting organizations and has led capital campaigns for numerous projects, renovations, and construction of performing arts venues. Phillips planned and executed campaigns and secured extraordinary contributions for the Osher Marin JCC in San Rafael, CA, Portland Center Stage in Portland, OR, the Argyros Performing Arts Center in Ketchum, ID among others. He is currently working on capital campaigns for the Southwest Washington Center for the Arts in Vancouver, WA and the Miners Alley Playhouse in Golden, CO. “



Creative Consultants

Creative Consultants guides award-winning playwrights, directors, producers, executives, and entrepreneurs to commercial and artistic success in competitive stage, film, and television markets worldwide, including New York, London, Los Angeles, and San Francisco. Co-Founders Laura Lundy (NYC) and Randy Becker (LA) are experienced in raising independent capital for commercial projects on Broadway, film & television, as well as independent projects on stage and screen.



AMS Planning & Research

Bill Blake is a director and heads the Sacramento office of AMS Planning and Research. Drawing on over two dozen years in the field as a leader, advocate, manager, educator and consultant, Bill guides clients large and small through strategic business planning, facility feasibility and policy development. Among the many Arts

Centers’ Bill has been involved with, he recently led the planning, fundraising, design and development of the \$28 million mixed use performing arts complex, The Sofia Tsakopoloulos Center for the Arts in Sacramento, and was previously the general manager of Everett Performing Arts Center in Washington State.



BORA Architecture + Interiors

Bora Architecture + Interiors is a 65-person award winning design practice based in Portland Oregon with a focus on designing spaces for education and the arts. They place health, equity and sustainability as essential to their pursuit of inspiring architecture, creating transformative environments that shape communities

and elevate the human experience. Design for the arts has been a core focus of their practice for the last four decades with projects across the country. Relevant examples include the Dean Leshner Center for the Arts in Walnut Creek CA, the Mondavi Center at the University of California, Davis and the McMurtry Building for the Departments of Art and Art History at Stanford University. All these projects were led, beginning to end by Bora including administration of on-site construction activities. Their staff has deep knowledge in both the unique design requirements of performing arts centers as well as the specialized technical details that make them successful. As art centers have evolved from temples of culture to centers of community Bora has been a leader in the conversation about their expanded role and how it impacts the traditional approach to the design of these specialized environments.



The Shalleck Collaborative

Adam has been a theatre consultant for over 30 years, coming from an education in architecture and theatre at Virginia Tech. Adam became a licensed architect along the way and has spent the entirety of his career equally steeped in the conception, design and implementation of auditoria and other performing arts, entertainment and

educational spaces, and technical production systems. Adam founded The Shalleck Collaborative in 2003, and with his mighty staff of seventeen has since worked on hundreds of projects of all scales and types in the US, Canada, and Asia.

Leading the Bora team is Principal Michael Tingley, FAIA who has focused much of the last 30 years of his career on the design of performing arts and community projects around the country, including theaters in California, Arizona, Texas, Arkansas, Michigan, and New Hampshire. He knows how to successfully guide teams to complete these complex projects. He served as the Architecture Commissioner for the United States Institute of Theater Technology (USITT) and lectured on the state of theater design in the U.S. at the PQ International exhibit in Prague, CZ.



Scott

UrbanMix Development/Consulting

Scott Ward and Keith McCoy, co-founders of UrbanMix Development/Consulting, bring invaluable development expertise and project management services to the Radium team. With a combined experience of over 60 years in the real estate industry, they have demonstrated proficiency in planning, entitling, and developing a diverse array of projects. Their portfolio encompasses master-planned communities, smart growth/new urbanist initiatives, historic adaptive reuse, military base redevelopment, mixed-use town centers, single family and high-density residential infill, walkable "pocket" neighborhoods, and commercial neighborhood centers, among others.



Keith

UrbanMix Consulting is presently

advising the Alameda Point/W. Midway development team and has a long track record of collaboration with the City of Alameda on numerous projects. Of particular significance, Keith McCoy, as a resident of Alameda, serves as the current Board Chair of the Alameda Point Collaborative and is a Board member of the Academy of Alameda. His intimate local knowledge further strengthens the Radium team's understanding of the community and its unique needs.



CBG - Carlson, Barbee, Gibson

A principle with CBG, Angelo Obertello, PE, LEED, AP, QSD will serve as Radium's civil engineer. Angelo has extensive experience at Alameda Point. Since 1989, Carlson, Barbee & Gibson, Inc. (CBG) has provided Northern California with top-tier civil engineering, surveying, and land planning services for private and public land development

firms and public agencies. CBG is committed to serving the client's needs above all else, and our focus on cultivating a team of engineers whose attention to detail and dedication to efficient design is unmatched. Our familiarity with the region, market, and agency requirements, coupled with our expansive design experience has helped to build a reputation of timely solutions that add value to the most challenging projects.



ENGEO

A principle with ENGEO, Jeff Fippen, GE will serve as Radium's geotechnical engineer. Jeff has extensive experience at Alameda Point and has been practicing geotechnical engineering since 1997, coordinating complex field investigations, providing design recommendations, and communicating with various stakeholders for both

public and private sector clients. His experience includes waterfront and marine engineering, hydraulic structures, industrial facilities, transportation and infrastructure improvements, and residential and commercial developments.

OPERATIONS PLAN

Financial Strategy and Schedule

The Center's financial strategy combines sustainable operational revenue projections with philanthropic donations to ensure a strong foundation for success. While we anticipate substantial operating revenue (see Operating Financial Projections below), we acknowledge that both construction and operational funding will be supported through philanthropic contributions. We recognize the profound impact of the arts on society and believe that donations provide a consistent and sustainable funding source. This approach enables The Center to focus on artistic excellence and community enrichment without compromising its mission. By fostering a sense of collective ownership and pride among donors, including individuals, corporations, and foundations, we strengthen The Center's connection with its supporters. Emphasizing philanthropy aligns with our belief that the arts are a shared cultural heritage accessible to all, ensuring its vitality and accessibility to the widest possible audience.

Embarking on a Visionary Capital Campaign

Over the past seven years, our committed team of Board members, staff, and consultants has diligently conducted studies, research, and planning to explore the possibility of establishing a new performing arts center in Alameda. As a significant milestone, we hope to secure Blocks 12 & 13 at Alameda Point by the fall of 2023, which will allow us to enter the "quiet phase" of our Capital Campaign.

Guided by visionary Founder Christopher Seiwald, esteemed opera singer Frederica von Stade, committed Board member Sabrina Svendsen, and CSTAR Development's Greg Phillips, the Capital Campaign Committee is actively immersed in recruiting additional campaign leadership. Simultaneously, we are crafting a compelling case for support and formulating a comprehensive campaign plan, schedule, and budget. Our overarching aim is to raise \$65 million to cover construction, soft costs, and establish an operating reserve.

Although we acknowledge that this amount falls short of the estimated project cost (as detailed in Appendix 3 – Construction Budget), we are confident that the funds raised through our capital campaign, combined with other sources such as arts and cultural grants, tax credits and incentives, corporate sponsorships, and city, state and/or federal subsidies will bridge the gap. Furthermore, we firmly believe that the philanthropic landscape will adapt to the reality of increased costs for such venues over time, thus augmenting the impact of our capital campaign.

With unwavering determination and the support of our community, we are poised to bring this ambitious performing arts center to life and enrich the cultural landscape of Alameda for generations to come.

The Center presents a remarkable opportunity for a capital campaign, and several factors contribute to its potential success:

Prime Waterfront Site: The center's breathtaking location with stunning views of San Francisco and the Bay will make it an unparalleled attraction.

World-Class Venue: Donors will have the unique chance to support a state-of-the-art venue that befits Alameda's rich cultural scene.

Innovative Curatorial Vision: Our proposal includes hosting renowned performing artists, nurturing emerging talent, engaging local arts organizations and students, and redefining access and arts education in the region.

Experienced Team: We have assembled a dedicated and capable team to execute the vision, ensuring the commitment of major philanthropists.

Visionary Founder: The early commitment from our visionary founder sets the stage for inspiring others to contribute.

Given all these favorable factors, we anticipate securing significant contributions to support the project, including five seven and eight-figure donations, 10 six-figure contributions, 15 five-figure contributions, and over 500 four-figure contributions. Our strategy involves a "quiet phase," focused on securing the five largest naming gifts, which we plan to initiate during the last quarter of 2023 and the first half of 2024. Subsequently, the public phase will commence in mid-2024 and extend throughout 2025, aiming to secure the remaining contributions.

Our solicitation approach prioritizes engaging those closest to the organization, including Board members, Campaign leadership, and potential donors already familiar with the project and eager to participate. Following this, we will approach major philanthropists, foundations, and corporations in the East Bay and Bay Area to join us in this transformative endeavor.

Before acquiring rights to the property, we were fortunate to secure an impressive \$11 million commitment from our Founder, in addition to an extra \$1 million from a developer. With the City of Alameda's anticipated contribution to the project, we could potentially have the first \$15 million committed even before the quiet phase of the Campaign begins.

We firmly believe that our vision for The Center will inspire major philanthropists to make transformative contributions. Our commitment is to create a unique, world-class Center that embraces the community on this waterfront site, showcasing both established performing artists developing new works and extraordinary emerging talents. Furthermore, we aim to redefine arts education, positively impacting the lives of young people, and fostering an inclusive Center for Everyone that values diversity, equity, and inclusion. Accessibility will be a top priority, ensuring that the Center is fully accessible to individuals with physical, mental, or developmental challenges.

As we proceed with the proposal, it is worth mentioning that a Capital Campaign Feasibility Study was conducted alongside other studies over the past several years. This study involved focus groups and interviews with potential donors, board members, volunteers, and staff to assess the likelihood of a successful campaign. This insightful study has guided our strategic approach and reinforced our confidence in the project's viability.

By adhering to this comprehensive approach, we are confident that The Center will secure the necessary funding to flourish and fulfill its mission of enriching the community through the transformative power of the arts.

Operating Financial Projections

A preliminary operating financial forecast for The Center has been generated based on extensive industry knowledge and market-based research. Projections include operation costs and revenues for the 500-seat main theater, the 210-seat studio theater, and other functional spaces included in the facility program. In total, the facility includes over 62,000 square feet of space. Radium will own and operate the facility.

The programming of The Center will be primarily driven by rental activity, which will account for over 500 use days of the various spaces within the facility including rehearsals, classes, load-in/load-out days, and performances and special events. Spaces will be rented to local and East Bay performing arts organizations, educational institutions and community groups. Radium is presently in discussions with several organizations who could become ‘resident users’ or anchor tenants of the building who would utilize The Center as their home venue.

According to AMS’s research, the facility can also expect to be rented for a number of corporate and private events, such as business retreats, weddings, corporate meetings, and banquets. The location and views available from the facility will make it a highly desirable destination for these kinds of events. However, this corporate and meeting use will be secondary to the main purpose of the facility, which is to be a performing arts center serving the Alameda and East Bay communities.

In addition to being a rental and host facility, The Center will present its own season of performances by touring and visiting artists. The operating plan forecasts 53 Radium-presented performances ranging from music and family acts to comedy and circus performances.

Operating Revenues

Fifty-four percent of earned revenues will be derived from ticket sales from events presented by the Performing Arts Center. These performances would include signature artists from around the globe in the genres of music, dance, theater, and film. Like many performing arts centers, patrons will be able to purchase season packages, flex-tickets, and single event tickets at varying price points. AMS has established a conservative ticket price range of \$25 - \$100 with an overall average of \$53. However, actual ticket prices may vary even more widely and will be adjusted as market conditions and costs fluctuate over time.

Additional earned revenue streams include rentals, including related fees for chargebacks (fees charged to facility users over and above the base rent), and ancillary income from ticket fees and concessions. In total, approximately \$1.5 million in earned revenues are forecasted; the chart below demonstrates the relative breakdown of earned revenues.

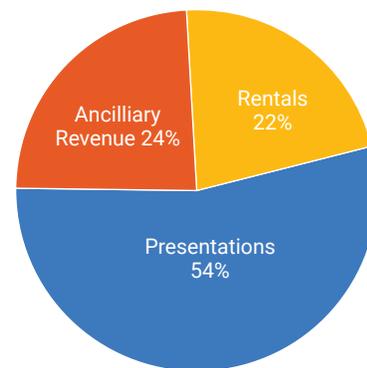
To balance operating and programming costs, Radium Presents will need to generate \$630,000 in contributed revenue per year. Contributed revenue sources will include a mix of sponsorships, grants, government contributions, endowment earnings, individual

donations, and special event proceeds. Contributed revenue of \$630,000, plus \$1.5 million in earned revenue equates to a total income of \$2.1 million in a normalized year of operation (assumed to begin the third year following building opening).

Operating Expenses

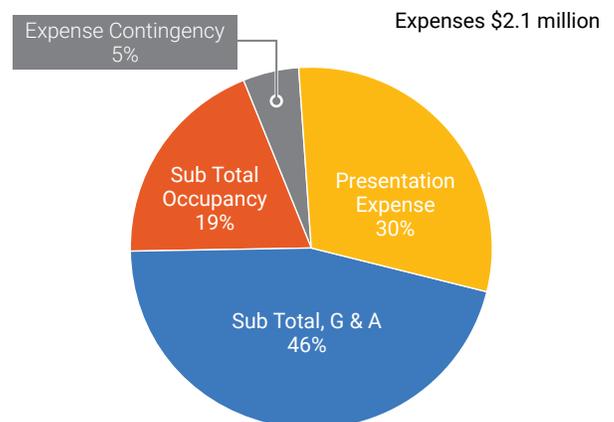
rogram and personnel expenses necessarily drive costs. The Performing Arts Center’s season of featured performances and touring events will have direct costs in the range of \$645,000 (30% of total expenses), which includes artist fees, marketing costs, and other production costs directly related to shows; Personnel costs are projected at \$884,000, which will support a staff of 12 full-time equivalent employees. The remaining costs are split between administrative overhead, occupancy costs (for utilities, insurance, maintenance and cleaning) and a 5% expense contingency bring total expenses just over \$2.1 M.

Earned Revenue \$1.5 million



Operating Net Results

So long as an adequate level fundraising occurs, the current projections result in a break-even budget. This equates to an earned to contributed revenue ratio of roughly 70% earned to 30% contributed. This ratio places greater reliance on earned revenue than many performing arts organizations. But we believe this is still a conservative and reasonable ratio given the rentable spaces of The Center, its special location facing the San Francisco Bay, and the unique nature and accessibility to arts users of the facility in the East Bay.



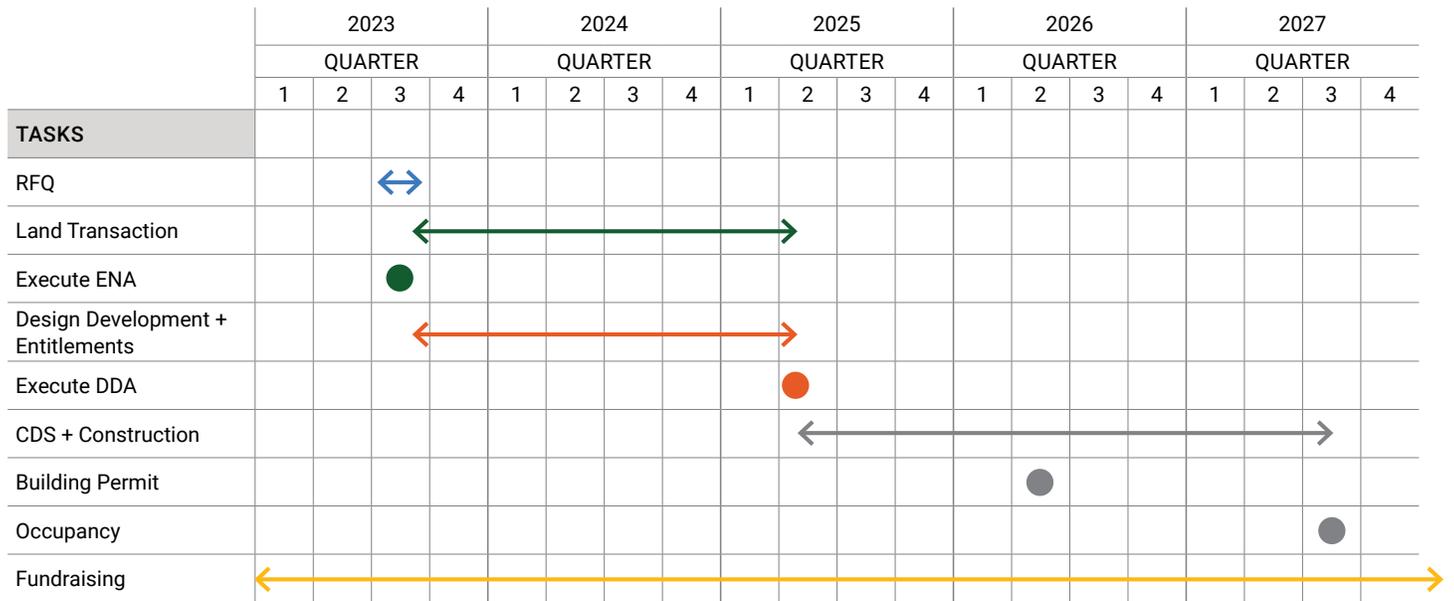
OPERATIONS PLAN CONTINUED

Below is a top-line summary of the financial forecast.

SCHEDULE 2: SUMMARY BASE PRO FORMA	BASE YEAR
Earned Revenue	
Rentals	\$330,000
Presentations	\$810,000
Ancillary Revenue	\$350,000
Total Earned Revenue	\$1,490,000
Contributed Revenue	
Individuals & Families	\$300,000
Endowment Earnings (\$1mm)	\$50,000
Grants/Sponsorships	\$280,000
Total Contributed Revenue	\$630,000
Total Operating Revenue	\$2,120,000
Operating Expenses	
Presentation Expense	\$650,000
Personnel	\$880,000
G & A	\$90,000
Occupancy Costs	\$400,000
Subtotal Operating Expenses	\$2,020,000
Expense Contingency (5%)	\$100,000
Total Operating Expenses	\$2,120,000
TOTAL ANNUAL RESULT	\$0
Earned Revenue as a % of Expenses	70%
% Contributed	30%

Preliminary Schedule

The project schedule below outlines a comprehensive plan for the development and realization of The Center at Alameda Point. This schedule reflects the culmination of collaborative efforts and meticulous planning, with the primary objective of bringing to life a dynamic and accessible space that fosters artistic excellence, supports educational opportunities, and stimulates economic growth. Guided by the city’s vision and in alignment with the 2040 General Plan, this schedule outlines the key milestones, critical tasks, and timelines that will propel the project towards its successful completion, enriching the cultural landscape of Alameda and leaving a lasting legacy for generations to come.



APPENDIX 1

Consultant Qualifications





AMS Planning & Research Corporate Profile

March 2023

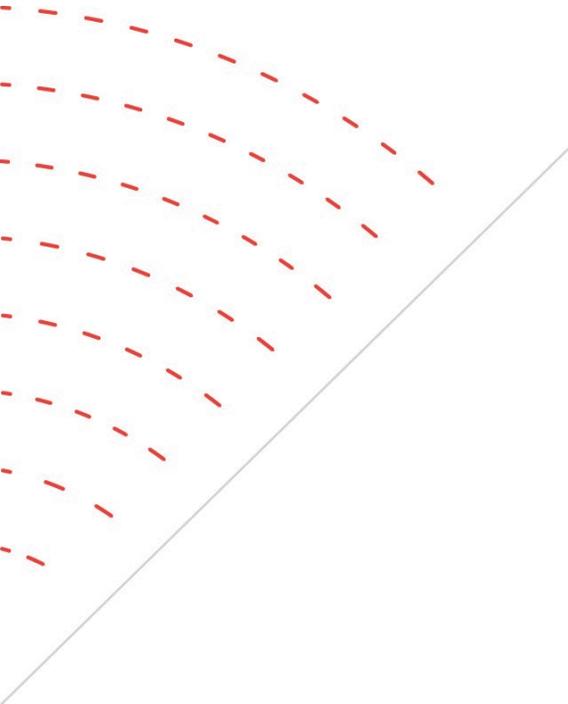




Table of Contents

AMS Planning & Research..... 2

Our Commitment to Equity, Diversity, Inclusion, Access *and* Racial and Social Justice 3

Cultural Facility Feasibility..... 4

Business Planning & Strategy 5

Benchmarking 6

Audience & Market Research..... 6

Policy & Cultural Planning 7

Our Team..... 8

Selected Projects 18

AMS Planning & Research

AMS was founded in 1988 with a deep commitment to the role of the arts in our communities.

Each year, we measure and analyze the operations of hundreds of arts organizations and facilities across North America and are deeply involved in innovative change to help producers, presenters, artists and service organizations succeed in these complex times. We develop and apply sophisticated consumer and audience research methodologies to assess market behavior and preferences. We track long-term industry and societal trends to understand the future environment in which our clients will operate.

Since our founding in 1988, AMS has gained particular recognition for our work on important facilities planning projects. Our team has participated in the successful development of \$11 billion in capital facilities for the arts, ranging from small projects to those costing hundreds of millions of dollars. We have guided feasibility studies, project development efforts, and provided implementation planning on arts and cultural projects of every type and every scale.

Our notion of moving organizations beyond “sustainable” to “vital” enterprises is built on fundamental changes in how success is defined for arts and culture, how arts enterprises engage with their communities and their partners, and how a next-generation business model might work. As a result, success is measured not only by the level of activity and excellence, but also by the effectiveness and entanglement in the community; the creation of lasting public value.





Our Commitment to Equity, Diversity, Inclusion, Access *and* Racial and Social Justice

AMS Planning & Research has long been committed to EDIA, both within our firm, as well as with our clients. Internally, our EDIA committee keeps a pulse on what is happening in the field, leads conversations, suggests action plans and implements engagement that keeps staff informed and forward thinking on these issues. AMS staff has completed conscious/unconscious bias training, in addition to other relevant training.

Notably, after extensive inquiry, planning and investment, in 2019, AMS launched our Pathways to Consulting Fellowship Program, the only program of its type in our sector. The program was initiated to encourage, support, and increase the involvement of those who have been historically underrepresented in arts and culture consulting.

Externally, AMS has been holding the space and facilitating conversations, which include EDIA and racial and social justice topics among the leadership of a number of theaters and performing arts institutions across the country. These conversations help lead to important dialogue, which can result in decision making and implementation.

As a partner with our clients, we will continue to engage in conversation and joint action planning to inform how EDIA priorities help shape the sector and can manifest in the way organizations (staff and board) operate, impacting internal stakeholders, as well as the community. We recognize this work as critical, requiring long-term commitment to time and resources.



Cultural Facility Feasibility

AMS understands the significant investment associated with building, renovating or restoring a performing or visual arts facility. In our experience, careful planning can greatly enhance the organizational and community-wide benefits of this investment and contribute to the project's long-term success. AMS works with non-profit and commercial presenters and producers, universities, foundations and state and local governments from across the US to develop a rigorous and objective analysis of market and economic feasibility for new theaters, concert halls, museums and performing arts centers.

Our feasibility services include:

- Vision and mission definition
- Market analysis, competition and potential
- Comparison facility case studies
- Community facility needs assessment
- Facility use projections, space programming and site assessment
- Business planning, financial projections and project financing
- Historic preservation and adaptive re-use analysis



Business Planning & Strategy

Today's environment poses numerous short- and long-term challenges for arts organizations. With many years of experience, AMS consultants have an intimate knowledge of the issues associated with the management and day-to-day operations of arts, cultural and entertainment organizations. From strategic planning to change management, we work with clients to identify and prioritize planning issues, evaluate alternative responses and build consensus around a course of action which addresses the business opportunities of today and tomorrow.

Our business planning services include:

- Strategic planning
- Board development
- Re-organization, collaborations, mergers and shared services
- Staffing and compensation studies
- Operations benchmarking and best practices
- Ticketing and information systems
- Executive recruitment
- Financial modeling and projections





Benchmarking

Recognizing the power of performing arts centers to engage communities in positive ways and understanding the need for evidence of both efficient and effective operations, AMS has worked with hundreds of North America's theaters and performing arts centers exploring common issues, developing data to benchmark operations, learning about audiences and identifying ways to better serve our communities. Since 2002, we have collaborated with top Performing Arts Centers across North America and around the world to develop AMS Analytics Suite, a standard-setting benchmarking and performance measurement tool to serve Board and staff in planning, operations, performance measurement and business improvement.



Audience & Market Research

Accurate and ongoing understanding of consumers is at the heart of our practice. Successful programming, effective audience development, sustainable business practices, relevant long-term planning – all rely on a keen understanding of consumers and the marketplace. AMS continually invests in the development of research tools, strategies and methodologies. Combining market intelligence with state-of-the-art research methods, we assist clients in understanding the present and future shape, preferences and behavior of their audiences and market.

Our research services include:

- Research strategy, design and methodology
- Patron file and consumer segmentation analysis
- Market definition and demographics
- Telephone, direct mail and intercept surveys
- Audience questionnaires, focus groups and interviews



Policy & Cultural Planning

Communities across the nation are faced with a range of challenges far beyond the abilities of any one organization to address. Arts and cultural groups are addressing evolving audience behavioral trends and increased competition for the customers' leisure time and spending. Communities are focused on "place-making" and the vitalization of the core, attracting creative residents and industries, encouraging economic development and promoting vitality. Good arts policy brings these two sets of goals together. Thriving cultural environments have proven especially capable of promoting community growth and prosperity. AMS works with arts groups, local government, business, education and foundations in cities across the US to develop strategies which promote the long-term success of their arts, cultural and entertainment institutions, harnessing that success for the benefit of the entire community.

Our cultural planning services include:

- Cultural policy and planning
- Community-wide funding strategies
- Market analysis and visitor potential
- Arts district planning
- Cultural and historic asset inventory
- Economic impact analysis
- Tourism assessment and planning

Our Team

Steven A. Wolff, *Principal*



Steven is the founding Principal of AMS Planning & Research Corp. and AMS Analytics LLC, headquartered in Connecticut. For 30 years, he has provided counsel to arts, culture and entertainment enterprises on strategic initiatives, the planning and development of capital facilities, and arts industry research. In addition to work with AMS clients, Steven is a leading industry thinker and speaker

exploring topics from “[The Long Runway to Return](#),” amidst the impact and complexities caused by the COVID-19 pandemic, the role of ‘anchor cultural institutions’ and ‘re-thinking success’ for 21st century arts and cultural enterprises. He was awarded the ACQ5 Global Award as US Gamechanger of the Year in 2017 and 2018. In both years, the firm was also recognized as US Niche Planning Consultancy of the Year.

Steven has helped to guide more than \$11 billion of new and renovated capital facilities for the arts working with notable architects and theater designers. Among the most recent, the Eccles Theater (Salt Lake City), the John F. Kennedy Center for Performing Arts REACH expansion in Washington, DC, and Orlando’s Dr. Phillips Center for the Arts.

Steven provides research and management counsel to drive innovative new business models, including change initiatives, governance and management evolution, strategic planning and program evaluation. He recently guided more than 50 US and Canadian Performing Arts Centers in the creation and launch of the [BIPOC Executive Leadership in the Arts Fellowship Program](#) focused on advancing the visibility and careers of People of Color working at PACs.

The firm’s longitudinal audience research project, the [Audience Outlook Monitor](#), through a partnership with WolfBrown, has provided critical insight for dozens of PACs and arts producers as they navigate the complex path to reopening and the return of audiences.

Steven was on the faculty at the Yale School of Drama (2008 – 2017), where he received a Master of Fine Arts degree in theater administration and taught Decision Support. He serves on the Board of several arts and educational not-for-profit organizations.

Michele Walter, *Managing Director*



With more than 30 years of practical experience in the non-profit performing arts arena, Michele has a thorough understanding of the operating issues and opportunities facing many of our performing arts organizations.

A 15+ year Director with AMS, Michele specializes in partnering with clients to guide their organizations through institutional development, as well as implementation of new arts facilities. Michele assisted the developer at Arts Commons as they determined best investment as Arts Commons expands their campus. She recently assisted in a needs assessment and feasibility study for a performing arts centre in the Vaughan Metropolitan Centre. Other recent work includes strategic financial modeling for the Ronald O. Perelman Performing Arts Center as they develop programming scenarios and plan operations for their new facility within the World Trade Center complex. Michele also partnered with Auburn University from pre-concept through opening of the Gogue Performing Arts Center on campus.

In her recent work with the Maryland State Arts Council, Michele assisted in the development of a new strategic plan guided by the vision of its new Executive Director. She also guided the management team at The Kennedy Center for the Performing Arts through a methodology to evaluate program options for its new REACH expansion through a definition of success and desired artist, patron and institutional outcomes. Her process guides organizations to define a shared vision for success, analyzes and assesses lines of business, and creates detailed plans with recommendations for implementation. Michele's passion is to enable organizations to adapt within an evolving environment while maximizing value to their stakeholders and community.

Michele has been engaged in equity and social justice initiatives throughout her entire career in the arts. During her tenure as Executive Director at the Richmond Symphony (1995-2002) she formed *In Harmony*, an innovative partnership with Richmond area African American churches. She also received national recognition and award of a three-year composer in residence program with Anthony Kelley
<https://blackthinktank.duke.edu/people/anthony-m-kelley>.

As Chief Operating Officer of the Virginia Performing Arts Foundation in Richmond, Virginia, Michele ensured minority business enterprise participation through direct contract awards, but also the development of

apprenticeships, mentoring, and other industry building efforts under a \$100 million multi-theater performing arts center construction project.

At AMS Michele has continued to advance her learning by participating in *Crossroads* anti-racism training, support of and engagement with AMS's EDIA committee, and on-going participation in EDIA related conversations with many AMS clients.

A native of New Jersey, Michele earned her B.A. degree at the University of Michigan. She resides in Richmond, Virginia.

Jon Faris, Director



Jon is a Director with AMS, supporting our clients undertaking facility development and strategic planning. He is currently assisting Gulfshore Playhouse in Naples, Florida, as they embark on construction of their \$60 million new performing arts center, as well as project managing strategic planning processes for The Old Globe in San Diego, California, and Geva Theatre Center in Rochester, New York.

Jon was most recently the Head of Production Operations for Category41, an immersive and experiential entertainment studio that creates experience-driven entertainment at the intersection of digital and physical. Jon also served as Managing Director at Writers Theatre in Chicago, where, for nearly 15 years, he developed strategy and supported the marketing, fundraising, production, finance, facilities, education, and artistic departments. While at Writers Theatre, Jon led the design and construction of the company's \$34 million theatre center designed by renowned architect Jeanne Gang of Studio Gang Architects.

Jon works from his home base in Chicago.

Bill Blake, Director – West Coast



Bill Blake is a Director at AMS and heads the firm's Sacramento office. Drawing on over two dozen years in the field as a leader, advocate, manager, educator, and consultant, Bill guides clients large and small through strategic and business planning, facility feasibility studies, and policy development processes. Developing plans that mobilize ideas and aspirations into actionable steps is always Bill's top goal with clients. His years of experience leading and managing arts

organizations combined with his pragmatic approach to planning gives him great insight into how to implement strategies quickly and effectively.

Between turns with AMS, Bill was the Managing Director of the B Street Theatre in Sacramento. In his 11 years there, Bill led the planning, fundraising, design and development of its new \$28 million mixed-use performing arts complex, The Sofia Tsakopoulos Center for the Arts.

Bill has been involved in over 70 consulting and planning projects with clients ranging from federal agencies and municipal governments, to small and large not-for-profit organizations; he has developed strategic plans, business plans and feasibility studies for cultural facilities and organizations, including performing arts centers, theaters, museums and interpretive centers, as well as historic theaters.

Prior to joining AMS in 2000, Bill was the General Manager of the Everett Performing Arts Center and served as an administrator at the Village Theatre, both located in Washington State. Bill also worked as an arts educator at the Seattle Children's Theatre and the Idyllwild Arts Academy in Southern California.

Bill has a Master's Degree in Arts Administration from Goucher College in Baltimore and an undergraduate degree in Theatre Production from Principia College in Illinois. He lives in Sacramento.

Lynette Turner, *Senior Associate*



Lynette Turner joined AMS in 1998 and has over 35 years of experience in the arts. She frequently calls on her past skills as Producing Director, performer, and facilitator to understand the varied perspectives and points of view our clients and project participants represent.

At AMS, Lynette assists clients in the construction of strategic and business plans as they maneuver their organizations through the complexities of the 21st century. She is currently engaged with New Jersey State Council on the Arts, as well as assisting Pacific Symphony and Baltimore Office of Promotion & the Arts on strategic plans to advance and evolve their organizations over the next 5 years.

Lynette is particularly committed to incorporating diverse voices and perspectives as an integral part of AMS's study process. For six seasons, she managed the evaluation of the DanceMotion USA(sm) program for the Department of State and Brooklyn Academy of Music. The program facilitated international cultural exchange while showcasing the best in contemporary American dance abroad. Lynette has provided guidance to

the Santa Clara Pueblo Tribe, in Rio Arriba County, New Mexico analyzing their market and determining the feasibility of implementing a cultural arts museum. She has also been engaged in the work of The Yakama Nation, in Yakama, Washington, as they considered the vision and implications of re-imagining new spaces and renovating their existing Cultural Heritage Center. Her work with these important Nations helps to enable the preservation of indigenous North American culture.

Keeping in mind the important role of equity, diversity, inclusion and accessibility (EDIA) in an organization's culture, she is committed to bringing these issues to the forefront with engaged conversation and guidance that may lead to decision making in this important area. She has completed training in conflict resolution from American Management Association, Race Forward-Building Racial Equity Training, Cornell University, Diversity and Inclusion Initiatives, and Cultural Alliance of Fairfield County-Collective Action Against Racism and Inequality workshops. Lynette sits on AMS's Equity, Diversity, Inclusion and Accessibility committee and also manages AMS's Pathways to Consulting Fellowship, created to help support and escalate the involvement of individuals from groups that have been underrepresented in the arts and culture consulting field.

Lynette is well-known for her facilitation of workshops and residencies focusing on African culture. She holds a BFA in Theatre from the University of Utah. A recipient of the Governor's Award for Arts Advocacy in Alaska, she has been recognized by Theatre Communications Group, Alaska State Council on the Arts, and the Juneau Arts and Humanities Council. Lynette is also a Positivologist™ and author of [The 10 Be's of Positivity, 10 Steps to A More Positive Way of Living](#), as well as an ordained interfaith-interspiritual minister.

Nora Fleury, *Project Manager*



Nora joined AMS in April 2022. She is currently working with the AMS team in the development of a strategic plan for Calgary Opera. She is also involved in facility development projects in Vaughan, Canada and at the University of South Alabama.

She brings a breadth of experience working with multidisciplinary arts organizations, festivals, and arts leaders across North America and globally and a deep-seated belief that the arts play a uniquely powerful role in connecting a thriving community.

Most recently, Nora was the Manager of Programs and Advancement at the International Society for the Performing Arts (ISPA) – a global service organization with a membership of over 500 leaders in the performing arts from 55 countries. During her tenure, she led ISPA’s leadership development and artistic exchange programs, produced multi-day conferences, and stewarded funder partnerships. Prior to ISPA, she held various roles with the Pittsburgh Cultural Trust, Carnegie Mellon University Master of Arts Management Program, 92nd Street Y, Toronto’s Luminato Festival, and Les Grands Ballets Canadiens de Montréal. She holds a Master of Arts Management from Carnegie Mellon University and a Bachelor of Arts in Political Science with minors in Management and Economics from McGill University.

Janet Starke, *Consulting Associate*



Janet joined the AMS team in August 2022, bringing over 25 years’ experience in arts administration, particularly in the performing arts and arts education. Janet’s current assignments at AMS include supporting a market assessment effort for Dothan City Center in Alabama, strategic planning for New Jersey State Council on the Arts, and the Modlin Center for the Arts (University of Richmond), a

market feasibility study for Cal Performances, and a community arts assessment for Lea County, NM on behalf of the J.F. Maddox Foundation.

Prior to joining AMS, Janet served as the Executive Director for the Virginia Commission for the Arts, appointed by Governor Ralph Northam. During her leadership, the agency developed and disbursed more than \$2 million annually in grants, and more than \$1 million in relief funding to artists and organizations, in addition to providing other supports throughout the pandemic. She was also successful in achieving a \$2 million increase in funding by the state’s General Assembly, marking the largest budget in its history. Prior to that she served as the founding Director of Education and, ultimately, Executive Director for Richmond Performing Arts Alliance (formerly CenterStage Foundation), the non-profit organization behind the operations of Dominion Energy Center for the Performing Arts and Altria Theater (Richmond, VA). She spent more than a dozen years administering arts education programs at Nashville Institute for the Arts, The Orpheum Theatre (Memphis), Greater Cincinnati Television (CET), Blumenthal Performing Arts Center and ArtsTeach (both in Charlotte).

Meg Friedman, Sr. Consultant & Knowledge Manager



Meg Friedman is Consultant & Knowledge Manager with AMS Planning & Research. She joined AMS in 2016 and has worked on over 85 projects in strategic planning, facility and business planning, and program evaluation and planning.

Meg has worked with organizations throughout North America to define, detail, and advance strategic priorities, including Assets for Artists (a program of MASS MoCA), the New England Foundation for the Arts, and the McConnell Foundation in Redding, California. She co-authored a white paper on a decade of performing arts center design and activation for the City of Boise, Idaho. Additional projects include the development of a chapter in Routledge's *Performing Arts Center Management*; best practices research into cultural district models for Granville Island in Vancouver, British Columbia; and data for keynote presentations around the world. Meg helps clients explore and define success by synthesizing interviews, historical data, and industry innovations to affirm existing and identify new ways of doing business.

Projects include a feasibility study for a flagship cultural space in Vaughan, Ontario; facilitation of a strategic planning process for the Wadsworth Atheneum in Hartford, Connecticut; and benchmarking for the Ronald O. Perelman Performing Arts Center at the World Trade Center.

Meg has also conducted independent research into the arts workforce. She is the co-leading researcher of *Return to the Stage*, a year-long initiative to document the human impact of COVID shutdowns on performing arts workers. Together with collaborator David J. McGraw of Elon University, Meg developed and delivered three *Arts Intelligence* webinars on the findings, available at www.artsintelligence.io.

Meg has served on AMS's EDIA committee since its inception in 2018. In this capacity, she gathers research, news coverage, and cross-industry intelligence to inform AMS's work. She has completed Vital Smarts™ Crucial Conversations training in support of AMS's internal and client-facing work in EDIA, and in her capacity as Knowledge Manager, she has doubled the number of EDIA-related resources in AMS's library.

Prior to joining AMS, Meg was a freelance Equity stage manager and worked on Broadway and Off-Broadway, as well as at the Hartford Stage Company, Goodspeed Musicals, The Acting Company, and other regional theaters.

Meg holds a Master of Arts in Arts Administration from Goucher College and a BA in Theater Design and Production from UCLA. Meg is a California native and resides in New Haven.

Rebekah Boggs, *Consultant*



Rebekah’s career experiences, which are often based in community engagement and arts education, are centered around making the arts accessible to all members of our community. Prior to joining AMS Planning & Research, she worked as the Tour Coordinator and Education Assistant at the Fralin Museum of Art. In that role, she led the museum’s social media outreach and designed educational

and artistic resources.

Rebekah also previously served as a Summer Community Fellow at NEW INC, in partnership with the Diversity in Arts Leadership (DIAL) Program. As a Summer Community Fellow, she scrubbed, analyzed, and published NEW INC’s key performance indicators on annual demographic and economic impact, contributing to NEW INCs ongoing commitment to diversity, inclusion, and economic and creative impact. At Franklin Furnace, an avant-garde arts organization, she collaborated with others to design and construct the exhibition, “Label This”, which focused on accessibility in art.

Outside of her career, Rebekah has a strong passion for music and enjoys attending concerts. She was the president of UVA's student-led radio station, WXTJ, during her senior year of college. In 2021, Rebekah was a recipient of AMS’s Expanding Pathways to Consulting Fellowship. She is excited to work with AMS to expand her interest in engaging with the community through the arts, sharpen her skills in research and writing, and learn more about the field of consulting from her mentors. Rebekah is currently supporting the establishment of a Fellowship program for a cohort of performing arts centers. She serves on AMS’s EDIA committee.

Rebekah Boggs holds a B.A. in Art History from the University of Virginia.

Yuwen Shen, *Analyst*



Yuwen Shen joined AMS in October 2022, following her fellowship. Yuwen has a strong intersectional interest in community development with arts and cultural practices. As a Morningside Cultural China Scholar and a world citizen, Yuwen started her exploration of culture and arts for community development in different types of organizations. She worked as a full-time trainee in the UNESCO Office in Kathmandu in Nepal from 2017 to 2019 in

both the culture and education units. She worked on developing, coordinating, and evaluating programs on cultural heritage digitalization, community heritage activities, indigenous cultural activities, and vocational training in community learning centers. She also researched comparative education policies and heritage protection. Yuwen has worked both in a university museum and a community museum. Her working experiences in public programs, educational activities, large-scale events, publicity, and community engagement have consolidated her understanding of how arts organizations could improve diversity, equity, accessibility, and inclusion. Since 2019, Yuwen has also worked as the community engagement officer at SEED Social Innovation, one of China's largest social innovation networks. She firmly believes that arts and culture could significantly bring positive social impacts to communities through social innovation.

Born and raised in China, she holds a bachelor's degree in law from Zhejiang University. Yuwen enjoyed a unique experience studying arts and cultural management in the US and Italy. She graduated in Arts Management at Carnegie Mellon University and Innovation and Organization of Culture and the Arts at the University of Bologna.

Lauren Frankel, *Research Lead and Special Projects Manager*



Lauren Frankel joined AMS in September 2022. She has a deep commitment to using data and analytics to better understand and support arts ecosystems and a passion for new music. Prior to joining AMS, she was Senior Manager of Evaluation and Impact at Yerba Buena Center for the Arts in San Francisco, designing and implementing data collection methods, metrics, and research strategies across

departments to aid in program development and evaluation. Before that, she worked in development for the Kronos Quartet/Kronos Performing Arts Association.

Lauren holds a B.Mus from Rice University, and a PhD in music history from Yale University, where she completed a dissertation on institutional support for contemporary composition in Finland. She is currently based in San Francisco and her instruments include piano, voice, and chromatic button accordion.

Liz Davis, *Office and Business Development Manager*



Liz joined AMS in 2014. She facilitates marketing and business development, manages office and executive functions, and provides project support.

Prior to joining AMS, Liz independently developed a national database of performance and event venues. This work includes the visualization of arts and events venues across the US, explores the relationship between types and capacity of venues and population, and cites industry trends. This collated data provides her with an understanding of arts and events environments across the country.

Liz serves on AMS's EDIA committee. She explores opportunities for staff training and incorporation of inclusive practices as part of the company's ongoing commitment to create an equitable, diverse, inclusive and accessible sector and workplace.

Liz holds a BFA in Theatrical Design and Technical Direction from the University of North Carolina.

Andrew Lane, *Accounting Manager*



Andrew joined AMS Planning & Research in 2019. Prior to coming to AMS, Andrew worked in public accounting at Price Waterhouse followed by several positions within a private Information/Publishing Multi-national. He also has experience with smaller business start-ups and has worked in the non-profit and franchise lending sectors. Andrew has studied guitar and voice for over thirty years and is involved in songwriting and music production.

Andrew graduated with a BS in Commerce from the University of Virginia.



Selected Projects

Below is a selected list of clients with whom AMS has been engaged over the last 5 years.

Audience & Market Research

Cincinnati Arts Association
New York Botanical Garden

Business Planning & Strategy

American Conservatory Theater,
San Francisco
Andrew W. Mellon Foundation
AT&T Performing Arts Center
(Dallas Center)
Arena Stage - Washington Drama
Society, Inc.
Arts Commons, Calgary, AB
Baltimore CenterStage
BAM - Brooklyn Academy of Music
Beaverton, City of
Breckenridge, Town of
Cal Performances
CAPA
Denver Center for the Performing
Arts
Dr. Phillips Performing Arts Center
Fox Fullerton Historic Theatre
Foundation
Golden Thread Productions
Gulfshore Playhouse
Historic Fox Theatre Restorations

Community Cultural Planning

City of Boise
Canada Mortgage and Housing Corporation - Granville Island
Saranac Lake, Village of

John F. Kennedy Center for the
Performing Arts
Mammoth Lakes Foundation
MassMOCA
Maryland State Council on the
Arts
McConnell Foundation
Midland Center for the Arts
New England Foundation for the
Arts
Newport Performing Arts Center
Placer Pops Chorale
Ronald O. Perelman Performing
Arts Center
Salt Lake County
Sarasota Performing Arts Center
Tahoe Arts Regional Foundation
Tempe, City of
Tennessee Performing Arts Center
Vancouver, City of
Wadsworth Atheneum Museum
of Art

Cultural Facility Feasibility

ArtsBridge Foundation

Auburn University

Boise, City of

Cal State – Fresno

Group 4 Architecture, Elk Grove
Civic Center

Gulfshore Playhouse

Harborside Center for the Arts

Hariri Pontarini Architects – City
of Vaughan

Historic Fox Theatre Restorations

Kentucky Center for the Arts

Lansing, City of

Lethbridge, City of

Little Opera House, Inc.

Michael Baker, International,
Rancho Cordova Performing Arts
Center

Mount Shasta Performing Arts
Association

Pittsburgh Theological Seminary

Scotts Valley, City of

TheaterWorks Hartford

University of California - Davis

University of Virginia – Ivy
Corridor

Performing Arts Portfolio





Civic / Arts + Culture



Higher Education



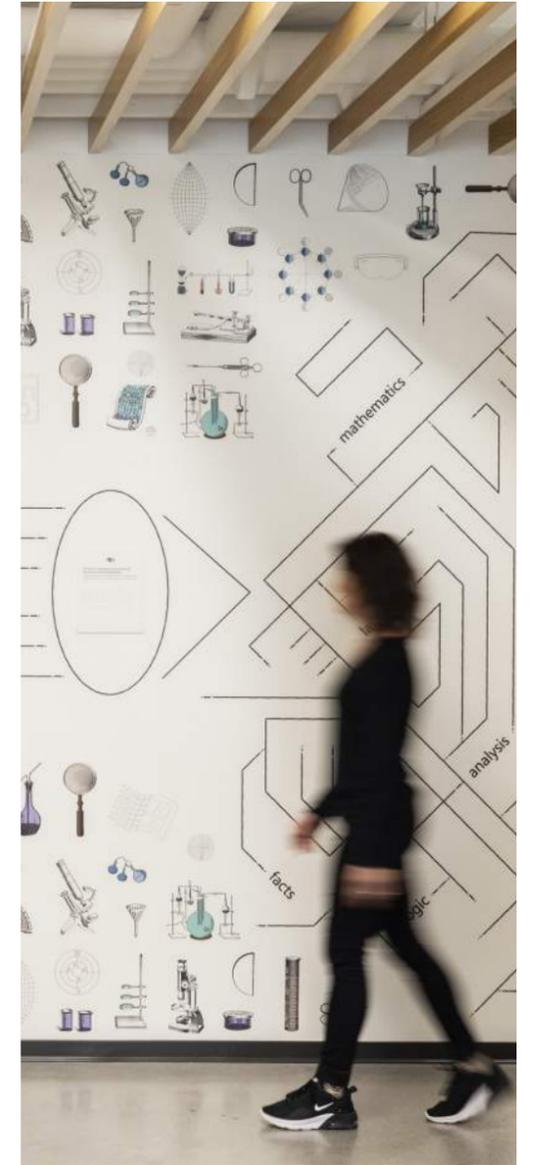
K-12



Community Development



Interiors / Commercial



Branding + EGD

Architecture | Interior Design | Branding + EGD

Bora Architecture + Interiors is a 72-person, award-winning design practice based in Portland, Oregon. With health, equity, and sustainability essential to our pursuit of inspiring architecture, we create transformative environments that shape communities and elevate the human experience.

Since 1958, Bora has been helping shape Portland's architectural design language. Our firm's path has been marked with growth and change, but our devotion to excellence in design, as well as social and personal responsibility, has always been at the forefront. Bora's reputation as experts in designing buildings for community and cultural enrichment has taken us far beyond the Pacific Northwest, while our single office structure has grounded us in the qualities that define this region: progressiveness, innovation, collaboration, optimism, and environmentalism. For 65 years, we have sought to create designs that are engaging, inspiring, and unexpected—finely crafted buildings that spark intellectual curiosity and facilitate human interaction. But nothing is more fundamental to our work than our deep commitment to involving our clients in the creative process.



UC Davis Mondavi Center for the Performing Arts



Crystal Springs Uplands School

Our role as architects and designers is to imagine a better world—and then help our clients build it.

Health

It is well-established that buildings can heal, restore, and mitigate disease. We address human health by delivering superior indoor air quality and by thoughtfully selecting construction materials that keep toxins out of the air we breathe, the surfaces we touch, and the communities that produce them. The spaces that result from this effort are truly nurturing, leading to increased mental acuity and less transmission of airborne pathogens. With adequate oxygen, abundant daylight, targeted acoustics, and an inspirational setting, a healthy environment can unlock human potential.

Climate

In addition to our decades-long effort at carbon reduction, architectural design must now also address growing climate uncertainty. We optimistically embrace this challenge as an opportunity to design better buildings. We address thermal comfort, energy efficiency, and resilience with the tried-and-true elements of great architecture that have been serving building occupants for millennia. Passive design, reliance on daylight, regional and renewable materials, and the targeted application of technology result in buildings that address the challenges of the 21st century.

Equity

We take intentional steps to expand the benefits of design. Acknowledging the inequities in our built environment, we are committed to changing this narrative—starting with ourselves and our design process—to advocate for equitable design outcomes centered on people and their lived experiences. We seek to create a spatially just built environment in which the design and construction process actively elevates underrepresented voices, builds lasting connections, and empowers communities for success now and into the future.



Bodyvox Dance Center



Lewis + Clark College Gregg Pavilion



Univ. of Oregon School of Music + Dance



PSU College of the Arts



MSU Cook Auditorium

Select Arts + Cultural Clients

Arts of Collin County
Allen, TX
Master Plan

Bexar County Performing Arts Center
San Antonio, TX
Feasibility Study

Bodyvox Dance Center
Portland, OR

City of Fremont Cultural Arts Center
Fremont, CA

Dartmouth College
Hanover, NH
Hopkins Center Renovation and Expansion Study

Earlham College
Richmond, IN
Center For Fine + Performing Arts

Lewis + Clark College
Portland, OR
Flanagan Chapel Renovation + Gregg Memorial Pavilion

Linfield College
McMinnville, OR
Miller Fine Arts Center

Vivian A. Bull Center For Music
Nicholson Black Box Theater

Mesa Arts Center
Mesa, AZ

Michigan State University
East Lansing, MI
Cook Recital Hall Renovation
Fairchild Theater Renovation
College of Music Expansion

Northwest Museum of Arts And Culture
Spokane, WA

Plano Independent School District Fine Arts Center
Plano, TX

Portland Arts Incubation Center Study
Portland, OR

Portland Center for the Performing Arts
Portland, OR

Portland Institute For Contemporary Art (PICA)
Portland, OR
Time-Based Art Festivals

Occidental College
Claremont, CA
School Of Music Renovation Study

Ohlone College
Fremont, CA
Gary Soren Smith Center For The Fine And Performing Arts

Old Dominion University
Norfolk, VA
Goode Theater
Diehn Performing Arts Expansion

Pomona College
Claremont, CA
Arts Facilities Expansion Study

Byron D. Seaver Teaching Theatre

Portland State University
Portland, OR
College of the Arts Renovation + Expansion

Scripps College
Claremont, CA
Performing Arts Center

Texas Christian University
Fort Worth, TX
Precinct Plan

New School of Music and Performance Hall
College of Fine Arts Study

University of California, Berkeley
Zellerbach Hall + Cal Performances Master Plan

University of California, Davis
Arts Precinct Plan

Mondavi Center for the Performing Arts

University of California, Santa Cruz
Arts Facilities Improvements

Music Building Addition

University of New Mexico
Albuquerque, NM
Fine Arts Center Renovation

University of Oregon
Eugene, OR
School Of Music+Dance Renovation + Expansion

University of Texas, Austin
Austin, TX
Bass Concert Hall Renovation And Expansion

University of Texas, Permian Basin
Midland, TX
Wagner Noël Performing Arts Center

Virginia Tech
Blacksburg, VA
Henderson Hall Renovation + Black Box Theater

Walton Arts Center
Fayetteville AR
Renovation + Expansion

Yale Union Laundry Building
Portland, OR
Arts Incubator Adaptive Re-Use Study

Zoom Arts Incubator Studios
Portland, OR

“ The spaces are wonderful. This facility will serve generations to come with great acoustics, design, functionality, and community building. We are so grateful.”

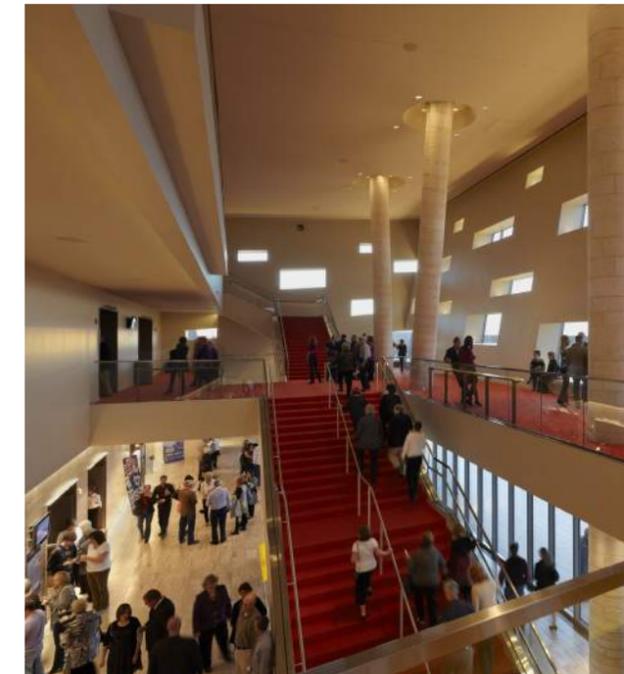
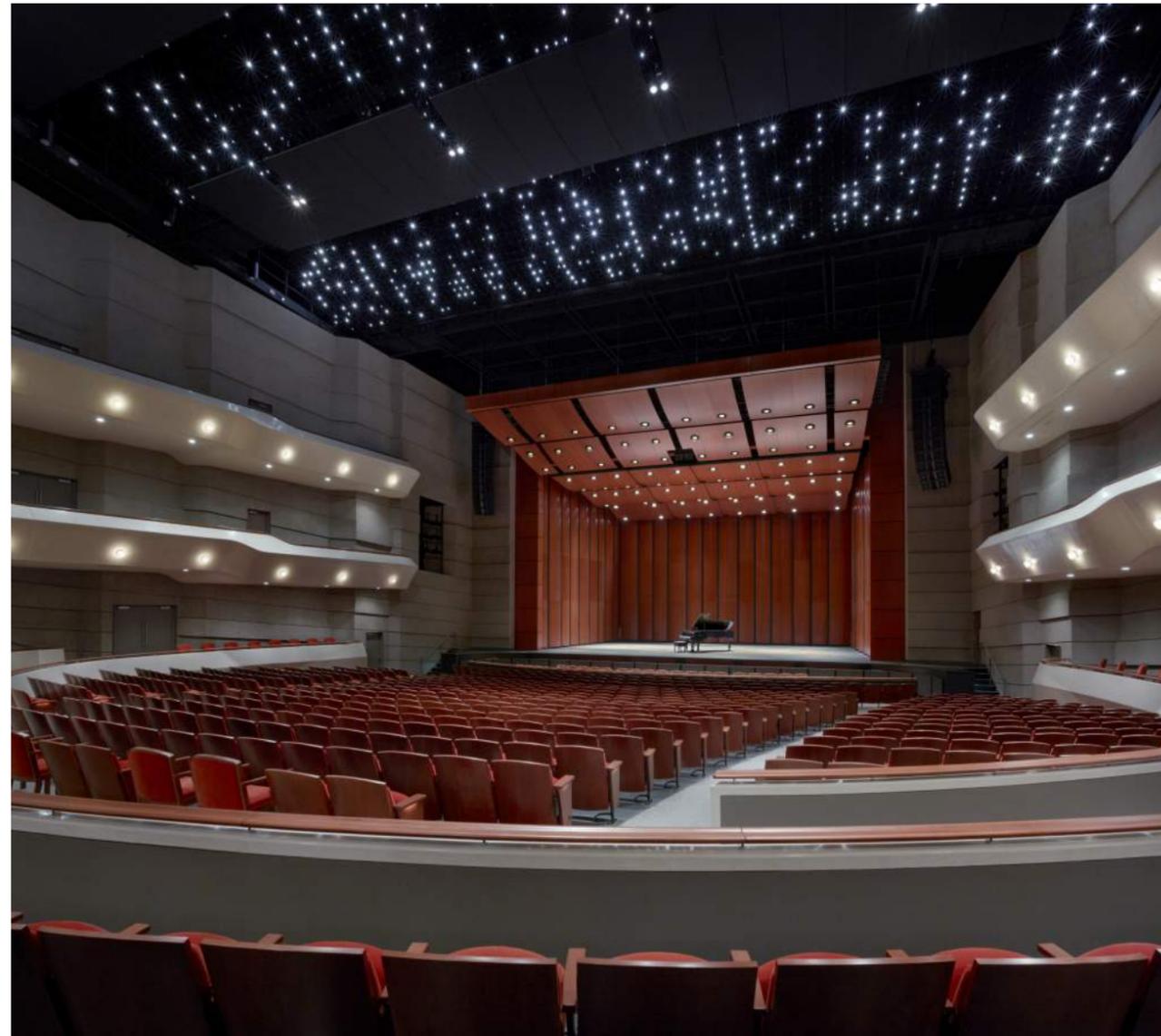
Jim Forger, Dean, College of Music

Michigan State University

Wagner Noël Performing Arts Center

University of Texas, Permian Basin | Midland, TX | 109,130 SF





“ The arts are so much a part of this community and for forty years people have dreamed of a facility like this for the symphony, the ballet, and the opera. We have been at other venues in the community which have been lovely, but this is so exceptional. We are so fortunate and blessed to have this facility in which to make music.

George Pysh, Midland Odessa Symphony Chorale

The University of Texas and the communities of Midland and Odessa challenged Bora to provide an iconic performing arts center in the West Texas desert. Hovering above the flat plain, the new Wagner Noël Performing Arts Center stands as a beacon for the arts visible from miles around. A symbol for the University as well as the two adjacent cities, the center represents the entire region's commitment to the arts.

School of Music + Van Cliburn Concert Hall

Texas Christian University | Fort Worth, TX | 62,000 SF

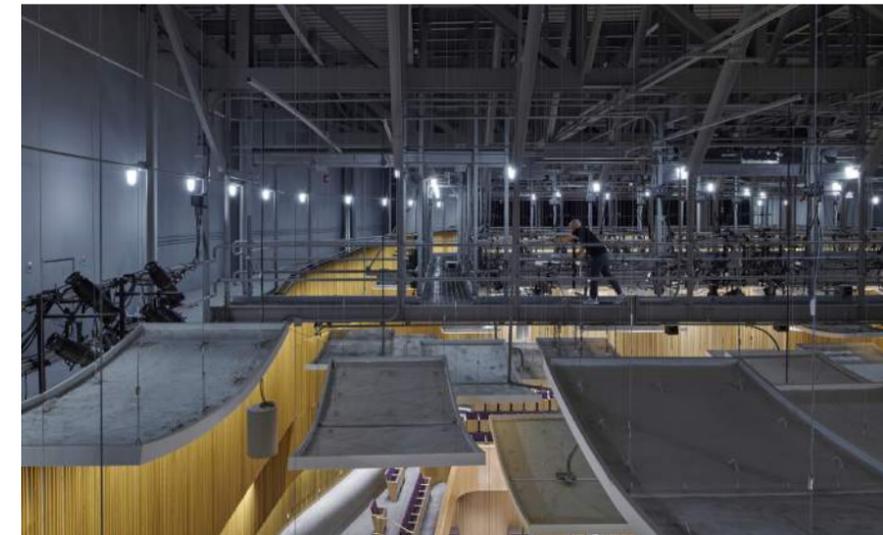




The new Music Center for Texas Christian University's School of Music fulfills a 20-year vision for TCU, anchoring a new Arts Precinct by coalescing scattered music facilities into a single, iconic campus destination.



By enabling the School of Music to serve its growing program while creating a dynamic presence for the arts, this project creates a regional performance space that will redefine TCU's contributions to the larger artistic community. At the heart of this new building is an intimate and acoustically perfect Van Cliburn Concert Hall at TCU. The 700-seat state-of-the-art hall will host outstanding musical performances to be enjoyed by music lovers, the TCU student body, and the entire Fort Worth community.



Billman Music Pavilion

Michigan State University | East Lansing, MI | 47,300 SF (incl. 38,900 SF Addition)





This Pavilion builds upon Bora's work with the MSU College of Music, since 2001, to program, master plan, design, and implement the transformation of their teaching and performance facilities.

Drawing upon Bora's deep expertise in music education, the Billman Music Pavilion nearly doubles the size of MSU's College of Music with new, acoustically engineered space for rehearsal, performance, teaching, and practice. The transformative project takes place in the heart of the campus and was planned with sensitivity to both the arboretum-like quality of the landscape and the historic character of the original 1940 building.

Mondavi Center for the Performing Arts

University of California, Davis | Davis, CA | 108,000 SF





The Robert and Margrit Mondavi Center for the Performing Arts sits at the heart of the new entry precinct for the UC Davis campus. Designed as a sculptural object in the landscape, the Mondavi Center is a dramatic beacon.



The center is one of the most sustainable performance halls in the country. Exterior solar screening protects glazing and shades the lobby porch and pedestrian walkways. We used recycled fir logs recovered from the bottom of Ruby Lake in British Columbia to create the exquisite wall paneling, cabinetry and furniture throughout the facility. A displacement ventilation system under the main hall is highly energy-efficient and quiet. The result is a design that respects the campus's commitment to the arts, advances its stewardship of the land, and provides a popular forum for campus and community interaction.



Bass Concert Hall Renovation

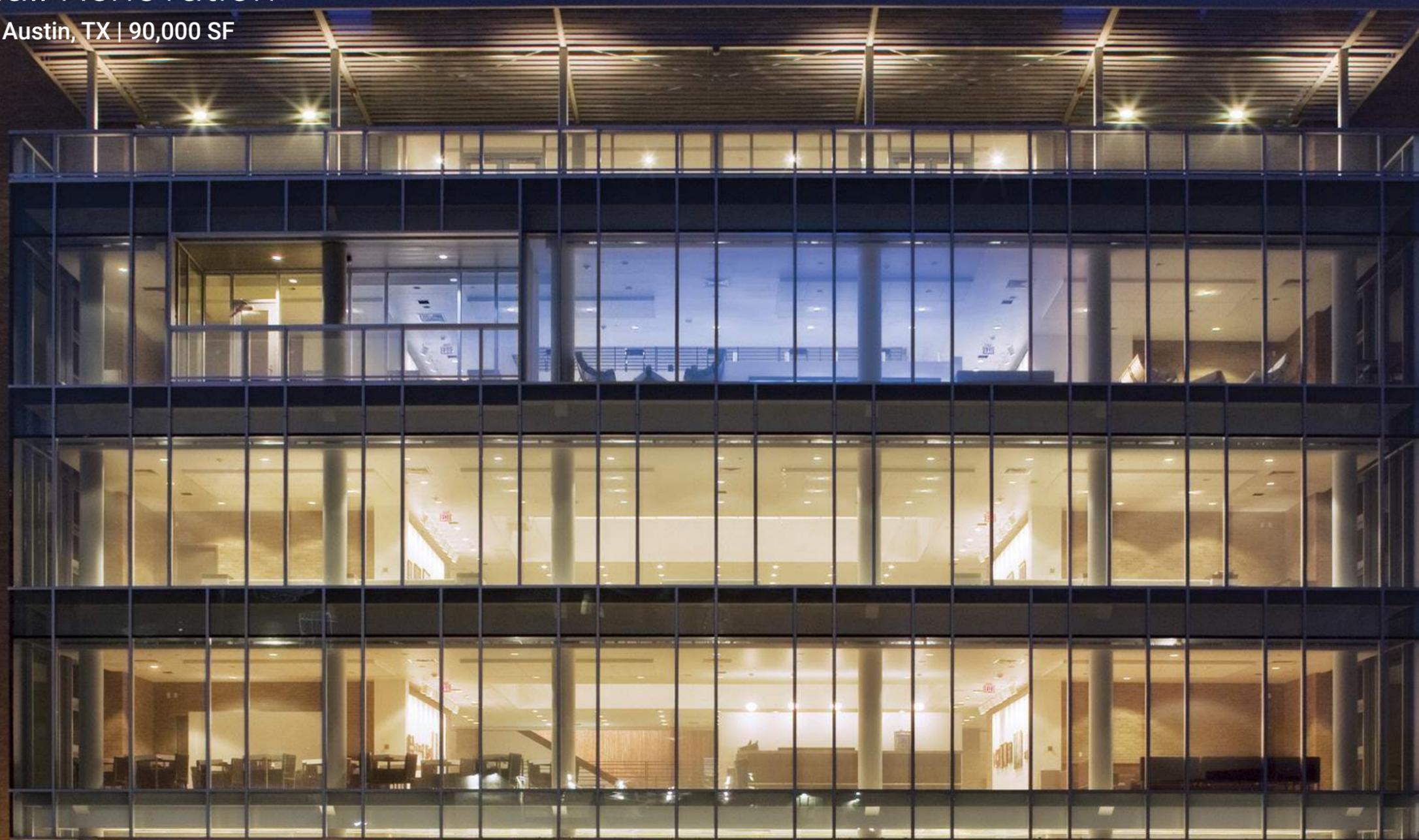
University of Texas, Austin | Austin, TX | 90,000 SF



Bringing the world to Austin.



Bringing the world to Austin.





“ I thank you for making our joint vision become a reality. Future generations of students, faculty and staff, future generations of artists, future generations of Texans will all benefit from this great theater complex, one of the very best on any university campus and in any city.

Pebbles Wadsworth, Director UT Austin Performing Arts Center

Bass Hall is the centerpiece of the University of Texas, Austin's nine-theater performing arts complex. In 2003, the campus hired Bora with CCS+H Architects of Austin to give the building an architectural identity that communicates its function as a significant cultural venue. Our design called for the front of the building to be expanded, creating a fully transparent five-floor lobby with an outdoor space for receptions and events on the sixth floor.