

March 29, 2005

CITY OF TACOMA

**BROADWAY CENTER FOR THE
PERFORMING ARTS**

**MANAGEMENT ANALYSIS &
RECOMMENDATIONS**

BY

MITZE PRODUCTIONS

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EXECUTIVE SUMMARY

The Consultant conducted a management study of the Broadway Center for the Performing Arts (BCPA). The Study was based on a Scope of Services (Exhibit A) developed by the City and Consultant to review the current management structure and make recommendations for improvements. Specific issues of building maintenance, customer service and management accountability arose during the course of the study. The study included personal interviews and phone conversations with City Council members, City Staff, BCPA Board Members, BCPA Staff (current and former), Representatives of Resident Arts Organizations, Community Stakeholders and others. Extensive documentation was provided by both the City and BCPA including contracts, job descriptions, budgets, brochures, correspondence, user agreements, financial reports and historical records of building maintenance and repairs.

The Consultant suggests that the management of the Pantages, Rialto, Theatre on the Square and the Jones Building be consolidated with full and complete responsibility and authority vested in a single management entity. The Consultant believes that a public/private partnership provides the best opportunity to maximize both public and private support for the management, operation, maintenance and programming of the theatres.

The Consultant formulated three Options for a new management structure of the Facilities (Pantages, Rialto, Theatre on the Square and Jones Building) for consideration by the City:

- Option I. BCPA or Local Non-Profit Management
- Option II. Public Assembly Facilities (PAF) Management
- Option III. Third Party Management

INTRODUCTION

Mitze Productions, has been contracted by the City of Tacoma to provide a management analysis of the Broadway Center for the Performing Arts (“BCPA”) which manages and operates the Pantages Theatre, Rialto Theatre, Theatre on the Square and Jones Building and programs the three theaters in order to recommend improvements and/or alternate management structures. A Scope of Services was developed by the Consultant and the City as a framework for the management analysis. The Scope of Services is attached as Exhibit A.

The following definitions are to be referred to in reference to this report:

BCPA: The non-profit 501 © (3) Broadway Center for the Performing Arts which currently manages the Pantages, Rialto, Theater on the Square and Jones Building.

City: City of Tacoma

Consultant: Mitze Productions

Facilities: The Pantages, Rialto, Theater on the Square and Jones Building

PAF: Public Assembly Facilities Department

Resident Arts Organization: Tacoma Opera, Tacoma Symphony, Tacoma Philharmonic, Tacoma City Ballet, Tacoma Youth Symphony, Northwest Sinfonietta, Tacoma Actors Guild.

Foundation: A new non-profit organization that would present touring performing arts groups in the Facilities.

BACKGROUND INFORMATION

The City owns significant cultural Facilities consisting of the Pantages , the Rialto, Theatre on the Square and the Jones Building. The City has contracted with BCPA to manage and operate the Facilities and program the three theaters. The Facilities are home to Tacoma’s major performing arts community, the Resident Arts Organizations: Tacoma Opera, Tacoma Symphony, Tacoma Philharmonic, Tacoma City Ballet, Tacoma Youth Symphony, Northwest Sinfonietta, Tacoma Actors Guild. The BCPA, in addition to managing the Facilities, is a presenting organization. Preference for performance dates is given to the Resident Arts Organizations with BCPA performances taking the remaining performance dates. The BCPA and the Resident Arts Organizations have education programs which complement their performances bringing hundreds of students to the facilities each year. Each Saturday, the Tacoma Youth Symphony holds rehearsals in the Facilities. The Tacoma School of the Arts uses the Facilities for its classes during the school day. The BCPA board has adopted both a mission and vision statement in its Trustees job description.

Mission: The mission of the Broadway Center is to provide outstanding venues in which we and others entertain, educate and delight people of all ages.

Vision: We envision the Broadway Center as the premier center for the performing arts in South Puget Sound.

The City has committed considerable resources to the Facilities. For the 2003/2004 Biennium, the City provided operating budget support of almost \$980,000 for the Facilities. The City also has capital reserves of \$300,000 earmarked for major maintenance of the Facilities and \$1,000,000 to match BCPA fundraising for lobby expansion and other capital improvements. These funds, in addition to the approximately \$400,000 per biennium allocated to the Arts Commission to support Tacoma arts organizations and artists is a testament of the City's commitment to arts and culture.

In the fall of 2004, a number of safety related issues caused separate closures of both the Pantages and the Rialto. Scheduled performances were either moved to a different location or cancelled completely. Most notably, the City paid about \$100,000+ in damages to a renter to cover losses due to the temporary closure of the Pantages Theatre for fire and electrical safety problems. A number of management issues have surfaced since then, with particular concerns regarding maintenance and customer service to local presenting performing arts groups. Due to these issues, the City contracted with the Consultant to review the administration of the Facilities, the BCPA, and to develop recommendations for improved management and operations.

The management of the Facilities is divided between the City and the BCPA. The Managing Director of the BCPA is a City employee. The reporting relationship of the City employee to both the Board of the BCPA and the City is weak and ambiguous. Clarity in this contractual arrangement is necessary to improve management and operations.

Customer service problems have been a continuing issue between the Resident Arts Organizations and the BCPA. Customer service problems include poor communication and lack of trust between BCPA and Resident Arts Organizations, on going maintenance, custodial and house keeping problems, and difficulty in obtaining accurate cost estimates prior to performances. As a result of the temporary closing of both the Pantages and Rialto Theatres, anxiety has been expressed by several representatives of Resident Arts Organizations that they cannot count on the BCPA fulfilling its' contractual obligations to provide the Facilities in good working order for future performances. Customer service is the very heart of the management, operation and programming responsibilities of a performing arts center. Improved customer service to patrons, performers, user groups, volunteers, donors and student groups is key to the successful fulfillment of both the mission and vision statements of the BCPA board.

To provide guidance to the Consultant, City Manager Jim Walton organized a Steering Committee comprised of stakeholders, community leaders, and City staff to work with the Consultant. The Consultant has formulated options to improve management and address the maintenance and customer service issues based on input provided by the Steering Committee, BCPA Board and staff, representatives of Resident Arts Organizations and community stakeholders.

OPTIONS

Facility Management:

The Consultant suggests that the management of the Facilities be consolidated under the auspices of one management entity that is either the BCPA or another local non-profit, the City or some other third party provider.

Governance:

Regional performing arts centers throughout the United States can be categorized by three primary management models:

- **Government:** Cities, counties, states and the federal government own and operate performing arts centers. Some of them are operated as a department or enterprise fund within the government and others are contracted out to non-profit organizations with funds provided by the government entity.
- **Non-profit:** There are a few totally private non-profit performing arts centers operated completely with private funds. Private non-profit owned and operated performing arts centers tend to be located in high income areas and rely on major donors with deep pockets.
- **College or University:** There are many performing arts centers located on college and university campuses. College and university performing arts centers usually have a dual mission to serve both the students and faculty and the surrounding community.

The Pantages, Rialto and Theatre on the Square are a government performing arts center owned by the City. The Consultant has formulated three options to operate the Facilities for consideration by the City.

- **Option I:** The BCPA or another local non-profit assumes full responsibility for the Facilities with a long term contract from the City providing the current level of City financial support. The BCPA or local non-profit recruits and hires an Executive Director who will have full authority and responsibility for the management, operation, maintenance and programming of the Facilities. The Executive Director will report to the BCPA or local non-profit Board. Staff will be employees of the BCPA or local non-profit and report to the Executive Director.

- Option II: The City assumes full responsibility for the Facilities through the Public Assembly Facilities (PAF) department. The PAF Director will recruit and hire an on-site General Manager who will supervise the operation, management and maintenance of the Facilities. The General Manager will not present performing arts or engage in fundraising. Touring performing arts such as ballet, modern dance, classical music, ethnic programming and children's programming typically requires financial subsidy through fund raising activities. The General Manager may sponsor popular entertainment to expand programming. Popular entertainment such as rock, pop singers and contemporary attractions is typically supported through box office with the goal of making a profit for the sponsor. The General Manager will be an employee of the PAF department. The BCPA could become a non-profit resident presenter of touring performances with its fundraising directed toward support of its performing arts presenting activities. If Option II is selected, the BCPA would no longer be raising funds for capital improvements. BCPA fundraising would be dedicated to funding the presentation of national touring performing arts performances in Tacoma.
- Option III: City contracts with a private theatre management company to operate the Facilities. The Facilities staff would be employees of the private theatre management company. As in Option II the BCPA could become the non-profit resident presenter of touring performing arts with its fundraising directed toward support of its performing arts presenting activities. The BCPA would no longer be raising funds for capital improvements of the Facilities.

METHODOLOGY FOR IMPLEMENTATION OF OPTIONS

OPTION I. (BCPA Management or local non-profit)

- a. Amend the BCPA Operations Agreement to make the Managing Director an employee of the BCPA or another local non-profit organization. This will clarify the reporting relationship of the Managing Director, currently a City employee whose job description states “Under the direction of the President, Executive Committee and Board of Trustees of the Broadway Center for the Performing Arts Corporation, the Manager shall organize, coordinate and direct the operations of the Broadway Center...” The City would delete the line item for employing the Managing Director from the City personnel budget and increase its subsidy to reimburse the BCPA or other local non-profit for costs of employing an Executive Director. The BCPA or local non-profit should revise the current Arts Center Manager job description. This position should be an Executive Director.
- b. The BCPA or local non-profit should recruit and hire an Executive Director. Free of the current status as a servant of two masters and accountable to neither, the Executive Director would be given the authority and complete and total responsibility for the successful management, operation, programming and maintenance of the Facilities.
- c. Divide the BCPA or local non-profit into two separate non-profit organizations. The BCPA or local non-profit would assume complete responsibilities for managing, operating and maintaining the Facilities. Division of the BCPA into two separate non-profit organizations would only be suggested if the BCPA remained the manager and operator of the Facilities. If another non-profit, the PAF or a third party provider becomes the manager and operator of the Facilities, the BCPA could simply change its by-laws to accommodate its’ new status as another Resident Arts Organization.

The second non-profit would become the Foundation. It would become a tenant of the BCPA or local non-profit similar to other constituent arts groups. Both the BCPA or local non profit and the Foundation would have the same boards and staff. The BCPA or local non-profit would continue to raise funds to support the enhancement of the Facilities. As a separate legal entity, the Foundation could raise funds dedicated to programming. It could support local arts organizations and present touring performing arts groups, popular entertainment, special programs and educational activities.

OPTION I. (BCPA Management or local non-profit continued)

The Consultant draws on experience for recommending a second non-profit Foundation to serve as an in house presenter of touring performing arts. The Consultant currently serves in two roles. The Consultant is the Theatre Director of the Civic Arts Plaza with primary responsibility for management, operation and maintenance of the theatres. The Consultant also serves pro bono as the Executive Director of the Thousand Oaks Civic Arts Plaza Foundation. The Foundation uses private funds to present touring productions and also provides support for Resident Arts Organizations. Two other non-profit organizations, i.e. the Alliance for the Arts and the Friends of the Thousand Oaks Civic Arts Plaza also raise funds and provide volunteer support for the many non-profit arts groups that present programs in the theaters. The Alliance for the Arts has paid professional fundraising staff. The Friends of the Civic Arts Plaza is staffed entirely with volunteers. The Resident Arts Organizations are given first priority in scheduling performance dates followed by outside user groups and the Thousand Oaks Civic Arts Plaza Foundation.

In the model proposed in Option I, the Foundation would rent the Facilities from the BCPA or local non-profit under the same conditions as other local non-profits. The Foundation would operate with private funds addressing the perception of local arts organizations that City funds are indirectly subsidizing current BCPA presentations. To insure that funds appropriated for the operation and maintenance of the Facilities are not co-mingled with the funds supporting Foundation presentations, it is imperative that separate accounting books are kept for the two organizations. The Foundation would pay all presentation costs including talent, marketing, rent, house costs, stagehands and pro rated management staff time.

OPTION II. (PAF Management)

- a. Transfer the operation of the Facilities to the Public Assembly Facilities (PAF) enterprise fund. The PAF Director would assume responsibility as the landlord of the Facilities and delegate day to day responsibility for operations and management to an on-site General Manager. The PAF would also provide technical, box office, marketing, maintenance and hourly staff. The PAF could also utilize volunteers as ushers similar to other municipally owned and operated theatres. The PAF staff will work for the City not the BCPA. Since the Facilities like other similar performing arts centers will continue to require a subsidy, the City should redirect current funds for support of the Facilities to provide a line item transfer to the PAF enterprise fund to cover the additional costs associated with the management and operation of the Facilities.
- b. Change the BCPA to become another Resident Performing Arts Organization similar to the existing groups that utilize the Facilities. Freed of the responsibility for operating and maintaining the theatres, the BCPA could reduce and reorganize its staff and dedicate its energy and resources to increasing the number and variety of touring presentations brought to Tacoma. BCPA fundraising would be refocused from support of the Facilities to the underwriting of touring presentations.

OPTION II. (PAF Management continued)

- c. Adoption of Option II (PAF) or Option III (Private Management) could affect the status of the current capital campaign. This issue should be carefully weighed when considering alternate management structures. The Consultant did hear from several sources that the current capital campaign has been jeopardized by the recent negative publicity surrounding the closure of the Pantages and Rialto Theatres. Accordingly the City is currently faced with a dilemma. If no change is made to the current management structure the capital campaign could be adversely affected. Conversely, a radical change to the management structure that minimizes the role of the BCPA could also adversely affect the capital campaign.

OPTION III. (Private Management)

- a. The City could contract with a private company to manage the Facilities. The City could issue a Request for Proposals (RFP) for a private theatre management company to manage and operate the Facilities as an independent contractor. The private theatre management company would provide staff to manage and operate the Facilities. The private theatre management company would be contractually obligated to work closely with the Resident Performing Arts Organizations including a newly reconstituted BCPA dedicated to presenting performance rather than Facility management to insure that the current mix of local and national non-profit programming is maintained. The Consultant has been in contact with one private management firm and believes that others would be interested in responding to an RFP to manage the Facilities.

Both Options II & III would transform the BCPA from a facility manager to an independent non-profit promoter of touring performing arts.

ISSUES FOR CONSIDERATION

OPTION I (BCPA or local non-profit Management)

Option I would require a long term agreement between the City and BCPA or another local non-profit to insure a steady revenue stream to cover costs of Facilities maintenance and operations. Current City support is imbedded in several different department budgets such as salary & benefits for the Managing Director, major maintenance and capital reserves. These diverse budgetary resources mask the full scale of City financial support and blurs lines of authority and responsibility for maintenance of the Facilities. Consolidating City subsidy into a single line item could highlight the scale of current City support which might make it more vulnerable during times of fiscal restraint. To provide the BCPA or another local non-profit with a secure, steady stream of revenue from the City, the Consultant recommends an agreement with a minimum five year commitment with options to extend by both parties for subsequent five year intervals.

Option I will clarify lines of authority and responsibility and eliminate the confusion over who is responsible for the operation, programming and maintenance of the Facilities. The BCPA or another local non-profit Board of Directors would recruit, hire and hold the Executive Director accountable for the successful implementation of obligations to the City under an amended agreement. The Executive Director will also be responsible for the accomplishment of goals implicit in the Board's Mission and Vision Statements. The Executive Director will report to the Board. The Board will set goals and evaluate the Executive Director's performance based on job performance criteria. The Executive Director would recruit, hire, terminate, train and supervise staff.

Option I will provide the BCPA or another local non-profit Board with both the authority and accountability for Facilities management, maintenance and operations.

Option I will enable the BCPA or another local non-profit to form a Foundation to raise funds and act as a presenter of touring performing arts.

As stated in the background information, the BCPA Board has adopted both mission and vision statements as referenced in the Trustees job description:

Mission: The mission of the Broadway Center is to provide outstanding venues in which we and others entertain, educate and delight people of all ages.

In the Consultant's opinion, the current record of poor maintenance, safety issues and indifferent customer service to local tenants does not live up to this mission.

Vision: We envision the Broadway Center as the premier center for the performing arts in South Puget Sound.

The variety and artistic level of outside touring performing groups and attractions presented by BCPA attest to management's dedication to the Vision statement.

Why has the BCPA succeeded in fulfilling its Vision statement and struggled to fulfill its' Mission statement?

Based on the interviews and documentation, the Consultant believes that the BCPA does not have a sense of ownership of the theaters. The theaters do not belong to the BCPA. They belong to the City, are managed by a City employee, and their maintenance is divided between City and BCPA staff. The Amended and Restated Broadway Center for the Performing Arts Operations Agreement and Attachment A (Premises Cleaning and Maintenance Responsibilities) does not clarify specific responsibilities for maintaining the theatres as the "outstanding venues" called for in the BCPA Board's Mission Statement. The division of responsibilities between Corporation (BCPA) and the City as stated in Attachment A sets up a situation where if both parties are responsible for cleaning and maintenance, neither party is completely responsible. The Consultant heard several times from various sources that both City and BCPA staff were unclear as to their respective duties and responsibilities for maintenance of the Facilities.

Attachment A should be deleted from a future operating agreement with complete and total responsibility for "Premises Cleaning and Maintenance Responsibilities" assigned to either the BCPA or local non-profit, PAF or third party provider. Should Option I be chosen, all "Premises Cleaning and Maintenance Responsibilities" would be assigned to the BCPA or another local non-profit.

It is instructive that the current BCPA Board of Trustees Job Description does not reference responsibility for the maintenance of the theaters. The Trustees Job Description lists 6 tasks in support of the Mission and Vision statements.

1. Broadening the spectrum of artistic presentations and facility use.
2. Drawing larger and more diverse audiences.
3. Expanding and improving educational and outreach activities
4. Improving our financial condition.
5. Enhancing and supporting downtown development.
6. Furthering our reputation of quality events, facilities and services.

Maintenance and cleaning of the theaters is only obliquely referenced as "quality events, facilities and services." The Board of Trustees job description also lists individual responsibilities of Board Members including:

- Serve for a 3 year term.
- Make an annual monetary contribution to the Broadway Center...
- Subscribe to Broadway Center Season Series.
- Participate in Broadway Center corporate and individual fundraising drives...
- Attend monthly board meetings.
- Attend special benefit events.
- Actively serve on one or more committees
- Work to enhance the image of the Broadway Center in the community....

Clearly the BCPA Board is composed of dedicated individuals willing to donate their time, their money and their work to make the BCPA a valuable cultural and artistic resource for the residents of Tacoma and surrounding communities. They state in writing that “The Board of Trustees, through ongoing fundraising efforts, assumes primary responsibility for the fiscal health of the Broadway Center for the Performing Arts.”

Option I would add the responsibility of maintaining the theaters with the financial support of the City by consolidating various line items in the City budget dedicated to the Facilities into one ongoing contribution for the management, maintenance and preservation of a valuable City asset. Option I would require informed consent on the part of the BCPA or other local non-profit Board of Trustees which would add responsibility for facility maintenance and upkeep to the Board of Trustees job description.

The Manager’s Job description

Although the Board job description can be amended to accommodate additional facility responsibilities implicit in Option I, the Consultant strongly advises the Manager’s job description be totally revised. The Consultant has served in the management of four performing arts centers across the country, worked in performing arts centers owned by the federal government, county government and city government, consulted internationally on the management of performing arts centers, and served on the Boards of regional and national associations of performing arts centers. Never has the Consultant seen a management structure where the manager works for one organization and reports to another. Should the job description and reporting structure not be revised, Option I would not succeed.

The issues and observations raised by the Consultant about the Manager’s job description reflect the position not the person who currently occupies it. The following recommendation should not be construed as comment or evaluation of the job performance of the current manager.

The first and most important issue is the reporting structure. The Manager is a city employee yet the job description states “Under the direction of the President, Executive Committee and Board of Trustees of the Broadway Center for the Performing Arts Corporation, the Manager shall organize, coordinate and direct the operations of the Broadway Center...” The job description does not reflect a direct reporting relationship between the Manager and the City. It does state that the “The Manager shall liaison with the Director of Planning and Development Services in areas directly related to the City of Tacoma’s interests.” This is ambiguous at best and dilutes both responsibility and accountability at worst.

In contrast to the Broadway Center for the Performing Arts Manager job description, the Amended and Restated Broadway Center for the Performing Arts Operations Agreement has a different title and reporting relationship. It states that an Executive Director will be selected by a joint City/Corporation selections committee with final selection by the City Manager. It also states that the Executive Director shall be the liaison between the City and the Corporation ...located in the Tacoma Economic Development Department ...and report directly to the City Manager. Who does the BCPA Manager truly work for, the City or the BCPA? Who set goals for the Manager. Who evaluates the Manager? Who sets salary levels and has the authority for hiring and firing the Manager?

If the Manager works for the City then he should represent the City's interests and serve as the City's spokesman and representative to the BCPA. If the Manager works for the BCPA, he should represent the BCPA'S interests and serve as the BCPA'S spokesman and representative to the City. Currently the Manager occupies a de facto no man's land in both the City and BCPA management structures either as servant of two masters or of neither. This is an untenable situation for all parties, the Manager, the City and the BCPA. Long standing issues of maintenance, cleaning and customer service are not addressed because of a lack of accountability. When a crisis occurs such as the temporary closure of the Pantages and Riato theatres due to fire and electrical safety issues, it is difficult to fix responsibility. Is it the City or the BCPA? This is hard to tell when no one is sure who the Manager in charge really works for and represents.

A second issue is the job title. The job description lists the title as "Broadway Center for the Performing Arts Manager" The title Manager is used throughout the job description. The job description was originally adopted in 1981 and revised in 1994 to change the title from Manager to Managing Director with no reference to a change in responsibilities that would warrant a title change. The title change to Managing Director is simply referenced as a class code at the end of the job description. If Option I is selected, the City's job description would no longer be relevant because the position would be abolished.

Although the Broadway Center for the Performing Arts Manager job description with its appended title change to Managing Director lists duties typically performed by a performing arts center manager, the BCPA program lists the Managing Director as the Executive Director.

In the performing arts, the differences in the job descriptions and expectations between a Manager or Managing Director and Executive Director are significant. An Executive Director has authority and responsibilities similar to a C.E.O. in a private enterprise and reports directly to a Board. A Manager or Managing Director typically is a lower level position with lesser authority and responsibilities and reports to the C.E.O. The Consultant recommends clarification of the title and responsibilities of the Manager/Managing Director/Executive Director.

If Option I is adopted then the BCPA or local non-profit Board would through its' Executive Director assume full authority and responsibility for the management, operation, maintenance, and programming of the Facilities. In that instance, the Consultant recommends the BCPA or another local non-profit conduct a search for an Executive Director. The Consultant has drafted a job description for an Executive Director for consideration by the BCPA or local non-profit Board attached as Exhibit B.

Option II (PAF Management)

Option II would enable the City to delegate authority and responsibility for the operation and maintenance of the Facilities to the Director of Public Assembly Facilities as City owned and operated public assembly facilities. Option II provides the BCPA Board the opportunity to shift its focus and all its resources away from Facilities management toward programming, fundraising and audience development.

Option II will not require the recruitment of an Executive Director for the BCPA. The Director of Public Assembly Facilities would appoint a General Manager to provide attentive customer service to tenants, staff support for performances and maintain and manage the physical plant of the Facilities. The Facilities General Manager would have a job description and salary level commensurate with other similar management positions within the City and other municipalities.

Should Option II be selected, the principal role of the PAF would be operations, maintenance, scheduling of performances, box office services, marketing of Facilities and supervision of all Facilities activities. In order for the utilization of the Facilities to be maximized, the Consultant recommends that the PAF might book commercial entertainment into the Facilities. Such booking would be outside of the missions of the Resident Arts Organizations and should take place on otherwise dark dates.

Option II provides the BCPA with a more limited role as fundraiser and presenter of performing arts, not a facility manager. A major advantage of the BCPA is its non profit status which enables leveraging of public dollars with private donations. The City does not have the financial capacity to maintain and program the Facilities with only public money. The Facilities are a community asset used by the public. City support reflects the community ownership of the Facilities. BCPA private fundraising would provide additional touring performances for the community and rental income to the Facilities. The BCPA would recruit and hire its own staff chosen to fulfill its new mission as a presenter and fundraiser in support of programming.

If the BCPA chooses to retain its performing arts presenter status, the City should recognize its presenting efforts in parallel to its recognition of the Resident Arts Organizations. Currently, the BCPA receives direct funding to assist with the cost of presenting performances. The Resident Arts Organization compete for funding through the Tacoma Arts Commission's Anchor Fund program. It is suggested that the current allotment for funding to the BCPA for presenting be reallocated to the Anchor Fund, allowing for parity for all Resident Arts Organizations and all art organizations would be reviewed equally by the Tacoma Arts Commission.

Option III (Private Management)

Option III would enable the City to delegate the management and operation of the Facilities to a private company that specializes in the operation of publicly owned theatres. Option III will provide outside expertise and may result in reduced costs for personnel who would not carry the payroll burden of public employees. Option III is a radical departure from the home town management style currently in practice. Option III could retain a role for the BCPA as an independent non-profit performing arts presenter and fundraiser similar to Option II.

GENERAL CONSULTANT OBSERVATIONS

The Consultant makes several observations based on the interviews, phone conversations, and review of letters, memos, budgets, brochures and correspondence regarding the management of the Facilities. The current Amended and Restated Broadway Center for the Performing Arts Operations Agreement and Attachment A (Premises Cleaning and Maintenance Responsibilities) does not provide clear lines of authority regarding facility maintenance. Accordingly, BCPA excels in some of its responsibilities to the community and falls short in others. BCPA is a better presenter than facility manager. The closing of the Pantages to replace an asbestos fire curtain that had been in place for years and the subsequent surfacing of other fire and electrical safety issues such as the non-retracting seats in the Rialto are symptomatic of a continuing lack of clear communication, authority and responsibility for the maintenance of the Facilities. The current management structure has both strengths and weaknesses:

Strong Points

- BCPA books a wide variety of touring performing arts and attractions that bring opportunities for Tacoma residents to attend nationally recognized productions.
- BCPA provides local Resident Arts Organizations with preferential scheduling priorities and subsidized rental rates.

Weak Points

- BCPA does not provide smooth, efficient facility management of the Facilities.
- BCPA does not provide a high level of communication or customer service to local Resident Arts Organizations.

Currently BCPA as an organization should not be accountable for either strengths or weaknesses in management because the Managing Director does not work for the BCPA.

There are many successful regional performing arts centers in the United States. The BCPA management and staff could provide a significantly higher level of programming, support to Resident Arts Organizations, educational activities and other services to the community if it could focus on the fundamental reason cities build and support performing arts facilities.

Cities spend significant resources devising and enforcing zoning regulations, setting design standards for buildings, maintenance and beautification of streets and public land, development of parks and other improvements to the environment to enhance the quality of life for city residents.

Cities also devote resources building libraries, museums and performing arts centers because the cultural and intellectual climate of a community like the physical environment defines and symbolizes the quality of life available to residents.

The current bifurcated management of the Facilities between the BCPA and the City does not enhance the cultural climate of Tacoma and serves no one well. Staff is on the defensive surrounded by criticism and lack of trust. The continuing problems of maintenance and customer service has a negative effect on fundraising, programming, employee morale, audience development and threatens to accelerate the deterioration of vital relationships with the local Resident Arts Organizations who embody the very reason the theaters exist. If the BCPA is to live up to its full potential, the management and customer service issues must be addressed and resolved.

CONCLUSION

To respond to and correct the conditions that have evoked the many concerns and complaints voiced about the current management and operation of the Facilities. The Consultant reiterates the following recommendation and options:

- The Consultant suggests that the management of the Facilities consisting of all three theatres: i.e. the Pantages, the Rialto, Theatre on the Square and the Jones Building be consolidated under the auspices of one management entity that is either the BCPA or another local non-profit, the City PAF or some other third party provider.
- Option I. (BCPA or local non-profit Management) The BCPA or local non-profit could be designated as the management entity with a new long term contract providing it with full authority and responsibility for management, operation, maintenance and programming of the Facilities. The City would provide funding to the BCPA or local non-profit equivalent with the current level of financial support. The BCPA or local non-profit should recruit and hire an Executive Director who would be the key person charged with the successful fulfillment of BCPA or local non-profit responsibilities for management, operation, maintenance and programming of the Facilities consistent with the terms and conditions of the contract with the City.
- Option II. (City PAF Management) PAF would assume all responsibility for the management, maintenance and operations of the Facilities. Facilities staff would work for PAF. The BCPA could assume a new role as a private, non-profit presenter of touring performing arts.
- Option III (Private Management) The City could contract with a private management company to manage, maintain and operate the Facilities. As in Option II the BCPA could assume a new role as a private, non-profit presenter of touring performing arts.

Clarifying the operating agreement by assigning responsibility for maintenance to a single entity is important so that there is a clear understanding and consensus as to who is responsible. That said, it is the Consultant's experience that if you have to consult a contract you are already in trouble. Which ever entity, the BCPA or local non-profit, PAF or a private management company that accepts complete responsibility for the operation and management of the Facilities must take a proactive approach in building management and maintenance to improve the level of customer service to tenants. The Executive Director (Option I), Public Assembly Facilities Manager (Option II) or a private operator (Option III) must maintain communication with staff and tenants through regular face to face meetings to address day to day maintenance, cleaning and customer service issues.

ACKNOWLEDGEMENTS

The Consultant acknowledges and thanks the following people who were interviewed in the course of this study:

City Manager, Jim Walton
The City Manager's Steering Committee

Leslie Rowen, City's General Services Department Director & Ex Officio City Representative to the BCPA Board
Josie Turner, City's Culture and Tourism Division Manager
Mike Combs, City's Public Assembly Facilities Director
Kathryn Smith, Executive Director Tacoma Opera
Larry J. Couture, President BCPA Board
Jim Washam, CEO Key Bank
Bill Wickline, Stagehand Union Representative
Paul Gjording, Executive Director, Northwest Sinfonietta
Kris Tucker, Executive Director, Washington State Arts Commission
Julia Garnett, Executive Director, Cultural Council of Greater Tacoma
Ann Brown, Board Member, Former President BCPA

For interviews and background information, the Consultant recognizes the following:

City of Tacoma Mayor and City Council members

Mayor Bill Baarsma
City Councilmember Julie Anderson
City Councilmember Tom Stenger

Resident Arts Organizations and users of the Facilities

Erin Ceragioli, Tacoma City Ballet
Larry Huffines, First Night Director and former Facilities Stage Manager
Sharon Long, Tacoma Youth Symphony
Mary Lynn, Puget Sound Revels
Pat Patton, Former Producing/Artistic Director, Tacoma Actors Guild
Mark Reutlinger, Tacoma Concert Band
Lisa Timm, Tacoma Youth Symphony
Amy Wickstrom, Tacoma Symphony
Andy Wood, Tacoma Philharmonic

Community Stakeholders

Brad Cheney, Cheney Foundation
Marcia Moe, Fuchs Foundation
Herb Simon, Executive Council
Frank Underwood, Grantmaker Consultants

BCPA Board Members, Staff and Former Staff

Christopher Algeo, Incoming President of the BCPA Board
Steph Farber, Board Member
Stephen Gray, Treasurer of BCPA Board
Margaret Lapin, Board Member
Eli Ashley, Managing Director (Employee of the City of Tacoma)
Elaine Sorensen, Deputy Director (Employee of the BCPA)
David Fischer, Deputy Director BCPA 1997-2001

City of Tacoma Staff

Rick Brush, Asset Management Division Manager
Ron Francis, Facilities Maintenance Supervisor
Rene LaRocque, Safety Programs Supervisor

Performing Arts Contacts

Diane Mataraza, Consultant to the Cultural Council of Greater Tacoma
Tim Wilson, Executive Director, Western Arts Alliance

EXHIBIT A

SCOPE OF SERVICES

The Consultant developed a Scope of Services in response to the Request for Qualifications issued by the City of Tacoma for a management study of the Broadway Center for the Performing Arts. The Consultant reviewed extensive documentation for background information prior to formulating the three Options proposed in the study including:

- Request for Qualifications (“RFQ”)
- Resolutions No. 29920 (Pantages Theatre), 31483 (Rialto Theater), 31630 Broadway Plaza air rights), 31698 (Greater Tacoma Community Foundation), 32113 (BCPA), 32371 (Theatre on the Square/TAG) establishing Agreements
- The Amended and Restated Broadway Center for the Performing Arts Operations Agreement
- Attachment A (Premises Cleaning and Maintenance Responsibilities)
- BCPA Board of Trustees Job Description
- TAG-CITY Theatre on the Square License Agreement
- BCPA Manager Job Description
- Agreement between BCPA and Local 15 of I.A.T.S.E
- The BCPA website and past BCPA season brochures
- Notes from Resident Arts Organizations re: improvements in theater management.
- BCPA User Agreement (Tacoma Opera 2004-05 Season)
- BCPA Sponsored Events financial reports, 99/00, 00/01, 01/02, 02/23, 03/04.
- BCPA Staff List & Salary Levels
- City Organizational Summary BCPA General Fund support 1999/2000, 2001/2002, 2003/2004
- Various City cost center detail reports
- Theater Group Historical Expenditures Repairs & Maintenance 1997-2003
- Letters from user groups regarding various customer service issues

The Consultant had a kick off meeting with City Manager Jim Walton followed by a meeting with the Steering Committee to identify issues to be reviewed in the management study.

Based on the initial meeting with City Staff and the Steering Committee, the Consultant lists the following issues that reflect various points raised by the steering committee:

- Clarify lines of authority: This is the major issue that transcends all of the other specific operational and maintenance issues. The recent closure of the Pantages and Rialto Theatres for fire safety concerns has dramatized other long standing concerns about the operation and maintenance of the BCPA.
- The current BCPA Operations Agreement is seriously flawed. It does not meet the needs of either the City or BCPA. It does not have a budget nor does it require annual reports from the BCPA to the CITY.
- The BCPA Operations Agreement Amendment needs clarification. What is a major maintenance issue for the City? What are ongoing maintenance issues for the BCPA?
- There is no single document on the cost of operating the theatres.
- A City employee as the Managing Director of the BCPA is a problem. Who does the Managing Director report to? The people, the City, the BCPA?
- City and BCPA staffs need training in theater maintenance.
- BCPA needs a safety committee. There was an \$11,000 state safety fine.
- There is a history of service complaints and tension between renters and the BCPA. Box office service is inadequate. Customer service and knowledge of programs are inadequate. There are custodial issues including cleanliness. Tenants feel the BCPA leadership is non-responsive to renters. There have been meetings and retreats to address service complaint issues but renters feel promises made by BCPA are not kept. Issues communicated to BCPA management are not addressed until a crisis happens.
- Management of the BCPA is hands off. Management does not meet with stage hands. Stagehands have worked in unsafe conditions on the catwalk. There are wiring problems on the catwalk.
- BCPA has a good Board.
- BCPA is more successful than the CITY in fund raising.
- BCPA provides priority scheduling and low rents to local performing arts organizations.
- BCPA received a \$1,000,000 challenge grant which was matched by the CITY towards a total \$4.6 million capital campaign to upgrade lobbies and patron amenities.
- BCPA Board has 36 members. Nominations of new members made by a Board committee.

Following the meeting with the Steering Committee, the Consultant met with Eli Ashley, Managing Director of BCPA who conducted a tour of the Pantages Theater, Rialto Theater, Theatre on the Square and administrative office space in the Jones Building. During the tour of the theatres, various maintenance problems were discussed including the Pantages fire curtain, the theater seats that did not retract vertically and various other maintenance issues. Subsequently, the Consultant met with both Eli Ashley and Elaine Sorensen, Deputy Director to review the operating and programming budget of the BCPA. The BCPA staff was frank and forthcoming and answered all of the Consultant's questions. Considering the criticism that has been directed at the BCPA, the staff was not defensive and openly acknowledged maintenance problems and strained relations with the Resident Arts Organizations. BCPA staff reviewed their programming activities in depth and discussed the disappointing attendance at the Summer Music Festival.

City staff convened a subsequent meeting with representatives of various performing arts organizations that rent facilities from the BCPA including:

Amy Wickstrom, Tacoma Symphony
Kathryn Smith, Tacoma Opera
Andy Wood, Tacoma Philharmonic
Paul Gjording, Northwest Sinfonietta
Mark Reutlinger, Tacoma Concert Band
Mary Lynn, Puget Sound Revels
Sharon Long, Tacoma Youth Symphony
Lisa Timm, Tacoma Youth Symphony
Erin Ceragioli, Tacoma City Ballet

The meeting was filled with direct questions and frank answers. The following comments reflect comments made by the arts group renter representatives:

- BCPA Management is well intentioned but inept.
- BCPA Management is more concerned with presenting touring productions than operating the theaters.
- Manager stated the intention to replace the local Nutcracker with a touring Nutcracker.
- BCPA does not provide accurate cost estimates.
- Lack of trust between renters and BCPA management.
- The union stagehand that was in charge on stage was fired leaving tenants without an experienced stage manager.
- The BCPA stage supervisor never answers phone calls.
- It takes a month to get a performance statement.
- Low employee morale.
- The only time anything gets done is reactive.
- Youth orchestra staff has to clean the theatre themselves before the kids arrive. Kids found alcohol unsecured.

The arts group representatives made the following suggestions:

- Make the Managing Director an employee of the BCPA.
- Arts organizations should have representatives on the BCPA Board.
- The BCPA spends most of its effort on presenting rather than facility management. Make maintenance and customer service the first priority.

The next two days were occupied with a series of individual meetings with a variety of City officials, BCPA Board members, representatives of grant making foundations and other stakeholders. The Consultant met with the following:

Frank Underwood, Grantmakers Consultants
Councilman Tom Stenger
Larry Couture, BCPA President
Brad Cheney, Cheney Foundation
Rick Brush, Manager, Asset Management Division, City of Tacoma
Rene LaRocque, Safety Program Supervisor, City of Tacoma
Ron Francis, Facilities Maintenance Supervisor, City of Tacoma
Marcia Moe, Fuchs Foundation
Councilmember Julie Anderson
Margaret Lapin, BCPA Board Member
Steph Farber, BCPA Board Member
Herb Simon, Executive Council
Mayor Bill Baarsma
Pat Patton, Former Producing/Artistic Director, Tacoma Actors Guild

In addition the Consultant had a series of phone interviews with BCPA Board members, former BCPA staff, representatives of Tacoma based arts organizations and follow up conversations with some of the original interviewees. The Consultant also received correspondence from several Tacoma arts organizations addressing continuing maintenance, safety and customer service issues. The following comments reflect a diversity of views and were made on a one to one basis without the opportunity for a group response that was present in the meetings with the steering committee and the arts representatives group. Accordingly comments made by one individual were not communicated to the others. None of the comments made can or should be ascribed to any one individual; rather they reflect the distillation by the Consultant of frank and direct responses to questions posed about the management, operation, programming and maintenance of the Facilities. A number of similar comments specifically regarding maintenance and customer service were made repeatedly by various individuals indicating a common theme of concern and frustration with BCPA management. Comments include the following:

- 1st Principle is private/public partnership
- BCPA should be an advocate for users and small arts organizations. This has been lost. BCPA should support and guide them. This has not happened. Not just discounts to local groups.
- BCPA should provide central ticketing as an example.
- Users should be able to see accurate estimates of the rent and services that they are paying in advance.

- Lack of trust. Lack of collaboration. Lack of communication.
- No one makes decisions for fear of being held accountable.
- Management is too political. It is not efficient.
- There is a negative culture at BCPA.
- Real change will require a change of personnel.
- Management does not inspire staff to provide customer service.
- Management is unqualified. The City should provide training to Management.
- The Arts are not recognized as important to the City.
- The BCPA is derelict in its duty. There is a lack of accountability.
- The BCPA Board is dedicated.
- The Moss Adams Audit was positive. The BCPA was compared favorably with other performing arts centers.
- BCPA should have a smaller Board.
- The BCPA has failed to maintain the facility and the seats. BCPA management and Board say the City has accepted responsibility to fix things. Who protects the patrons? Management and the BCPA Board can't get off the hook from responsibility.
- Need consolidation of resident companies.
- Managing Director should work for the BCPA.
- BCPA is unique because it is raising private money to operate public buildings.
- BCPA should be a presenter.
- BCPA Managing Director has good relationships with Council members and previous City Manager.
- Council cut BCPA budget because tenants attacked the BCPA management.
- Tenants should agree to an admissions tax to build a capital fund.
- BCPA needs more performances and should build audiences.
- City paid \$100,000+ to Ballet and Sinfonietta for cancelled performances.
- Fire Department should have more regular inspections.
- The Jones Building should be fixed. There should be an endowment.
- BCPA could do things cheaper than the City because of City overhead. City would need a contract administrator to oversee costs.
- Managing Director could get a pay raise to compensate for loss of City benefits if the position is moved to the BCPA.
- TAG closing leads to opportunity. BCPA can take responsibility and ownership for Theatre on the Square.
- The Operating Agreement should be changed to give the BCPA the money and responsibility for maintenance.
- City should fund BCPA but stay out of operations.
- BCPA should have 100% responsibility, City funding and a 5 to 7 year contract to make the new model work. They would need a guarantee from the City that they would not take back funding. Funding should be adjusted for inflation.
- Some community groups can't afford to utilize the BCPA.
- BCPA should be proactive in filling the Theatre on the Square.
- Revive TAG or invite a Seattle theatre group to utilize Theatre on the Square as an ancillary performance space.
- 2001 Labor & Industries was ready to shut down theatres.

- Staff writes down things that are wrong instead of correcting them.
- Distrust between BCPA employees and management.
- Top Down Report. July 2004. Vast majority wasn't factual or exaggerated.
- Numerous fire and electrical deficiencies that also would have closed theater. Flammable material stored in various rooms, programs, etc. Live electrical wires.
- Operating Agreement is ambiguous. BCPA does not provide monthly reports on maintenance.
- They need to establish and insure standard for maintenance and safety.
- Fire Department had only done cursory inspections. No record of a fall fire inspection. Public utilities had no records.
- No safety manual at BCPA.
- Apparent lack of knowledge and skill on part of staff.
- Managing Director is removed. He relies on senior staff to get things done but they don't.
- Merlino Arts Center was closed by same fireman.
- One or more BCPA critics want the Managing Director's job.
- BCPA staff needs training.
- City should be responsible for building and capital.
- BCPA should be responsible for operations and maintenance.
- City should be a landlord.
- The seat tax has not been used for maintenance.
- Managing Director needs to be accountable to BCPA.
- Relationship with local arts groups is a weakness.
- Local groups question whether BCPA can be both a property manager and presenter.
- Community groups feel that BCPA doesn't advocate for them
- Resident Arts Groups want lower rates. They want to run the BCPA
- Complaints from Resident Arts Groups will hurt the capital campaign which will benefit everyone.
- Managing Director as a City employee can't be a vocal advocate for the arts to the City.
- The BCPA Board should have control over the Executive Director. People are loyal to the organization that pays their salary.
- Resident Arts Groups complain a lot. They get special preferred rates and first crack at the calendar.
- The BCPA does not present touring groups that would conflict with Resident Arts Organizations.
- Representatives of the BCPA Board and Resident Arts Organizations should establish a renters relations committee.
- The role of the current Manager should be defined. He will step up to the job.
- The current Manager is respected by colleagues in the field in other performing arts centers.
- They just launched a \$6.1 million capital campaign. They need everyone's support.
- BCPA revitalized Tacoma. The City's attention has shifted from BCPA to Union Station, then the University, then the museum.
- The City should recognize its' on going financial commitment which is economic development as much as cultural arts.

- It has worked very well for many years. The City has final responsibility for the buildings.
- BCPA nurtured the Opera for many years.
- Fire Department closed the theater the day after the City closed a fire station.
- Have to keep the City as a responsible landlord and maintain atmosphere for cultural creativity.
- Major issue: Who is responsible for the building?
- Downtown used to be a crime zone. 1100 patrons leaving the theaters at night retook ownership of the streets and City center from drug dealers.
- They need to preserve a safe place in the heart of Tacoma with BCPA.
- It must be a public-private partnership.
- Art museum and Glass museum compete for good board members and leadership. A list board members have migrated to the Art Museum and Glass Museum.
- NW Sinfonietta is doing well because of a strong Board and good management.
- Extraordinary people on the Board.
- Staff turnover is high. Staff morale is low.
- Summer Music Festival was a disaster.
- Several senior staff members did not attend a Board retreat dedicated to improving communication between Board and staff.
- Relations with union are poor. Relations with renters are poor.
- Need to restructure BCPA Board with a strong business oriented leadership willing to make tough business decisions. Then form advisory Boards for citizen participation.
- 80% of Managing Director's time was political and policy, 20% to run the business.
- The City should have an annual budget item for support of the BCPA.
- A new business BCPA Board should pick the Managing Director.
- Current Managing Director is paralyzed as a servant of two masters.
- Form one Board over all three theatres and run it like a business.
- They need an A team Board over the BCPA. The City can't run it. It should be a line item contribution to the business like Board.
- Don't give it to the Public Assembly Facilities. They are fully occupied with the Dome, the convention center and the ball field.
- BCPA is an enigma wrapped in a riddle. Murky operation.
- I.A. business agent tried to make union stagehands City employees.
- Managing Director is a servant of two masters.
- BCPA Board does not go through the normal City process to nominate new Board members.
- BCPA Board is self selecting. City gets many complaints about the operation of the center.
- Give it to Public Assembly Facilities to run. Let the Public Assembly Facilities Director pick the BCPA manager.
- BCPA Board engages in heavy lobbying. BCPA browbeat the City to match a \$1,000,000 anonymous gift.
- Managing Director is charming, bright and well connected and supported by BCPA Board.
- They need someone who understand the day to day operations of a facility.

- Biggest problem with BCPA is the structure. BCPA is both a presenter and a landlord. Was City money for maintenance spent on presentations?
- Nobody watching the building maintenance.
- They had to mop the toilets because BCPA didn't.
- They have a contentious contract with I.A.
- They need a facilities manager.
- Management doesn't pay attention to details. Too much secrecy. Contention between union and management.

This is a litany of complaints, concerns, contradictory statements and compliments primarily focused on the disparity between the BCPA's stated goals and actual performance relating to building maintenance and customer service to Resident Arts Organizations and local community groups. Although interviewees acknowledged the good intentions of BCPA management they also stated over and over that the concerns about customer service and building maintenance go back years. The temporary closure of the Pantages and Rialto was the catalyst that turned long standing concerns into a torrent of complaints. Interviewees qualified their concerns about BCPA staff seeming inability to resolve customer service and building maintenance issues with knowledge of the confusion over maintenance responsibilities between the City and BCPA. Interviewees acknowledged the BCPA Board as a group dedicated to the success of the BCPA. There seems to be a consensus that BCAP intentions are good but actual service to the Resident Arts Organizations does not live up to the mission of the BCPA Board.

Assignment of complete and total responsibility for the management, maintenance and operation of the Facilities to a single entity be it the BCPA or another local non-profit, PAF or a third party operator should provide both the responsibility and authority to the Facilities operator to address the concerns expressed by the many stakeholders interviewed in the course of this study.

EXHIBIT B

BROADWAY CENTER FOR THE PERFORMING ARTS

Executive Director

The Broadway Center for the Performing Arts (BCPA) Board seeks a leader and entrepreneur to maintain and enhance the BCPA as the premier performing arts center serving the south Puget Sound Region. The candidate must be well-versed in board leadership and development, business management, facility management and maintenance, community relations, staff development and supervision and arts programming. The candidate will be accountable for theatre facilities management, fundraising, budgeting, human resources, board development, volunteer support, and programming of both community rental groups and professional touring programs. The candidate will be experienced in customer service for resident performing arts groups and community users. The candidate must have a strong business approach to managing an arts and entertainment enterprise and have a proven track record of success.

The Executive Director will be the Center's chief administrative officer reporting to the President of the Board. A vigorous and innovative candidate must have demonstrated ability to effectively lead and manage a complex, multi-faceted performing arts center and achieve both financial and artistic success.

The successful candidate must demonstrate excellence in the following areas:

Board of Directors

- Ability to work with the Board to clarify and maintain its policy and oversight functions
- Keep the Board fully informed on all operational, programming, staffing, facility maintenance and upkeep and budget issues that impact the success of the BCPA
- Maintain open lines of communication and a professional working relationship with all Board members

Management

- Ability to budget and manage a multi-million dollar regional performing arts center
- Ability to manage and maintain major performing arts facilities
- Exceptional organizational and administrative skills
- Ability to plan, set goals and objectives, to organize and follow through
- Knowledge of fiscal management including ability to increase both earned and contributed income
- Hires, fires, supervises, develops and evaluates staff performance according to programming and management objectives
- Ability to recruit and retain a highly motivated, professional staff through leadership, staff training and development and motivation for customer service and dedication to the artistic mission of the BCPA

Leadership

- Ability to mentor and work with community arts groups
- Ability to work with and support resident arts organizations
- Ability to communicate and collaborate with community leaders
- Ability to draw upon the talents and influences of social, civic, city, county, state and federal agencies and regional, state and national performing arts organizations.

The Executive Director will articulate a vision as to the role the BCPA can and will play in the cultural, artistic and social life of the community.

Arts programming

- Has a track record of successful programming in the arts and entertainment industry
- Knowledge of diverse programming reflective of the South Puget Sound
- Experience in developing user groups through rentals and collaborations with community arts groups and others arts organizations.

Arts Center Management

- Knowledge of principles and practices in performing arts facility management.
- Experience working with resident professional performing arts groups
- Experience working with student user groups
- Experience working with occasional community user groups
- Experience recruiting, training, supervising and evaluating staff including administrative, marketing, box office, front of house, stage hands, maintenance and custodial.

Public Relations

- Interpersonal skills and the ability to work with a broad spectrum of the community
- Strong public speaking and communication skills
- Marketing and public relations skills

Fundraising

- Demonstrated experience in fundraising and ability to work with a Board to achieve financial and programming goals
- Must be able to develop relationships with donors in cooperation with the Board and Development staff and show leadership in “friend raising” and fundraising

EDUCATION AND EXPERIENCE

A Master's degree or 10 years management experience in arts and or business administration. Significant experience in senior management of a performing arts, cultural or live entertainment organization. The Executive Director will have demonstrated success in arts and entertainment programming, fundraising, marketing, finance and budgeting, facility management, government, civic, and community relationships.

About the BCPA

The BCPA manages three theaters, the Pantages seating 1,170; the Rialto seating 742 and Theatre on the Square seating 302 and the Jones Building housing several of the Resident Arts Organizations. The BCPA provides services to several Resident Arts Organizations including the Tacoma Opera, Tacoma City Ballet, Tacoma Philharmonic, Tacoma Concert Band, Tacoma Youth Symphony Association, the Northwest Sinfonietta and the Revels. Diverse community, business, social and civic groups also utilize the facilities. The BCPA Foundation presents a series of nationally acclaimed performing arts and entertainment attractions.

The BCPA is currently embarking on a \$6+ million capital campaign to expand the lobby areas and restrooms.

SALARY AND BENEFITS

The Board of Directors has established a salary and benefit package that is competitive and commensurate with key leadership positions (C.E.O's) of comparable regional arts centers across the country.

TO APPLY:

Send letter of interest, resume and references to:

Executive Director Search Committee

BCPA

901 Broadway

Tacoma, WA 98402-4415
