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## **Community Performing Arts Centres For Small Cities In New Mexico.**

Timothy C. Christensen

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This thesis, directed and approved by the candidate's committee, has been accepted by the Graduate Committee of The University of New Mexico in partial fulfillment of the requirements for the degree of

Master of Architecture

Community Performing Arts Centres  
For Small Cities in New Mexico

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COMMUNITY PERFORMING ARTS CENTRES  
FOR SMALL CITIES IN NEW MEXICO

by

Timothy C. Christensen

B.F.A., University of New Mexico, 1971

THESIS

Submitted in Partial Fulfillment of the  
Requirements for the Degree of  
Master of Architecture  
in the Graduate School of  
The University of New Mexico  
Albuquerque, New Mexico

May, 1973

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COMMUNITY PERFORMING ARTS CENTRES  
FOR SMALL CITIES IN NEW MEXICO

by  
Timothy C. Christensen

ABSTRACT OF THESIS

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Albuquerque, New Mexico  
May, 1973

## ABSTRACT

Often in the process of developing a performing arts centre, decisions are made that affect the physical form of the facility before an architect has been selected. The reasons for this vary. The client (or clients) may have definite ideas about the facility and feel that he does not need an architect's help in making a program. Sometimes, the client wants a facility just like the facility in a neighboring community and only needs the architect to make a copy. Often, community "experts" such as the high school drama teacher, or the president of the community concert association, are used to help the client make his program. At any rate, the architect is often faced with the problem of having to design a facility that is already half designed in the mind of a client. It can be said that this is a normal procedure in the building business, and therefore is acceptable. But the commonness of the practice does not make up for the fact that the talent and knowledge of the architect are not being used by the client when important decisions are being made that affect the physical design of the performing arts centre.

The thesis will provide a process by which the many decisions that have to be made in the planning stages of the development of the facility can be made in a systematic way. It is written for the use of the client and architect, but actually it can be used by anyone interested in any decision making process. The thesis deals with a relatively fresh and unfamiliar building type in New Mexico. The true benefactors are not the architects and clients around the state, but

the public that will use the shiny new facilities. The genuine concern is to supply the public with real quality performing arts centres and the benefits derived from such facilities.

## PREFACE

Since the renaissance, live theatre and concert have been the most popular forms of legitimate entertainment. The advent of the motion picture has somewhat lessened the appeal of the live performing arts, but still more people attend concerts than major league baseball games. <sup>1</sup>

The biggest drop in theatre interest seemed to be in the small cities and towns where the community theatre was replaced by the community movie house. In these communities, only the schools and some rare community groups continued to sponsor some live performing arts. In the larger cities, there was enough interest to support some theatre and concert groups, and legitimate theatre and concert continued to flourish.

But the potential for good performing arts programs exists in the small cities. In 1970, Bloomfield High School (Bloomfield, New Mexico, population 1,574), opened its new auditorium and immediately it was booked up for several months. Even now, it is used more than 50 per cent of the available time and groups from all over the San Juan County use it, even groups from larger cities in the area. <sup>2</sup>

If even a small town like Bloomfield finds it can use a new performing arts centre, imagine how larger communities use them. And Bloomfield is not necessarily a culture-oriented community. But the performing arts centre is being used.

The positive value of performing arts in general is involvement. The performers are involved in presenting the arts. Stage hands, light crews, directors and stage managers are involved in helping to



create the production. The audience becomes involved in the live performance. All the essential characters of any live production are involved. This is the main difference between live production and motion pictures or television, and accounts for most of the "appeal" of theatre and concert.

The writer polled both city governments and chambers of commerce in the twelve cities in New Mexico with population ranges of 10,000 to 50,000 people. In nine, there were plans, or at least civic interest to begin planning for the development of performing arts centres. From two cities there was no reply to the writer's inquiries. And in only one, Los Alamos, was it felt that there was no need for a new performing arts facility. So in the next ten to twenty years, 75 per cent of the cities that size will have new performing arts facilities. There are two basic reasons for this. First, city and community governments are reaching a stage where it is extremely profitable for the city's image to build a civic centre, which would include a performing arts centre. The other reason is that communities are beginning to realize the positive value that a facility like that would have in the community. It is conceivable to imagine that every city in New Mexico with a population of 10,000 or more will have a performing arts centre by 1990.

How can the architect help to develop these new performing arts centres? He can do the working drawings and the design. But often many decisions that ultimately affect the design of the facility are already made when the architect is hired. In many cases the architect's knowledge of the building process and his experience in complex problem

solving can be an asset to the client in the early stages of planning and development. His talents can be used more effectively, and with that in mind this work will be presented.

#### FOOTNOTES FOR PREFACE

1. Burris-Meyer, Harold and Edward C. Cole, Theatres and Auditoriums (New York: Van Nostrand-Reinhold Company, 1964), p. 5.
2. Statement by Weyland Snipes, Principal, Bloomfield High School, Bloomfield, New Mexico. Personal interview, September 15, 1972.

TABLE OF CONTENTS

CERTIFICATE OF APPROVAL..... i

TITLE PAGE..... ii

ABSTRACT TITLE PAGE..... iii

ABSTRACT..... iv

PREFACE..... vi

INTRODUCTION..... 1

    The Problem..... 2

    The Value of the Thesis..... 2

    Framework..... 3

CHAPTER 1 - THE PROCESS..... 10

    1-A The Process..... 11

    1-B Philosophy of the Client/Architect Relationship..... 14

    1-C Selection of an Architect..... 15

    1-D Summary..... 16

CHAPTER 2 - POTENTIAL USER NEEDS

    2-A Philosophy of the Community Performing Arts Centre..... 18

    2-B The Performance..... 21

    2-C The Audience..... 27

    2-D Bringing Performance and Audience Together..... 30

    2-E Potential Growth..... 31

    2-F Architectural Enhancement..... 31

    2-G Summary..... 35

CHAPTER 3 - POLITICAL CONSIDERATIONS.....	36
3-A Administration.....	37
3-B Location.....	47
3-C Finances.....	53
3-D Summary.....	59
CHAPTER 4 - A BUILDING PROGRAM.....	61
4-A Types of Facilities.....	62
4-B The Performance.....	63
4-C The Audience.....	69
4-D Adaptability.....	72
4-E Summary.....	80
CHAPTER 5 - THREE CASE STUDIES.....	81
5-A Farmington.....	83
5-B Case Study #1 - The Farmington High School Fine Arts Centre.....	88
5-C Case Study #2 - City of Farmington Civic Centre.....	94
5-D Case Study #3 - The Farmington Community Performing Arts Centre.....	104
APPENDICES.....	118
Appendix #1 - The Investigation.....	119
Appendix #2 - Report of the Citizens Advisory Council Concerning the Farmington High School Fine Arts Centre.....	129
Appendix #3 - Minutes of the November 16, 1972 Meeting of the Civic Centre Study Committee.....	140

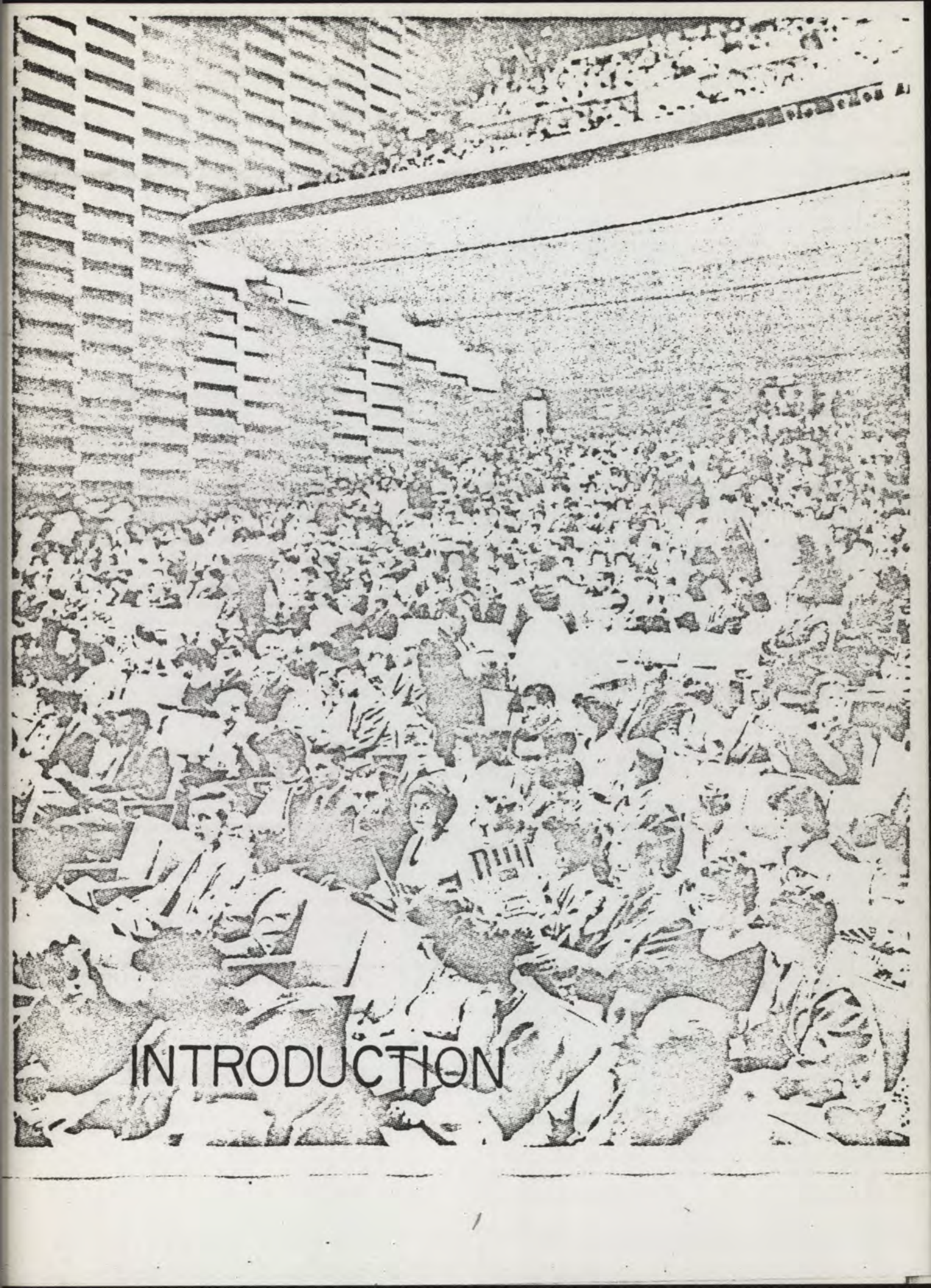
Appendix #4 - Results of Civic Centre Committee Survey, October, 1972.....	149
Appendix #5 - Preliminary Program for Land Use Study - Farmington Civic Centre.....	155
Appendix #6 - Correspondence Between the Writer and City Governments of Small New Mexican Cities.....	162
Appendix #7 - Correspondence Between the Writer and Chambers of Commerce of Small New Mexican Cities.....	176
BIBLIOGRAPHY.....	190

LIST OF TABLES

Table	Page
1 Small Cities in New Mexico.....	9
2 The Performing Arts.....	22
3 Potential Users.....	25
4 Uses.....	26
5 Administration.....	46
6 Location.....	51
7 Audience Travel Time.....	52
8 Stage and Audience Size.....	66
9 Backstage Spaces.....	68
10 Adaptability in a Fixed Space.....	74
11 The Case Studies.....	86
12 Potential Users - Farmington, New Mexico.....	106
13 Uses - Farmington.....	107

## LIST OF FIGURES

Figure	Page
1 New Mexico.....	5
2 Process for the Development of Community Performing Arts Centres.....	12
3 Types of Stages.....	64
4 Seating Arrangements.....	70
5 Fly Loft - Orchestra Shell.....	74
6 Orchestra Pits.....	75
7 An Adaptable Theatre.....	76
8 A Divisible Theatre.....	78
9 San Juan County.....	83
10 Farmington.....	99
11 Schematic C - Farmington Civic Centre.....	102
12 Schematic - Farmington Community Performing Arts Centre.....	113



INTRODUCTION



## THE PROBLEM

The problem of the thesis is to develop a process that will enable school and/or city officials (or any other persons interested and involved in the development of community performing arts centres), with the help of an architect, establish the programmatic and the space allocation characteristics of a community performing arts centre for small cities and communities in the state of New Mexico.

## THE VALUE OF THE THESIS

The thesis will provide a process by which the many decisions that have to be made in the planning stages can be made in a systematic way. It is written for the use of the client and architect, but actually it can be used by anyone involved in the development of community performing arts centres, or anyone interested in any decision making process. The thesis deals with a relatively fresh and unfamiliar building type in New Mexico. However the true benefactors are not the architects and clients around the state, but the public that will use the shiny new facilities. The genuine concern is to supply the public with real quality performing arts centres and the benefits derived from such facilities.

The greatest benefit that could be derived from a performing arts facility is a good performing arts program which involves a sizeable amount of the public. A good program could include several active drama, music and speech groups. An individual involved in such activities would be greatly enriched by the use of the arts in his life. Not only would a successful program involve many performers, but it would include a sizeable group of spectators drawn to live performances because of the magic of audience involvement. Such a program does not

start at the moment of the dedication of a new facility. It takes years to develop a good performing arts program. But in cities where this kind of entertainment has been missing, there can be a whole new element added to the city's social spectrum. The whole social flavor of the city can be changed by the infusion of the arts on a community scale.

Apart from benefits to the society or the community in general, there are other benefits to be gained from the facility. Naturally a good performing arts program would enhance a community's cultural life. A shiny new performing arts centre would also greatly enhance a city centre or a school, and somehow show a great deal of "class" and affluence that would be hard to ignore. Financial gain would probably not be realized in a school/community performing arts centre. Such centres usually show few profits and most do well to pay their own overhead costs. But even if one ran at a loss, the community would benefit in more than enough ways to justify the losses.

If such benefits can be derived by a community by having facilities for the performing arts, then this thesis is worthwhile if it helps in the development of such facilities.

#### FRAMEWORK

Phase of Development. The thesis is concerned with a span of time that begins when a community government, school board, private concern, or a joint commission has decided that a community performing arts centre would be feasible and a source of funding has been determined. The time span ends when the architect and client have formed a program and the architect begins detailed designs and working drawings. This span of time represents the planning period of the project. During

this span of time the existing data is organized and analyzed and new data is gathered by the architect. The process can still be followed even if much of the decision making has been done before the architect is hired.

Definitions. The following words, or groups of words are used commonly, but need to be defined specifically in terms of this thesis.

-COMMUNITY PERFORMING ARTS CENTRE. - A facility, or group of facilities that house the performing arts. The performing arts are considered to be music, drama, dance, speech, pagent, opera, comedy and variety. A community performing arts centre is one that is designed to meet the needs of all groups in the community that would have cause to use it. Types of facilities that are not included in this category would be those built for educational use, those built for a specific club or group, those used for professional groups or other business ventures, and special use facilities such as concert halls or opera halls. They become community facilities when they are designed to be used by all groups in the community.

-SMALL CITIES. - Small cities, as referred to in this thesis, are those cities in New Mexico with populations from 10,000 people to 50,000 people. These cities are: Alamagordo, Artesia, Carlsbad, Clovis, Farmington, Gallup, Hobbs, Las Cruces, Los Alamos, Portales, Roswell and Santa Fe.

-CLIENT. - A person, group of persons, or representative or representatives of a local government or council that would be responsible for the development a community performing arts centre. These

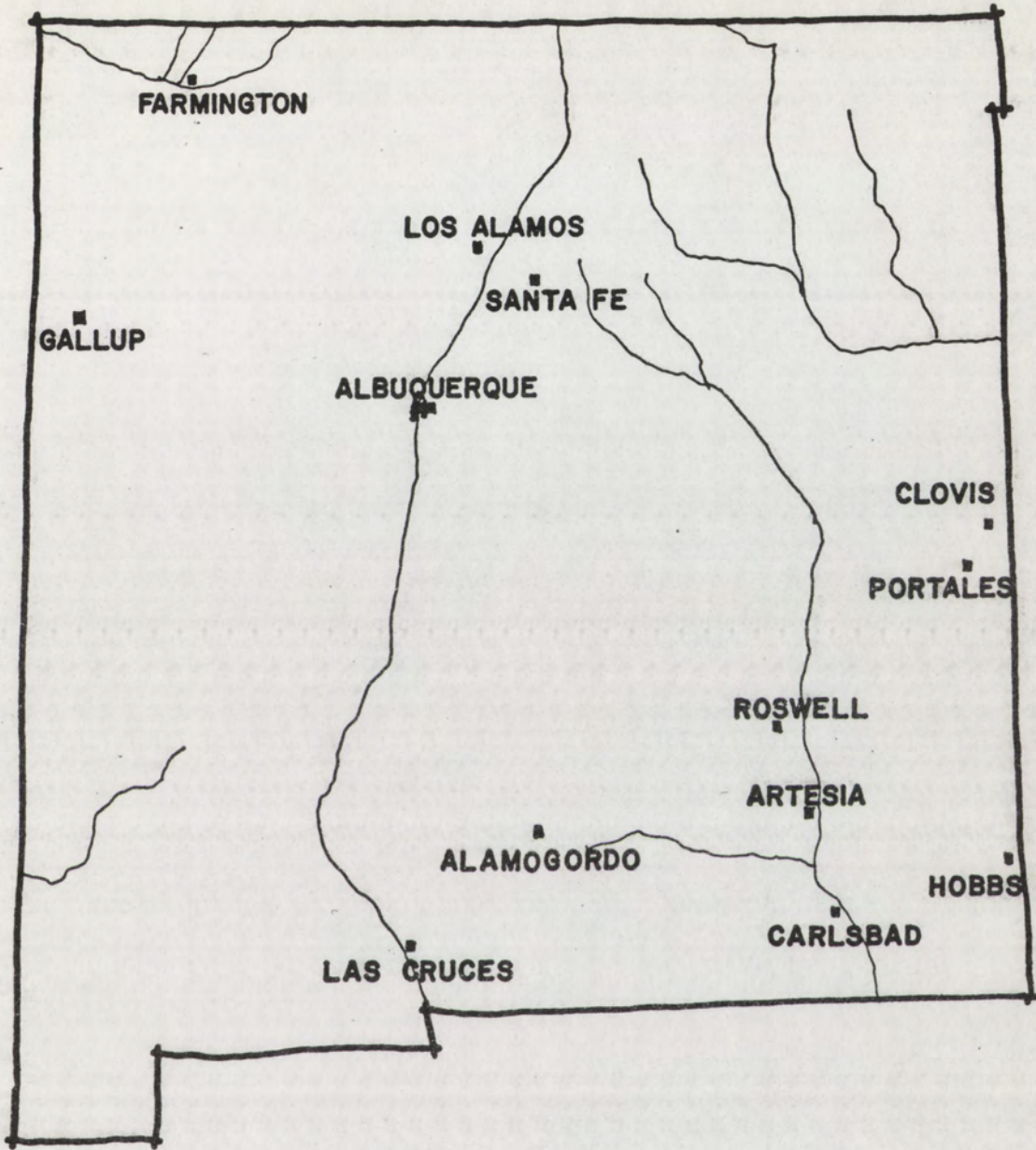


Figure #1  
NEW MEXICO

could be in the form of city councils, mayors, city managers, school boards, principals, advisory committees, private investors, lawyers, planners retained by the above, or other forms of representatives. Non-profit groups, or concerned citizen groups representing any of the above could be also classed as clients.

-ARCHITECT. - A person experienced in the building process and with a background in complex problem solving. Such persons could be architects, planners, or educational planners.

Limits. Certain limits have been placed on the range and scope of the thesis. This is to keep the subject area small enough to be reasonable for a research project. In many cases the thesis may be applicable to situations not covered in the text. But nevertheless, the subject area has been limited as follows.

-PERFORMING ARTS CENTRES. - The thesis will deal only with facilities that house the performing arts, that is, music, drama, dance, speech, etc. Although some new community centres include museum, convention and sport facilities, these types of facilities will not be analyzed in this thesis. The analysis of these other facilities would require a much expanded research and this writer wished to limit the research area. These areas may be considered as they affect the development or design of the performing arts centres. The exclusion of these elements may seem to leave out many functions that communities desire in their community centres, but that information can be found elsewhere. This study concerns only performing arts centres.

-COMMUNITY PERFORMING ARTS CENTRES. - The performing arts centres presented in this study are only community performing arts centres

as earlier defined. No study will be made of centres meant only for private or special use. (Examples of private or special uses would be commercial theatres, such as the Albuquerque Little Theatre or the Santa Fe Opera, or centres meant only for special use, such as certain types of concert halls that can be used only for symphony orchestras.)

-SMALL CITIES. - The thesis will deal only with the small cities of New Mexico, that is, the cities with a population range of 10,000 to 50,000. This includes the cities previously mentioned. The study is limited to these cities for two reasons. First, these are the communities that generally lack facilities for the performing arts, and second, the growing community awareness of growing cities and towns is being followed by a desire to have "community centres" or "city centres" that will include performing arts facilities. Albuquerque already has several facilities and a large city/convention centre. The research for the study and the case studies will be conducted in these New Mexico communities.

Obviously the same process, as presented in this thesis, could be used to develop community performing arts centres in cities larger or smaller than those included in the study. Some revising of facts and details would be required; the basic process will work no matter what size of city is involved. The limits were placed on the size of city to facilitate the research and analysis of this specific problem.

-NEW CONSTRUCTION. - The performing arts centres, as presented in this thesis, are considered to be new buildings, or new additions

to existing buildings. Any type of remodeled construction (such as converted barns, old churches, etc.) will not be considered for two reasons. First, most remodeling type construction would take place in communities where, for a variety of reasons, new construction would not be feasible. Most communities fitting into the population range set earlier in this work would be able to have new buildings and would not fit into the remodel category anyway. Second, the study had to be limited because of available research time. The study of remodeling old buildings and adapting them into buildings fit for the performing arts would have greatly expanded the amount of research required, especially in the chapters in which building systems are discussed.

The process for the development of community performing arts centres as presented in this thesis could be applied to remodeled construction as well as new construction (with a few adjustments). But these limits were placed to facilitate the research and analysis of this specific problem.

-THE ARCHITECT. - The thesis will be seen from the architect's point of view in his dealings with his client, the person who wishes to build a performing arts centre. All the factors of the problem will be considered only as they affect the physical development of a performing arts centre. The study will not involve the raising of funds, the planning of bond elections, the forming of advisory committees or any other factors of developing a performing arts centre that could be considered political, social or financial. In some cases, political and financial

factors can affect the physical development of the centre. In such cases, these factors will be considered briefly. But the emphasis of the study will be on the physical development of a performing arts centre and the relationship of an architect and his client in this development.

Table #1  
**SMALL CITIES IN NEW MEXICO**

	POPULATION	HAVE FACILITIES	PLANNING FACILITIES	INTERESTED	HAVE ENOUGH
ALAMOGORDO	23,035	H.S.,P		C.	
ARTESIA	10,315	H.S.			
CARLSBAD	21,297	-	-	-	-
CLOVIS	28,495	H.S.	C.		
FARMINGTON	21,979	no	C.	H.S.	
GALLUP	13,779	no	C.		
HOBBS	26,025	H.S.		C.	
LAS CRUCES	37,857	H.S.,P,Col.		C.	
LOS ALAMOS	11,310	H.S.			X
PORTALES	10,554	-	-	-	-
ROSWELL	33,908	H.S.		not at present	
SANTA FE	41,167	Col.,P,O		C.	

H.S. - HIGH SCHOOL  
 C. - CITY  
 P. - PRIVATE  
 Col - COLLEGE  
 O - OPERA  
 - - NO RESPONSE

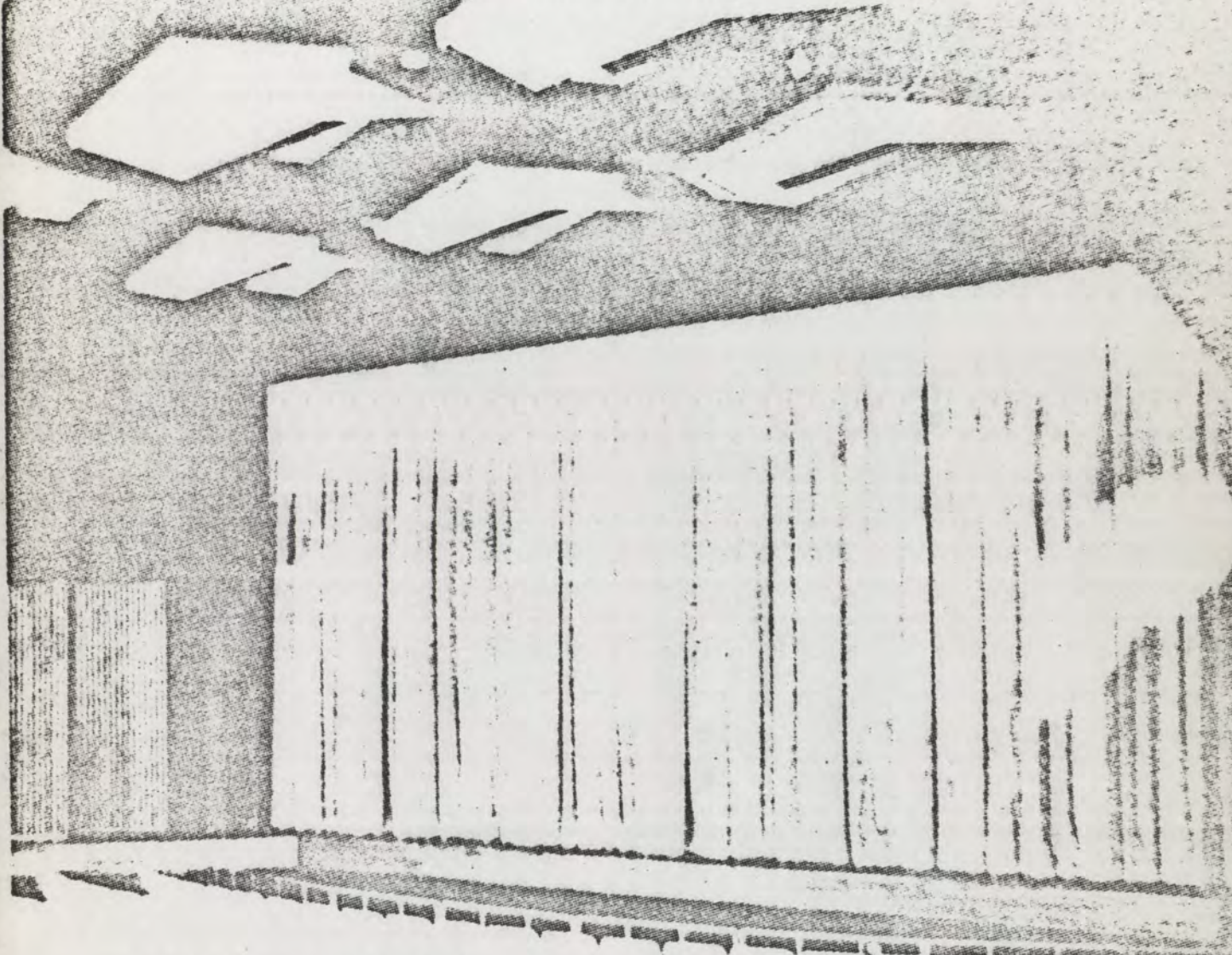
Some of the information on this chart is based on personal correspondence between the author and the city governments and chambers of commerce of these cities.

Source:

Column 1: Mathews, The New Mexico Blue Book, 1971-72.  
 (Albuquerque: Newspaper Publishing Corp.)



The theatre which fulfills its basic functions adequately will titillate the sensibilities of the dilettante and make money for the impresario.<sup>1</sup>



# CHAPTER I

## THE PROCESS

The development of the community performing arts centre begins when a community government, school board or private concern has decided that a performing arts centre would be feasible, and the source of funding has been determined. The decisions to be made after that time, and before the architect begins preliminary designs, are many. The functions that the facility will house have to be determined. The philosophy of the facility has to be formed. The facility's administration and location in the community has to be decided upon. And there are many physical decisions to be made, such as whether or not the building will be multi-use, whether or not the client can afford a balcony in his facility, or if he wants divisible space and what type of stage will be used. These decisions are often made without consulting the architect when his talents could be used.

#### 1-A THE PROCESS

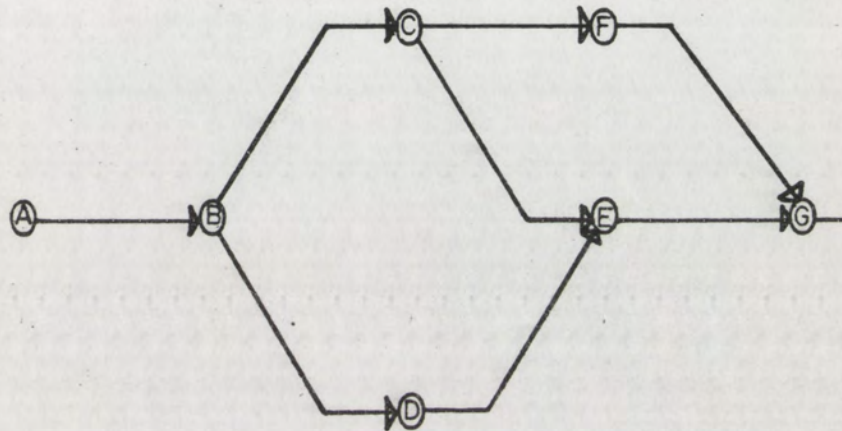
For the architect to be able to assist the client in developing a community performing arts centre, he must first understand the types of decisions that must be made. The process of making these decisions can be divided into these groups:

- A. Selection of an Architect - An architect capable of assisting the client in this decision making process must be selected.
- B. Potential user needs - This involves determining who will use the facility and what their specific needs are in terms of physical needs.
- C. Philosophy of the Performing Arts Centre - This involves the determination of the clients

Figure #2

## A PROCESS FOR THE DEVELOPMENT OF COMMUNITY PERFORMING ARTS CENTRES

---



- A. SELECTION OF AN ARCHITECT
- B. DETERMINE PHILOSOPHY
- C. DETERMINE POTENTIAL USER NEEDS
- D. DETERMINE FORM OF ADMINISTRATION
- E. DETERMINE LOCATION
- F. MAKE BUDGET ADJUSTMENTS
- G. ESTABLISHING A BUILDING PROGRAM

"image" of what he pictures as the purpose and place of the new facility.

- D. Administration - The form of administration for the new facility needs to be determined.
- E. Location - The best location for the facility in the community needs to be determined.
- F. Budget - The budget must be checked to see if the new facility can be built with the available funds and if it can be operated after completion of construction with projected sources of funds.
- G. Physical Considerations - Certain decisions will have to be made concerning the physical form of the new facility before actual design of the building can begin.

Each of the groups will be discussed in subsequent chapters except for group A, Selection of an Architect, which will be discussed later in this chapter.

This process is presented in an orderly, point follows point, fashion. The process would be most effective if it could be approached exactly as it is presented in this thesis. Unfortunately, in reality, events often force a change on carefully prepared plans, such as this process. For example, the writer has assumed that before any programming work has begun, a source of funding has begun and that a budget has been set. But in most cases this is not so. Sometimes

the faction that supplies the funds will not commit themselves to supply the funds or set a budget until some preliminary design work has been done. There are other factors that would upset the order of the process. The purpose of the thesis is not so much to present a chronological order in which the planning process must follow, but rather to present a process by which data (some of which may have been gathered long before the project was deemed feasible) can be analyzed and categorized and from such data a program can be made.

#### 1-B PHILOSOPHY OF THE CLIENT/ARCHITECT RELATIONSHIP

How is the architect to be used by a client? The client hires the architect/planner to assist him in making a program for a performing arts centre. The client, as the person who best understands the desires and needs of himself and/or the group or organization he represents, has the final word on decisions made at this stage. The architect is used to make suggestions, present alternatives, explain the implications, advantages and disadvantages in each alternative, to make decisions as directed by the client, and to act as a consultant on all questions concerning the construction and physical form of the facility. At this point in the development of the facility, the architect is actually a consultant to the client rather than a designer. But he is helping the client make decisions that will affect the physical design.

Since the architect is only a consultant, his real worth at this stage of the development of the facility may be hard to understand. The architect is not just present to make sure that his interests in the performing arts centre are preserved and that the project will become a moment of glory in his expanding resume. His purpose is one

of service. By assisting the client as outlined above, the architect is helping the community plan for a performing arts centre that is tailored to the community's needs, desires and pocketbook.

#### 1-C SELECTION OF AN ARCHITECT

If the architect is used by the client as he should be, the selection of the architect is a very important step in the development of community performing arts centres. Special care must be taken in this selection. A background in theatre or auditorium design would be nice. But few architects in New Mexico have this background. So the architect should at least be able to handle design projects where there are rigorous design requirements.

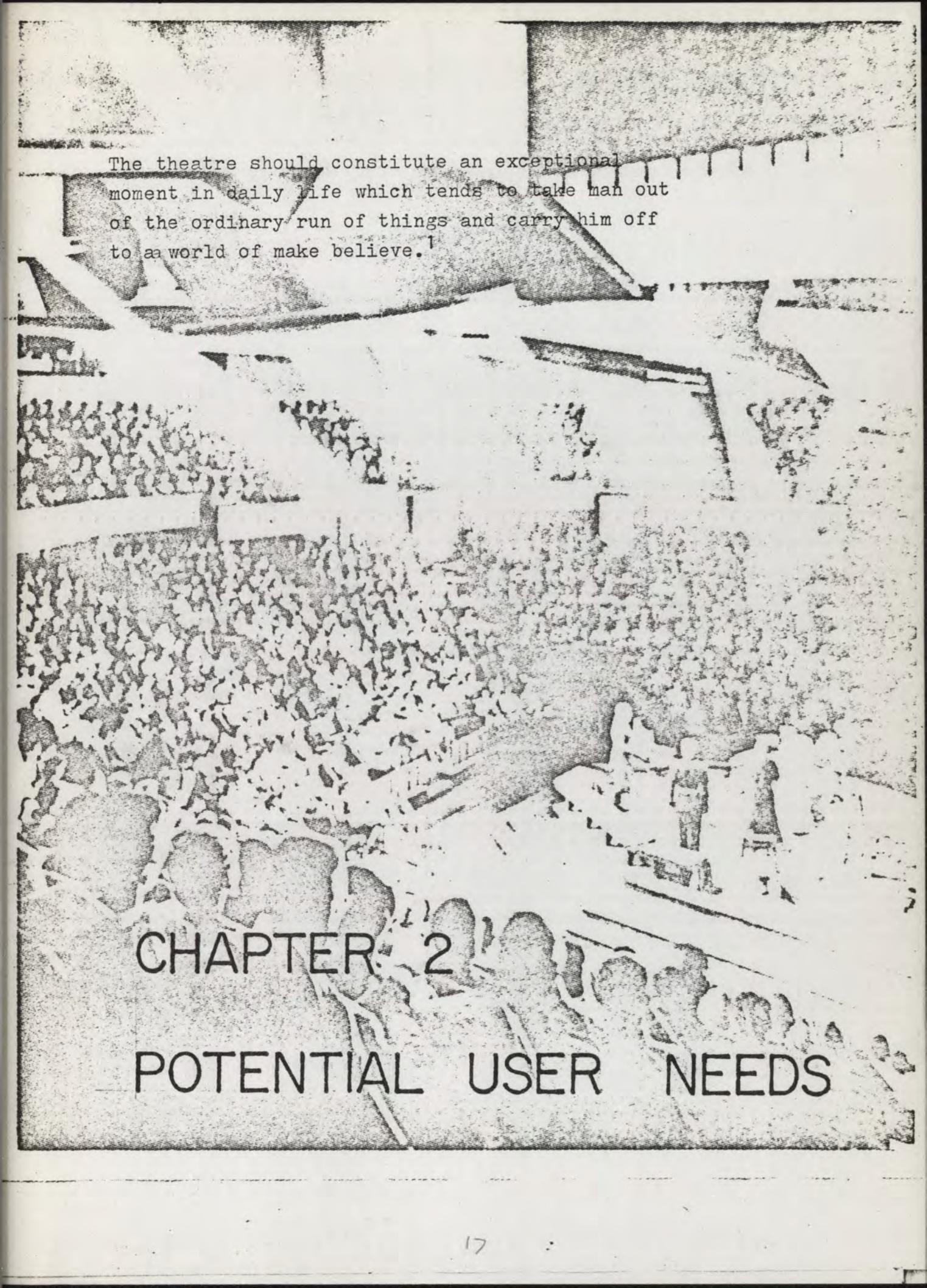
There are many things that an architect can do to familiarize himself with the exacting requirements of performing arts centre design. This thesis will provide him with an understanding of the decision making process required in developing a program for the design of performing arts centres. He can find other sources for use in the design phase. At any rate, the architect should be able to handle this type of project. It is up to the client to determine whether or not the architect is capable.

#### 1-D SUMMARY

The success of the new facility depends greatly on which process is used to facilitate decision making. Often in the development of performing arts centres for the small New Mexican cities, the persons developing the facility use no process other than their own intuition. The results are predictable. An architect should be used to help the client in this decision making process.

#### FOOTNOTES FOR CHAPTER 1

1. Harold Burris-Meyer and Edward C. Cole, Theatres and Auditoriums. (New York: Von Nostrand Reinhold Company, 1964) p. 327.



The theatre should constitute an exceptional moment in daily life which tends to take man out of the ordinary run of things and carry him off to a world of make believe.<sup>1</sup>

## CHAPTER 2

# POTENTIAL USER NEEDS



A performing arts centre has three basic functions; (1) to accommodate a performance, (2) to accommodate an audience, and (3) to bring the audience and performance together in a way that will benefit both. Before a performing arts centre can be designed, the needs of the audience and the performers have to be determined. Before the basic needs of the performers and audience can be determined, the basic philosophy of the facility needs to be stated and defined. (That is, how the facility is viewed in the eyes of the client, the community and future users.)

## 2-A PHILOSOPHY OF THE COMMUNITY PERFORMING ARTS CENTRE

The philosophy of the facility, or the role of the facility, is as important to determine as are the needs of the users of the facility. Is it conceivable that a community centre could be built in a community with no one really understanding its purpose or function? Surely, in the vast field of architecture, this happens more often than is necessary. To determine the philosophy under which the facility will be built, four areas will be discussed. They are: (1) the facility in the community picture, (2) the performer and the facility, (3) the audience and the facility, and (4) the architectural enhancement of the facility.

2-A-1 The Facility in the Community Picture. The role of the community performing arts centre in a community is fairly obvious. It is meant for use by the community. It's important that that idea is stressed. The facility is not the high school auditorium or the civic centre, but the community centre. It is meant to be a benefit to all groups of the community picture.

There are other roles that the facility can play in the community that are equally valid. Besides a centre for community involvement, the facility could be some of the following; (1) a showplace for the community's grandeur and glory, (2) a centre for the arts and culture of the community, (3) an entertainment and recreation centre, (4) a place where concerts and plays take place, (5) a place to keep young people out of trouble, and (6) a place where young people can learn about the performing arts.

Aside from the fact that the centre is to be basically a community facility, the client should understand and express to the architect his, or her, philosophy of the new performing arts centre's role in the community in some detail.

2-A-2 The Performer and the Facility. Since the performing arts centre is basically not interested in making money and thereby not dependent on an audience for financial survival, it should be basically performer oriented. That does not mean that the audience should be ignored and furnished with lawn chairs for every performance. It only means that as much money can be spent to satisfy the performer as to satisfy the audience -or in other words, money can be spent for quality performances. (Notice in Chapter 4, when the range of facility designs are presented, that in most cases as the facility becomes more complex, the additions or refinements are related to the performer, that is, stage space, backstage space and technical refinements.)

When a community has enough budget to allow for more than the bare minimum of facility design, consideration should be given to those "extras" that would help to improve or enhance the performance.

Such extras could be stage elevators, rehearsal spaces, larger dressing room spaces, scene shops and fly lofts. This emphasis on the performer rather than the audience is meant to provide quality performing arts. Quality performing arts will draw an audience even if it is not pampered.

2-A-3 The Audience and the Facility. Since good performing arts are a dual process involving both performer and audience, the audience's role in the facility should be determined. As mentioned earlier, the composition of the audience varies with the type of performance. In a community facility, it may be hard to accommodate all needs for the various types of audiences. The concert or theatre crowd may demand a bar and lounge area. But this would hardly serve the interests of a high school lecture class. Maybe in a community facility, all that should be provided for the audience is a comfortable place to enter the facility, store their coats and a comfortable vantage point from which to watch a presentation of the performing arts.

There are various levels of audience comfort and amenities. The Architects Journal Information Library suggests these four:

1. Luxury Grade; generous space is provided inside the auditorium, particularly in the spacing of seats, as well as in the foyers and the bars which should be ample, well furnished and equipped. A building in this grade would have a very high standard of finish.
2. Average Comfort; slightly reduced space standards; a good but modest standard of finish.
3. Comfort less than ideal; reduced seat spacing; restricted space in foyers and bars.
4. Minimum provision for audience comfort and few or no amenities. 2

Probably most community performing arts centres would provide for average comfort or something less than average. This is because most community facilities would be performance oriented.

## 2-B THE PERFORMANCE

In a community performing arts centre, where all groups of the community are using the facility, it is necessary to survey the community and list all the possible ways that the facility could be used. In most cases, there will be a wide range of possible uses, ranging from community meetings and political speeches to community concerts. This range of performances complicates the building and planning process because "to provide for multiple uses of the (theatre), planning must be based on an analysis of attendance and performance requirements of each type of production to be housed." <sup>3</sup> Each type of performance has its own stage, acoustics, lighting and seating requirements. These requirements need to be analyzed so that adjustments can be made to allow each type of performance to be presented in a multi-use centre. In some cases, however, one type of production will be so preferred that the facility can be designed for that type while making only minor provisions for the other types.

There are two areas that need to be studied then while trying to determine the needs of the performance; (1) the various groups of people that will use the facility, and (2) the types of performances that the groups will present.

2-B-1 Users. The most important thing to know about a new facility is who is going to use it. In a community performing arts centre, almost any school, city, church or private group could hold a function. So

Table #2  
THE PERFORMING ARTS

	SUBJECT	VISUAL COMPONENTS	AUDIO COMPONENTS
CONCERT	Music, from a solo to an augmented symphony orchestra with cannon.	The musician	Music, requiring optimum acoustics, varying with the music.
GRAND OPERA	Classic tragedy, folklore, sagas, superheated passion, men vs. gods.	Elaborate costumes, symbolic color, lighting and settings. Technical tricks.	"The worlds best musicians singing and playing the worlds best music."
LEGITIMATE DRAMA	Plays.	The actor. Costume appropriate to the character. Visual elements coordinated to achieve maximum impact.	Human voice in speech. Vocal, instrumental, or reproduced music as required within the play.
MUSICAL OPERETTA MUSICAL COMEDY	Reasonable simple story, garnished with music and dancing.	Elaborate costumes keyed to color scheme of the production. Scenary stylized rather the realistic.	Music sung by principals. Entr'acts, overture and covering pieces played by orchestra. Spoken dialogue. Ear entertainment.
VAUDEVILLE	Any feat of man or beast which can be done on a stage and have audience appeal.	Performers principal visual element. Costumes bright.	Speech and music.
PAGEANT	Incidents from history or local folklore. Story oversimplified and romanticized.	Realistic dramatic episodes acted or mimed. Mass movement marches. Scenary simple. Elaborate visual effects.	Music: descriptive score. Speech. Descriptive effects. All sound amplified.
DANCE	Dance, interpretive body movements.	The dancer or dancers.	Background music.
SPEECH	Speech, from public address to dramatic interpretation.	The speaker and a podium.	Human voice in speech. May be amplified.
MOTION PICTURES	Anything that the producers feel that the audience will buy.	A rectangular screen on which moving images are projected.	Reproduced sound.
SPECIAL CULTURAL ARTS	Artistic presentations with cultural meaning. Indian dances, religious festivals.	The principals. Costumes, scenary and implements as demanded by the art form. Movement and dance.	Speech, singing and background music as demanded by the art form.
Non-Art Uses Of A Performing Arts Centre			
GROUP INSTRUCTION	Lectures, educational films and presentations.	The lecturer(s), films, displays, slides, and a podium,	The human voice, recorded sound.
LARGE MEETINGS	Public or private meetings	Speakers, films, displays,	The human voice, recorded sound.
VISUAL PRESENTATION	Filmstrips, fashion shows, product shows,	The principals, the products lighting to highlight them	The human voice, recorded voice and music, background music and effects

# THE PERFORMING ARTS, page 2

	ROUTINE	AUDIENCE	COMMENTS
CONCERT	Soloist or orchestra seldom repeats the same program successive performances.	More people attend concerts than major-league baseball games.	Concert popularity is growing rapidly. The visual aspects are too often ignored.
GRAND OPERA	1 a week in repertory. Shows 2 to 5 acts or two short operas on one bill.	Large potential audiences alienated by shabby productions and high prices.	Present efforts to revitalize opera are handicapped by stuffy tradition and record of dullness.
LEGITIMATE DRAMA	Same as musical. From one hour to three evenings.	As the general cultural level rises, audiences for legitimate increase.	Legitimate drama is best dramatic medium for revealing character or constructing plot.
MUSICALS	8 a week. Six evenings and 2 matinees. 2 to 3 acts.	The holiday spirit is found in this audience more than any other audience except at circuses.	Musicals perishable but source of songs with lasting popularity.
VAUDEVILLE	2-a-day to five-a-day. 8 to 15 acts per performance.	Vaudeville addicts had attendance habits more ingrained than any other audience.	Vaudeville is too ancient a form and has survived too many vicissitudes to justify fear that its present eclipse is permanent.
PAGEANT	One or two a day, generally long.	Best mannered audience in show business	More truly the peoples theatre than any other dramatic form.
DANCE		-	Dance has now demonstrated enough popular appeal to warrant building theatres especially for it.
SPEECH		-	-
MOTION PICTURES	As many shows per day as can be run profitably. Total show time two hours.	The American people.	Quality improves with declining quantity. Potentially the most significant form of theatre.
SPECIAL CULTURAL ARTS			Interest in cultural art forms are increasing with the times.

Source: Harold Burris-Meyer and Edward C. Cole. Theatres and Auditoriums (New York: Van Nostrand-Reinhold Company, 1964). p. 2-5.

it could be said that everybody in town will use the facility. But a detailed list of potential users and the type of performances they will present needs to be made. (See Chart.)

2-B-2 Uses. By listing the potential users and the types of performance that they would present, we can make a list of performance types. Each type of performance should be listed and analyzed. (See Charts.)

Next a determination should be made concerning the amount of time that the facility would be used for specific performances. This can be done by projecting the amount of time each group will need the facility for their specific performances. For example, for a given month, the little theatre group may need three evenings for performances and five evenings and three afternoons for rehearsal. The high school may need the facility for three hours every day for lectures, three hours a day for music rehearsal, twice a week for student assembly and once a month for PTA meetings. Twice a month the city may schedule the facility for an evening a week for public interest meetings. The community concert may need the facility one evening a month for concerts, the various churches in the area may want it every Sunday and every other week on a week-day for an evening, and the boy scouts might need a night every six months to show nature films. At any rate these comparisons should be made and some sort of percentage comparison should be made. (See Chapter 5 for example.)

When such a percentage comparison is made, a determination can begin to be made concerning which function the facility should be designed for. But some functions can be carried on without special physical design requirements. For example, a community meeting can

Table #3

## POTENTIAL USERS

### HIGH SCHOOL

#### Plays

- Drama classes
- Drama organizations (Thespians)
- Class plays

#### Music

- Music classes (symphony, band, chorus)

Music organizations

#### Lectures

Film presentations

Assemblies

### CIVIC ORGANIZATIONS

Opera guild

Light opera companies

Little Theatre

Community symphony

Community chorus

Community Concert

### CHURCHES

Plays

Music presentations

Special meetings

### COMMUNITY ACTION

Political groups (Speeches, fund raising activities)

Community service groups (meetings)

Clubs (meetings, visual presentations)

Community film series

### COLLEGE OR UNIVERSITY

Drama

- classes
- organizations

Music

- classes
- organizations

Lectures



Table #4

**USES**

	Time-use in hrs. per yr.	% of total	Use which needs little adapt.	Use which needs special facility.	Hrs. of special facilities	% of total
DRAMA						
CONCERT						
MUSICALS						
VAUDEVILLE						
PAGEANT						
DANCE						
SPEECH						
GROUP INSTR.						
LARGE MTGS.						
VISUAL PRES.						
	total		total			

## HOW TO USE THE CHART

1. The projected activities of each projected user are recorded in hours of facility use per year.
2. Those hours are placed into the above categories according to type of use.
3. The hours in the categories are totaled and the total of each is compared to a grand total.
4. The categories which require special facilities are again totaled and a percentage comparison is derived. The category of use that has the highest percentage of the special facilities categories is the one for which the facility should be designed. The other categories in that class should have special provisions provided in the new facility if they have over 10% of the total.

(For an example of this process, see Chap. 5)

take place in any auditorium designed for the theatre. On the other hand, theatre cannot be held in just any hall used for community meetings. Therefore, the facility designed for theatre would accommodate both. All functions that could fit into almost any facility should be duly noted and then ignored in the comparison of percentages.

The assignment of projected amounts of time that each group will use the facility often will have to be estimates rather than carefully predicted quantities. For example, the amount of time the facility would be used by a little theatre group may not be readily available because the group is not functioning at the present. Maybe the group is only waiting for a new facility to revitalize the theatre and acting buffs in the area. The planner would know the facility would be used by this group occasionally, but until the group was functioning, the planner would have to estimate that projected use.

## 2-C THE AUDIENCE

The needs of the potential audience are almost as important to the success of the new community performing arts centre as the needs of the performers. Any performing arts program will not succeed without the support of a faithful audience, no matter how good the program. So the potential audience should be carefully studied. This should be approached two ways; by attempting to determine (1) the tastes of the potential audience, and (2) the size of the potential audience.

2-C-1 Taste. This may be the most important thing to consider in relation to the potential audience. The tastes of the potential audience may be already evident by examining the groups of performers in the city. For example the existence of a successful community

concert association is evidence that at least a portion of the potential audience prefers "tasteful" musical concerts. However an existing group of performers, does not necessarily indicate a corresponding audience. Just because there are three violinists and a celloist in Clovis, that does not mean that a weekly program of chamber music would be a success in that area. Audience tastes need to be examined.

Determining audience tastes is not particularly an easy task. It may be accomplished by interviewing several local people, or sending out questionnaires. The client may know from personal experience what the "local" tastes are.

Audience tastes vary from city to city. What the audience wishes to see in Los Alamos may be different from what an audience in Gallup wishes to see. It may be impossible to chart audience differences from city to city. But in the city analyzed, the taste of the potential audience should be determined. (See example, Chapter 5.)

To determine these tastes, it may be wise to try to determine what types of audiences are involved in the various types of performances. Some audiences for some performances are strictly "captive audiences" and thus need not be analyzed. Such audiences are the students listening to a lecture or sitting through a school assembly.

In the development of community performing arts centres, the "taste" of the potential audience is not the most critical factor in determining the needs of the new facility. Taste would be a factor if the facility was part of a money making venture and was trying to attract an audience. But community facilities would be basically non-profit and dependent on other ways of getting capital besides

ticket sales. So audience taste is important to know, but the success of the facility hardly rests on that one factor.

2-C-2 Size. The size of the potential audience may be even less important than their "taste". But again it is important to know whether or not the new performing arts centre will have anyone to sit in its seats. Formulas that estimate a potential audience in a city usually over-estimate. In reality they are rarely more than two per cent of the population. <sup>4</sup>

The reason that it is not real important to know the actual numbers of the potential audience is that most auditorium sizes vary with the type of performance rather than the potential clientele. (See Chart, Chapter 4.)

Attempts have been made to relate seating capacity to such factors as the size of the community or town, but no evidence exists to suggest this is feasible.

For example, intimate theatre usually has 500 seat audiences. More seating than that takes away from the intimacy. If the potential audience for the intimate theatre was 2,000 people, the seating capacity would not be raised to 2,000, rather a particular play would have to have four performances.

When the performance type is public assembly (such as town meetings, school assemblies), then the size of the potential audience becomes important. If the school body of the high school is 1,500, it seems that a 1,500 seat auditorium would be necessary to have a school assembly. However, if by increasing the seating capacity another performance type is compromised, it may be wiser to keep the seating capacity lower and make other arrangements for assemblies. This

depends on the total needs of the community as discussed earlier in this work under user needs.

## 2-D BRINGING PERFORMANCE AND AUDIENCE TOGETHER

Basically there cannot be a performance without an audience. Neither can there be an audience without a performance. So after both have been analyzed separately, both need to be analyzed together. The way in which the audience is arranged around the performance varies according to the type of performance and the technical requirements of the performance. (See Chart.) The natural laws of sight and sound effect the way an audience is arranged around a performance. For example, if the performance is an intimate play, the audience would all need to hear the performers' voices and see the detail of their faces. If on the other hand the performance is the Marine Corps Band, it is not necessary to see the tuba player's face. It is only necessary to hear the band. How sound is carried through the air affects the shape of the audience area. For example, the seating cannot be on too steep an angle because the sound would be impaired. But if the facility were built only for dancing, where sound was not a major factor, the shape of the audience area could be changed. This would, in effect, change the audience-performance relationship, because the relationship would be only one of the audience watching and the performers dancing. In theatre the dimension of sound is added so that the audience is watching and listening. The effects of these relationships on the physical form of the performing arts centre will be discussed later in Chapter 5.

## 2-E POTENTIAL GROWTH

To plan the community performing arts centre only for the present performing arts functions in the community would be folly. In New Mexico cities where performing arts centres have been built, there has been an increased interest in the performing arts.

Anticipation of growth as a result of increase in cultural interest of the population, attractiveness of the new plant, increase in participation in the arts, .....and increase in avocational participation in theatre is an essential part of wise theatre planning. <sup>5</sup>

So when listing uses and users, it is necessary to allow for growth in the cultural interests of the community. This could take two basic forms; (1) existing groups could expand their programs, or (2) new groups could spring up. At any rate, some "crystal ball gazing" by the architect and client is necessary in order to have a complete list of potential users of the new community performing arts centres and their needs.

## 2-F ARCHITECTURAL ENHANCEMENT

Obviously, the physical appearance of the performing arts centre is an important factor even in the planning stages. The client may already have ideas about what he feels the building should look like. At any rate, the physical form of the new facility and its effects on the surroundings, the community and the potential users should be carefully considered.

The client's philosophy of the role of the performing arts centre in the community will certainly have bearing on the outside physical form. For example, if the client sees the new facility as a showplace of the community's grandeur and glory, the physical appearance of the

facility would need to be somewhat glorious. If it is merely intended to be a centre for the arts, it may become less grand and glorious and somewhat toned down and tasteful. A facility to provide a place for young people to keep out of trouble may take on yet a different appearance. It is not necessary to set out a precise design process here that can be used to design the physical form of the facility. The architect will bear that responsibility. What is important is that the client should express to the architect his philosophy of the physical form and appearance of the new community performing arts centre.

"Should the performing arts centre, by its architecture, be an exceptional place, or should it, on the contrary, present itself as a mere prolongation of daily life?"<sup>6</sup> This question stems from the idea that the performing arts, mainly theatre, are a means of transporting oneself, momentarily, from the real world to the world of make-believe. Cognait is asking if this transition to the other world can be done through the architecture and if so, how. They are questions for the client and architect to consider. If the community performing arts centre is a special place in the community where the arts are presented, how can the presentation of those arts be made a memorable experience through the architecture of the facility? The question may be moot. If the arts in themselves are memorable, then the architecture need not try for immortality also. As was discussed earlier, the community performing arts centre is mostly performer oriented. It would be better to strive for memorable performances and attract the audiences because of them and not because of the appealing architecture.

This brings up a point about the design of the facility as related to the functions therein.

...theatrical functions must be the primary determinants of the size, shape, and arrangement of the parts of the theatre building and that in no other kind of building is suitability of form to function more precisely demanded.<sup>7</sup>

The function of the facility is the most important in this case. Striving for an ideal form or design at even a small cost to the function would always be unexcusable. The case of the Kennedy Performing Arts Centre in Washington, D. C. is a good example. The architect was so intent on making the "perfect statement" of performing art centre design that he compromised the functions therein to do so. The result is one of the most poorly acclaimed performing arts facilities in the United States.

In some cases, the client will want the facility to follow a certain architectural "style" or adopt a particular form that would conform to existing adjacent buildings. This would be the case if the facility were built in Santa Fe. This is perfectly acceptable unless in following a style or form, the architect is forced to compromise some of the facility's functions. The functions of any performing arts centre require some exacting sizes and space. It would be a pity to compromise any performance of the arts because the client or architect felt he had to have a certain style or form.

The physical form of the new facility is a very important aspect of having a successful performing arts program in a community. A building that is deemed to be beautiful by the community will certainly increase interest in the performing arts. The client and architect



should be aware of some of these factors that can affect the physical design, even before the actual designing starts.

## 2-G SUMMARY

The three basic functions of a performing arts centre are: to accommodate a performance, to accommodate an audience, and to bring the two together in a way that will benefit both. The philosophy of the facility must be defined before the potential users can be determined. Before the facility can be designed to hold a performance, the client must determine exactly who will use it. Potential user and audience needs can then be determined.

### FOOTNOTES FOR CHAPTER 2

1. Raymond Cognait, "The Theatre Facade, Entrances and Auditoriums." World Theatre, 1958, no. 2, p. 86.
2. Architects Journal Information Library, 8 July 1964, p. 104.
3. Harold Burris-Meyer and Edward C. Cole. Theatres and Auditoriums. (New York: Van Nostrand-Reinhold Company, 1964) p. 6.
4. Architects Journal Information Library, Loc Cit
5. Harold Burris-Meyer, Op Cit, p. 342.
6. Raymond Cognait, Loc Cit.
7. Harold Burris-Meyer, Op Cit, p. 392.

I think it's a matter of priority.....a high school (Performing) arts centre would be of more benefit to the kids.<sup>1</sup>

The fine arts facility would be built downtown, in the core of the city if there is sufficient parking.<sup>2</sup>

A facility not on campus is not well used.<sup>3</sup>

## CHAPTER 3

# POLITICAL CONSIDERATIONS

There are factors that affect the success of a community performing arts centre that are not related to the needs of potential uses of the facility. These factors could be called the political factors. They are: (1) the form of administration, (2) the location of the facility, and (3) financial considerations. These factors can determine the success and failure of the new facility as much as can the purely functional factors.

### 3-A ADMINISTRATION

When a performing arts centre is placed in a community of New Mexico, it would probably be the only such facility in the immediate area. By virtue of its being the only one, it should become a "community" performing arts centre, to be used by all groups in the community. Unfortunately, the group that administers the facility sometimes hoards its use and then it becomes the toy of only that group, depriving the rest of the community of its values. So care must be taken in the early steps of the planning process to make sure that all parties in a community can benefit from the performing arts centre no matter who administers it.

In a small New Mexican city, there are several groups that can build and administer a community performing arts centre. They are: (1) a joint city/school effort, (2) city government, (3) the school district, (4) the high school, (5) post secondary schools, (6) federal and tribal agencies and (7) private groups. Remember that only community performing arts centres are being considered in this work. So the preceding forms of administration will be analyzed only as they relate to facilities that the whole community can use.

It should be pointed out that in every case, except in the case of private groups, the money for the project is raised by taxes, mostly through general obligation bonds. So no matter who builds and administers the facility, the public pays for it. Since the public foots the bill in every case, it should have its facility administered by a group that would best represent its interests, or the interests of the community in general.

3-A-1 Problems of selecting a form of administration. The major problem in selecting a form of administration for the new community performing arts centre that would truly represent all of the community is that there are usually several groups seeking control of the facility, each with valid reasons for wanting to do so. For example, in 1971 the Farmington School District proposed a performing arts facility for Farmington High School and held an election to see if the general public would submit themselves to a general obligation bond to foot the bill for the facility. One of the major issues of the bond election was one of administration. Some people feared that if the high school administered the facility the high school programs would receive such high priority that only the high school would get to use the facility. The bond failed. Now the city of Farmington is proposing a performing arts centre that would be located downtown. <sup>4</sup>

The high school principal is now worried that the high school programs will not have any priorities in the new facility, and thus would be deprived of but minimal use of it. Both are administrative problems and there should be administrative answers.

Usually the group that can first get the tax money out of the public is the group that also administers the new facility. It is unfortunate that the groups competing for administration of the facility do not collaborate more often than they do and seek a form of administration that pleases both sides of the argument.

3-A-2 Joint Administration. Joint administration is a good way to administer a facility where more than one group would want to use the facility. <sup>5</sup> A committee or council would be formed of representatives from the different groups and that committee would administer or supervise the administration of the facility. It would also administer the funds given by the groups to operate the facility, make joint decisions on additions, remodel work or repair, and jointly supervise the management of the facility. Probably a facility manager would be appointed to administer the facility, handle the scheduling of events and supervise all activities. This implies that the project would also be funded jointly. If not, surely the group that would supply the money would be reluctant to share the authority.

Joint administration would be the sure way to assure that all groups of the community would get to use the new community performing arts centre. In theory, all groups of the community would be represented and no one group could dictate policy that would ignore other groups. The disadvantages of this form of administration are mainly political. Generally, it is harder for a council to make a decision that it is for a single administrative organization. Such councils can easily become deadlocked and then the administration of the facility becomes disorganized.

But the advantages of joint administration far outweigh the disadvantages. It may be the only way to insure that the performing arts centre is truly a community facility, rather than a high school, or city facility.

Of the small cities in the state that have performing arts facilities, none are now administered jointly. Again, the groups that raise the money and ramrod the project are reluctant to share responsibility. The Civic Centre in Los Alamos comes closest to being jointly administered. It is really administered by the Los Alamos School Board. (See Administered by the School Board.)

Possibly Farmington could have solved the differences between the high school and city government with joint administration. Both could have funded the project (maybe with two separate bond elections) and both could have had a hand in determining what needs should be provided for in the facility. Then after all the potential users and uses of the facility had been determined by the two groups and their architect, the problems of where to put the facility and what should be presented could be determined.

What are the architectural implications of joint administration? Quite simply, it means that the facility is a joint facility. That is, school and community functions are both provided for within the facility. That could mean that the provisions for lectures, note-taking and stage-lighting classes would be made to accommodate the school's needs while a larger lobby, little theatre, office space, rehearsal space, and access to main thoroughfares to accommodate the community functions. Also the joint administration would mean

more managerial space in the facility than would be needed if it were administered by one group.

If a truly community performing arts centre is desired in the community, then the facility needs to be administered by representatives of concerned groups so that the facility can be used by all groups.

3-A-3 Administration by City Government. Many city governments in New Mexico are considering building civic centres that would be available for use by the whole city. Often these are civic complexes where performing arts centres, convention facilities and athletic facilities are combined. Gallup and Farmington are in the planning stages for such facilities. The city governments of Hobbs, Clovis and Artesia are considering proposing that such facilities be built in their cities. In these cities there is the opportunity for the communities to enjoy the benefits of having a good performing arts program.

Administration by a city government would be the obvious form of administration in a city where the school system already has a facility, such as Hobbs or Artesia. The resulting performing arts facility could be part of a city-complex. This form of administration is not as impartial as joint administration.

Often the cities' desire to have the facility pay its own operating costs causes the city officials to charge a high rental fee to those wishing to use the facility. This eliminates many very artistic, but financially unsound performing arts groups as potential users of the facility. The city government may also have preconceived ideas of where to place the facility without really investigating to see where it could be placed to get optimum use. In both cases previously



mentioned, the city government can make decisions that cause certain groups not to use the facility. When that happens, the facility is no longer a community performing arts centre, but a city centre.

The planned Farmington Civic Centre will be administered by a manager in the employ of the city of Farmington.<sup>6</sup> (See case study, Chap. 5.) There are no existing performing arts centres in the state that are administered by city governments at the present.

A performing arts facility in a city-complex can suffer when the city hopes to accommodate conventions, art displays and sports in the same space. This is often the case when cities wish to show off their glory and grandeur by having a convention centre, a city sports palace and a community museum and pay for it with their not so glorious budget. But to have a good performing arts centre, the idea of sharing the auditorium space with other functions should be abandoned, because "theatrical functions must be the primary determinants of the size, shape and arrangement of the parts of the theatre building and....in no other kind of building is suitability of form to function more precisely demanded."<sup>7</sup>

3-A-4 Administration by a School District. If the performing arts centre is to be build next to a school (probably a high school in most cases), this form of administration is one way to assure that the school will not hoard the facility for its own use. In Farmington, when the school tried to pass a bond issue for a new fine arts building for Farmington High School, one of the major objections to the proposal was that the public felt if the facility was administered by the high school, no one else in the city would ever get to use it, even

though the school swore that the facility would be available to any community group.<sup>8</sup> In Los Alamos, the Atomic Energy Commission built a performing arts facility for the community in 1950. The facility was placed next to Los Alamos High School, but the AEC had wished it to be a community facility. So the Los Alamos School Board not the high school principal, was given the authority to administer the facility.<sup>9</sup> They appointed a facility manager who is also a teacher in the high school. But the manager answers to the school board, not the high school principal. The facility is not just a high school auditorium, and comes close to being a community facility. It is even called the Civic Auditorium.

The disadvantage of this type of administration is that the community groups could be largely ignored because they would not be represented. Even in Los Alamos, the little theatre group feels that they do not get enough use of the Civic Auditorium. But this method is still superior to administration by the high school.

Another reason for having the facility administered by the school board exists in cases where the local government is unable to raise funds or participate in the funding of a community performing arts centre. Most cities in the population range that is being considered in this thesis would have enough bonding capacity to be able to get the funds.

However if the community were so small that it could not raise money to build the facility, or share in its cost, then it would probably not have any community performing arts groups anyway. The school system would represent most of the community activity and therefore be the logical administrators of the facility.

3-A-5 Administration by the High School. Many high schools in New Mexico have auditoriums. It is a great thing for the high schools to have facilities for the arts so that people in high school can learn the performing arts. But a high school auditorium as a community performing arts facility, where all groups of the community can use the facility, is not very realistic. In those cities where such facilities exist or are planned, the school officials assure the public that facility is for all to use. But in reality, the facility is for high school use first and the other groups have little use of it.

The matter of priority keeps the facility from being a truly community facility. For one thing, the facility is planned for only high school uses. If the high school principal feels that 500 seats are enough for the high school purposes, that may eliminate some community groups from using the facility because there are not enough seats to justify the production costs. Also, the high school would always have first priority to the use of the facility. That in itself makes it impossible for the facility to be a true community facility.

It is not bad for the high school to have their own facilities, and the best way to have a performing arts program develop in a city is to teach it in the schools. But such a facility could rarely be called a community performing arts centre. To have it as such, the facility manager would have to be able to treat the high school as just another group that wants to use the facility. And if the facility manager was employed by the high school, would that be possible? No.

3-A-6 Administration by Post-Secondary Schools. In most small New Mexican cities, there is some form of post-secondary education in the

form of branch colleges, colleges, junior colleges or universities. Many of these have established performing arts programs and facilities. There is less chance of these facilities being community in nature than in the case of high school facilities. Since these institutions are funded by the state, there is no obligation to meet community needs because the community is funding the program. The school's facilities would probably be made available to the public, but only at times when the school did not need it. Surely the school would not wish to share control to make sure all community groups got equal treatment. So the facility could not really be a community performing arts centre.

3-A-7 Administration by Federal or Tribal Agencies. This is a form of administration that could become more common in the future, especially in a city like Gallup. Perhaps Federal monies would be available for the construction of performing arts centres through such agencies as the Bureau of Indian Affairs. Of course, the agency may donate the facility to a city and let the city or school system administer it. Such was the case in Los Alamos where the Atomic Energy Commission donated the Civic Auditorium and let the school board handle the administration.

Such forms of administration are not in practice now. There is only a small chance that it could happen. Although with the Bi-Centennial coming in a few years and federal projects being advocated to commemorate it, who knows?

3-A-8 Administration by Private Groups. It may not be conceivable that in New Mexico, private groups would build performing arts centres for community use. Many private facilities exist around the state, such

Table #5

## ADMINISTRATION

	ADVANTAGES	DISADVANTAGES	MANAGER	PRIORITIES	SOURCE OF FUNDS	COMMENTS
JOINT	All groups in the community would get equal representation.	It is harder to get ten people to make a decision than one	Hired by the joint admin. and respons. to them	All groups would have equal priority	The public - bond election and public budget	Would offer the community a facility that all could use
CITY	Facility would be a civic centre open to all groups of the city	Facility administered by one group cannot always be impartial.	Hired by the city and respons. to city government	Civic and private groups	The public - bond election and city budget	Would fall short of being a community facility
HIGH SCHOOL	Would provide a good fine arts program for the high school	Non - high school groups are subject to high school priorities	Hired by the high school or school district	High school groups	The public - bond election and school budget	The high schools have a history of not sharing
SCHOOL BOARD	More impartial than high school administration.	Groups besides school groups still have no say or priority	Same as above	School programs, mainly high school programs	The public - bond elections and school budgets	This type works well in Los Alamos
FEDERAL AGENCY	Authority not based in the community may be more impartial.	Federal agencies would probably not get involved in community project.	Hired by the Federal government.	All groups in the community	The public - Federal funds	This form of administration will be a rarity
PRIVATE	Not subject to voter whims for support	Private use would have top priority.	Private	The private group that built the facility	Private funds	Would not be a community facility

as the Santa Fe Opera and the Melodrama at Madrid. But these are special use, money-making projects. For the facility to be used by all groups in a community, it would have to be non-profit and would probably not even be able to meet operating costs. Few, if any, private concerns could afford to sponsor such a facility. If there was a private facility available for public use, the rent would rule out many potential users. So in New Mexico there will probably never be a community performing arts centre that is privately owned.

### 3-B LOCATION

Where the new community performing arts centre is located has a great bearing on whether or not the facility will be a success. One of the major selling points in a bond election is the location of the new facility and how that location will greatly bless the community. Often the location is determined before any other factors are considered. The location of the facility should be based on what the community needs and how the community performing arts centre will solve these needs. The needs of the community have been determined in Chapter 2 and earlier in this chapter concerning administration. Possible locations in the community would be (1) near the city centre, (2) near a high school, (3) near an existing cultural centre, (4) on donated or inexpensive land, (5) in a scenic location, (6) near a recreation centre, or (7) near the central business district (see chart). Location as a function of administration also will be discussed.

3-B-1 Near the city centre. The city centre in this case refers to the part of town in which the city hall and city offices are located. Some cities in New Mexico are involved in programs to beautify and give

importance to the city centre. Albuquerque is remodeling their entire city government complex. Soon a large public library will be added to the complex that already includes the city hall, the county courthouse, the police station, a large convention centre and a large office building. Smaller New Mexican cities may well be planning to follow Albuquerque's example. Such a city may want to place the new community arts facility near the city centre as a matter of civic pride.

3-B-2 Near a high school. If the facility is developed with the idea that all community groups can use it, then it is best located where it can be used a great deal of the time. The best location for that condition will be next to the city's high school providing the high school does not already have a facility. The school performing arts activities take place mostly in the daytime with some activities at night. The community performing arts functions take place mostly at night with some activities during the day. Therefore, it is conceivable that when both groups are using the facility, it is getting used both day and night. And if the facility is used that much, it is well worth its cost. The Los Alamos Civic Auditorium is used about 50 per cent of the time by city groups.<sup>10</sup> A facility away from the school would be empty half of the day even when it is heavily scheduled.

Even though the facility is located near the high school, it is not necessarily school property. The city can still have part ownership of the facility and can even schedule activities during school hours, if proper planning has allowed entrance to the facility without having to go through other parts of the school. The architect must be able to make the facility accessible to the community and to the school at the same time.

3-B-3 Near an existing cultural centre. If a community already has a part of town that is well known for its cultural background and is well frequented by the public because of the arts, it may be natural to place a facility for the performing arts in the same part of town. Such an area would be old town in Santa Fe. Also, if the city had an existing museum, the performing arts centre could be placed next to it. The idea in both cases would be to create or enhance a community cultural centre. Of course, those could not be the only reasons for placing the facility in that type of location. The other needs and desires of the client would still have to be met. Maybe a location in a cultural centre would help to create a solid cultural centre in the city, but fail to serve the public. For example, if the facility is rarely used by the schools because it is far from the schools, then the facility has failed to meet their needs.

3-B-4 On donated or inexpensive land. If the community had free land on which to place a community performing arts centre, it would be difficult to consider reasons for not putting it there. Since so many of the decisions concerning the facility are related to money, if there was one that could be made where money could be put other places by taking something free, probably any community in its right mind would jump at the offer.

But if the free land would put the facility in an undesirable location, then the fantastic deal may not be worth it. For example, if the land is so far out of town that the schools rarely could use it, or the audience refused to travel that far, then the land would be undesirable. Also, a facility for the performing arts would be out



of place across the street from a junkyard or stockyard and slaughter house. The money saved because of free land may not be worth the price of an unused facility.

However if the location of such land is desirable and allows all groups of the community to use a facility on it, then such a free gift would be ideal. Of course, the rarity of donors willing to make such rich gifts makes the problem somewhat academic.

3-B-5 In a scenic location. If a city has a particular area which is deemed to have a scenic value, the community may wish to place the new performing arts centre there. Of course, if the area holds no other advantages other than scenic value, that is, if the area is not convenient for audience travel or performer use, then there is not much reason to put a performing arts facility there. But if it is feasible, then scenic beauty may only enhance the arts to be performed. The client may even wish to have some outdoor facilities. Of course, it can be argued that an area with great scenic values should not be cluttered up with new buildings.

3-B-6 Near a recreation centre. If the performing arts can be considered recreation, then maybe a performing arts facility should be placed next to other recreation facilities (such as city parks, ball-parks and sports facilities). The idea would be to create a recreation centre in the city. Actually the facility in a park situation can be very beautiful and has been done in many places across the United States. One increasing form of this idea is the use of outdoor concert facilities where the audience comes to the concert, sits on the grass and has a picnic. The many varied uses required to take place

Table #6

**LOCATION**

	ADVANTAGE	DISADVANTAGE
CITY CENTRE	Civic pride	Not used much during the day
HIGH SCHOOL	Much use during the day	discouraged civic use
CULTURAL CENTRE	part of civic cultural centre	Not much use for school programs
SCENIC VIEW	The arts may be with natures beauty	May not provide for any needs of comm.
RECREATION CENTRE	Part of city recreation program	Far from school, civic centre
CENTRAL BUS. DIST.	Parking provided, near businesses	Far from school, not much daytime use

in a community performing arts centre rules out a totally outdoor facility. However, a park setting is still very desirable.

The same rule applies here as it did in relation to location near a cultural centre; the location of the facility must allow it to meet the needs of all groups of the community.

3-B-7 Near the central business district. In many cities, the city governments are looking for ways to revitalize central business districts. The problem may not be as severe in the small New Mexican cities as it is in larger cities in the nation. Nevertheless, some city fathers are thinking along these lines. Woody Woodbury, City Manager of the City of Farmington, chose the downtown area as his first choice for the location of Farmington's new civic centre. There are two reasons for this. First of all, there is the idea of helping to create new interest in the downtown area. Second, large parking areas

for the new facility already exist. Again, these are fine reasons as long as all of the other needs in the facility can be satisfied in such a location.

3-B-8 Location as a function of travel time. Since the performing arts centre being discussed here is a community facility involving an audience of a specific community, the audience would be almost entirely from that community. In other words, a community facility in Las Cruces would serve mostly people from Las Cruces, as opposed to the Santa Fe Opera which draws its audience from some areas hundreds of miles away. So travel time would hardly be a consideration in the location of the facility. However, it is conceivable that people from outlying districts would travel into a city to go to a play. Travel time is presented here as an interesting aspect of location, but certainly not a major factor.

Table #7  
**AUDIENCE TRAVEL TIME**

TYPE OF PRODUCTION	AUDIENCE TRANSIT TIME	AUDIENCE ASSEMBLY TIME
CONCERT	Average 30 minutes.	40 min. from advertised curtain time until half hour after show begins.
GRAND OPERA	Average 30 minutes	40 min. from advertised curtain time until half hour after show begins.
LEGITIMATE DRAMA	Less than an hour except for summer theatre. Average 30 min.	20 min. beginning approximately 13 min. before advertised curtain time.
MUSICALS	Less than an hour. Average 30 min.	20 min beginning approximately 13 min. before advertised curtain time.
VAUDEVILLE	Slightly shorter than legitimate.	Continuous show. Now alternates with pictures.
PAGEANT	Weeks ( Oberramergau ) Days ( Lost Colony ) Hours ( Aquacade )	1 hour. Audience is on time.
DANCE	Average 30 minutes	40 min. from advertised curtain time until half hour after show begins.
MOTION PICTURES	10 to 15 min.	Continuous.

Source: Harold Burriss-Meyer and Edward C. Cole. Theatres and Auditoriums (New York: Van Nostrand-Reinhold Company, 1964) p. 37.

3-B-9 Location as a function of Administration. The location of the new community performing arts centre can be predetermined depending on the form of administration. For example, a facility administered by the local high school will be located near the high school. On the other hand, if the city government administers the facility, it may be located next to city hall, or downtown. Each group that desires to administer the new performing arts centre will have an ideal location based on their own needs and desires. If the facility is administered jointly, then a suitable location is likely to be picked that will meet the needs and desires of all groups in the community.

### 3-C FINANCES

Cost often determines whether or not new facilities will be built. It is important to determine early whether or not the client can afford to build the type of community performing arts facility that is needed. After the user needs and philosophy of the facility have been determined, a rough estimate of cost can be made and adjustments can be made if the facility is too expensive. The whole process of fitting the facility into the budget has to be done carefully to get the most facility out of the least budget. Or as Harold Burris-Meyer says:

Building costs being what they are, the American bargaining temperament being what it is and the cold facts of financing being what they are, the psychology of minima is hard to avoid. In the new theatre, the client wishes to achieve all the available improvements in theatre technology but he has only limited financial resources. Two thought processes frequently invade the planning sessions: (1) What are the smallest possible dimensions? and (2) Who will supply and install for the lowest price?

And miraculously, when the building is completed and dedicated the psychology of maxima dominates, and it is the biggest, finest, most modern, best and most completely equipped theatre ever built. The two psychologies are inconsistent, of course. 12

3-C-1 The source. This thesis assumes that the funds are to be provided from public sources through bond elections or other sources. The writer realizes that the field of political financial operations is very complex and could require a separate research project by itself. So this thesis will only assume that the funds will come from the public and not try to explain the myriad of ways that money can be raised and the problems related to money raising.

3-C-2 Building costs. This concerns the relative costs of the new facility and its various parts. For this stage in the development of a community performing arts centre, only rough estimates can be derived. It is a simple process involving only three steps.<sup>13</sup> (1) Local building costs per square foot for this type of construction should be determined. The figure that will be used here will be the one used by Schaefer, Schirmer and Associates, Wichita, Kansas, for their estimates for the Farmington Civic Centre. That figure is fifty dollars a square foot.<sup>14</sup> (2) The square footage of the auditorium area should be determined. Audience area per person seating capacity is eight to ten square feet. (3) The backstage, offstage and lobby area totalled will be roughly equal in area to the auditorium space. Using this method, a 1000 seat facility will cost roughly \$800,000.

This total cost can be broken down further. In a normal cost estimate for a performing arts facility, 55 per cent of construction costs would be for the architectural and structural. Thirty per cent would be for the mechanical systems, that is the heating and plumbing systems. Fifteen per cent of the cost would be for the electrical system.

Sixty per cent of the electrical costs would be for stage lighting and sound systems.<sup>15</sup> So if the estimated building cost was \$800,000, it could be estimated that \$120,000 would be spent on the electrical system and \$72,000 of that would be for stage lighting and sound systems.

Of course, fifty dollars per square foot is a very high number. Actual construction costs may be much lower. Schaefer, Schirmer and Associates is using a figure of forty-two dollars per square foot for the Farmington Civic Centre project. But even that figure may be too high for some communities. The number may be lowered further through community action. Possibly some labor can be donated, or, as in the case of the University of Albuquerque Theatre, people or commercial interests can be persuaded to buy seats (or any other part of the building) to donate to the new facility. This would not only lower the building costs, but involve the community in the project at an early stage. High construction costs may be a deterrent to new building projects in the small New Mexican cities. Perhaps further studies should be conducted to see how costs could be cut and yet still have a quality community performing arts centre.

3-C-3 Priorities. Performing arts facilities often cost more than the client first envisioned. When the budget does not provide all that is desired, some compromises are sought. The nature of these compromises often determines the immediate usefulness and ultimate success of the facility. So it is important to consider these compromises very carefully.

It is important to determine from the beginning what elements of

the facility are considered minimum for the optimum performance of the arts. Then a compromise must not be made that would go below these minimums. For example, a certain auditorium and stage size may have been determined as minimum for the performance of a musical comedy. Then when the budget is cut and part of the facility has to be taken out, maybe a scene shop should be eliminated with plans to add it at a future date rather than to cut down the auditorium or stage size. It would certainly be cheaper to add a scene shop than try to expand the building to get in a larger stage, or more seats. Quoting Burris-Meyer again, "It is probably better to build another theatre than try to improve one that is basically wrong." <sup>16</sup>

Many parts of the facility can be left off to be added at a later date. If an adequate trap room is constructed at the beginning, an elevator system can be added later. If an adequate gridiron is put in at first, a system of counterweights can be added later. With the exception of the gridiron, the ventilation system and the seats, all items of theatre equipment can be added after the theatre is built.

The client must have a realistic idea of what type of facility he will get for the price he is willing to pay. In Chapter 4, a range of facilities has been presented and prices for each are shown. (The prices are based on the figure of 50 dollars per square foot.)

3-C-4 Two for the price of one. When faced with the problem of not having enough money to build exactly what they want, some clients will attempt to stretch their budget and house as many functions as possible.

When the attempt is made to combine performing arts functions with non-performing arts functions, the result is a facility that is almost

unusable for performing arts. Multi-purpose facilities have been a solve-all solution to the problem of many needs to satisfy with few dollars that has been used much in the past. In schools we see "cafeteriums" where on a moments notice the school cafeteria becomes the school auditorium. Gymnasiums with stages have been another way to use the same space in two ways. Many cities hope to have a convention/arts centre where a convention area is provided with a stage so the city can have both conventions and performing arts centres in the same space. But again quoting Harold Burris-Meyer, "The danger in such proposals is that they may compromise the requirements not only of the theatre but also of any of the other proposed uses, so as to render some or all of the uses impractical and therefore valueless to the owner." <sup>17</sup>

In a small New Mexican city, it may be necessary to mix all the types of performing arts into one space. In this sense, that space is also a multi-purpose space, housing differing functions, such as drama and concert, which require different spaces. This is necessary because most small communities could not afford to build both a concert hall and a theatre. A form of multi-purpose facility is not impractical because all forms of performing arts can be presented in one space with minor adaptations and inconveniences. True, a concert performed in a theatre of 600 seats by the London Philharmonic is not exactly ideal. But it still can be done when the community can not afford both a concert hall and a theatre.

3-C-5 Operating costs. After the community performing arts centre is completed, there still has to be a steady flow of cash to cover the



operating costs (the electric bills, gas bills, water bills, janitorial services, office supplies and wages for facility personnel). These costs vary from city to city depending on local utility rates, size of facility and number of facility personnel. But the fact remains that money has to come from somewhere to foot the operating costs bill.

In some cases, the rent for use of the performing arts centre is used to pay for operating costs. This means if the rental fee is too high, some of the groups in the community could not afford to use the facility. Then would it truly be a community performing arts centre? The facility could keep some of the gate proceeds to pay for operating costs. But if the audience was poor, or admission rates were raised and attendance slacked, the gate proceeds would not cover the operating costs. It may not be possible to try to cover operating costs with rental fees and gate receipts and still have a community performing arts centre.

Another alternative would be to receive a budget from the city government and/or school board to cover operating costs. This puts an extra burden on the local government. But if the facility is to be a community facility, then the community needs to pay for it. And they pay for it through the local tax structure.

### 3-D SUMMARY

The political factors involved in the development of a performing arts centre are often ignored or taken for granted. The administration of the facility should be determined after careful thought concerning its effect on the success of the facility. The same is true about the location of the facility. The cost of the centre should be estimated early so that compromises can be made in the facility before design begins.

#### FOOTNOTES FOR CHAPTER 3

1. Statement by G. L. (Bob) Erwin, Principal, Farmington High School, Personal Interview, September 15, 1972.
2. Statement by Woody Woodbury, City Manager, City of Farmington, Personal Interview, September 15, 1972.
3. G. L. (Bob) Erwin, Op. Cit.
4. Woody Woodbury, Op. Cit.
5. Statement by William Weismantle, Personal Interview, November 10, 1972.
6. Woody Woodbury, Op. Cit.
7. Harold Burris-Meyer - p. 329.
8. Woody Woodbury, Op. Cit.
9. Statement by Ross Ramsay, Director, Civic Auditorium, Los Alamos, New Mexico, September 26, 1972.
10. Ross Ramsay, Op. Cit.
11. Woody Woodbury, Op. Cit.
12. Harold Burris-Meyer and Edward C. Cole, Theatres and Auditoriums. (New York: Van Nostrand-Reinhold Company, 1964) p. 356.
13. Ibid, p. 364.
14. Statement by John Greer, Associate, Schaefer, Schirmer and Associates, Personal Interview, March 15, 1973.

15. Statement by Samuel C. Christensen, Architect, Farmington, New Mexico, Personal Interview, March 12, 1973.
16. Burris-Meyer, Op. Cit., p. 364.
17. Burris-Meyer, Op. Cit., p. 350.

We have all become accustomed to looking at films and to seeing on great Todd A-O screens faces the size of ten-acre fields, each one of their teeth the size of a postcard, and we just don't want any longer to look at miniscule peanuts gesticulating in a big theatre. We want to get close and see what is going on.<sup>1</sup>

...theatre functions must be the primary determinants of the size, shape, and arrangement of the parts of the theatre building and that in no other kind of building is suitability of form to function more precisely demanded.<sup>2</sup>

## CHAPTER 4

# A BUILDING PROGRAM

There are many decisions concerning the physical form of the new community performing arts centre that need to be made before the actual design can begin. For one, the user needs that were listed in Chapter 2 need to be converted into physical form. Then there are other physical decisions that have to be made, such as what type of stage can be used, or what form of seating to use. This chapter will deal with these physical decisions in five parts: (1) types of facilities, (2) the performance, (3) the audience, (4) adaptability, and (5) a range of designs.

#### 4-A TYPES OF FACILITIES

First of all, there are varying types of facilities for the various performing arts. There are concert halls, theatres, opera halls, recital halls, lecture halls and theatres for cinema. Each of these vary in size and number of spectators to fit the needs of the art being performed. (See chart and sketches.) Obviously it would be nice to have a separate auditorium for each different type of performing art. But in most cases, a facility for community use would not be able to have separate auditoriums because the cost would be prohibitive and there would probably not be enough use of any one of the arts to demand a separate facility. Therefore, in a community performing arts centre, there will be a situation where many types of performing arts will share one or two auditoriums. That means that the auditorium will have to be semi-multipurpose, with the ability to house several types of functions.

From using Chapter 2 it can be determined which type of performance that the facility would be used for most often. The facility

can then be designed for that performance and make minor adaptations to allow the other arts to be performed.

#### 4-B THE PERFORMANCE

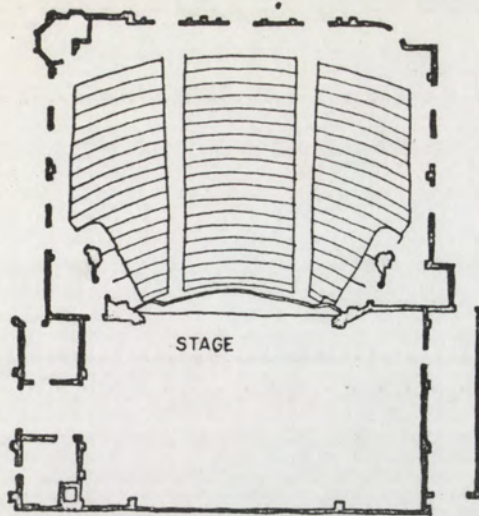
This involves the physical part of the performing arts centre that is concerned with the performance of the arts. There are five areas that will be discussed: (1) types of stages and auditoriums, (2) size of auditoriums, (3) size of stage, (4) extras, and (5) back-stage spaces.

4-B-1 Types of Stage and Auditoriums. In the performing arts where drama and acting are involved, there are a variety of stage shapes that may be used. The three basic types of stages are (1) proscenium, (2) arena, and (3) thrust. The shape needed in any one situation is determined by the type of productions staged and the form of performer/audience relationship desired.

The proscenium type is by far the most popular. Its use in drama assumes the use of scenery and backstage areas more than the other stage shapes usually use. Most drama at the community level would use a proscenium stage rather than the other types because of their experimental nature. Also the proscenium allows for many more non-theatrical functions. There seems to be much more backstage, non-acting work involved when a proscenium stage is used, involving more people in the performing arts.

The other shapes are being used more and more. However the thrust stage lends itself well to many types of drama, especially Shakespeare. The arena is most intimate because it allows a large number of spectators to be close to the stage. But few local drama "authorities" are familiar with these types.

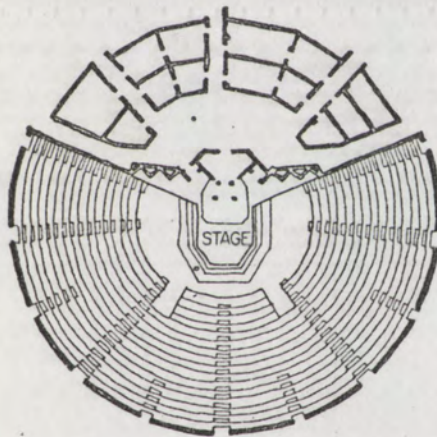
Figure #3  
TYPES OF STAGES



PROSCENIUM STAGE

ADVANTAGE Most popular type of stage. It can adapt to many forms of performing arts. It uses much scenery in its drama presentations. Most drama organizations are familiar with this type of stage.

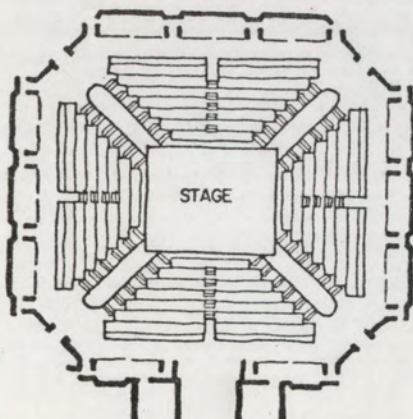
DISADVANTAGE Poor audience/performer relationship. The actors have to act to the audience rather than to themselves. Audience sees the action in a picture frame.



THRUST STAGE

ADVANTAGE Better audience/performer relationship. The actors act to other actors rather than to the audience. More seats closer to the stage.

DISADVANTAGE This stage good mostly for drama. It adapts poorly for other performing arts. Less able to use scenery.



ARENA STAGE

ADVANTAGE Intimate audience/performer relationship. All seats are close to the stage.

DISADVANTAGE Limited in performances that can take place on this stage. Adapts poorly to other performing art forms. Scenery is almost impossible. Still very experimental.

4-B-2 Size of Auditorium. Ideally the size of the auditorium of the facility would vary according to the art being performed (see chart). Any performance in which sound is involved requires a certain volume of air for the "ideal" acoustical effect. In a situation where many types of performing arts are to occur, again we have the problem of having a space where the acoustics may be acceptable for one art but unsuitable for another. Thus, the art most likely to be presented most should have first consideration with the others suffering.

Another factor in size is the distance from the performer to the spectator. While viewing intimate drama a spectator should not be farther than 75 feet away from the stage. It is important to be able to see facial expression. But in a concert hall, the spectator can be much farther from the stage because he does not need to see the tuba player's face, only hear his music. Mixing the arts and auditoriums can cause trouble here. When intimate drama is held in a concert hall, the actors become lost in the immense space.

4-B-3 Size of Stage. The size of the stage also varies with the types of performing arts (see chart). When many different types of performing arts are performed on one stage, it is wise to pick a medium size that will suit most of the functions. Again, if one type of art is predominant in any situation, design of the stage should fit that art's requirements.

4-B-4-Extras. Some parts of a performing arts plants are valuable, but expensive. Facilities trying to meet the budget will probably leave them out or incorporate them in their simplest form. The client should be aware of these items, how by having them he can wreck his



Table # 8

**STAGE AND AUDITORIUM SIZE**

	ACTING AREA	AUDITORIUM	ORCHESTRA
CONCERT	1000 to 4000 sq. ft.	1500 to 3000 people	-
OPERA	1000 to 4000 sq. ft.	1000 to 2000 people	Pit for 60 to 80 musician
DRAMA	240 to 1000 sq. ft.	500 to 900 people	Pit for 15 to 30 musicians
MUSICALS	600 to 1800 sq. ft.	500 to 1200 people	Pit for 20 to 40 musicians
VAUDEVILLE	350 to 700 sq. ft.	900 to 1200 people	Pit for 15 to 30 musicians
PAGEANT	2000 to 5000 sq. ft.	--	Space for 100 musicians
DANCE	700 to 1200 sq. ft.	--	Space for 1 to 60 musicians
SPEECH	-	-	-
SPECIAL CULTURAL	--	--	Space for 1 to 50 musicians

Source: Column 1 and 2: Harold Burriss-Meyer and Edward C. Cole. Theatres and Auditoriums (New York: Van Nostrand Company, 1964). p. 146-149. Column 3: Architects Journal Information Library 8 July 1964, p. 107-109.

budget, and how by not having them he can compromise the ability of his facility to present a good performing arts production.

The fly loft, or stage house, is the area above the stage where scenery can be suspended. A fly loft is invaluable in any performance where there are scenery changes. But again, some clients see it as empty wasted space and wish to leave it out. True, it is expensive, but invaluable in the presentation of the performing arts. "It will not accomplish these ends (making money) to the satisfaction of anyone if any essential part of the theatre is sacrificed and the total uniform effect thereby compromised." <sup>3</sup> (See drawings.)

Even the simplest facility should have a rudimentary orchestra pit. It can provide space for musicians, or it can be covered and form an extension to the stage. The pit can become elaborate when pit elevators are added which are invaluable if there is storage under the stage. However the cost of pit elevators makes them rarities in all but the most luxurious community performing arts centres. (See drawings.)

4-B-5 Backstage Spaces. The spaces that the audience does not see are sometimes just as important as those that are seen. In some types of performing arts, such as theatre, opera and variety, extensive backstage spaces are required. Such spaces are dressing rooms, scene shops, rehearsal rooms, storage areas, costume shops and office space. The actual design of such spaces will not be covered in this work, but can be found in other works such as Theatres and Auditoriums by Harold Burris-Meyer and Edward C. Cole. A chart is provided showing the types of backstage spaces needed for various types performing arts. (p. 68)

In a community performing arts centre, where several types of performances take place in the same facility, the backstage spaces also become multi-use. Therefore, the planner and designer should provide for a variety of needs backstage. Of course, if the budget is unlimited, backstage spaces for each type of performing art can be provided. Of course the budget will not be unlimited, therefore the backstage spaces will also become multi-use. If one type of performing art is predominant in the facility, the backstage spaces can be made to fit that type of performance with adjustments made for the other arts. For

example, if the major use of the facility was going to be legitimate drama, then spaces that should be included backstage would be dressing rooms, a scene shop, storage areas,

Table #9 <b>BACKSTAGE SPACES</b>		
CONCERT	G.R.,R.S.,S.,O.	D.R. - DRESSING RM.
GRAND OPERA	D.R.,G.R.,R.S., S.S.,S.,C.S.,O.	G.R. GREEN ROOM
DRAMA	D.R.,G.R.,R.S., S.S.,S.,C.S.	R.S. REHEARSAL SP.
MUSICALS	D.R.,G.R.,R.S., S.S.,S.,C.S.	S.S. SCENE SHOP
VAUDEVILLE	D.R.,G.R.,S. C.S.	S. STORAGE
PAGEANT	D.R.,G.R.,S.S., S.,C.S.	O. OFFICE SPACE
DANCE	D.R.,G.R.,R.S., S.,C.S.	C.S. COSTUME SHOP
SPEECH		
MOTION PICT.	S.,O.	
SPEC. CULTURE		

possibly a rehearsal area, and possibly a Green Room. If the facility was also occasionally used for concerts, an additional storage area would be required (for instruments, choir risers), there would be double use for the rehearsal area and maybe more dressing rooms would be needed.

At any rate, backstage areas are almost as important as stage and auditorium spaces and should never be treated lightly in the planning or design phase.

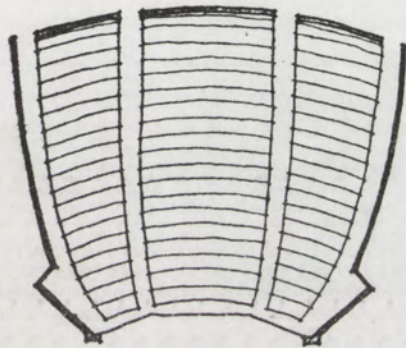
#### 4-C THE AUDIENCE

This section is concerned with the physical needs of the audience in the community performing arts centre. This includes the auditorium and seating areas, lobby and foyer spaces, and spaces for related arts.

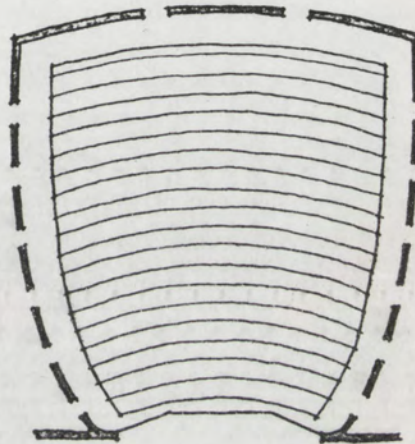
4-C-1 The Auditorium. The auditorium is basically the place where the audience is placed so they can witness the performing arts. Some has already been said about auditorium size and shape. The most important function of the auditorium is to provide the audience with a good vantage point to witness the arts. Some of the performing arts demand that the spectator be no farther than 50 to 75 feet away. (Intimate drama for example.) But if the client wishes to have 1200 people in the audience, it may not be possible to have 1200 people within 75 feet of the stage, especially if the auditorium is a tradition proscenium-stage format. It is possible to change the shape of the auditorium to a amphitheatre or even arena type to meet this distance requirement. But if the facility is to be shared with a symphony orchestra, for example, neither of these types of auditoriums is as effective acoustically, as the procenium type auditorium.

One solution to this distance problem is the addition of one or more balconies which is a great way to get people close to the stage. The seating capacity can be increased without compromising the quality of the performance if care is taken to make allowances in the design

for the acoustics. Since balconies are very expensive additions to any facility, the client would have to be convinced of the value of getting the audience close to the stage, convinced enough to foot a little bit bigger bill.



CONVENTIONAL



CONTINENTAL

Figure #4  
SEATING ARRANGEMENTS

But the audience must be properly taken care of. If the auditorium area is poorly designed so that some areas are undesirable for seating soon the audiences will only be large enough to fill the desirable seats. The real goal in providing a good auditorium area is to make all seats desirable.

4-C-2 Types of Seating. When arranging seats in an auditorium there are two types of seating arrangements: conventional and continental. Conventional seating has aisles in the auditorium. Continental seating

removes all aisles and has the audience get to their seats from the side. The seats in a continental system have to be spaced farther apart to allow passage from side aisle to seats. Therefore there is more leg room.

4-C-3 Foyer Spaces. There are many spaces in a performing arts centre that are transition spaces from the outside world to the main auditorium space. These transition spaces are audience oriented. They include the foyer, the lobby, office space, box offices, coat rooms and lounges. Like backstage spaces, not all are necessary. But with an unlimited budget, it would be nice to have all. Of course, when will there ever be an unlimited budget?

In a community performing arts centre that is basically performance oriented, these foyer spaces become even less important. For example, since the facility is not supported by a paying clientele, a fancy lounge with soft chairs and a bar is no longer required. But usually some office space and always coatrooms, box offices and lobby space are required to give the audience at least minimal comforts.

4-C-4 Space for the related arts. Often a facility for the performing arts can be used to display other of the visual arts such as painting, drawing and sculpture. Lobbies are often used to display such art. In such cases the lobby area should either be enlarged or space should be provided off of or adjacent to the lobby large enough to allow the large intermission crowds to browse around the displays.

In a community situation, it is not unlikely that the performing arts facility would be placed in close proximity to an existing art museum or other kind of museum. Again it would be beneficial to

have the lobby spaces close to such museums.

Anytime large crowds are gathered to enjoy the performing arts, there is a golden opportunity to expose them to the other arts. If the facility were near a high school for example, an opportunity would exist for the students to display their work. The community should be able to display all of its artistic talents. The new community performing arts centre may be the place for this. This work will not analyze the specific requirements of these display spaces. It will just mention them and the value of placing them close to the new performing arts centre.

#### 4-D ADAPTABILITY

Many times in this work the idea that many types of the performing arts will be performed in the same facility. In many cases, one physical design will allow most of the performing arts to be performed with only props added or taken away to facilitate the performance. In some cases, the physical form of the auditorium space can be changed to facilitate the differences in the performances. These concepts will be discussed in three areas: (1) adaptability of a fixed space, (2) adaptability of a space with movable elements, and (3) divisible space.

4-D-1 Adaptability in a fixed space. This will be the most common method of housing several types of performing arts in one facility in the cities of New Mexico because of the high cost of the other two forms. When all the types of performing arts and their specific stage and stage house requirements are compared, it becomes evident that all can be conducted on a theatre stage if the stage itself is

large enough to accommodate them all. The theatre stage has to have two elements that are capable of being changed and those are an orchestra shell and an orchestra pit.

An orchestra shell is necessary in concert conditions to help direct the musical sounds toward the audience. A concert given on a stage where there is no shell is very ineffective. In a multi-use facility, such as a new community performing arts centre, the orchestra shell would have to be movable so as to allow other types of production besides concerts. In large halls, such as Popejoy Auditorium at the University of New Mexico, the movable orchestra shells are very elaborate, solid, heavy and expensive pieces of construction requiring special heavy duty winches and pulleys to move them into place. In a community facility such orchestra shells would be illogical because they could constitute up to 50 per cent of the budget. But even very cheap plywood orchestra shells are better than no shell at all.

Orchestra pits are required for about half of the types of performing arts. For those types not requiring them, the pit can be covered to allow for a larger stage area. The orchestra pits are necessary to provide a place for musicians to sit and play their instruments in a place not obstructing the audiences' view, but close to the stage. The orchestra pit can be operated by pit elevators, invaluable as freight elevators if there is a storage area beneath the stage. They are easily manipulated and allow for major changes on the stage in a matter of minutes, but also are very expensive.



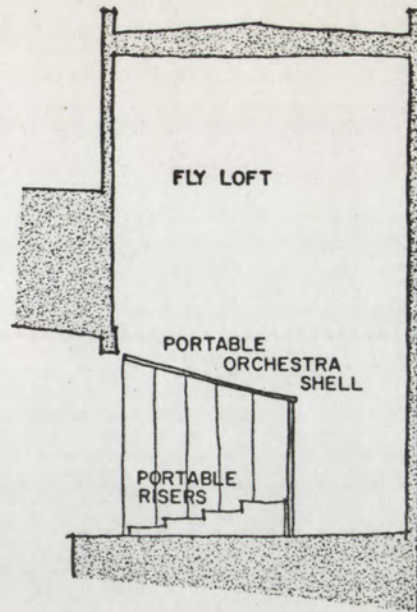
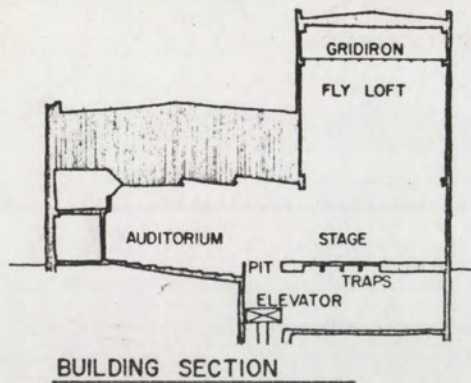


Figure #5  
FLY LOFT - ORCHESTRA SHELL

Table #10  
ADAPTABILITY IN A FIXED SPACE

TYPE OF PRODUCTION	ORCHESTRA SHELL	ORCHESTRA PIT	AMPLIFIED SOUND
CONCERT	YES	NO	NO
GRAND OPERA	NO	YES	NO
LEGITIMATE DRAMA	NO	NO	NO
MUSICALS	NO	YES	MAYBE
VAUDEVILLE	MAYBE	YES	YES
PAGEANT	NO	MAYBE	YES
DANCE	NO	MAYBE	MAYBE
SPEECH	MAYBE	NO	MAYBE
MOTION PICTURES	NO	NO	YES
SPECIAL CULTURAL ARTS	MAYBE	MAYBE	MAYBE
GROUP INSTRUCTION	NO	NO	MAYBE
LARGE MEETINGS	NO	NO	MAYBE
VISUAL PRESENTATION:	NO	NO	MAYBE

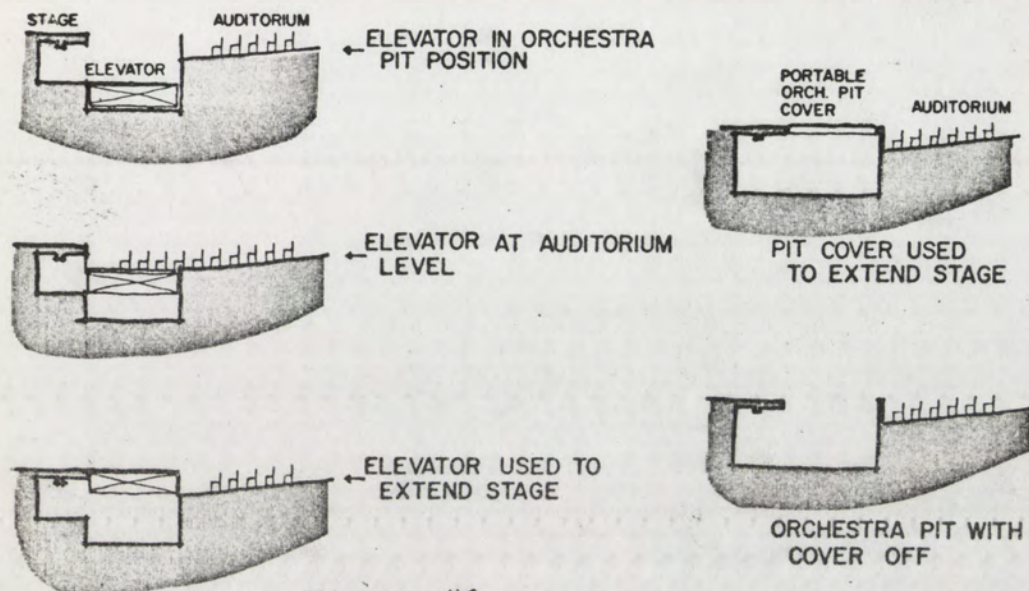
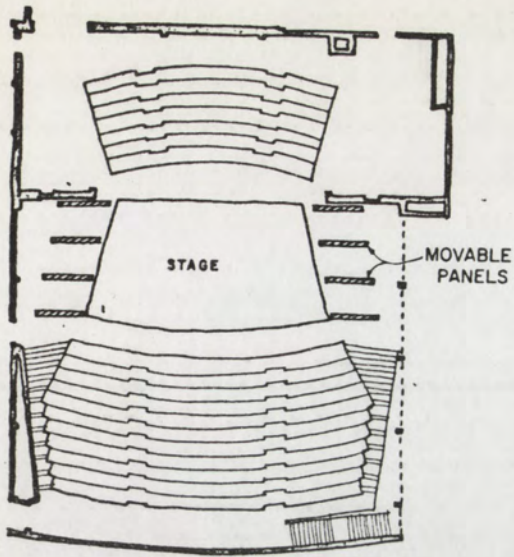


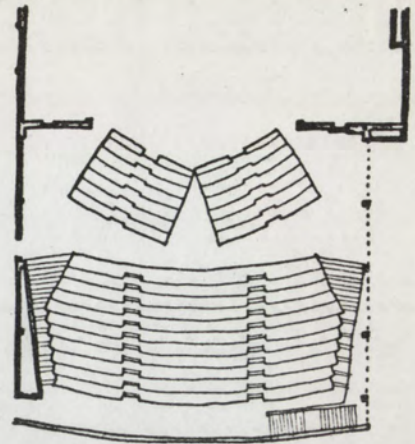
Figure #6  
ORCHESTRA PITS

Cheaper orchestra pit coverings can be made. (see drawing) They are less manageable: but they still allow for variety on the stage, and after all, that is what is being sought in a house where several types of productions take place. An orchestra pit that can be covered will greatly expand the possibility of varied productions in the new community performing arts centre.

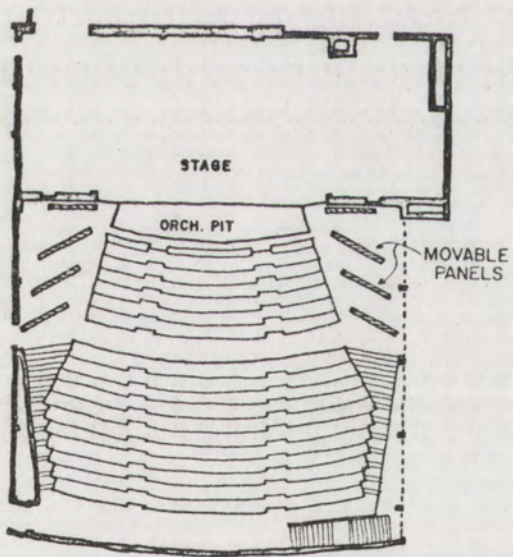
4-D-2 Adaptability of space with movable elements. Another way of adapting one space for several types of performances is to add elements that can be moved actually to change the shape of the space. Sometimes large movable panels are used to change the shape of the auditorium from a proscenium stage to a trust stage. (See drawing)



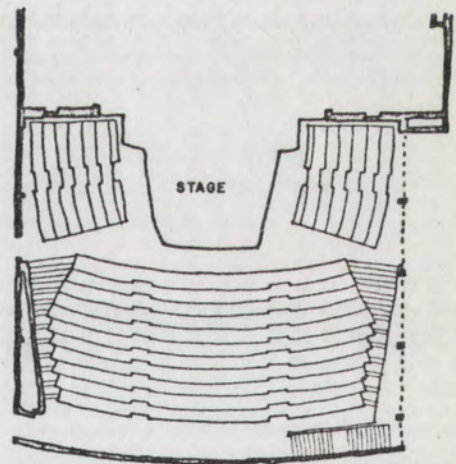
ARENA STAGE



In process of moving seats



PROSCENIUM STAGE



THRUST STAGE

Figure #7  
AN ADAPTABLE THEATRE

WITH MOVABLE ELEMENTS

This allows for a change in the type of art presented in the same facility. For example, a tradition musical comedy can be presented one evening on the proscenium stage. The next night the stage could be extended, the movable panels removed to expose the amphitheatre type auditorium and Shakespeare could be presented. Two different types of performances could be presented in the same facility with these adjustments. Many new performing arts facilities such as the University of New Mexico theatre, have movable stages and panels.

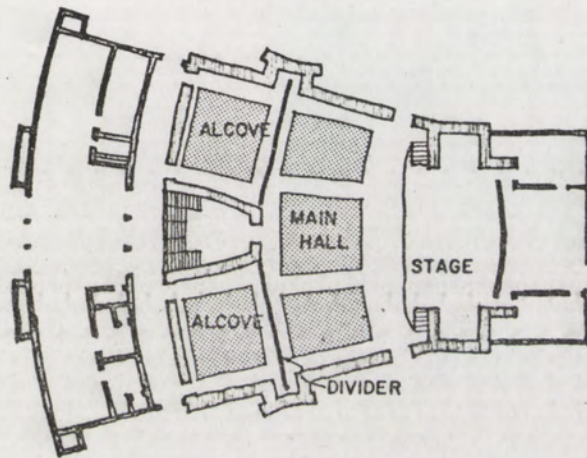
Another method is simply to have an empty space with movable chairs so that the stage can be put anywhere and the chairs arranged in any fashion. This method is still very experimental and is not perfected enough in that the problems connected with lighting and have not yet been solved.

All these methods of adapting a space with movable elements are very expensive and community performing arts centre may not be able to afford such luxuries.

4-D-3 Divisible Space. This form of adaptation has become very popular. In this method, one space can be subdivided and the subdivided spaces can be used at the same time. (See drawing.) This has been very successful in school situations where the school not only wanted a performing arts facility, but some new classrooms as well. With divisible auditoriums, they get both. Classes could be held in subdivided areas, or all dividers could be opened and the whole auditorium could be used.

Divisible space has another use. Not only can the space be subdivided for smaller capacity uses, but it can be partially divided to

change the volume of the auditorium space to match a particular performing art. This not only allows for a variety of different uses for one space, but a variety of spaces for the performing arts.



CAPACITY:

MAIN HALL	290 seats
ALCOVES	105 seats ea.
TOTAL	500 seats

Figure #8  
A DIVISIBLE THEATRE

Divisible space has two problems and both are related to the dividers. First, if the dividers are not soundproof, then only one subdivision can be used at once, thus negating the value of dividing the space. Second, the dividers require a mechanical system to move them, thus increasing the cost. If a crew is required to move them manually, they will rarely be shifted. "The effectiveness of the divided space rests upon the effectiveness of the divider." <sup>4</sup>

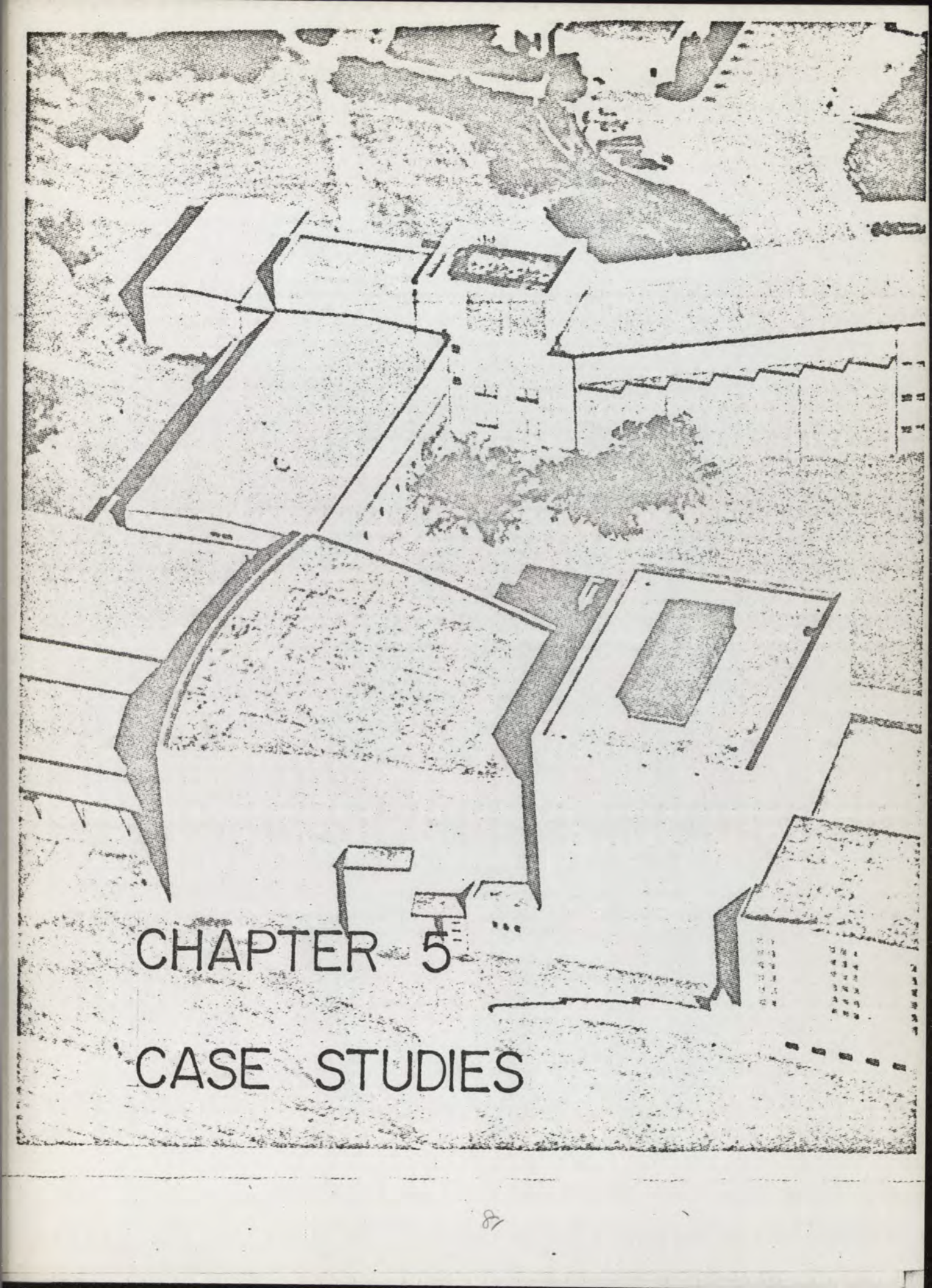
The value of dividing the space is mostly the ability to vary the use of the space. In a community performing arts centre, since many forms of the performing arts will be displayed, such an ability may be very valuable. Maybe some forms of community meetings will need several spaces, or the schools may need the instruction spaces. Perhaps a divider will be used to turn a 1200 seat concert hall into a 500 seat theatre. At any rate, the value of the dividers is offset by their high cost. But if the community wants a variety of spaces and only one new facility, a divisible space may be the answer.

#### 4-E SUMMARY

There are many physical elements involved in a performing arts centre. The design of each element is based on non-physical factors such as philosophy, user needs and administration. It would be senseless to design one of these physical elements without basing the design on the non-physical factors, but often it is done.

#### FOOTNOTES FOR CHAPTER 4

1. Tyrone Guthrie, "Theatre at Minneapolis" Actor and Architect ed. Stephen Joseph (Toronto: University of Toronto Press, 1964), p. 47.
2. Harold Burris-Meyer and Edward C. Cole, Theatre and Auditoriums (New York: Van Nostrum-Reinhold, 1964) p. 329.
3. Burris-Meyer, Op Cit., p. 327.
4. Education Facilities Laboratories Inc., A Divisible Auditorium, Boulder City, Nevada (New York: 1962).



CHAPTER 5

CASE STUDIES



The last four chapters explain the process that will enable school and/or city officials (or any other persons interested and involved in the development of community performing arts centres), with the help of an architect, to establish the programmatic and the space allocation characteristics of a community performing arts centre for small cities in New Mexico.

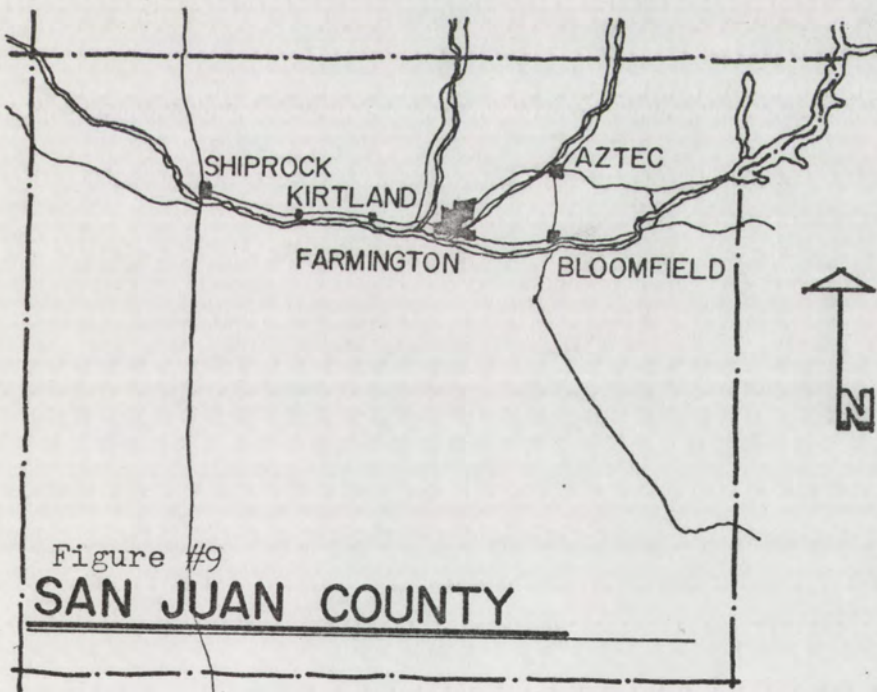
Is the process, as presented in this thesis, superior to processes (or lack of such) used in the past to develop performing arts facilities? This, of course, is the most important question concerning the usefulness of this document. The answer to the question will be demonstrated in the form of three case studies of attempts to build performing arts centres in Farmington, New Mexico.

In the past three years, there have been two attempts to develop a performing arts centre in Farmington. In 1970, a bond issue to provide funds for a high school auditorium was defeated by the voters. Now, in 1973, the City of Farmington will attempt to pass a bond issue for the construction of a Civic Centre which will include a performing arts facility. The purpose of this chapter will be to examine these two proposed facilities in relationship to this thesis, to evaluate the development of these proposed facilities and to present an approach to the development of a "community" performing arts centre for Farmington. Since this thesis is concerned with community performing arts centres, all three cases will be examined and judged according to how they fill, or would have filled the role of serving the whole community.

## 5-A FARMINGTON

Before examining the case studies, a general look at Farmington should be taken for the purpose of learning some basic background information about the city.

5-A-1 Location. Farmington is located at the confluence of three rivers: the San Juan, the Animas and the La Plata rivers, which are part of the Colorado River system. Located in the "Four Corners" area of New Mexico, it is the largest city in that area. Other New Mexican towns and communities in the area are Shiprock, Kirtland, Bloomfield, and Aztec, the county seat of San Juan County.



5-A-2 Population. The 1970 population figures show Farmington to have approximately 26,000 people.<sup>1</sup> (The New Mexico Blue Book shows a

1971 population of 21,979). The 1960 population was 23,786. Projections are that the population will be 36,000 in 1975 and 42,500 in 1980. The source of the projection fails to explain why there will be such a rapid increase after little increase in the last ten years.

5-A-3 Major Industry. Before 1950, the major industry in the Farmington area was agriculture. In the early fifties oil was discovered in the area and Farmington became a boom town, rising from a population of 3,637 in 1950 to 23,786 in 1960. Since that boom, the oil industry has been the major industry in the area, with agriculture finishing a distant second.

In the past ten years, several power plants have been located near Farmington including the controversial Four Corners Power Plant near Waterflow (Kirtland). Along with the power plants, there are coal mining operations to provide fuel for the plants. Other industry has been encouraged, by the city fathers, to settle in the area. However there has only been slight interest shown by outside industry to relocate in the Farmington area, the notable exception being the Fairchild Semiconductor plant near Shiprock employing 800 workers.

5-A-4 City Government. Farmington is governed by an elected mayor and commission with executive management by a city manager.

5-A-5 Educational Facilities. In Farmington there are a total of eighteen schools; four parochial and fourteen public schools. Within the public school system there are ten elementary schools, including a special public school for the teaching of retarded children, three junior high schools and one high school. The enrollment of the three junior high schools was 1700 in 1970. The high school enrollment was 1600. <sup>2</sup>

Also located in Farmington is the San Juan branch of the New Mexico State University with an enrollment of 461 students. The projected enrollment for 1980 is 1,000. <sup>3</sup>

5-A-6 Recreation. The most popular forms of entertainment in the Farmington area are outdoor recreations. Navajo and Morgan lakes provide fishing, swimming and water skiing. Mountains in Colorado are about an hours drive from the city providing both summer and winter recreation. In the city itself, there are 200 acres of maintained park area in fourteen municipal parks, including two golf courses. The city maintains eleven tennis courts, two swimming pools and ten baseball fields with seven of them lighted for night play. One of the fields is the 7500 seat Rickets Field, home of the annual Connie Mack League world series. There are also three football fields, the largest of which holds 6000 screaming spectators.

Commercial recreational facilities include two bowling alleys, with a total of forty lanes, a roller skating rink, two drive-in and three indoor movie houses.

5-A-7 Cultural Activities. Most cultural activities in Farmington center around the city's sixty-two churches. This includes choral groups and some drama presentations which take place in various church and school facilities. The schools provide some cultural activity, although the high schools fine arts program is probably the weakest part of that school's curriculum. The high school has band, orchestra, choral and concert choir classes and sponsors a thespian and a speech club. The thespians present two class plays and a children's play every year. The San Juan Branch College has a College Concert Choir.

Table #11  
**CASE STUDIES - FARMINGTON PERFORMING ARTS CENTRES**

FARMINGTON HIGH SCHOOL FINE ARTS CENTRE	FARMINGTON CIVIC CENTRE		FARMINGTON COMMUNITY PERFORMING ARTS CENTRE
A high school facility available to the public when not being used by the high school.	A facility owned by the city and available to any qualified party.	<b>PHILOSOPHY</b>	A community performing arts centre available to all groups in the city on an equal priority basis
High school programs.	Any group in the city.	<b>PRIME USERS</b>	All groups in the community.
Drama, music, group instruction, assemblies, meetings	Drama, music, conventions, meetings, dinners, group instruction,	<b>USES</b>	Drama, music, dance, speech, group instruction, visual presentation, meetings
Based on research of Bureau of Educational Planning and opinions of Advisory committee.	Based mainly a survey sent with the utility bills and the opinions of the Civic Centre Study Committee.	<b>DATA GATHERING</b>	Based on research by the architect concerning the potential user needs of all groups in the community that might use the facility.
High school.	City of Farmington	<b>ADMINISTRATION</b>	Joint administration
On the high school campus	Near the central business district.	<b>LOCATION</b>	In a location that would serve the needs of the community and provide day and night use of the facility. Near the high school.
1.25 million dollars	1.25 million dollars.	<b>BUILDING COST</b>	1 million dollars.
The public - bond election	The public - bond election	<b>SOURCE OF FUNDS</b>	The public - bond election
Used mostly by the high school. Other groups might have had a hard time scheduling the facility.	Available to all groups in the city. But location may deprive it of daytime use by the schools. Thus the centre may stand empty half the time.	<b>COMMENTS</b>	Close enough to the high school to get daytime use but separated enough to have civic use without interfering with school activities.
Good as a high school facility. Not a community performing arts centre. Would fail to serve the whole community.	Closer to a community performing arts centre than the high school fine arts centre. But control by the city limits the use somewhat.	<b>CONCLUSION</b>	A community performing arts centre.

There are few community fine arts groups. The Community Concert Association provides professional concerts six times a year at a local movie house. A little theatre group is formed from time to time, but it does not function on a regular basis. The Farmington Industrial Development Service reports that there are plans underway to organize a Farmington Symphony Orchestra. <sup>4</sup>

The lack of good fine arts program in Farmington may be due to a lack of the type of facility that is needed to house such a program.

## 5-B. CASE STUDY #1

### The Farmington High School Fine Arts Centre

The first attempt to build a performing arts facility in Farmington was made in 1970 when the Farmington Municipal School district held a bond election for the purpose of raising funds for such a facility. The fine arts centre, as it was to be called, would have been the first performing arts facility in Farmington, although an auditorium had been finished in Bloomfield earlier that year. Being the first facility, it would have needed to be a "community" facility, i.e. a facility that could be used equally by all groups in the community. The advisory committee and consultants saw it as a high school facility that could be shared with the community "provided it does not interfere with normal school activities."<sup>5</sup> Perhaps that is one reason that the bond issue failed.

#### 5-B-1 PROCESS

When the school board decided to pursue the idea of developing a fine arts centre for Farmington High School, they acquired the services of the Bureau of Educational Planning and Development. This was to assure that the most up to date methods of educational planning were used in developing the fine arts centre. The Bureau began to gather data concerning the needs of Farmington High School. The Citizens Advisory Council to the Farmington Municipal School District also was used to help gather data for the project.

The data to be gathered was to be analyzed and used by the Bureau of Educational Planning to make a program for the new centre. Unfortunately, funds to support the research were to be supplied by

the bond issue. So further research had to wait until the bond election was held. When the bond issue failed, the project came to a halt, the Bureau went home, and the fine arts centre became a dream again. But even though the planning process was in the data gathering stage when the project was halted, certain decisions had to be made about the form and size of the new facility before the bond election, so the electorate would have something on which to base a decision. It is these decisions that will be examined now.

#### 5-B-2 NEEDS

In July of 1970, the Farmington Municipal School Board appointed a Citizens Advisory Committee to help them plan and secure bond funds for a fine arts facility addition to Farmington High School. By their fourth meeting, they had agreed that a fine arts facility was needed at the school. They gave four reasons for their opinions:

1. Only 19 per cent of the Farmington High students enrolled in fine arts courses as compared to 30-50 per cent nationally.
2. Existing fine arts facilities were inadequate.
3. Farmington High School did not have an auditorium in which large groups could gather to witness the performing arts.
4. "The community of Farmington does not have a suitable auditorium for school or community use. Most, if not all, other New Mexico towns do. (Either in a high school or the town.) This seriously handicaps both our



students and our citizens. The 1947 master plan for Farmington High School included an auditorium which has never been constructed.

Certainly 23 years is a long time to wait." <sup>6</sup>

The last reason given suggests that a community performing arts centre was needed. But community needs, other than those of the high school, were largely ignored throughout the brief life of the project.

a. Philosophy. The project was halted before all the aspects of the philosophy of the new fine arts centre could be determined. However the role that the facility was to play in the community was determined early in the project. Basically the centre was to be a high school facility, built to enhance the high school programs and open to the public when the high school did not need to use it. Several times in the research material, the many potential school uses were listed, followed by a closing line to the effect that "the facility would be available to the public." <sup>7</sup> Whether the public was to have debates, sponsor fashion shows, or hold huge rallies was not stated. The research material failed to list the "public" uses, but it is very specific in listing school needs.

The fact that the school needs were first priority is not unreasonable for a school facility. For a community performing arts centre, however, it is unacceptable. When the public was asked to foot the bill for a shiny new facility and then were told that they (the public) could use it only when the school did not need it, it is not surprising that the public decided not to finance the project. It is not that a high school fine arts centre at Farmington

High School would not have been wonderful for the students, it is just that it should have been able to serve the rest of the community as well. (See Chap. 2, p. 18, "philosophy")

b. The Performance. It is true that before any facility can be designed, the designer must know who is going to use the facility. The "who is going to use it" factor is the most important factor. Until that is known, it is meaningless to begin to try to assign physical characteristics to the facility. In the same Citizens Advisory Council report cited above, lists of design factors have been included with only one mention of any potential users. One list of factors includes the following statements:

1. It should be a complete, first-class structure seating no less than 1500 persons.
2. It should be divisible.
3. An orchestra pit should be included in the auditorium. <sup>8</sup>

These "factors" are meaningless when just pulled out of the air. For example, why should the structure seat 1500 persons? Perhaps a close analysis of user needs would reveal that a seating capacity of 800 would have been optimum for this case. A close analysis of user needs must be conducted before assigning seating capacities.

These "factors", presented by an advisory council with little research and analysis behind them, point out a problem that most cities in New Mexico will face when a developing performing arts centres. Namely, unless a structural process is followed in the development, the opinions of local "experts" will produce a facility

that is not really suited to the community's needs. In this case, of the twenty-two advisory council members asked to list factors that should be taken into account by the planners, only three responded. This is not to say that citizens advisory councils are not valuable to the client and architect. They are helpful as advisors.

The Bureau of Educational Planning, on the other hand, spent its time gathering much useful data. The high school curriculum was examined and analyzed and various groups that used the high school facilities were listed. The data, if research could have continued, would have provided a basis for making decisions about the physical form of the new facility. (See Chap. 2, p. 21, "performance!")

#### 5-B-3 POLITICAL FACTORS

a. Administration. Another area in which the majority of the public disagreed with the Farmington Municipal School District was the form of administration to be used. According to Woody Woodbury, City Manager of the City of Farmington, the public felt that if the high school administered the facility, other community groups would find it difficult to schedule the use of the facility around the high school activities.<sup>9</sup> Whether or not this would have been the case, the public apparently had past experience with the school system in Farmington that would cause them to form that opinion. (See Chap. 3, p. 37.)

#### 5-B-4 CONCLUSION

To this writer, the fault of the Farmington High School Fine Arts Centre proposal was that the facility was planned to be a high

school facility rather than a community facility. Little real planning was done concerning potential community performing arts groups and their needs in the new facility. The new fine arts centre was seen, by the school board, as a facility to be owned by the school and "loaned" to the public from time to time. These considerations are acceptable if the facility is to be a high school facility; but perhaps the public wanted more for their money, namely a community performing arts centre that would be built for all the community to use, and not to be hoarded by one group.

## 5-C. CASE STUDY #2

### City of Farmington Civic Centre

After the Farmington High School Fine Arts project failed, the city fathers of Farmington began looking into the idea of building a civic centre that would include, among other things, a performing arts facility. Two architectural planning firms were contacted in early 1972 about doing a feasibility study and building program for the new facility. Of the two, Schaefer, Schirmer and Associates of Wichita, Kansas was chosen to do the study.

#### 5-C-1 PROCESS

The city of Farmington and a Civic Centre Study Committee had the responsibility of determining the needs of the potential users of the facility and also to gather from the general public what elements should be included. The political factors of the problem were predetermined because of the nature of the client. The Civic Centre Study Committee presented their findings concerning the needs of potential users of the facility to Schaefer, Schirmer and Associates and they responded with preliminary building program.

#### 5-C-2 USER NEEDS

a. Philosophy. The new Civic Centre would be available to all groups of the community. It would be somewhat downtown business oriented, hopefully to get support of these businesses for the bond issue.<sup>10</sup> This has more bearing in the convention centre part of the facility than the performing arts centre, however, the facility would be available to all groups, but probably on a rental basis like the Albuquerque

Convention Center. This tends to eliminate some of the less financially stable groups, thereby becoming something less than a true community facility. (See Chap. 2, p. 18.)

The facility would be a Civic Centre meaning to enhance the City of Farmington. This in itself is not bad, if it continued to be available to the general public. The Civic Centre concept comes far closer to becoming a true "community" performing arts centre than the Farmington High School Fine Arts Centre would have been. The fact that it would be owned and operated by one group, the City of Farmington, means that one group could hoard the use of the facility of its own purposes. Whether or not that will happen remains to be seen.

b. The Performance. The Farmington Civic Centre project is typical of many civic projects. The project was deemed to a worthwhile project for the city to undertake because the city obviously needed a performing arts facility. The next logical step in determining what the facility should be like would be to determine who would use the facility. From there, determinations could be made concerning what type of activities would be housed in the facility. (See Chap. 2, p. 21.)

That was not the case in the Farmington Civic Centre. Potential users were hardly considered. In an interview with the writer, city manager Woody Woodbury stated that the performing arts facility would be used by the community concert; a symphony group which Farmington does not yet have; summer stock, popular in many places but unheard of in Farmington; and for school plays.<sup>11</sup> Those are all potential users but many groups are not mentioned, including the 62 churches in Farmington. Even with those that are mentioned, there is

no analysis of their specific needs. In the minutes of the November 16, 1972, meeting of the Civic Centre Study Committee, when physical needs of the civic centre were discussed, there is no mention of any specific needs of potential users.

How then was the data for the needs of the Civic Centre gathered? A questionnaire was sent with the utility bill to the public in which questions were asked concerning the number of seats in the auditorium, whether or not to include athletic facilities, and whether or not to provide convention facilities. This was a good way to get the public input and serves two purposes: 1) it helps make the civic centre a community centre by making sure that the public is represented in the decision making process, and 2) it is good politics to get the public to put their ideas down so that the bond issue campaign can use those ideas. However, the public was not well represented as only 795 people returned the questionnaire. Thus, the decisions based on the questionnaire do not even represent a majority of the public and the facility which is to be a civic centre, or a building for the people of Farmington, may be designed according to the desires of a minority of people, at least half of whom will not set foot in it. This type of questionnaire is very helpful, but should not be the only way in which data is gathered concerning the physical needs of the design.

Can the public be asked to determine physical design data with questionnaires or any other form of mass investigation? The Civic Centre Study Committee notes that forty-one per cent of the

people that sent in the questionnaire said that there should be 1500 seats in the new facility, which happened to be the largest number on the questionnaire.<sup>13</sup> Perhaps a study of potential users would have revealed that the facility would have been used 80 per cent of the time for intimate drama and would require 500 to 800 seats. The public may well have had a facility that was impressive, but insufficient for the needs of many of the users of the facility. Then, of what value is it?

A questionnaire should have been sent to potential performing groups in Farmington. On the questionnaire there could have been questions concerning the type of stage needed or the optimum size of the audience that would be in attendance for their performance. From this type of survey, the study committee could determine what the potential users really needed in the facility. Then seating capacity, stage type and acoustics could be determined. No such investigation was made.

c. The Audience. Was audience "taste" a factor in the planning of the Farmington Civic Centre? Was potential audience size a factor? Was the potential audience considered at all? There is no indication from the data gathered that the potential audience was given much consideration. The size of the potential audience may be reflected in the proposed seating capacity, but by examining the arbitrary method in which seating capacity was determined, it seems doubtful. Probably, the city government felt that if a theatre was placed in Farmington, an audience would automatically present itself for any



performance. They may be correct in this case, but performing arts programs and facilities have failed for lesser reasons than this one. (See Chap. 2, p. 27.)

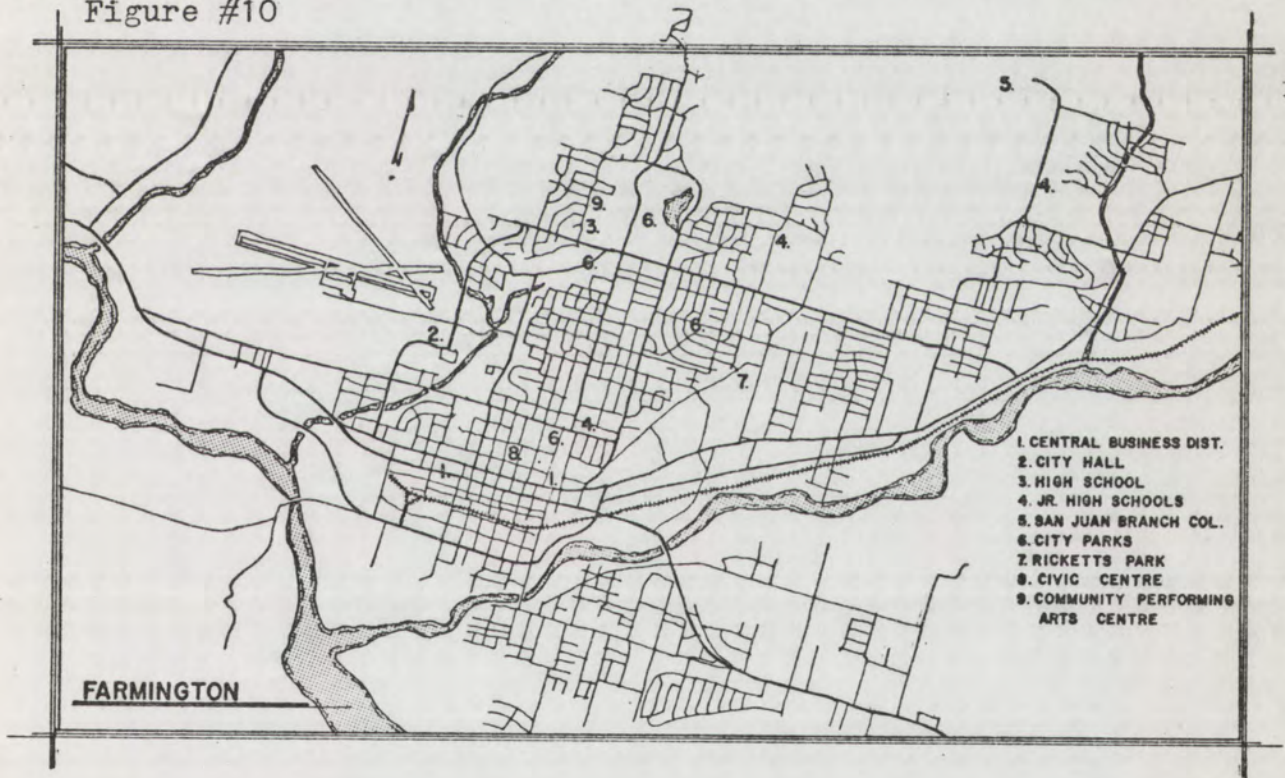
#### 5-C-3-POLITICAL FACTORS

a. Administration. By examining the title of the new facility - the Farmington Civic Centre - it is easy to see what form of administration it would have. The centre would be managed by a man hired full time for that purpose, responsible generally to the city of Farmington and specifically to the city manager.<sup>14</sup> This form of administration would certainly be more impartial than if the facility were administered by the school system, although not as impartial as a joint administration, as discussed in Chapter 3. This factor may make the difference of whether or not the bond issue passes, since as mentioned before, the public was skeptical of a facility managed by the school system because of the inherent partiality. (See Chap. 3, p. 37.)

b. Location. The City of Farmington would place its Civic Centre in the downtown area, one and one-half blocks from Main Street near the Farmington Daily Times building.<sup>15</sup> The property on which the facility would be placed is one-half block from parking areas, close to major transportation arteries. If the new facility raises much interest, as it would surely do, it would certainly direct more public interest to the downtown area (although Farmington has a prosperous downtown area). All these factors make the location of the Civic Centre seem very desirable. (See location chart, p. 51.)

Only one factor diminishes the chosen location. The property is far from the high school and across the city from two of the three junior high schools. This would discourage daytime use of the theatre portion of the civic centre by the school system. And if the schools were not to use it by day, who would? The theatre would probably stand empty nearly fifty per cent of the time when it might be used more at a different location.

Figure #10



c. Finances. The funds for the Civic Centre would be provided by a general obligation bond, paid by the public through property taxes.

d. Building Costs. The City of Farmington is willing to pay one and one quarter million dollars for its new Civic Centre. Before the bond election, some determination had to be made of the facility the

city would receive for that money. Schaefer Schirmer and Associates presented three schemes for civic centres.<sup>16</sup> Scheme A would provide 42,000 square feet at \$30 a square foot. The facility would include administration space, public meeting rooms, a serving kitchen and a multi-purpose space with only bleacher-type seats. Scheme B would provide 36,000 square feet at \$35 a square foot with administration space, public meeting rooms, a smaller multi-purpose space, an exhibition space and a seating area with fixed seats oriented towards the multi-purpose area. Scheme C would provide 30,000 square feet at \$42 a square foot with administration spaces, public meeting rooms, an auditorium with 1200 fixed seats, 5000 square feet of backstage and a multi-purpose area located next to a serving kitchen. The Civic Centre Study Committee recommended that the city use Scheme C.<sup>17</sup>

e. Operating Costs. The Civic Centre Study Committee also recommended that the city government subsidize the operation of the facility. If the subsidy would allow groups to use the facility for low rental fees, then it would be worthwhile for the citizens to provide those funds.<sup>18</sup>

#### 5-C-4 THE BUILDING PROGRAM

Since the project is still in the feasibility stage, many of the decisions concerning the building program have not yet been made. The Schaefer, Schirmer and Associates schematics are still very general in character. Many of these physical decisions would be made after the funds for the project are secured.

a. The Performance. It is not possible, by looking at the schematic, to tell what type of stage would be used, if the facility were to have an orchestra pit or a fly-loft or how many seats the auditorium will hold. The public seems to want 1500 seats while Schaefer, Schirmer and Associates recommend 1200, based on a dollar analysis.<sup>19</sup> No one seems to have determined how many seats are needed since one is really quite sure what will go on in the facility.

Five thousand square feet of backstage spaces have been included in the schematic, this including 2000 square feet for dressing rooms, 2000 square feet for stage crafts, 600 square feet for a Green Room and 400 square feet for storage and control.

b. The Audience. Again, few decisions have been made concerning the physical characteristics of the auditorium area, types of seating or foyer spaces. The schematic does allow 2000 square feet for lobby and toilets. The lobby would act as a buffer area between the exhibition/multi-purpose space and the auditorium.

c. Adaptibility. In schemes A and B, there was much interest in making the space usable for many functions. Even in scheme B, the fixed seats would face the multi-purpose area. The Study Committee chose scheme C and apparently rejected the multi-purpose "gymnasium". But even with scheme C, the Committee was wondering about some form of adaptability. "The Committee had better plans for a theatre type building and then go from there to other types of facilities. Yet, a good convention facility with banquet services is also needed; a space with portable partitions so that a theatre can be arranged - this would also be given some thought."<sup>20</sup> It will be interesting to see if an adaptable facility will be planned.

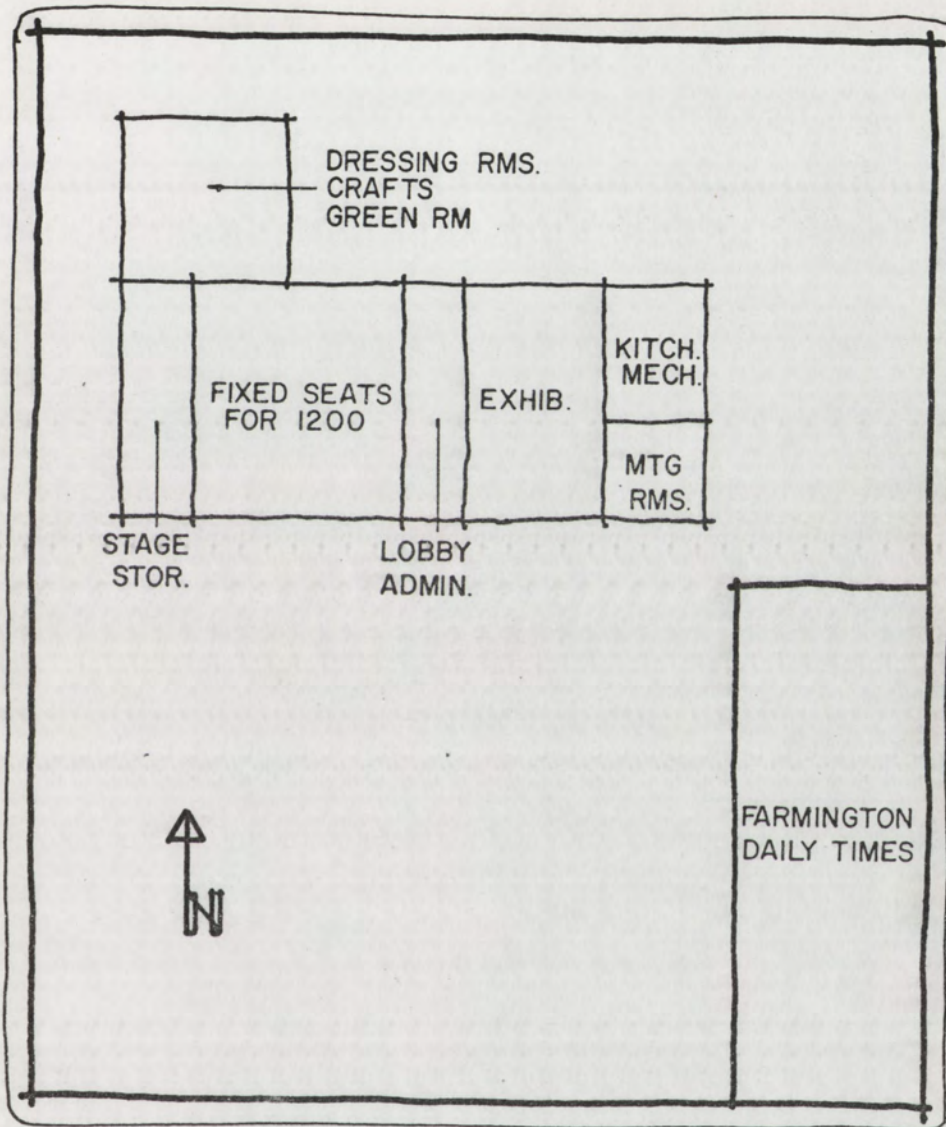


Figure #11  
THE FARMINGTON CIVIC CENTRE

#### 5-C-5 CONCLUSION

The City of Farmington Civic Centre would come closer to being a community facility than the Farmington High School Fine Arts Centre would have been. The facility being administered by one group would keep it from becoming a truly "community" centre. The major faults in the Civic Centre are the incomplete methods used to gather data concerning potential user needs and the location of the facility. The Civic Centre will cater to the needs and whims of the voter and therefore will probably become a reality.

## 5-D CASE STUDY #3

### The Farmington Community Performing Arts Centre

This case study involves a purely fictitious project. It gives the writer a chance to demonstrate the use of the thesis and how, by using it, a community could have a performing arts centre that would serve the whole community. In this scenario, the writer will make the decisions as if he were the client or architect.

#### 5-D-1 THE PROCESS

The project would start when city and school officials, concerned citizens and local performing arts groups met together to discuss a performing arts centre for Farmington. The process used to facilitate decision making would be the one presented in the first four chapters of this thesis. By the use of that process, the clients would be assured that the new facility would be a true community centre. (See Chap. 1, p. 11.)

The first step in the process would be to select an architect. Questionnaires that evaluate an architect's ability to handle a performing arts centre project would be sent to several architects. From those questionnaires and personal interviews an architect would be chosen.

A spokesman from the group of city and school officials, concerned citizens and local performing arts groups would be chosen to represent the group. This spokesman would deal with the architect and other persons involved with the project in behalf of the combined group. He would become the client and will be called such throughout this case study.

By using the process previously mentioned, the following information was gathered.

#### 5-D-2 USER NEEDS

a. Philosophy. The new facility would be a community performing arts centre. It would be available to all performing arts groups in the community on an equal priority basis. It would be for public use because it would be the public that would finance the project. The facility would be a community showplace or a place that the community would be proud of because of the way in which it serves the community. The establishment of such a philosophy would have to originate with a client(s) that has the sincere desire to serve all parts of the community in which he lives. (See Chap. 2, p. 18)

The client would hope that the new facility will become a centre of the arts in the community. If it is, then future arts facilities would be added in the future, such as an art gallery or a community art museum.

The facility should be performer oriented. That is, special emphasis should be placed on a facility in which quality performances could take place. (See p. 19.)

The audience should be placed in a comfortable, but not luxurious, atmosphere. The auditorium area should be of average comfort (see Chap. 2, p. 20) and spacious foyer and lobby areas should be provided. The emphasis would be on providing the audience with a comfortable place to view quality performing arts rather than pampering them with plush surroundings.



Table #12

**POTENTIAL USERS - FARMINGTON, N. MEX.**

<b>Existing</b>		<b>HRS. per. YR.</b>
<b>FARMINGTON HIGH SCHOOL<sup>21</sup></b>		
Class plays	2 per yr.	8 / 48
Symphony orchestra	3 concerts	6 / 12
Choir concerts	6 per yr.	10 / 20
Visiting lecturers	6 per yr.	6
Class work/ audio/visual	10 hrs. per wk.	360
Assemblies	1 every 2 wks.	18
Drama Class	1 hr. per day	180
Thespians	2 hrs per wk	360
<b>COMMUNITY CONCERT<sup>22</sup></b>	6 per yr.	12 / 12
<b>Projected</b>		
LITTLE THEATRE <sup>23</sup>	6 per yr.	12 / 180
FARMINGTON SYMPHONY ORCH. <sup>24</sup>	6 per yr.	12 / 48
<b>CHURCHES</b>		
Plays	4 per yr.	8 / 48
Music presentations	6 per yr.	9 / 18
Special meetings	4 per yr.	8
<b>COMMUNITY ACTION<sup>25</sup></b>		
Club meetings	2 per mon.	48
Fund raising projects	5 per yr.	10
Visual presentations	4 per yr.	8
Political meetings	4 per yr.	8
Community film series	5 per yr.	10
<b>Total</b>		<b>1093 / 386</b>
performance	rehearsal	
12 / 180		

Table #13  
USES - FARMINGTON

	Time-use in hrs. per yr.	% of total	Use which needs little adapt.	Use which needs special facility.	Hrs. of special facilities	% of total
DRAMA	856	58%		X	856	86%
CONCERT	145	10%		X	145	14%
MUSICALS	0	0%		X	0	0%
VAUDEVILLE	0	0%		X	0	0%
PAGEANT	0	0%		X	0	0%
DANCE	0	0%	X			
SPEECH	8	.5%	X			
GROUP INSTR.	376	25%	X			
LARGE MTGS.	74	5%	X			
VISUAL PRES.	18	1.5%	X			
total	1479			total	1001	

HOW TO USE THE CHART

1. The projected activities of each projected user are recorded in hours of facility use per year.
2. Those hours are placed into the above categories according to type of use.
3. The hours in the categories are totaled and the total of each is compared to a grand total.
4. The categories which require special facilities are again totaled and a percentage comparison is derived. The category of use that has the highest percentage of the special facilities categories is the one for which the facility would be designed. The other categories in that class should have special provisions provided in the new facility if they have over 10% of the total.

b. The Performance. When the philosophy of the new community performing arts centre has been set forth, it would be possible to determine who the potential users would be. Quite simply any group in the community that could use the facility would become a user. Information would be gathered concerning who was interested in using the facility and how much time they felt they could use it. This information would be compiled and presented in the form of two charts. (See charts, previous page.)

The information could be gathered many ways. The potential users could be contacted personally, or a questionnaire could be sent to them asking them to list their potential use of the new facility in hours per year. Most of the data would be based on estimated rather than actual use since most groups do not plan their programs a year in advance. However, even estimated use is valuable. The figures on the two charts only approximate. In a real situation, the client and architect would need to be as exact as possible. Again, even using approximate information, it is possible to see what type of performing art the community prefers.

From the chart, it is apparent which performing art would be presented the most. Drama comprised 58 per cent of all uses, and 86 per cent of the uses requiring special facilities. Seeing how much the other forms were also to be presented, it is apparent which kinds of adjustments would have to be made to the basic design.

c. The Audience. Audience taste would be very difficult to determine. There are not enough existing performing arts functions to see what existing audiences are like. The community concert association has

had enough audience interest to be able to support its program for several years, so there is at least a small concert oriented audience.<sup>26</sup> On the other hand, the adult attendance at the high school class plays has been very small. Some information could be gathered concerning audience tastes by sending a questionnaire with the utility bill, or in the newspaper. According to the questionnaire sent to the public by the City of Farmington in September, 1972, the public would accept a performing arts program that is mostly drama-concert oriented, but that true audience support would take years to develop.<sup>27</sup>

Potential audience size was subject to the same uncertainty. James H. Miller feels that 2 per cent of the population is a safe number to use in estimating potential audience size.<sup>28</sup> That would give Farmington a potential audience of 420-500 people. That may be correct for some events. The high school class plays have been drawing smaller audiences than this. Perhaps for other events the audience would be 1000. But this is only conjecture by the writer. Actually, the real number will be unknown until there is an event in the new facility and actual head counting can take place. (See Chap. 2, p. 29.)

#### 5-D-3 POLITICAL FACTORS

a. Administration. If the performing arts centre is to be a community facility, available for use by all groups of the community, then it would need to be administered jointly to assure that no one group will hoard its use. (See chap. 3, p. 37) A facilities manager would be hired to manage the centre. He would schedule events, oversee

any repair or remodel work, and supervise all groups using the facility. The manager would be responsible to the client for his actions.

b. Location. The facility would need to be located such that all groups could use it. If it was located near the downtown area, it would be unavailable to the high school for daytime use. If it was located on the high school campus, close enough for students to walk to, it would serve the high school needs without having the facility amidst the campus clamor. It would be important to locate the performing arts centre near the high school for two reasons: first, a good performing arts program would grow in Farmington if young people were taught the arts in high school; second, if located near the high school, the centre would have day and night usage, thereby increasing its usefulness.

The facility would be close to major streets and easily accessible from most parts of the city. Even though located near the high school, the public could enter the facility during the day without disturbing the school while regular school activities should not disturb daytime events at the centre. (See Chap. 3, p. 47.)

c. Finances. The source of funding for the project would be a general obligation bond obtained through a joint city/school bond election. The preliminary figure for the cost of the facility was set at one million dollars at \$50 per square foot of building area. This figure could be lowered through community action, but ways to do that have not been determined. (See chap. 3, p. 53.)

Operating costs would be partially supplied by the joint committee of administration. Both the city and school would supply funds out of their annual budget. The rest of the operating costs will be supplied by renting the facility. To make it truly a community facility, all groups should be able to use it, even if some can't afford the rent. This means that a liberal renting policy would be required so that even the poor groups could participate in the performing arts.

#### 5-D-4 THE BUILDING PROGRAM

a. The Performance. The data gathered concerning the potential uses and users indicated that drama would be the art for which the facility should be designed with the ability to adapt to accommodate musical concerts. All the other uses can take place in a facility designed for those two. A proscenium stage would be used because it is the easiest of the 3 stage types (see Chap. 4, p. 63) to adapt for many performing art forms. It is also the most common type of stage in New Mexico and most of the people involved in drama in this area are more familiar with it compared to the other types of stages. The proscenium stage involves more scenery and lighting than the other two types and will involve more people in non-acting activities than will the other two. Since involvement is one of the great benefits of the performing arts, the proscenium stage would be the best type of stage in this situation.

Seating capacity would be set at 900 people.<sup>29</sup> Since the facility would be designed mainly for drama, the seating capacity would have to meet the requirements for that art form; 500 to 900 seats is

allowable for drama,<sup>29</sup> but more than 900 would cause a loss of intimacy and the people on the back rows would not be able to see or hear without straining themselves. Nine hundred seats is also a good size for a small concert or recital hall, which is all Farmington needs in terms of concert.<sup>30</sup> The number may be too small for some public assemblies. But the facility would be designed for drama because it would be the performing arts used most in the facility. To increase the seating capacity for public assemblies may compromise the facility for drama, the facility's most common use. It would be better to compromise the facility for public assembly since it would be used for that purpose only five per cent of the time. The high school, for example, may have to split its assemblies.

Since the facility is to be performer oriented, a fly loft, orchestra pit and extensive backstage spaces will be included. These elements would provide a professional atmosphere to the centre. The orchestra pit would not have an elevator, but would use a simpler method of adaptability. (See drawings of orchestra pits, p. 75.) The backstage spaces would include dressing rooms, a stage-craft area, a Green Room and a rehearsal space. (See backstage space chart, p. 68.) The rehearsal space would allow one group to rehearse while the auditorium is being used.

b. The Audience. As mentioned before, the auditorium would have 900 seats and a conventional form of seating would be used. This form of seating would allow less leg room for the spectator, but it would take less space overall. (See seating chart, p. 70.) Because the price of the facility is based on dollars per square foot, the form

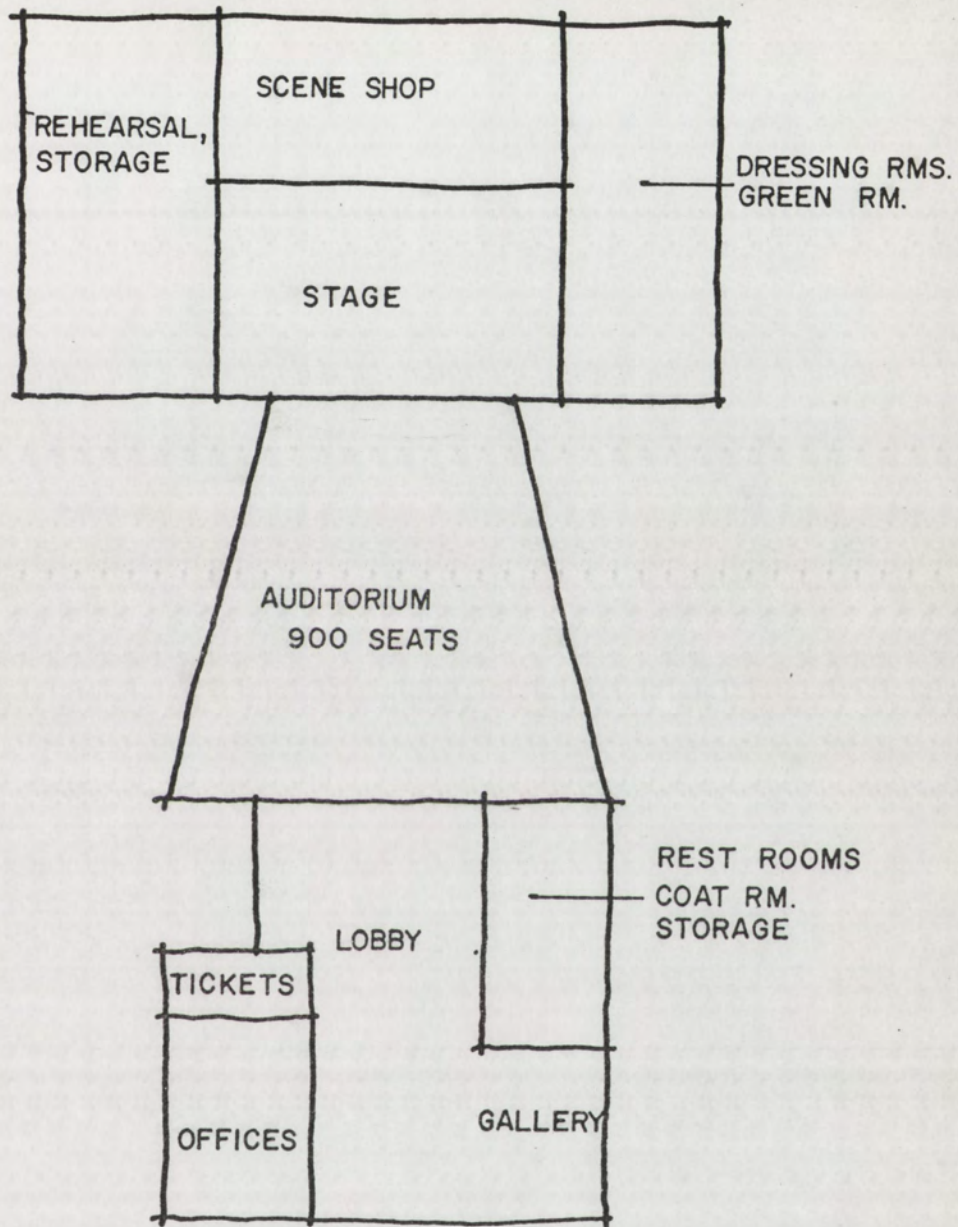


Figure #12

SCHEMATIC - FARMINGTON COMMUNITY  
PERFORMING ARTS CENTRE



of seating requiring less square feet will allow money to be spent on other parts of the facility.

The foyer spaces would include a lobby, a ticket sales area, a coat check area, restrooms and an art display area. (See schematic design, p. 112.) The art display area would be adjacent to the lobby so that school art projects and the work of local artists could be displayed. This would serve to expose the work of local artists and to add to the "artistic" atmosphere of the facility.

c. Adaptability. The new Farmington Community Performing Arts Centre would be capable of having several types of arts performed in it. Drama, music concerts, variety, lectures, films and assemblies could all take place there in a facility designed for drama with only minor changes. (This would include such things as setting up a podium or lowering a screen.) (See adaptability chart, p.74.)

The concerts would be accommodated by the addition of a movable orchestra shell. This shell would cover the fly loft, curtains and side stages and direct the sound toward the audience. The only other requirement for music concerts would be some sort of movable risers. (See Orchestra Shell Drawing, p.74.)

The orchestra pit would have a movable cover to allow for stage variety. With the cover off, an orchestra could be used for accompanying a variety show or a musical drama. With the cover on, the stage area would be larger with more fore-stage. (See Orchestra Pit Drawing, p.75)

#### 5-D-5 CONCLUSION

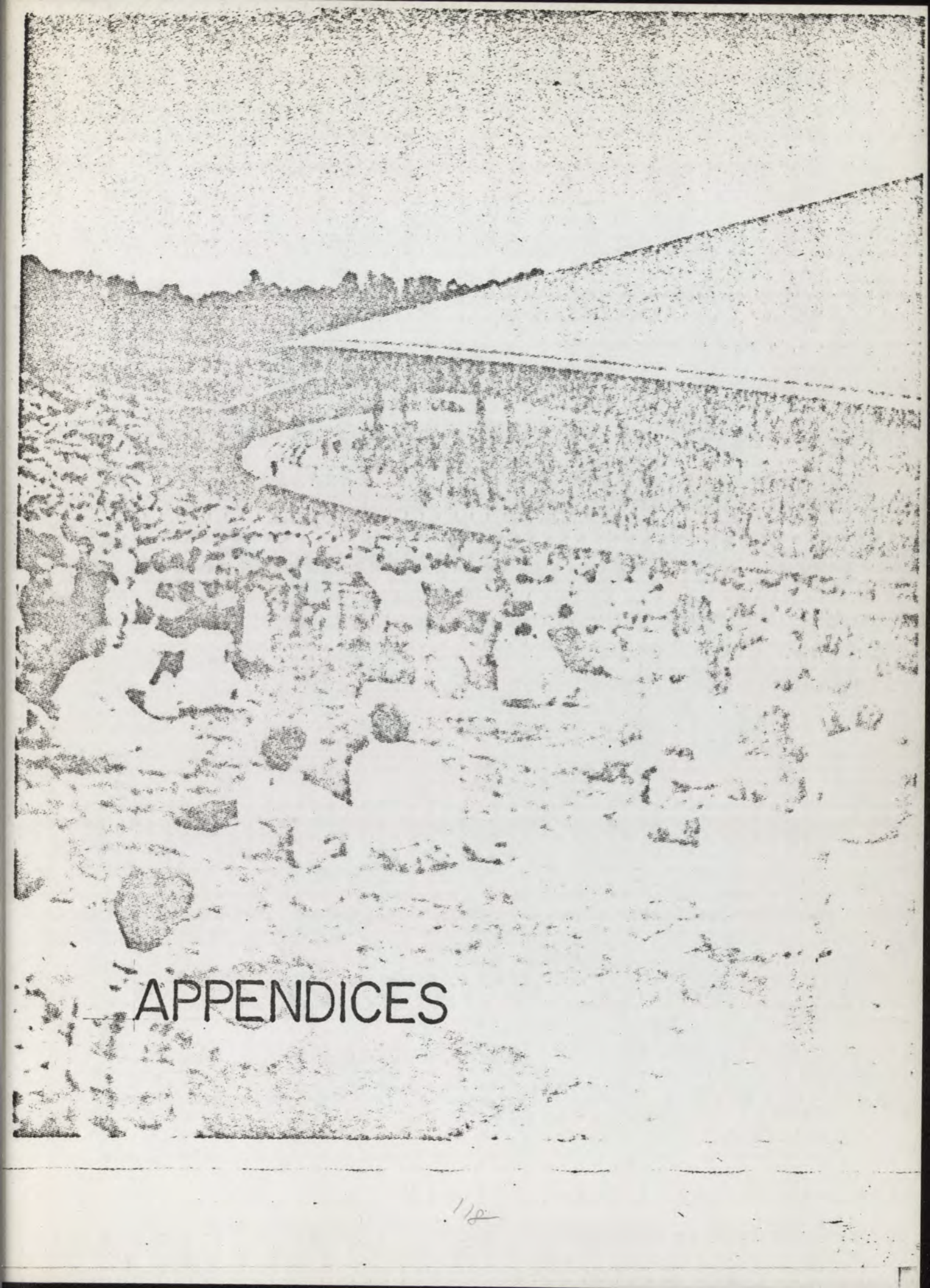
By using the process as presented in this thesis, a true community

performing arts centre could be built in Farmington that would serve all performing arts groups in the community. Such a facility would serve the community by providing a place in which quality performing arts could be presented and large parts of the community would be involved in presenting or viewing those arts.

FOOTNOTES FOR CHAPTER 5

1. Farmington Industrial Development Service. "Farmington, New Mexico, Locational Analysis". 1970, p. 67.
2. Ibid, p. 57.
3. Ibid, p. 59.
4. Ibid, p. 65.
5. Circular - Farmington High School Fine Arts Centre Bond Election, October 6, 1970, p. 3.
6. Report of the Citizens Advisory Council to the Farmington Municipal School District. "The Addition of a Fine Arts Centre to the Farmington Senior High School". August, 1970, p. 4.
7. Ibid, p. 7.
8. Ibid, p. 7.
9. Statement by Woody Woodbury, City Manager, City of Farmington, personal interview, September 15, 1972.
10. Civic Centre Study Committee. Minutes of meeting, November 16, 1972. Farmington, New Mexico, p. 5.
11. Woody Woodbury, Op. Cit.
12. Civic Centre Study Committee, Op. Cit., p. 6.
13. Ibid, p. 2.
14. Woody Woodbury, Op. Cit.
15. Schaefer, Schirmer and Associates, "Land Use Study for the Farmington Civic Centre". November, 1972.
16. Ibid.
17. Civic Centre Study Committee, Op. Cit., p. 7.
18. Ibid, p. 7.
19. Schaefer, Schirmer and Associates, Op. Cit.
20. Civic Centre Study Committee, Op. Cit., p. 7.
21. Tonigan, Richard F., Research Information for the Farmington Fine Arts Centre, University of New Mexico.

22. Based on personal correspondence between Jack R. Acuff, President, Community Concert Association, Farmington, New Mexico, and the writer.
23. Farmington Industrial Development Service, Op. Cit. p. 65.
24. Ibid, p. 65.
25. Woody Woodbury, Op. Cit.
26. Jack R. Acuff, Op. Cit.
27. Civic Centre Study Committee, Op. Cit., p. 2.
28. James H. Miller, "Initial Factors in Theatre Planning," Educational Theatre Journal, May, 1956, p. 93.
29. Architecture Journal Information Library, 8 July 1964, p. 107.
30. Ibid, p. 107.

A grainy, black and white photograph of a large, open field, possibly a farm or a large-scale agricultural operation. The field is filled with numerous small, dark spots, which could be plants, animals, or equipment. A fence line runs across the middle ground, and a line of trees or a distant building is visible in the background. The overall image has a high level of contrast and a noisy, textured appearance.

# APPENDICES

APPENDIX #1

The Investigation

## THE INVESTIGATION

The method used to investigate the problem was a three-part process.

- a. Raw data was gathered.
- B. The data was interpreted and a hypothesis was formed.
- C. The hypothesis was (is to be) tested.

### METHOD OF GATHERING DATA

The data that had to be collected came in two general areas. First, data concerning performing arts centres in general had to be investigated. Second, data concerning communities of New Mexico, their special needs for performing arts centres, and the organizations that would build such centres needed to be gathered. These two areas will be considered separately.

#### A. Performing Arts Centres

There were three ways that data was gathered in this area. The first method was to read every book on theatres and auditoriums that could be found. This is a subject that is well covered by many books ranging from "how-to" books in theatre and auditorium designs to books on the theory and philosophy of theatre and theatre architecture.

Next, the writer visited several theatres and auditoriums around the state to see first hand the kinds of spaces that have been provided for the performing arts. The strengths and faults of these facilities become more evident if the town has a guide who is very familiar with them. Such a tour would include inspections of the

backstage production areas, sound and light booths, auditorium areas and the stage area. A list of facilities visited by the writer is listed below:

1. Albuquerque Little Theatre
2. Bloomfield High School Auditorium
3. Civic Auditorium, Albuquerque
4. Civic Auditorium, Los Alamos
5. Popejoy Auditorium, Albuquerque
6. Sandia High School Auditorium, Albuquerque
7. UNM Recital Hall, Albuquerque
8. Valley High School, Albuquerque

The other method of gathering data concerning performing arts centres in general was to talk to people who are involved in the arts. Such interviews were to familiarize the writer with the process of presenting the arts and some of the details of developing and managing a performing arts centre. There was an attempt to interview people involved in all levels of organization.

Another way to familiarize oneself with a performing arts centre is by attending concerts and plays. While this is not actual data gathering, it is a necessary step in the performing arts learning process if only to feel the "flavor" of live performance. The value of a performing arts centre cannot be fully understood until one experiences live concert or theatre.

#### B. The Communities

In this area there is much less written information, but many more types of people to interview. There were five sources of



information which are individually discussed below. The information gathered in this area is much less concrete than the information gathered for other areas of this study, therefore, is subject to a wider range of interpretation than the other areas.

1. Books

There were a few books found in Albuquerque libraries concerning school functions relating to the performing arts and to auditoriums. There was less information on community performing arts centres and no information in print on community needs in relation to such facilities. The most useful books were a pair printed by the Education Facilities Laboratories on divisible auditoriums and how they served the schools' needs for auditoriums and classroom needs. But little else could be found that could be useful.

Listed below is a list of books that will be most helpful in gaining an understanding of performing arts projects:

American Theatre Planning Board,

Theatre Check List

-a very good book listing factors to be considered in the design phase of a theatre.

Beranel, Leo L.

Music, Accoustics and Architecture

-a book on accoustical design of music and concert auditoriums. It analyzes many such auditoriums around the world.

Burris-Meyer, Harold and Edward C. Cole

Theatres and Auditoriums

-The best overall book on theatre and auditorium design.

Burris-Meyer, Harold and Vincent Mallory

Sound in the Theatre

-an easy to understand book concerning acoustics and sound systems in theatres.

Committee of the Music Educator National Conference

Music Buildings, Rooms and Equipment

-this book is valuable when a performing arts facility is to be placed in an educational plant.

Educational Facilities Laboratories, Inc.

A Divisible Auditorium / Boulder City, Nevada  
and Divisible Auditoriums

-invaluable books on divisible auditoriums. The first is a case study of one auditorium. The other is a comparative study of several newer facilities. Both books are now out of print.

International Association of Auditorium Managers

Auditoriums and Arenas

-a comparative study of several auditoriums around the United States. It has valuable information concerning operating costs.

Joseph, Steven

Actor and Architect

-a handy little book that explains much concerning the actor/audience relationship.

Architects Journal Information Library

Theatre Planning

-a collection of articles from a magazine concerning theatre design. Very valuable.

2. School Officials

School officials were easier to find than books. They were interviewed to help the writer understand how a school system would use a performing arts centre. Also, they helped in establishing how eager schools were to spend money on a centre and to what degree schools needed them. They explained the problems of administrating a school/community centre. They helped the writer realize that the design of a school/community performing arts facility is a complex problem requiring a great deal of research and work.

3. City Officials

City officials were even easier to contact than school officials. This was done in two ways. First, questionnaires were sent to every city in New Mexico with a population above 12,000, except Albuquerque. The response to the questionnaires was good, and most were returned. The intent of the questionnaire was to find out how many city governments wanted performing arts centres for their cities; and how they would administer them.

It was interesting to see that every city that returned the questionnaire wanted a performing arts facility, even those cities that already had facilities in the high schools. The questionnaires are enclosed in an appendix in the back of the thesis.

The other way to contact city officials was by direct interview. This provided the same type of information about a cities' approach to having a performing arts centre as an interview with a school official provided information about a school's approach. The difference was the diversity of opinion between city and school officials about the administration of a new facility. The interviews again provided valuable insights to the attitude of city officials toward developing new performing arts centres and their place in the community.

#### 4. Civic and Theatre Groups

Civic and theatre groups were also contacted. A questionnaire was sent to all Chambers of Commerce in cities of New Mexico with a population of 12,000 or more, except Albuquerque. Most were returned. It is interesting that in some cases the Chambers of Commerce were less receptive to the idea of a new performing arts centre in their community than were their city fathers. The questionnaire was for the purpose of locating city officials, school officials, community concert and theatre groups that would use a performing arts centre. The Chambers were also asked if they thought their communities needed a fine

arts facility. But the questionnaire was mainly meant to provide the writer with new contacts to correspond with or interview.

A few other civic groups were contacted for the purpose of establishing some user requirements for a community performing arts centre. The Community Concert Association in Farmington was sent a questionnaire. The Albuquerque Little Theatre Director was interviewed. The type of information gathered from these sources is somewhat redundant because the needs of most types of community performing arts groups are spelled out in good books such as Theatres and Auditoriums by Harold Burris-Meyer. But again, first hand information is gathered to catch the "flavor" of community performing arts activities.

#### 5. Previous Research in This Area

There were other sources of information concerning community needs. Other research projects supply valuable information. Dr. Tonigan's research material for the Farmington Fine Arts Centre Project (which did not pass the city bond vote) provided valuable information concerning the process of developing a community performing arts centre. A research paper done at UNM by Charles G. Smith, Jr. entitled A Fine Arts Centre for Bernalillo provided information about the needs of a small community. These two sources provided some specific information related to cities in New Mexico that could not be found in other written sources.

For data concerning the Farmington case studies, many letters, reports and copies of meeting minutes were used. Of course, none of this was published material.

A great deal of data was collected, although probably a great deal was missed. But a greater problem than gathering the data was organizing it into something useful.

#### INTERPRETING THE DATA

When determining what should be done with data that has been gathered, two questions should be asked. First, who is using the data? And second, how does he plan to use it? The first question is easy to answer in this case. The data is meant to be used by the architect/planner, so that he can better serve his client, who is the person (or persons) developing the performing arts centre.

The second question is the meat of this problem. The thesis is meant to organize the data so that it can be used easily by the architect and his client. The organization of the data into a usable form provided the writer with a series of problems. First it was thought that the needs of the cities of this state, concerning performing arts centres, could be categorized and a common denominator could be found. Then by comparing this denominator to other factors in these cities, a matrix could be formed that would tell a city what size of a performing arts centre it would and could afford. This idea was good, except it ignored the fact that each city has widely differing needs, moods and cultural backgrounds. It also

ignored the fact that each city would want to interpret its own needs. So this simple idea of creating a matrix that would tell everyone what they needed was dropped.

The next logical move was to organize the data into "groups" and present a method of analyzing the data in each of the groups. The data in the groups would be presented in the form of general requirements and sometimes a series of alternative choices. Thus the architect could help the client in making major decisions concerning the development of performing arts centres by using the data presented this way.

The hypothesis of the problem would then be that a guideline or process could be used to assist the architect and client in making the major developmental and design decisions in the development of a performing arts centre. The guideline was discussed in Chapters 1 through 4 of this thesis.

#### TESTING THE HYPOTHESIS

The final step of the investigation would be to test the hypothesis. It was done by the use of case studies. That is, the guideline was used in two or three specific cases, namely the performing arts projects in Farmington. These case studies form the last chapter of the thesis.

APPENDIX #2

Report of the Advisory Council Concerning the Farmington High  
School Fine Arts Centre



REPORT  
OF  
THE CITIZENS ADVISORY COUNCIL  
TO THE  
FARMINGTON MUNICIPAL SCHOOL DISTRICT  
BOARD OF EDUCATION

CONCERNING:

The Addition of a Fine Arts  
Center to the Farmington Senior High School

August, 1970

MEMBERS OF THE  
CITIZENS ADVISORY COUNCIL

Mr. Jamie Bond	Mrs. Doris Johnson
Mr. W. David Brennen, Chairman	Mr. Lee Kilgore
Mr. Byron Caton	Dr. Willard C. Kottke, D.D.S
Mr. Howard Chrisman	Mrs. James D. Lang
Mrs. Anna Cocklin	Mr. George Minter
Mrs. Rosser Cole	Mrs. C. M. Molenaar
Mrs. Val Cooper	Mr. James Nordstrom
Mr. Robert Culpepper	Mr. Flowell Payton
Mr. Bill Graye	Mrs. Eve Thomason
Mr. Wayne Harris	Mr. Angelo Turano
Mr. Anselmo Jaramillo	Mr. Ewell N. Walsh

MEMBERS OF THE STAFF  
OF THE  
BUREAU OF EDUCATIONAL PLANNING AND DEVELOPMENT

Mr. Hugh Mahl, Project Coordinator  
Dr. Dwayne Smith, Consultant  
Dr. Richard F. Tonigan, Director

## INTRODUCTION

In July 1970, the Farmington Municipal School Board appointed this Citizens Advisory Committee to help the Board plan and secure bond funds for a Fine Arts Facility Addition to the Farmington Senior High School. The Committee has been very active. Members of the Board's educational consultant's staff have participated in most of these meetings to render technical assistance to the Committee.

By the end of its fourth meeting, the Citizens Advisory Committee had agreed that a Fine Arts Facility Addition was needed at the Farmington Senior High School. Several important factors influenced their decision:

1. Only 19% of Farmington Senior High School students are now enrolled in fine arts subjects. For a school of Farmington's size and for a community with Farmington's population characteristics, a minimum of 30% to 50% of the senior high students should be participating in fine arts programs (music, speech, public speaking, art, drama, and arts and crafts).
2. One of the Committee's meetings was held in the present music classrooms. Whether these rooms were designed for another purpose and then re-assigned to music at a later date or designed by someone for music purposes matters little. The instructional music rooms are too small; they do not have risers; ceilings are too low; storage provisions are temporary and inadequate; and the rooms are acoustically very ineffective for music instruction.

The two rooms are just not suitable for teaching music. In addition, the necessary individual and small-group instruction and practice rooms and the related areas such as offices, music media center, etc., are totally missing.

3. The Farmington Senior High School does not have an auditorium where large groups can gather for instructional programs, for assemblies, to listen to featured speakers, and so forth; nor does it have a suitable place for performing arts groups to practice or to present programs. The use of the gym for most of these performing arts purposes has proven to be very, very unsatisfactory. Viewing angles and acoustics are terrible; dressing rooms, storage facilities, and other facilities are totally lacking. In fact, any time a student or community group attempts to use the gym for performing arts purposes, it runs into serious space utilization conflicts with both the physical education and the athletic programs. Stages and sets can not be set into place until the last minute, etc.
4. The community of Farmington does not have a suitable auditorium for school or community use. Most, if not all, other New Mexico towns do (either in a high school or the town). This seriously handicaps both our students and our citizens. The 1947 master plan for Farmington High School included an auditorium which has never been constructed. Certainly 23 years is a long time to wait.

Many other reasons for supporting a bond issue program to secure money to build a Fine Arts Center as an integral part of the high school were also cited by members of the Citizens Advisory Committee, but time does not permit their complete inclusion in this report. The four listed above should be convincing.

#### THE PURPOSE OF THIS REPORT

As the Citizens Advisory Committee continued to work on the securing of a Fine Arts Facility for the Farmington Senior High School, it recognized the need to help the School Board pass a bond issue to finance the cost of the facility. The Citizens Advisory Committee subdivided its organization into a "petition-vote-getting" sub-committee and an "educate-the-public" speakers panel bureau. It also agreed that several other steps should be taken, e.g., get an informational brochure out to the public; provide speakers with sets of informational slides; keep the press and radio informed, etc.

At this time the Committee decided that it should report its feelings and actions to the Board of Education. The Committee accepted the offer of the Educational Consultant, the Bureau of Educational Planning and Development of UNM, to prepare this report as a summary of the activity taking place to-date so that pertinent data could continue to be released to the press and the public.

#### FACULTY MEETINGS

Concurrent with the meetings of the Citizens Advisory Committee, the administration established a faculty group consisting of principals

from the senior and junior high schools and the teachers of fine arts subjects (those who were available during July and August).

This group met with the Educational Consultant's staff and explored the content of the present program and the possibilities of any future educational program. The faculty committee discussed the possibility of further integrating the fine arts curriculum in the years to come and urged the Educational Consultants to help the architects plan new facilities which would support an integration of all fine arts subjects and activities.

At the first meeting, Dr. Richard Tonigan, Director of the Bureau of Educational Planning and Development, stressed that the faculty group was being brought together to discuss the total fine arts curriculum with full realization that the decision on what facilities should be actually constructed would finally rest with the administration and the Board, but that it would prove helpful if a discussion of the total program were conducted in preparation for the making of that decision.

The views of faculty members were carefully noted and will influence the development of the educational specification.

It should be noted that most fine arts teachers stated that they found it very difficult to perform much of their instructional work in the present facilities and that many educational activities--especially those requiring a good auditorium could not be conducted at all. For example, it was noted that the annual debate contest was dropped last year in frustration related to trying to work within present school areas.

THE PROPOSED FINE ARTS FACILITY

In an effort to help the School Board and its Educational Consultant and Architect to determine what instructional area characteristics should be included in the new addition, members of the Committee were requested to write down the factors which they believed should be taken into consideration by planners of the proposed Fine Arts Addition. To-date, three lists of suggestions have been received. Several items which these citizens lists have contained should be noted by the Board:

One citizen committee member stated:

- It should be a complete, first-class structure seating no less than 1500 persons.
- It should be divisible.
- Repayment should be completed in no less than 15-20 years.
- An orchestra pit should be included in the auditorium.
- A quiet cooling-heating system should be included.
- The Board of Education should hold a public meeting to explain the Fine Arts Faculty plans and to field a question-answer session.
- The Fine Arts Facility should be located on the high school site.
- The Board should stress the availability of school facilities to the public.

Another member urged:

- Citizen Advisory Committee members should talk with

other citizens of the community and bring their ideas and remarks to the Committee for its consideration.

- It should be stressed that the addition will round out and more fully complete the high school course of study.
- Tell residents what the dollar cost per year will be for paying for the new facility.
- Avoid frills and padding; make only honest presentations.
- Plan flexible facilities.
- Citizens should call or write the Chairman of the Citizens Advisory Committee with suggestions and complaints.

Finally, a third committee member stressed:

- Needs and uses should be highlighted, especially community use.
- Identify facilities to be included.
- Clarify the location of the building.
- Discuss the cost, bonding limitations, and yearly amount of taxes.
- Give a realistic view of projected community development.
- Talk about where similar facilities are located.
- Provide information on the bond issue to the public, the schools, and civic and other groups.

In addition to the ideas, many thoughts about the proposed facility were generated in the meetings of the Citizens Advisory Committee. Central among the ideas were:

- Be extra careful to secure a very suitable acoustical design in the music rooms and the auditorium.



- Construct an auditorium with sufficient seating capacity for sessions of the community concert series (800).
- Design a fine arts facility suitable for supporting a wider variety of fine arts programs so the educational program can continue to develop.
- Design a facility which attracts and holds an increasingly larger number of students - try to reduce the high school's drop-out rate by having a more relevant program and school plant.

At the moment, it is beginning to look like a Fine Arts facility should be secured which will incorporate: (1) a choral and an instrumental music suite which could be flexible enough to suitably support the teaching of choral and instrumental music primarily, but also to incorporate speech, public speaking, and some aspects of drama; and (2) an auditorium designed for full student and community use (and related facilities such as dressing rooms, lobby, ticket booths, toilets and so forth).

Of course, the exact facilities to be included must rest somewhat upon the ultimate advice of other groups also - especially the public, the architect when he is employed and can begin casting the needed building features and the educational consultant as its educational specifications become finalized. (At the last Citizens Advisory Meeting, Dr. Tonigan thought the first draft of this educational specification might be presented as part of this report, but that has not proven to be possible).

CONCLUSION

Several items related to the passing of a bond issue and the planning of the Fine Arts facility are in the process of being answered by the Board, the financial advisors, the Educational Consultant and soon the architects and engineers. The Citizens Advisory Committee has enjoyed working with all of these parties in an effort to secure this very worthy addition to the living pattern of Farmington. Hopefully, if we all "pull together" we will be successful. The Citizens Advisory Committee wants to be of all the service it can to the Board of Education and welcomes your suggestions to guide the Committee's continued efforts.

Respectfully submitted,

Mr. W. David Brennen  
Chairman

Please Note: So that Board members could have more complete data, the minutes of the Committee are appended to this report.

APPENDIX #3

Civic Centre Study Committee Minutes On November 16, 1972

Meeting

The Civic Center Study Committee met in Called Session on November 16, 1972, in the Council Chamber of City Hall, Farmington, New Mexico. Those present were:

Chairman: Bill Hagler

Members: Frances McNamee  
Eileen Butler  
Mariam Taylor  
Gwen Clouthier  
Mary Lou Fisk  
Samuel Christensen  
Haskell Rosebrough  
Carl Sigmon  
Jack Wheat  
Austin E. Roberts  
Bill Nygren  
Joe Lindley  
Frank Schriber  
Angelo Turano  
Boyd F. Scott

Mayor of Farmington:

City Manager of Farmington: C. M. Woodbury

The Chair called the meeting to order.

The Chair introduced Messrs. John Greer and Kenton Cox, representing the firm of Schaeffer and Schirmer-Architects-Consultants, Wichita, Kansas who have been employed to design and advise the project.

The Chair reported the Committee sent out a questionnaire included in the utility billing by the City of Farmington. Ten per cent of these were returned, with a gleaning of opinion from the citizens of Farmington, relative to their desires for this building. The questionnaires were tabulated by Mrs. Gwen Clouthier and Mrs. Mary Lou Fisk. Their report will be received at this meeting.

Despite a very determined effort by the City, there have been reports that some utility customers did not receive the questionnaire. The Chair requested publicity on the fact, that should anyone want to answer the questions, and did not receive this questionnaire, they should contact Mr. Wilton D. Pine, City Clerk.

The Chair stated that the above-normal return of the questionnaires indicated a good community interest in the proposal.

A previous, less elaborate survey was conducted by the Farmington Chamber of Commerce among its membership, and the two surveys indicated no significant conflict.

The re-cap of the survey was presented to the members present. This was as follows:

CIVIL CENTER SURVEY MASTER SHEET\* ----- October 1972

1. Theatre for Stage Attractions: Yes: 79.6% No: 14.0%  
No Answer: 6.4%

Seating 500 --- 3.6%  
700 --- 5.6%  
900 --- 12.3%  
1100 --- 20.6%  
1500 --- 41.9%  
Above: 1500 --- 7.1%  
No Answer --- 8.9%

2. Convention Facilities

a. Exhibition Facilities: Yes: 64.2% No: 22.6%  
No Answer: 13.2%

b. Banquet Facilities: Yes: 60.4 % No: 27.8%  
No Answer: 13.2%

Seating: 200 --- 6.0%  
400 --- 23.8%  
600 --- 25.2%  
800 --- 27.7%  
Above 800 --- 5.4%  
No Answer --- 11.9%

c. Meeting Rooms: Yes: 62.6% No: 19.7%  
No Answer: 17.7%

3. Athletic Facilities: Yes: 34.3% No: 47.4%  
No Answer: 18.3%

Seating: 1000 --- 10.6%  
2000 --- 29.7%  
3000 --- 26.4%  
Above --- 3.3%  
No Answer --- 30.0%

4. Child Day Care Center: Yes: 31.3% No: 51.7%  
No Answer: 17.0%

5. Other Facilities Desired: Senior Citizens Center  
Teen Center  
Small rooms for arts, crafts,  
hobbies, music, etc.,  
Ample Parking  
Snack bars and/or cafeteria  
Dance floor  
Museum area and art gallery  
Ramps for wheelchairs  
First-aid facilities

6. For "Remarks" see report. Also see "Comments" under each category.

\* TOTAL NUMBER OF QUESTIONNAIRES -----795

12.5% of total voted "Yes" to everything on questionnaire.  
8.2% of total voted "No" to everything on questionnaire.

An actual total of 811 questionnaires were returned, 795 were counted. The remainder contained merely comments not concerned with the questions asked.

Typical of those discounted: "Not if it means a bond issue". "Not going to be here permanently, and our opinion should not influence the future of Farmington." "Not be here to pay for it, or utilize it." "Just moved to Farmington, and not aware of facilities that are here or needed."

ATHLETICS: The most common comment: "Enough sports facilities in existance now." "Only if we did not use it for competitive sports." "Lets have a family type thing, -handball courts--things for the whole family," or "things for adults--we have enough for children." "Let's have something for fine arts."

FUNDING: "No tax increase." "Not if it means a bond issue." "Not in favor of it as long as non-property owners can vote on bond issue."

LOCATION: "Close to High School". "Close to College."  
"In conjunction with schools."

MCGEE PARK: "McGee Park already serves this purpose, bought for this in the first place." "McGee Park is misplaced and is insufficient for a Civic Center." "McGee Park is not in a good location."

MISCELLANEOUS: "Anti-American groups excluded from having programs there." "Must be supervision of any type of facility like this."

GENERAL COMMENT THROUGHOUT: "Plan for future growth in mind when selecting a location."

34 - no tax increase  
56 - we need a facility  
26 - we do not need such a facility

The consensus was that the majority vote was in favor of a theater type-auditorium, with a seating capacity in the range of 1,500 seats.

The Chair appointed Mrs. Gwen Clouthier as Publicity Chairman, to coordinate developments that come out of the Committee Planning and advise the public.

The Chair introduced Messrs. John Greer and Kenton Cox from the firm of Schaeffer and Schirmer, Architects-Planners, Wichita, Kansas.

Messrs. Greer and Cox displayed upon a map board, three schemes, or schematic layouts of community activity buildings.

Mr. Greer stated his aims were: First - attempt to establish a priority for facilities to be included. The survey should, and has, accomplished this. Second - is the site correct? The building is planned for erection on city owned land in the block bounded by Allen on the East; Arrington on the South; Behrend on the West and LaPlata on the North. Being located in the Downtown Sector of the City - what will be its impact on the downtown area? How many seats and how many square feet? What will be the total dollar cost of the building.

After these are established, actual physical planning of the building will then become a major item.

Assuming a dollar value, hypothetically, for the building and its inside facilities, of \$1,250,000.00 these three more or less typical plans were shown.

SCHEME A: An open-type multi-purpose space used for exhibitions. Estimated cost \$1.25 million; approximate cost per square foot, \$30.00 and allowable area 42,000 square feet. Public Lobby and Administration, Rest Rooms (office space for Director, Assistant Director, Reception and Work Room). Public Meeting Rooms: (150 people, total of 12.5 square feet per person, various size spaces as required with dividing partitions) Multipurpose Space (Used for exhibitions, performances, banquets, and athletic events.) Fixed Seats - none, Bleacher Seats - 4000 to 5,000. Serving Kitchen (catered foods) Men's and Women's Lockers (two (2) at 1,000 square feet, each), Mechanical equipment and storage and miscellaneous.

SCHEME B: Similar to Scheme A - does have some fixed seats, more permanent stage. Estimated cost, \$1.25 million, approximate cost per square foot, \$35.00; Allowable area 36,000 square feet: Public Lobby and Rest Rooms, Administration (same as Scheme A); Public Meeting Rooms: (same as Scheme A). Multipurpose Space (used for exhibitions, performances, banquets, and athletic events, Bleacher seats for 750 people). Additional Exhibition Space: (total available 20,000 square feet including lobby space). Fixed Seating: (Oriented to multipurpose space for 1,200 people at 7.5 square feet per person.) Men's and Women's Lockers: (two (2) at 1,000 square feet each.) Serving Kitchen: (catered food) Mechanical equipment, storage and miscellaneous.

SCHEME C: Has fixed seats, fixed stage for theater and exhibition space. Estimated cost, \$1.25 million, approximate cost per square foot, \$42.00. Allowable area 20,000 sq. ft.: Public Lobby and Rest Rooms. Administration (same as Scheme A); Public Meeting Rooms (same as Scheme A); Fixed Performing Stage with storage: (Men's and Women's Dressing, Stagecrafts, Green Room, Storage and Control.) Fixed Seating, (oriented to fixed stage for 1,200 people at 7.5 square feet per person.) Multipurpose Space: (for exhibitions and banquets.) Serving Kitchen: Mechanical equipment, storage and miscellaneous.

These are graphic illustrations of three avenues the project could take, and a conclusion must be reached, some indication came from the Committee, as to which avenue the planners should concentrate on.

Mr. Cox explained the plans further: Scheme A, a large, big multipurpose building, 32,000 square feet for basketball, etc., performances; exhibitions; banquets; etc.; whatever desired use, with moveable seating and bleachers. Meeting rooms with accommodation for 150 at banquets. Estimated cost, \$30.00 per square foot. Ancillary uses, rest rooms; lobby; lockers; service kitchen; mechanical equipment; storage space and room for administrative purposes.

Scheme B. Similar to Scheme A, but including 1,200 fixed seats. This could be increased to 1,500 fixed seats, or lessened in number. Includes all the ancillary uses in Scheme A. It has multipurpose space and 8,000 feet additional in exhibition space. It is felt that because of the limited number of fixed seats - more elaborate lighting and accoustical systems will be necessary, and the cost of construction raises to \$35.00 per square foot for a 36,000 square foot building. Bleachers seat 750 people.

Scheme C. This layout changes in that there is a fixed theater, 1,200 fixed seats (variable) and the ancillary space necessary for theater presentations. The balance is devoted to meeting rooms and exhibition space with the same supportive rooms as depicted in Schemes A and B.

The City Manager stated it would not be necessary to build a structure at the cost of \$30.00 per square foot for athletic events; as a field house, this type building, would cost in the neighborhood of \$15.00 per square foot, and this would suffice.

Mr. Cox stated the ability to use space declines from A to C, i.e., A gives flexibility; and C gives fixidity - depending upon what is desired. In answer to a question, he stated accoustics in Scheme A or B, would not equal those built into C type building. This is almost impossible to attain - good accoustics in other than a theater building.



Mr. Greer, returning to the survey, stated it seemed to be indicated by the survey that the community desires some sort of stage, some convention facilities and some banquet facilities and meeting rooms and they are not really terribly interested in athletic facilities. The main decision, in terms of priorities is to determine whether or not the survey has any real validity. If it does, it indicates the priorities for us. For dining, or banquet purposes - the community indicated seating for somewhere between 600 to 800 people. This again, is provided for in Scheme C.

In answer to a question, Mr. Greer stated there would be no stage in Scheme B, just a portable stage. Another question, a skating rink could be provided - if some space now indicated for parking areas space were sacrificed. Question: Is the building one story? Yes.

In Scheme C, you do have convention areas plus small meeting rooms; it is evident that the downtown merchants are convention oriented, and for this reason it is felt that adequate convention facilities must be provided. While C does incline toward the theater arrangement and the fine arts, it was felt convention facilities must be adequate in order to have downtown support for the bond issue.

It was noted that the Elks Club, restaurant and lounge, had a very difficult time serving 600 - this new facility should provide for at least 800 seats for conventions. With Scheme C, large conventions, for example, farm implement shows, could not be held there, but automobile shows could be held in the building. It was noted that many people who answered the questionnaire, answered question Number 1, but did not answer question 2, about Convention facilities and specifically question b. under 2. - banquet facilities, and the desired seating capacity. They either did not have a preference in this matter, or did not desire the facility - so did not answer. They seemed non-committal on the item. Would the kitchen be a facility where meals could be prepared, or merely a service kitchen for catered meals?

Mr. Greer stated he believed use of a full kitchen would be marginal. Schaeffer and Schrimmer had sent out a survey to 50 cities, the approximate size of Farmington, 23 responses were received, and there was not one that offered a kitchen where food could be prepared. In this survey, one or two indicated they did not have an auditorium, the majority were fixed seats, ranging in number from 1,200 to 5,000.

Mr. Greer stated that surveys had been returned, and the results indicated that the preference is for a fixed theater type facility, with fixed seats - plus so much exhibition space and seating for at least 800 at a banquet. Thus the lines are drawn. Now, a dollar value must be determined. These are drawn lines of priority. Also, features depicted in A, and B, can be combined - or B and C, the plans are flexible.

Mayor Scott stated that a stage attraction can be presented on two consecutive nights, and this could be recognized while planning.

Mentioned has been \$1,250,000.00, for construction. The building can be designed to provide all indicated needs, and the money requested for whatever the total cost is, and it was felt that all needs of the community must be served, or included, in order to have the support of the community when the bond issue is proposed. The Committee will study this matter of dollar amount, and make its recommendations.

Mr. Turano stated that if the building is devised for sports; such as a basketball court, moveable, and then converted to a stage, effective accoustics are destroyed. Mr. Greer stated that was correct, there were certain performances that could not be successfully presented in the larger more open type building, because of the accoustics or lack of accoustics. Mr. Turano stated that many people do not understand that you cannot have a gym that can be successfully converted to an auditorium; and you cannot convert an auditorium into a fixed stage successfully, because of the accoustics. The consensus of the Committee was that this has been proven at the High School Gym; and the community has been exposed to this fact over and over again. In a recent presentation of the "Follies" for a charitable organization, those who worked on the project were aware of the difficulties encountered, and have thereby offered their help in this undertaking. Mr. Greer stated that if a theater is too large, there is a loss of "intimacy" and he felt even 1,500 seats in a theater was too many. Five years ago, Wichita built a project of this type, for \$12 million; and this complex has three theaters (theater spaces), one sat 3-4,000; another around 1,500 and a convention type facility that seats 8-9,000 people - it is actually the 1,500 seat theater that gets the majority of the use. It is difficult to get 3,000 people out to fill the auditorium; and it is not a "bad" spot for some performances, but for musicals and dramas, it is too large. There are avenues of design and the firm will take a good, hard look at these.

Mr. Christensen stated that it was his opinion that according to the survey and pretty much the feeling of people he had talked to, the Committee had better plan for a theater type building and then go from there to other types of facilities. Yet, a good convention facility with banquet services is also needed; a space with portable partitions so that a theater can be arranged - this would also be given some thought.

Also, it must be recognized that the revenue derived from this type of operation will not support it. The results of the survey to the various cities indicate that these projects are subsidized by the governmental entity. Of the

23 responses, only one city had an annual operating revenue exceeding their expenses.

Mr. Christensen moved that the Committee work from Scheme C, with the fixed seat auditorium designed in a very flexible manner and approach all the other areas with the concept of addition or subtraction, as to what our needs would be in the range of 1,200 - 1,500 seats on a fixed seat basis, on variable costs. Seconded by Mr. Jack Wheat and upon voice vote the motion carried unanimously.

There being no further business to come before the meeting, upon motion duly made and seconded the meeting adjourned.

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Secretary

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Chairman

APPENDIX #4

Results Of Civic Centre Committee Survey - October, 1972

RESULTS OF CIVIC CENTER COMMITTEE SURVEY

OCTOBER, 1972

TOTAL NUMBER OF QUESTIONNAIRES TALLIED ----- 795

(NOTE: Several questionnaires were not included in the their remarks indicated that they did not feel qualified to answer.)

It is interesting to note, that of this total there were:

65 TOTAL NO questionnaires of 8.2% of the total

99 TOTAL YES questionnaires of 12.5% of the total

However, of the total 65 "No's", 52 had written in adverse comments under remarks for a total of 80% commenting strongly. Of the 99 "Yes" votes, only 40 had additional comments or 40.4% of the total. This would seem to indicate that the "No" votes were more vigorous in their oppositon then the "Yes" votes were in their pro attitudes.

THE QUESTIONNAIRES ARE SUMMARIZED AS FOLLOWS:

I. Theatre for Stage Attractions:

632	Favored theatre for	79.6%
111	Opposed theatre for	14.0%
52	Had No Answer for	6.4%
<u>795</u>		<u>100.0%</u>

Of the 632 favoring theatre:

23	favored 500 seating for	3.6%
35	favored 700 seating for	5.6%
78	favored 900 seating for	12.3%
130	favored 1100 seating for	20.6%
265	favored 1500 seating for	41.9%
45	favored other* seating for	7.1%
56	had no answer for	8.9%
<u>632</u>		<u>100.0%</u>

\* - "other" in excess of 1500; those under 500 tallied in the 500 seating catagory.

COMMENTS ON THEATRE:

7 persons stressed excellent acoustics  
 4 persons mentioned a good P.A. system, good lighting, adequate dressing rooms and large and adequate rest rooms.

II. Convention Facilities

a.	511	avored exhibition center for	64.2%
	180	opposed exhibition center for	22.6%
	<u>104</u>	had no answer for	<u>13.2%</u>
	795		100.0%
b.	480	avored banquet facilities for	60.4%
	221	opposed banquet facilities for	27.8%
	<u>94</u>	had no answer for	<u>11.8%</u>
	795		100.0%

Of the 480 in favor of banquet facilities:

29	avored 200 seating for	6.0%
114	avored 400 seating for	23.8%
121	avored 600 seating for	25.2%
133	avored 800 seating for	27.7%
26	avored other seating (800 +)	5.4%
<u>57</u>	had no answer for	<u>11.9%</u>
480		100.0%

COMMENTS ON BANQUET FACILITIES:

Several persons mentioned the need of dining facilities, but some felt this was in the province of private enterprise. There were some comments about flexibility, to enable serving for more than one banquet at a time and to accommodate a group of less than 200.

(NOTE: Many of those who circled "400" seating had circled "Yes" and "400" with one circle; this was also true in the "Theatre" category where many circled "Yes" and "1100" with one circle.)

c.	498	avored meeting rooms for	62.6%
	157	opposed meeting rooms for	19.7%
	<u>140</u>	had no answer for	<u>17.7%</u>
	795		100.0%

COMMENTS ON MEETING ROOMS:

Flexibility was frequently mentioned and several voiced a desire for some meeting rooms with sinks for arts and crafts classes, etc. Also mentioned were facilities where coffee could be prepared when meeting rooms were in use.

III. Athletic Facilities:

273	avored athletic facilities	34.3%
377	opposed athletic facilities	47.4%

<u>145</u>	had no answer	<u>18.3%</u>
<u>795</u>		<u>100.0%</u>

46 persons commented specifically on the abundance of existing sports facilities. Other comments included refusal to vote for any center which included athletics and requests that the school athletic facilities be made available year-round. Three persons mentioned specifically that an auditorium and an athletic facility should not be combined.

Of the 273 favoring athletic facilities:

29	avored 1000 seating for	10.6%
81	avored 2000 seating for	29.7%
72	avored 3000 seating for	26.4%
9	avored other* seating for	3.3%
<u>82</u>	had no answer for	<u>30.0%</u>
<u>273</u>		<u>100.0%</u>

\* - larger than 3000 seats

The following events were suggested:

<u>EVENT</u>	<u># of times suggested</u>
basketball-----	49
swimming-----	24
volley ball-----	16
gymnastics-----	15
ice skating (including hockey, Ice Capades)-----	14
track (indoor)-----	10
handball-----	9
small game rooms (chess, ping-pong, etc.)-----	9
wrestling-----	8
boxing-----	7
adult exercise area (steamroom, spa, etc.)-----	6
roller skating-----	5
indoor tennis-----	4
Other sports (badmitton, squash, fencing)-----	11

COMMENTS ON ATHLETIC FACILITIES:

Of the 273 who favored these facilities, the large majority did not answer the "type of events" section. These figures above were obtained from "remarks" and "other facilities desired". Several persons also mentioned such things as AAU sports, girls' and women's recreational activities, family-type sports, exhibition sports, etc. which would not fall under any specific category.

IV. Child Care Center

249	avored child care center for	31.3%
411	opposed child care center for	51.7%
<u>135</u>	had no answer for	<u>17.0%</u>
<u>795</u>		<u>100.0%</u>

COMMENTS ON CHILD DAY CARE CENTER:

- a. It should be a short-time nursery for shopping mothers.
- b. It should be operated while events are taking place at the center.
- c. Several commented that it should not be used for working mothers as there is an existing day care center for this purpose.
- d. A day care center should not be free or restricted only to low-income families.
- e. Questions were raised concerning the funding of a day care center.
- f. If such a facility is included in a Civic Center, it should be isolated so as not to contribute to noise and traffic congestion inside the building.

V. Other Facilities Desired

<u>FACILITY</u>	<u># of times suggested</u>
Senior Citizens Center	32
Teen Center	22
Smaller rooms for art, music, hobbies, crafts, etc.	13
Ample parking	12
Small snack bars, small kitchen facilities and/or cafeteria	10
Dance floor	8
Museum and art gallery	5
Ramps for wheelchairs	3
First-Aid facilities	2

VI. Remarks

- a. As cited under athletics, by far the most common comment was that enough sports facilities are in existence now (46 persons).
- b. 34 individuals said they would definitely not vote FOR such a facility if it would mean a tax increase. In the same vein, 15 persons stated that they were



opposed to a bond issue for financing such a project. One of the most prevalent comments was the opinion that non-property owners share somehow in the cost since they are allowed to vote.

- c. 56 persons stated specifically that such a facility was definitely needed while 26 said that it definitely was NOT needed.
- d. Several comments were made suggesting that McGee Park would serve this purpose (and quite a few mentioned that McGee Park had been "billed as a Civic Center" when it was built). Other mentioned utilizing the Elks facility, the auditorium to be built at the Branch College, the Bloomfield auditorium, etc.
- e. 21 individuals specified a building for Fine Arts only. (A typical remark was "This city has spent enough on sports facilities; now let's make Farmington a more well-rounded community!" 6 persons favored some type of sports facilities if it was NOT used for sports competition.
- f. 6 individuals favored a location close to the high school or the college, while several others stated that such a facility should NOT be in conjunction with the schools at all.
- g. Other interesting comments:
  - 1) In such a facility, all "anti-American groups" should be excluded.
  - 2) There should be full-time supervision to keep such a center from becoming a "hippie-hang-out".
  - 3) Nine persons requested that the city improve the water system first. Others placed higher priority on a better Dog Pound, a hospital addition, another high school, lower utility rates, and higher salaries for municipal employees. One person suggested that Farmington needs a children's petting zoo.
  - 4) A few suggested that provisions be made for "closed-circuit" facilities and movies.
  - 5) A predominant opinion of those in favor of such a center was to plan for the future growth of the community and build accordingly; also to keep the city's growth in mind when selecting the location.
  - 6) Several expressed the opinion that "a nameless committee doesn't rate too highly" and desired more information on the composition on the Civic Center Committee.

APPENDIX #5

PRELIMINARY PROGRAM  
FOR LAND USE STUDY

COMMUNITY CENTER  
FARMINGTON, NEW MEXICO

24 OCTOBER 1972

SCHEME "A"

Estimated cost \$1.25 million  
Approximate cost per square foot \$30.00  
Allowable area 42,000 square feet.

<u>Space Summary</u>	<u>Square Feet</u>
A. Public Lobby and Toilets:	2,000
Administration:	700
Director - 200	
Assistant Director - 150	
Reception - 200	
Work Room - 150	
	<u>700</u>
B. Public Meeting Rooms:	1,875
150 people total at 12.5 square feet per person, various size spaces as required with dividing partitions.	
C. Multipurpose Space:	32,925
Used for exhibitions, performances, banquets, and athletic events.	
Fixed seats none	
Bleacher seats - 4,000 to 5,000	
D. Serving Kitchen:	1,000
(catered food)	
Men's and Women's Lockers:	2,000
(two (2) at 1,000 sq. ft. each).	
Mechanical Equipment, Storage, Miscellaneous:	<u>1,500</u>
Total Square Feet	42,000

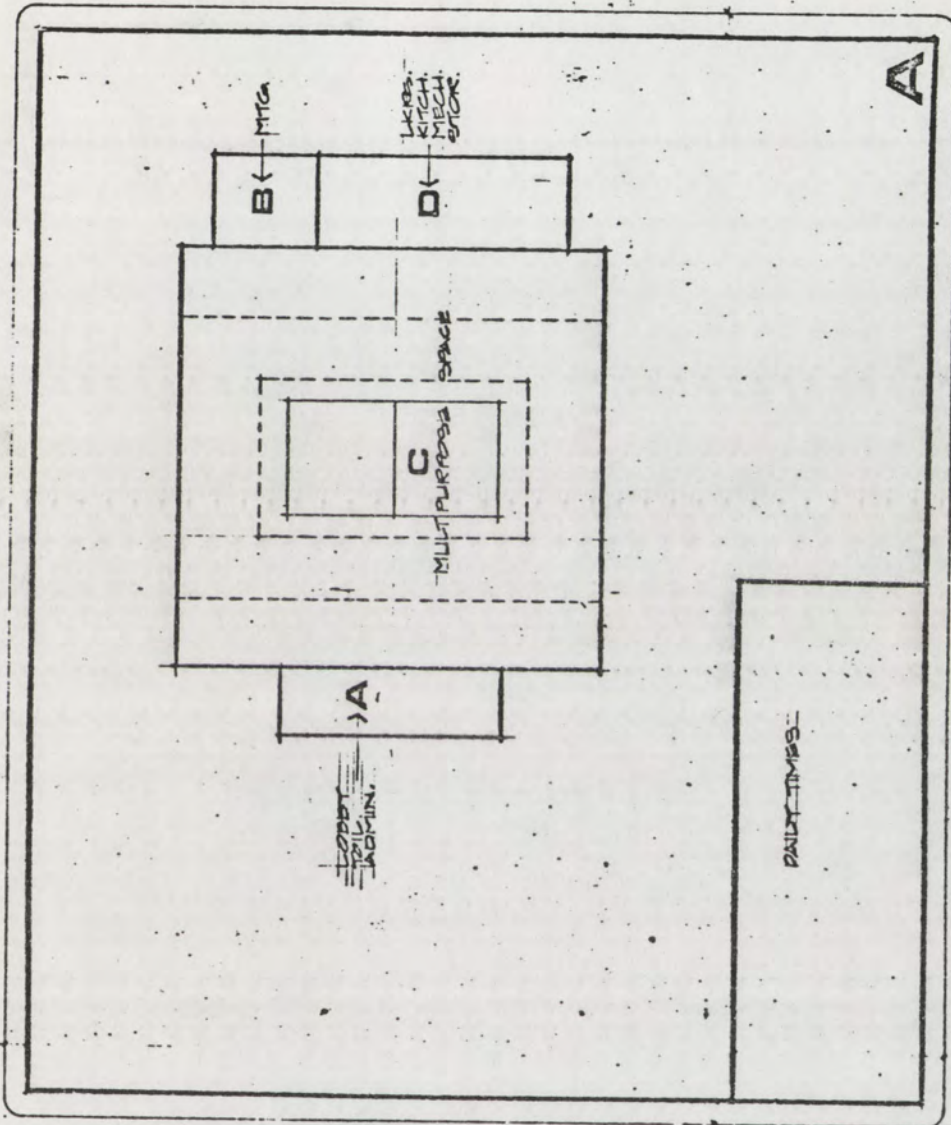
# A

## SUMMARY

A	PUBLIC LOBBY + TOILETS	2,000
B	ADMINISTRATIVE OFFICES	700
C	MEETING ROOMS (FOR 150 TOTAL)	875
D	MULTIPURPOSE SPACE EXHIBIT PERFORMANCE BANQUET ATHLETIC	8,215
	FIXED SEATS - 9,000	
	BEACH SEATS - 7,000	
	SEATING KITCHEN	1,000
	M + W LOCKERS	2,000
	MICH + STOR.	1,500
	TOTAL SQ. FT.	142,000
	APPR. COST \$30 PER SQ. FT.	

ARRINGTON ST.

BEHREND AVE



LA PLATA ST.

ALLEN AVE

CAP LINE

DATE: 2-27  
 DR: CHC  
 PROJECT: 1005  
 SHEET: 157  
 SCALE: 1/8" = 1'-0"

LAND USE STUDY

SCHREFFER SCHIRMER & ASSOCIATES P.A.  
 ARCHITECTURE & PLANNING, LANDSCAPE DESIGN  
 URBAN DESIGN & INTERIOR DESIGN, ENGINEERING  
 WICHITA TOPEKA

COMMUNITY FACILITIES  
 FARMINGTON, NEW MEXICO.

SCHEME "B"

Estimated cost \$1.25 million.  
Approximate cost per square foot \$35.00.  
Allowable area 36,000 square feet.

<u>Space Summary</u>	<u>Square Feet</u>
A. Public Lobby and Toilets: Administration: (same as SCHEME "A")	2,000 700
B. Public Meeting Rooms: (same as SCHEME "A")	1,875
C. Multipurpose Space: Used for exhibitions, performances, banquets, and athletic events. Bleacher seats for 750 people.	9,600
D. Additional Exhibition Space: Total available 20,000 sq. feet including lobby space.	8,325
E. Fixed Seating: Oriented to multipurpose space for 1,200 people at 7.5 square feet per person.	9,000
F. Men's and Women's Lockers: (two (2) at 1,000 sq. ft. each).	2,000
G. Serving Kitchen: (catered food) Mechanical Equipment, Storage, Miscellaneous:	1,000 <u>1,500</u>
Total Square Feet	36,000

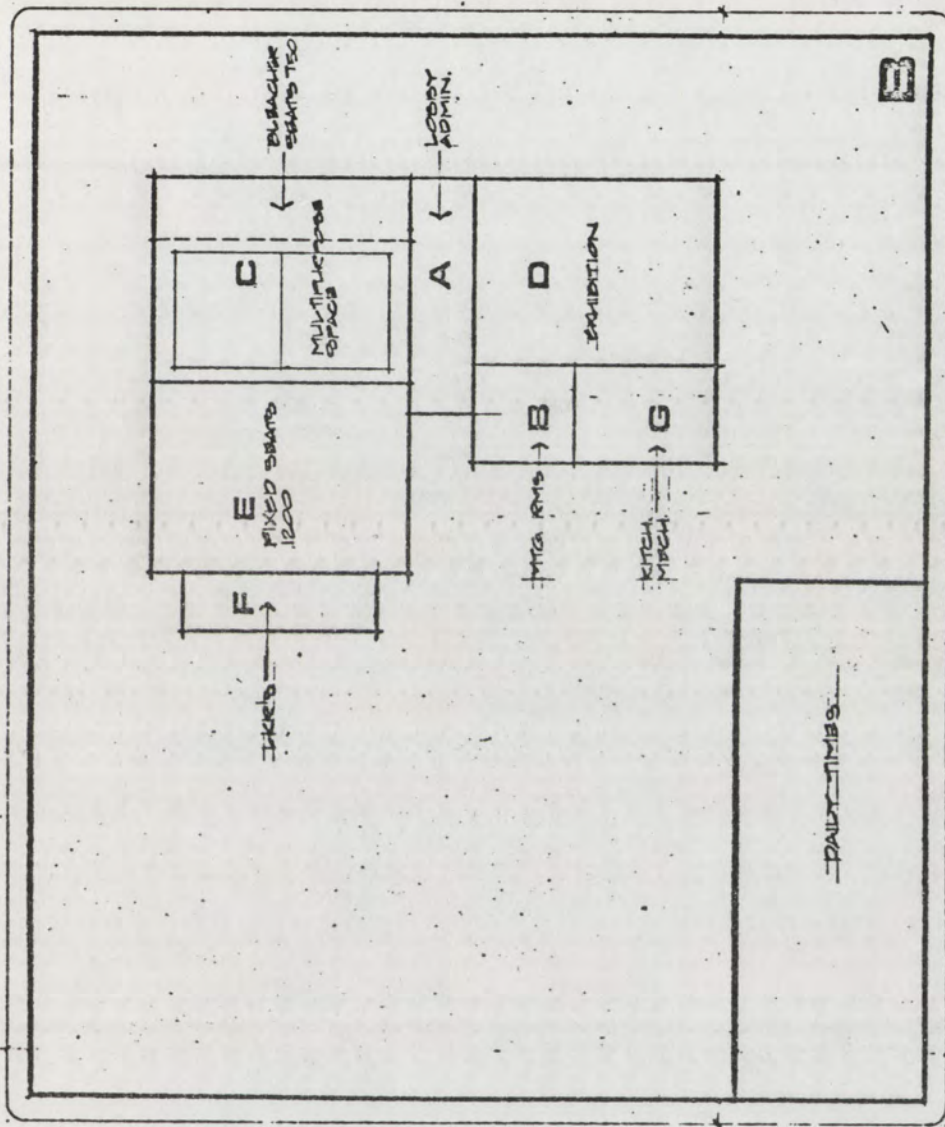


### SUMMARY

A	PUBLIC LOBBY + TOWNS	2000
	ADMINISTRATIVE OFFICES	700
B	MEETING ROOMS	1075
	(FOR 150 PEOPLE)	
C	MULTIPURPOSE SPACE	1,000
	PERFORMANCES	
	EXHIBITIONS	
	EXHIBITS	
	ATHLETICS	
	BRACHOR SEATS FOR	
	150 PEOPLE	
D	ADDITIONAL EXHIBITION	5,000
	SPACE	
	TOTAL AVAILABLE	
	20,000 sq. ft. (incl lobby)	
E	FIXED SEATING FOR	1,000
	1200 PEOPLE	
F	LOCKERS (M. & W.)	2,000
G	EXISTING KITCHEN	1,000
	MIC. & STER.	1,500
	TOTAL sq. ft.	20,000
	APPRX COST \$ 875 PER SQ. FT.	

ARRINGTON ST.

BEHREND AVE



LA PLATA ST.

ALLEN AVE

COMMUNITY FACILITIES  
FARMINGTON, NEW MEXICO

SCHAEFER SCHIRMER & ASSOCIATES P.A.  
ARCHITECTURE, PLANNING, LANDSCAPE DESIGN  
URBAN DESIGN & INTERIOR DESIGN, ENGINEERING  
WICHITA TOPEKA

LAND USE STUDY

DATE: 10/1/68  
JOB: COMMUNITY FACILITIES  
SHEET: 10/1/68  
SCALE: 1/4" = 1'-0"

SCHEME "C"

Estimated cost \$1.25 million.  
Approximate cost per square foot \$42.00.  
Allowable area 30,000 square feet.

<u>Space Summary</u>	<u>Square Feet</u>
A. Public Lobby and Toilets Administration: (same as SCHEME "A")	2,000 700
B. Public Meeting Rooms: (same as SCHEME "A")	1,875
C. Fixed Performing Stage with Storage:	3,000
D. Stage Ancillary Facilities: Men's and Women's Dressing - 2,000 Stagecrafts - 2,000 Green Room - 600 Storage and Control - 400 5,000	5,000
E. Fixed Seating: Oriented to fixed stage for 1,200 people at 7.5 square feet per person.	9,000
F. Multipurpose Space: For exhibitions and banquets.	6,000
G. Serving Kitchen: Mechanical Equipment, Storage and Miscellaneous:	1,000 <u>1,500</u>
Total Square Feet	30,000

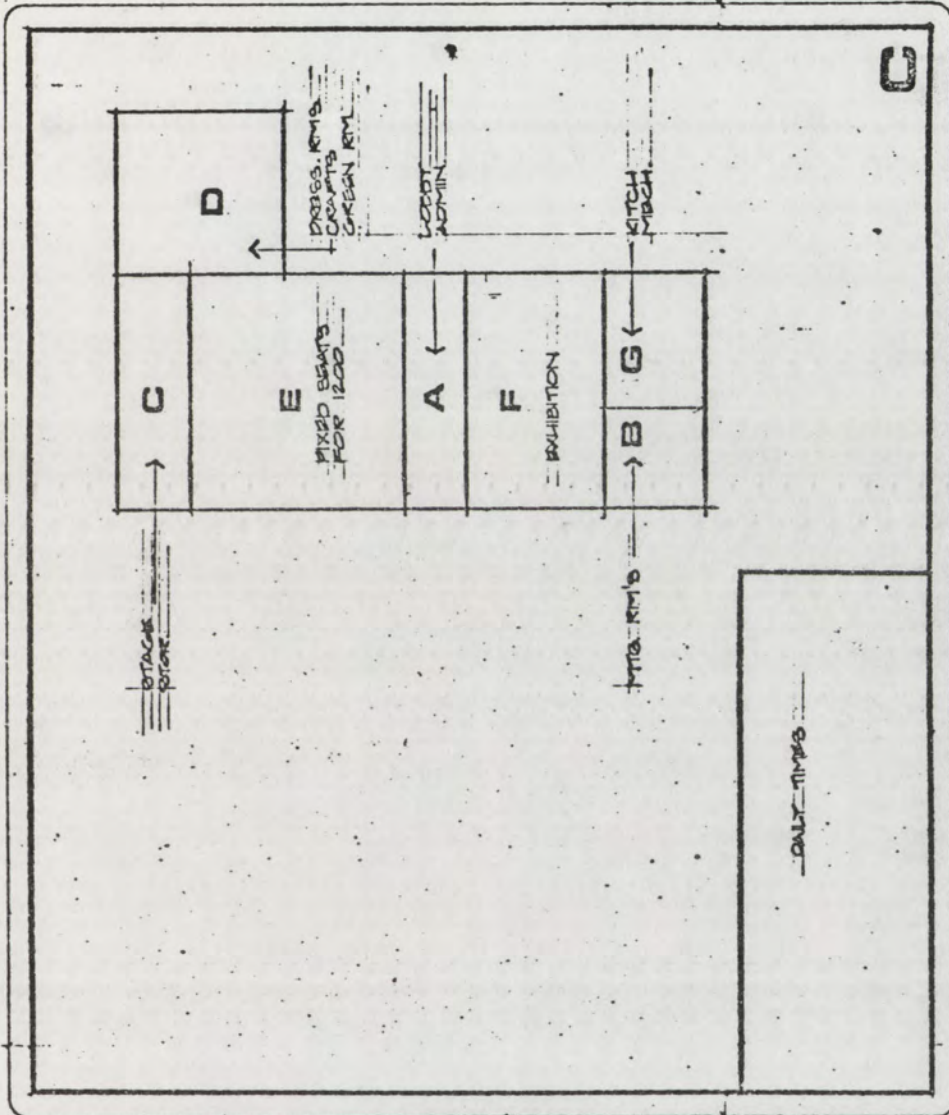
C

SUMMARY

A	PUBLIC LOBBY & TOILET'S ADMINISTRATIVE OFFICES	2,000
B	MEETING ROOMS FOR 150 PEOPLE	1,250
C	FIXED PERFORMING STAGE & STOR.	3,000
D	STAGE ANCILLARY M. & W. DRESSING STAGE CLOSETS GREEN RM. STOR. & CLO.	2,000 2,000 600 400
E	FIXED SEATING FOR 1,200	1,000
F	MULTIPURPOSE STAGE EXHIBITION ENCLOSURE	6,000
G	RESERVING KITCHEN MECH. & STOR.	1,000 1,500
		TOTAL SEAT: 90,000
		APPR. COST: \$42/SEA. SEAT.

ARRINGTON ST.

BEHREND AVE



LA PLATA ST.

ALLEN AVE

SCALE 1/8" = 1'-0"  
DATE: 11-27-57  
DES: CH  
JOB: 11-27-57  
DR: JH  
OF 11-15

COMMUNITY FACILITIES  
FARMINGTON, NEW MEXICO

SCHREFFER SCHIRMER & ASSOCIATES P.A.  
ARCHITECTURE & PLANNING • LANDSCAPE DESIGN  
URBAN DESIGN • INTERIOR DESIGN • ENGINEERING  
WICHITA TOPEKA

LAND USE STUDY



APPENDIX #6

Correspondence Between the Writer and City Governments  
of Small New Mexican Cities

Dear Sir:

I am a Graduate Student at the University of New Mexico and I am working on a thesis problem that will require me to do some research in your city. My thesis problem is concerned with fine arts facilities for small cities and I need to obtain some background information about certain programs that have or will be carried out in your city. I'm hoping you will supply some of that background information by answering the following questions.

1. Do you feel that your city needs a Fine Arts facility?
2. Do you now have fine arts facilities that various organizations may use?
  - a. If so, are the facilities owned by the city, by the school system or jointly by both?
  - b. If not, are you planning such a facility?
3. How much were you or are you willing to pay for such a facility?
4. Do you picture this building as a civic center?
  - a. If so, would the fine arts facility be in the civic center with additional areas for Exhibition and/or conventions as part of the center; or would the building be a multi-purpose area with all the functions combined into one room?
  - b. Would you also need sports and hobby areas in your civic center?

5. Would the fine arts center be located near a high school?
6. Who would administrate such a facility, school or city?

The answers to these questions are very important to me. So please answer promptly. I would really appreciate it.

I have enclosed a stamped, self-addressed envelope for your convenience.

Thank you.

Sincerely,

Tim Christensen  
118 Walter N.E.  
Albuquerque, NM 87102

for Mr. Ott

September 21, 1972

City Manager  
City of Roswell  
425 Richardson  
Roswell, NM 88201

Dear Sir:

I am a Graduate Student at the University of New Mexico and I am working on a thesis problem that will require me to do some research in your city. My thesis problem is concerned with fine arts facilities for small cities and I need to obtain some background information about certain programs that have or will be carried out in your city. I'm hoping you will supply some of that background information by answering the following questions.

1. Do you feel that your city needs a Fine Arts facility? *yes*
2. Do you now have fine arts facilities that various organizations may use?  
*yes*
  - a. If so, are the facilities owned by the city, by the school system or jointly by both?  
*the city*
  - b. If not, are you planning such a facility?  
*n/a*
3. How much were you or are you willing to pay for such a facility?
4. Do you picture this building as a civic center? *yes*
  - a. If so, would the fine arts facility be in the civic center with additional areas for Exhibition and/or conventions as part of the center; or would the building be a multi-purpose area with all the functions combined into one room?
  - b. Would you also need sports and hobby areas in your civic center?

*3 classrooms*

5. Would the fine arts center be located near a high school?

*Central location*

6. Who would administrate such a facility, school or city?

*High school*

The answers to these questions are very important to me. So please answer promptly. I would really appreciate it.

I have enclosed a stamped, self-addressed envelope for your convenience.

Thank you.

Sincerely,

*Tim Christensen*

Tim Christensen  
118 Walter N.E.  
Albuquerque, NM 87102

*NB Museum Brochure under  
separate cover.*

September 21, 1972

Mr. Charles High  
Chairman - City Planning  
City Hall  
Gallup, NM 87301

Dear Sir:

I am a Graduate Student at the University of New Mexico and I am working on a thesis problem that will require me to do some research in your city. My thesis problem is concerned with fine arts facilities for small cities and I need to obtain some background information about certain programs that have or will be carried out in your city. I'm hoping you will supply some of that background information by answering the following questions.

1. Do you feel that your city needs a Fine Arts facility?  
yes
2. Do you now have fine arts facilities that various organizations may use? NOT AS SUCH - USE CITY LIBRARY AT PRESENT
  - a. If so, are the facilities owned by the city, by the school system or jointly by both? LIBRARY IS CITY OWNED & OPERATED
  - b. If not, are you planning such a facility?  
yes - A MULTI-PURPOSE FACILITY
3. How much were you or are you willing to pay for such a facility?  
QUESTIONABLE - SINCE IT WILL BE MULTI-PURPOSE  
WILL PROBABLY CONFORM TO MANY USES INCLUDING ARENA OUTDOORS
4. Do you picture this building as a civic center?  
yes -
  - a. If so, would the fine arts facility be in the civic center with additional areas for Exhibition and/or conventions as part of the center; or would the building be a multi-purpose area with all the functions combined into one room?  
MULTI-PURPOSE - MANY ROOMS OR AREAS.
  - b. Would you also need sports and hobby areas in your civic center?  
yes -

5. Would the fine arts center be located near a high school?

NO - WILL BE LOCATED EAST OF TOWN.

6. Who would administrate such a facility, school or city?

CITY -

The answers to these questions are very important to me. So please answer promptly. I would really appreciate it.

I have enclosed a stamped, self-addressed envelope for your convenience.

Thank you.

Sincerely,

*Tim Christensen*

Tim Christensen  
118 Walter N.E.  
Albuquerque, NM 87102

Tim -

IF YOU WOULD LIKE FURTHER INFORMATION  
PLEASE CONTACT THE CHAIRMAN OF THE  
MULTI-PURPOSE - CEREMONIAL BUILDING COMMITTEE,  
MR. AL LEBECK  
409 SOUTH 2<sup>ND</sup>  
GALLUP, NEW MEXICO 87301

*Paul J. McCollum*  
City Manager  
City of Gallup



P. O. Box 1117  
Hobbs, New Mexico 88240

September 25, 1972

Mr. Tim Christensen  
118 Walter N. E.  
Albuquerque, New Mexico 87102

Dear Mr. Christensen:

I have received your letter through our City Manager, Joe Harvey. I'll try to answer all your questions, but you will find that Hobbs is not a fine arts city.

The City of Hobbs very definitely needs a fine arts facility. It is a city of 27,000 people and is the largest of six towns within a forty mile radius. There is not a fine arts facility in any one of the six towns.

The only building that could come close to the classification of a fine arts facility is the Will Rogers Community Center. This is a 34 year old school building that has been acquired by the city from the schools. It has 18 school rooms and a gym with no stage or seating. The Parks and Recreation Department of the City is located in the building and uses it as a recreational building. There are 8 other agencies in the building, American Red Cross, Crisis Line, Mental Health Association, Retarded Children Association, Archeology Museum, Square Dance Club and Commission on Alcoholism. The Parks and Recreation Department has two rooms that they schedule different classes in. Not much of a fine arts facility. As of this time, there are no plans to construct a fine arts facility. I have submitted a 5 - year - capital outlay expense to the state and I listed a recreational center with a stage in the gym. This would come a lot closer to a fine arts facility. This is 5 years away and the cost is estimated at \$300,000. Of this amount, the City of Hobbs will pay probably a maximum of \$150,000.

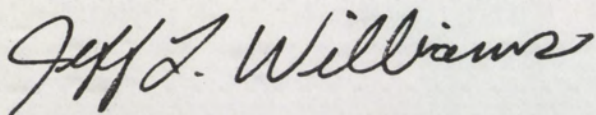
This recreation center will probably be located near our largest park because of needed area for sports and playgrounds. If we build this facility, the City of Hobbs will administrate the facility.



The Hobbs Public Schools do have a very beautiful auditorium with some area in vestibules for displays, but again, it couldn't be classified as a fine arts center because of its limited space.

Tim, I hope this answers all your questions. I always enjoy helping a fellow alumae. I graduated in 68' in Physical Education.

Sincerely,

A handwritten signature in cursive script that reads "Jeff L. Williams". The signature is written in dark ink and is positioned above the typed name.

Jeff L. Williams  
Parks and Recreation Director

JLW:sd

JOSEPH E. VALDES  
MAYOR  
SAM PICK  
MAYOR PRO TEM

# City of Santa Fe

*The City Different*

P. O. BOX 909  
SANTA FE, NEW MEXICO 87501  
PHONE (505) 982-4471

COUNCILMEN  
JOSEPH P. ALLOCCA  
ROBERT L. BERARDINELLI  
CLARENCE V. LITHGOW  
ALEX V. PADILLA  
GEORGE M. SCARBOROUGH  
ROBERT M. STUART  
LAWRENCE E. LONGACRE

September 25, 1972

Mr Tim Christensen  
118 Walter, NE  
Albuquerque, New Mexico 87102

Dear Mr Christensen:

In answer to your letter of September 21, Santa is in a somewhat special category within the State due to the presence of the Museum of New Mexico within the City. As you know, the Museum of New Mexico maintains both a Fine Arts and Folk Arts facility in Santa Fe. These two fine facilities provide many services which a city-owned arts facility would provide.

Also, many of the needs for a fine arts facility are provided by local colleges in Santa Fe. Both the College of Santa Fe and St. John's College frequently make their facilities available to visiting lecturers and for small theatre presentations.

However, the City of Santa Fe does lack, in my opinion, a suitable facility for many of the performing arts. There is really no civic auditorium where ballet, modern dance, and symphony performance can be performed. For a long time the need for a new City and County office complex has been recognized. I would think that a civic auditorium would be a logical complement to a City and County office complex.

It would be my opinion that whether or not the City of Santa Fe needs a convention center - there are no definite plans to build one - a convention center facility should be separated from the fine arts/civic auditorium/civic center.

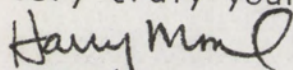
Because the new Santa Fe High School has relocated outside of the center of Santa Fe, I do not believe that the fine arts

To: Mr. Tim Christensen  
September 25, 1972  
Page 2

facility should be located near the high school. I would presume that the facility would be administered by the City of Santa Fe and that it would be part of the City/County office complex.

I wish you luck with your thesis problem.

Very truly yours,



HARRY MOUL  
City Planner

HM:ra



EDWARD O. OLSEN, *Mayor*  
JOHN H. LAWLESS, JR., *Mayor pro-tem*  
JIMMY R. GRIGGS, *Commissioner*

WESLEY WALKER, *Commissioner*  
G. M. GLOVER, *Commissioner*  
J. W. HARRISON, *City Manager*

PHONE: AREA 505-437-4530  
ALAMOGORDO, NEW MEXICO 88310

October 6, 1972

Mr. Tim Christensen  
118 Walter N. E.  
Albuquerque, New Mexico 88310

Re: Thesis research

Dear Mr. Christensen:

Thank you for your interest in our City. I hope our answers to your questions will be of some help to you.

1. Yes
2. The City has an outdoor amphitheater if you want to consider that as a fine arts facility. There are also various privately owned theaters or halls plus the school auditorium.
  - a. The City owns the amphitheater, the school owns the auditorium.
3. It is hard to say at this time since we really do not know how big or how elaborate a set-up we would need or want.
4. Yes
  - a. The building would probably be multi-purpose.
  - b. It would be nice to have.
5. No
6. City

Mr. Tim Christensen

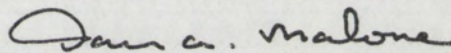
-2-

10/6/72

There is presently a survey underway to determine Alamogordo's needs in the way of a convention center, which a civic center would probably be a part of. If you would like information on this survey I suggest that you contact the following person:

Mrs. Asbury Glover  
Capri Manor Apts.  
Alamogordo, New Mexico 88310

Sincerely,



Dan A. Malone  
Assistant City Manager

DM:ph

Oct 7, 1972

Tim Christensen

Your questionnaire was passed on to me as my group, the Cultural Affairs Commission, has just concluded a feasibility study into whether Clovis could at this time build a civic-cultural-convention center.

Over a year ago a group of us went to the local city commissioners and asked that they provide the art groups in our area with some kind of facilities, i.e., such as an old building. They immediately established the Cultural Affairs Commission and put all of us on it. We received help from the Clovis-Portales Arts Council which had received a \$1000 grant to conduct such a study here. (I was president of that organization then.) After a year's research, work, questionnaires, we came to several conclusions:

1. Yes, Clovis needs such a center. The schools' biggest auditorium only seats 1500 and there is no public museums, auditorium, galleries and such. An inadequate public library, 1600 square feet, has to store a large portion of their books. There is no convention center. A motel and one big hotel have ballrooms to handle small conventions.
2. But, until adequate financing can be determined it is our consensus that a civic-cultural-convention center large enough to fulfill the needs of our community is not feasible at the present. Many civic and culturally-minded citizens will continue working toward attaining such a center.
3. We recommended: The City of Clovis cooperate in the urban renewal projects in the hope that through this effort to renew and rebuild parts of our city a civic-cultural-convention center can be built by federal monies generated in this effort match with money raised by general obligation bonds. (note: in the past Clovis has not voted for such bonds since 1954, to build a sub-fire station, and we have the distinction(?) of being one of the few cities not indebted.) We feel it futile now to call for a general obligation bond referendum.

I hope this covers some of your questions. If we go the urban renewal route the center would be located downtown. It would probably be administered by the city. We had plans drawn up for a multi-purpose building to house an auditorium, exhibit hall, theatre, and the library. This plan would run in the neighborhood of \$2 million. It could serve as convention center and handle sporting events.

Would like to see your thesis when it's finished. As a member of the New Mexico Arts Commission we would be interested in your conclusions.

175  
Sincerely,

*Don McAlavy*

APPENDIX #7

Correspondence Between the Writer and Chambers of Commerce  
of Small New Mexican Cities

August 15, 1972

Dear Sirs:

I am a Graduate Student at the University of New Mexico and I am beginning a program of studies that will require me to do some research in your city. I am at a loss as to where to begin my research, and I would appreciate any help you could give me. If you would please send me as much of the following information as you can, I will have a base for my research.

1. Who are the heads of the following organizations:
  - a. City Planning Department
  - b. A Council of Churches
  - c. Public School Fine Arts Committee (or ~~Drama~~ and Music Committees)
  - d. City Recreation Department
2. I need the names of the most prominent amateur or professional drama and music organizations and the heads of those organizations.
3. Where are the productions of these drama and music organizations held? Are there special facilities for these productions?
4. Does the Public School System have special facilities for the production of the fine arts? Are these used by other groups for the presentation of the fine arts?
5. Do you feel that your city needs a facility for the presentation of the fine arts that can be used by any group in the city?

Please return your answers as soon as you can so I can begin my research in earnest. I appreciate your help.

Sincerely,

Timothy C. Christensen  
118 Walter NE  
Albuquerque, NM 87102

P.S. A stamped, self-addressed envelope is enclosed for your convenience.



August 15, 1972

Chamber of Commerce  
Santa Fe, New Mexico 87501

Dear Sirs:

I am a Graduate Student at the University of New Mexico and I am beginning a program of studies that will require me to do some research in your city. I am at a loss as to where to begin my research, and I would appreciate any help you could give me. If you would please send me as much of the following information as you can, I will have a base for my research.

1. Who are the heads of the following organizations:
  - a. City Planning Department *Harry Moul*
  - b. A Council of Churches *Dr. Robert Boshen, First Presbyterian Church*
  - c. Public School Fine Arts Committee (or Drama and Music Committees)
  - d. City Recreation Department *Percy Trujillo*
2. I need the names of the most prominent amateur or professional drama and music organizations and the heads of those organizations.  
*TAC - Bot Garrison, 3 Cities of Spain Canyon Rd.*
3. Where are the productions of these drama and music organizations held? Are there special facilities for these productions?  
*3 Cities of Spain, St. Francis Auditorium*
4. Does the Public School System have special facilities for the production of the fine arts? Are these used by other groups for the presentation of the fine arts? *no*
5. Do you feel that your city needs a facility for the presentation of the fine arts that can be used by any group in the city? *College of Santa Fe has fine facilities*  
*no*

Please return your answers as soon as you can so I can begin my research in earnest. I appreciate your help.

Sincerely,

*Tim Christensen*  
Timothy C. Christensen  
118 Walter NE  
Albuquerque, NM 87102

P. S. Enclosed is a self-addressed, stamped envelope for your convenience.

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LOS ALAMOS  
CHAMBER OF COMMERCE

P. O. Box 888 Fuller Lodge Phone 662-5595  
Los Alamos, New Mexico 87544

August 29, 1972

Timothy C. Christensen  
118 Walter NE  
Albuquerque, NM 87102

Dear Sir;

Following is some information that may be of help to you.

City Planning Department - George Brenner, 2987 Woodland Rd.  
Church Women United - Virginia Simmonds, 105 Carlsbad  
The City Recreation Department - Robert A Martin, 123846th.  
Mrs Martin is with the schools (during the summer only.)  
during the Winter.

In the Public Schools, the head of the Drama Dept. is  
Ross Ramsey, 240 Manhattan Loop  
The head of the Music Dept. - Don W. Beene, 1500 44th.St.

Some organizations you may be interested in:

Light Opera Co., Inc - Don Gerheart, 93 Mimbres DR.

Little Theater, Inc - Marlan Shepard, 106 Monte Rey

Los Alamos Arts Council, Carol Ann Mullaney, 1437 40th. St.

Los Alamos Concert. Assn. - Margaret Hagerman, 107 Dos Brazos

Los Alamos Opera Guild - Allison Kerr, 2 Maya Lane

Los Alamos Sinfonietta - Jackie McFarland, 391 Navajo

N.M. Classical Guitar Society - Fred Doremire, 115 Grand Canyon

Students Concerts - Ruth Williamson, 436 Estante Way

The Little Theater and Light Opera productions are held in the  
High School Auditorium. The auditorium holds 918. It is the  
latest in comfort, Lighting, etc.

The Sinfonietta's are held in the auditorium of different  
Churches in town.

Musical Festivals are held at the Lodge once a year:

The Arts Council presents Musicales at morning programs during  
the Year at Fuller Lodge - the citys Cultural Center.

Peggy Corbett, Executive Director

LOS ALAMOS  
CHAMBER OF COMMERCE

P. O. Box 888 Fuller Lodge Phone 662-5595  
Los Alamos, New Mexico 87544

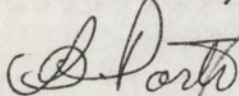
Page 2 -

The Little Theater group presents two to three plays during the summer - in the Open. They are held at the Dan Juan Playhouse near San Ildefonso Pueblo on New, Mex. State Road #4.

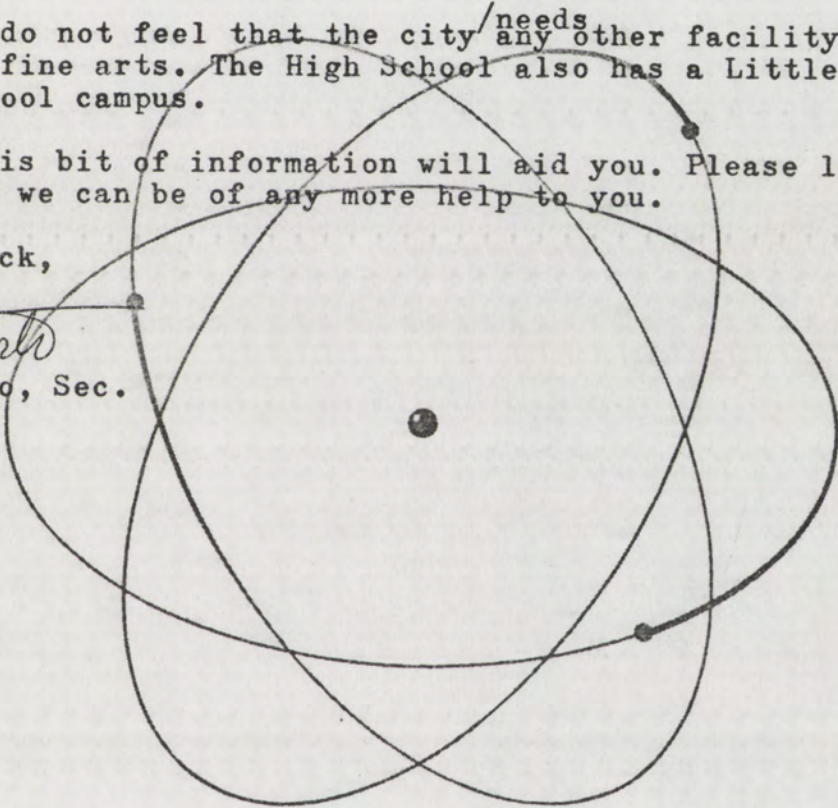
No, We do not feel that the city <sup>needs</sup> any other facility for the presentation of the fine arts. The High School also has a Little Theater at the school campus.

Hope this bit of information will aid you. Please let us know if we can be of any more help to you.

Good Luck,



B. Porto, Sec.



# clovis chamber of commerce

215 main drawer C  
clovis, new mexico 88101

September 6, 1972

Timothy C. Christensen  
118 Walter N. E.  
Albuquerque, N. M. 87102

The following are answers to your letter of August 15, 1972 received September 6, 1972.

- A. 1. City planning board - Randall Kilmer, 2000 Miller, Clovis.  
2. Council of churches - Ministerial Alliance - information enclosed  
3. Public School Fine Arts Committee - Mrs. Leona Head, 1900 Thornton St.  
Drama - Mrs. Cynthia Butler, 1900 Thornton St.  
4. City recreation Board - Jack Vaughn, 2101 Chaparral Avenue
- B.  
Names of prominent music and drama organization: page 2 of enclosed list
- C.  
Most productions are held in our city's only auditorium - Marshall Junior High School.
- D.  
Yes, our public school system does have up to date and new facilities for art, drama, and music.  
These are not publicized for public use but are available.
- E.  
We have a cultural affairs organization raising money for a civic center or other facility for cultural entertainment at the present time. This will be years before it comes about as we see it now.

Cordially,

*J. R. Spencer, by S.P.*  
J. R. Spencer, Manager  
Clovis Chamber of Commerce

JRS/sp

Enclosures



# Hobbs chamber of commerce

FINCHER NEAL, PRESIDENT

HARRY J. NUNAN,

EXECUTIVE VICE PRESIDENT

OFFICES IN THE HOLIDAY INN  
505-393-3511

P. O. BOX 1136 . . . . . HOBBS, NEW MEXICO  
September 7, 1972 88240

Mr. Timothy C. Christensen  
118 Walter, N.E.  
Albuquerque, New Mexico 87102

Dear Mr. Christensen:

Thank you for your recent letter.

The heads of the following organizations are:

- A. City Planning Dept. - Joe Harvey, City Manager
- B. Ministerial Association - Jim Harvey, Taylor Baptist
- C. Public School Fine Arts Committee - Orrin Hatch,  
Llano Estacado Heritage, Inc. - & New Mexico Junior  
College
- D. City Recreation Dept. - Jeff Williams - Will Rogers  
Community Center

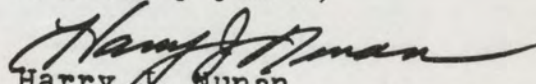
The local drama organization which also produces musicals is the Hobbs Community Players - Mr. Larry Willcut, 126 W. Silver, Hobbs, New Mexico, 88240. Their productions are held at the Playhouse, 1801 North Grimes.

The Public School system has a 2300 seat auditorium where school plays, productions and concerts are held. These are available for public use and are used by the Community Concert Association. We also have the New Mexico Junior College Fine Arts building available for fine arts productions.

Our city has several facilities for the presentation of Fine Arts and feel at the present time that no more facilities are needed.

If this office can be of further service please feel free to call on us.

Sincerely yours,

  
Harry J. Nunan  
Executive Vice President

HJN:lk

Visit the Land of Enchantment for the Vacation of a Lifetime



GALLUP - MCKINLEY COUNTY  
CHAMBER OF COMMERCE

103 WEST 66 AVENUE P. O. BOX 1395 PHONE 863-6849

GALLUP, NEW MEXICO 87301  
"THE INDIAN CAPITAL"

September 11, 1972

Mr. Timothy Christensen  
118 Walter NE  
Albuquerque, NM 87102

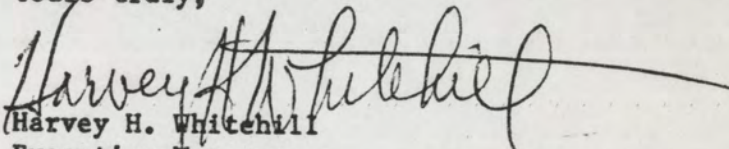
Dear Sir:

In response to your request, we are furnishing the following information:

1. a. City Planning - Charles High, Chairman City Hall, Gallup  
b. Ministerial Alliance - Rev. R.A. Long, First Baptist Church, Gallup  
c. Public School Fine Arts Committee - Write to Supervisor, Secondary Subjects, Gallup McKinley County Public Schools, POB 1318, Gallup  
d. City Recreation Department - John Delgado, City Hall, POB 1270, Gallup
2. We enclose a list of our organizations.
3. Productions are held at various places such as churches, schools, etc.
4. Gallup High School has its 'Little Theater' for musical, drama, etc., productions.
5. Most assuredly, and it is coming.

May we give a bit of advice which your instructor perhaps overlooked? You would do much better if you visited the various communities and saw for yourself what facilities are available. Then you would meet the various leaders who control these items. It is pretty hard for those of us sitting miles away to do your research for you by letter.

Yours truly,

  
Harvey H. Whitehill  
Executive Manager

HHW/rjs

Enclosure



LAS VEGAS  
SAN MIGUEL

## Chamber of Commerce

September 8, 1972

LAS VEGAS  
NEW MEXICO  
87701

TELEPHONE 425-8631  
P. O. BOX 148

Mr. Timothy C. Christensen  
118 Walter, NE  
Albuquerque, NM 87102

Dear Mr. Christensen:

We acknowledge receipt of your letter dated 15 August, 1972.

Listed below is the information you requested:

1. (a). City Planning and Zoning Department  
Dr. Ralph Carlisle Smith
  - (b). Ministerial Fellowship  
Pastor Edward Strebe (volunteer... seeking ways to provide service to the community).
  - (c). Public School Fine Arts Committee  
We do not have this. The grade schools have music teachers that come into the classrooms one day a week. The high schools have regular music teachers on staff and students can take choir, band, etc, and individual instruction in various instruments.
  - (d). City Recreation Department  
Carlos Martinez (This is summer recreation only).
2. There are no professional music or drama organizations here. The amateur ones are in conjunction with Highlands University. The drama department head is Dr. Richard O'Connell. The music head is Dr. Champ Tyrone.
3. The University has Ilfeld Auditorium and that is where the plays are presented, as well as any choir concerts. The individual recitals required by voice and instrumental majors are also held here.

"NATURE'S AIR CONDITIONED CITY"

LAS VEGAS  
SAN MIGUEL

## Chamber of Commerce

LAS VEGAS  
NEW MEXICO  
87701

TELEPHONE 425-8631  
P. O. BOX 148

-2-

4. The two public high schools do not have any formal auditoriums. West Las Vegas High produced a work last year that was presented in one of their music rooms.

5. Though it belongs to Highlands University, Ilfeld Auditorium is used by everyone. The Community Concert Association books the visiting guests there. The backstage facilities are run by the drama department stage crew. Graduation ceremonies for the University, two high schools and one Junior High are held in Ilfeld Auditorium. For anything that is University sponsored (Community Concerts, plays, music concerts, guest speakers) or of community service (graduations), there is no rental fee. For anyone else (church groups, promotions, etc.,) the rental fee is \$100.00 per day.

We hope this information is helpful to you and in the event we may be of further assistance, feel free to contact us.

Sincerely,

LAS VEGAS-SAN MIGUEL  
CHAMBER OF COMMERCE

*Cruz M. Sedillo, II*  
Cruz M. Sedillo, II  
Executive Director

mv

"NATURE'S AIR CONDITIONED CITY"





Drawer 519

760 Picacho St.

Las Cruces, N.M. 88001

Ph. 524-1968

Today is Monday, September 11, 1972

Timothy C. Christensen  
118 Walter NE  
Albuquerque, N.M. 87102

Dear Mr. Christensen:

Listed below is the information that you requested in your letter of August 15. I hope it will be of help to you in your research.

- 1)
  - a. City Planning Department - Harold Hill
  - b. Administerial Alliance - Rev. Robert Combs - 1900 S Locust
  - c. Public School Fine Arts Committee - Miss Bonnie Hosie - Las Cruces High School.
  - d. City Recreation Department - Sam Graft
- 2) Prominent Amateur Drama Organization:  
Las Cruces Community Theater  
Max Freudenthal  
539 W. Las Cruces

Prominent Music Organization  
Las Cruces Community Concert Assn.  
Max Freudenthal  
539 W. Las Cruces

3) Community Theater productions are held at the Fountain Theater in Old Mesilla. This building was especially restored for this purpose.

Community Concert Assn. holds productions in the Alameda Jr. High School Auditorium.

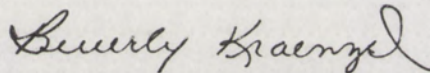
4) Yes, the Public School System has special facilities for the production of the fine arts and these are also used by outside groups.

Timothy C. Christensen  
September 11, 1972  
Page two

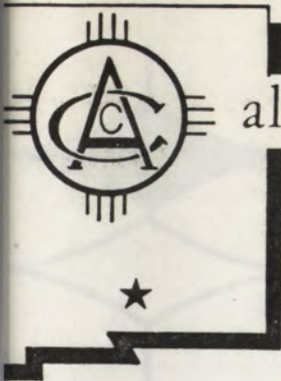
5) Yes, it would be convenient to have a civic auditorium for such events.

If we can be of any further service, please let us know.

Sincerely,



(Mrs.) Beverly Kraenzel  
Secretary-Receptionist  
LAS CRUCES CHAMBER OF COMMERCE  
Las Cruces, N.M. 88001



# alamogordo chamber of commerce, inc.

P. O. BOX 518 • TELEPHONE 505 437-6120

ALAMOGORDO, NEW MEXICO 88310

September 11, 1972

Mr. Timothy C. Christensen  
118 Walter N.E.  
Albuquerque, New Mexico 87102

Dear Mr. Christensen:


In answer to your letter that we received a few days ago. The heads of the following organizations are:

1. a). Mr. Jack Keating, Director of Public Works and the City of Alamogordo has an Advisory Planning Board composed of local citizens. Mr. Glenn Talley is Chairman of the Planning Board.
- b). Rev. Don Forsman is Chairman of the Ministerial Alliance
- c). The Music Department is headed by Mr. Harold Van Winkle, Director
- d). The City Parks and Recreation Department is headed by Harry Hazelby, Director, City of Alamogordo
2. The names of the amateur or professional and music organization and their heads are:
  - a). Community Chorus---Jesse Simms, President  
1314 18th Street
  - b). Alamogordo, Music Theatre --- Mr. Ken Pearce,  
1832 Crescent
  - c). Alamogordo Players Workshop---Miss Carol Koval  
Box 474
  - d). NMSU at Alamogordo --- College Players , Lonnie Garrett  
Box 477
3. Community Center for Theatre & Arts ( Little Theatre)  
11th & Ohio
4. No. The public school system does not have special facilities for the production of the Fine Arts. They use the auditorium of some of the Jr. Hi. Schools, and other groups outside of the Public Schools use the recreation hall of the churches.
5. In my own personal opinion, I think feel that the City of Alamogordo could use a special facility for the production of the Fine Arts.

Sincerely,

Lydia M. Craig Secretary-KSC





# Artesia Chamber of Commerce

P. O. BOX 99 - 408 WEST TEXAS

ARTESIA, NEW MEXICO 88210

October 17, 1972

Timothy C. Christensen  
118 Walter NE  
Albuquerque, New Mexico 87102

Dear Mr. Christensen:

Please excuse the delay in answering your letter, but apparently it got lost and we just came across it today. I hope we are still in time to be of some help.

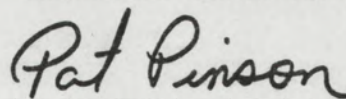
The head of our City planning department is the planning commission. Mr. Bob Siegel is on this commission and could probably be of some help to you. As for a council of churches we have an organization called the Artesia Ministerial Assn. which is headed by Rev. Efrain Florez, 1007 N. 5th St. Artesia Instrumental Department Supporters are a group which supports the public school music department. Edna Heckel, 1308 W. Washington heads this group. Floyd Economides of the city council works with the recreation for the city.

All musical and drama productions are usually held in the High School Auditorium which has a seating capacity of 1,500. This Auditorium is available for any group to use.

I hope we have answered most of your questions and that you will still be able to use them. Once again, please accept our apology for the delay in answering.

Sincerely,

ARTESIA CHAMBER OF COMMERCE



Pat Pinson  
Secretary

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