

Appendix O



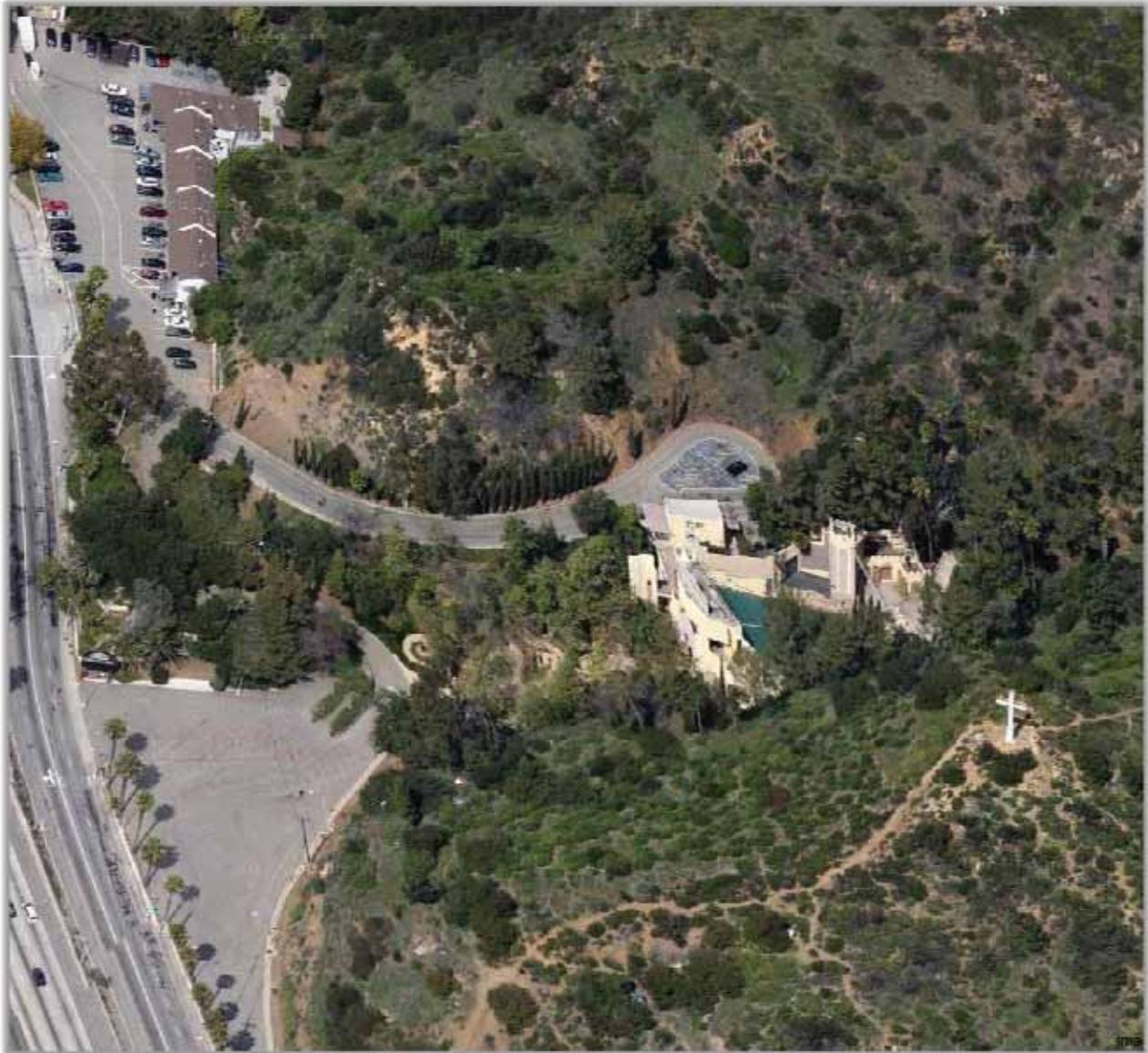
The Ford, Transformed: Realizing the Potential
of Ford Theatres County Regional Park



COMMUNITY ARTS RESOURCES, INC.

The Ford, Transformed

Realizing the Potential of Ford Theatres County Regional Park



Researched and prepared by Community Arts Resources
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Executive Summary

The 45 hilly acres of the Cahuenga Pass where Ford Theatres County Regional Park is located spark the imagination. Christine Wetherill Stevenson found the landscape a spiritual place and in 1920 built an outdoor amphitheatre for her religious play. The L.A. County Arts Commission, which assumed operation of the Ford Amphitheatre in 1992, saw the site as a place where County arts groups from all cultural communities could find a major stage and residents from throughout the region could discover homegrown art. In 2012 there is a new vision: The John Anson Ford Theatres Master Plan transforms Ford Theatres County Regional Park from a single-use performing arts facility open primarily on weekends to a multi-use cultural and recreational center open daily for a wide variety of users and uses.

Today, on average, the Ford presents over 180 performances throughout the year, including its commercial rental business in addition to partnership presentations, and attracts more than 50,000 patrons that mirror the diverse demographic makeup of the County and come from nearly all its zip codes. It is a rare, if not singular achievement for a performing arts center to attract such a broad representation of residents.

Beyond the art presented and the audience that enjoys it, the Ford possesses considerable assets. The historic architecture, views of the starry evening sky and the natural backdrop of the amphitheatre stage are signature features of the Ford. The park is ideally located for a cultural and recreational destination, in the center of the County just off the 101 freeway, one of the busiest thoroughfares in the region.

Currently, the Ford faces numerous challenges in serving residents. It's difficult to find and enter the Ford because it has no street presence on Cahuenga Boulevard East. Once parked, patrons have to wend their way to the box office through entering traffic. The same audience members who praise the beauty of the site and the caliber of performances complain about the stacked parking and concessions. Stacked parking is necessary to accommodate the maximum number of cars on the site, but does not allow patrons to come and go freely and make post-performance events impossible. The Ford's lack of kitchen facilities, equipment and concession space limits the range and quality of the food and beverage offerings.

The arts groups and producers have very limited rehearsal time at the Ford because the stages, which are heavily booked, are the only places to rehearse. The outdoor and indoor theatres cannot be used at the same time because of sound bleed-through. The amphitheatre stage needs to be reconfigured to allow for better drainage, create an even surface and reduce the angle of the rake. Amphitheatre seating, light and sound need to be upgraded to compete with other venues and allow partner arts groups to raise production standards for their shows. The Ford, like the region as a whole, needs an indoor mid-size theatre to accommodate arts groups and producers whose shows are not appropriate for the 1200-outdoor amphitheatre or are seeking to graduate from 99-seat venues without risking a jump to 1000 seats or more. The Ford staff is spread out in several locations across the site making communication difficult.

This Community Arts Resources report examines the wide regional reach of the Ford and its potential for vastly expanding the amount of cultural programming it can offer, tripling its audience base and fully establishing its county-wide identity as a recreational destination. This assessment builds on the Ford Theatres Master Plan developed by Levin & Associates, a firm



with a wealth of experience rehabilitating historic sites including the Griffith Observatory and Los Angeles City Hall.

The plan, informed by research with stakeholders and users, activates the entire Ford site, enabling year round activity seven days a week. It concentrates on three functional areas:

- 1) the **outdoor amphitheatre** with a **new theatre plaza** just to the north with a large concession area and space for picnicking, pre- and post-show events such as receptions and family participatory activities
- 2) the **Ford entryway plaza** incorporating a **150-seat flagship restaurant** with a kitchen to support all food service on the site, a **new 299-seat theatre**, a new **two-story office building** for staff, picnicking and landscape areas. The plaza, highly visible from Cahuenga Blvd. East, would sit atop a **three-level, non-stacked parking structure**.
- 3) the new **transit plaza** at the north end of the site accommodates **bus and patron drop off** and a **non-stacked parking structure** with a **new 99-seat flex space** for rehearsals, small performances and other activities on its lower level

A **.75 mile hiking trail** offering unparalleled 360- views of the Los Angeles region would also be created.

While cost estimates for the overall project have not yet been developed, the CEO has outlined a ramp-up plan designed to accommodate construction, maintain a public presence for the Ford while it is closed and prepare for the reopening of the new Ford. Construction on a limited scale will be done in winter 2012-13 and 2013-14, permitting summer seasons to be staged in the amphitheatre in 2013 and 2014. In fall 2014 the Ford would close for 18 months for major construction and off-site programming would be presented in 2015-16. The Ford would reopen in June 2016.

The new Ford, offering more activity spaces and programming, is projected to attract more than 150,000 users annually, tripling the current 54,640. The number of events is estimated to increase by 80% from 184 to more than 330. This year-round, arts and recreation center open daily will require an annual County operating budget of \$8 million, up from the current \$1.3 million, as well as increases in earned revenue and the addition of new revenue streams. Even though earned revenue is expected to increase, that revenue, currently a small part of the Ford's budget, will not offset the increased costs of operation to any significant degree. In order to fulfill the promise of the vision of the expanded Ford Theatres complex the County's ongoing contribution to Ford operations will be required as a matter of policy.

To effectively program and operate the expanded Ford Theatres facility, an expansion of staffing and budget resources will be necessary. The staff is projected to increase from 15 to 40 to create an organizational structure to stabilize and sustain annual operations. Budget increases are also projected in the categories of marketing, equipment repair and replacement, facility maintenance and campus security. The Ford Theatre Foundation will continue to play a crucial role in supporting operations and programming, raising funds for the Ford's diversity, educational and outreach initiatives, but also working toward building a robust operating endowment that will provide annual and long-term program support for the Ford Theatres.



The Ford, Transformed:
Realizing the Potential of Ford Theatres County Regional Park

With expanded programming and a beautiful, amenity-rich campus attracting audiences and artists alike, the Ford will be poised to become a new kind of arts center that not only enriches the lives of County residents through cultural and recreational experiences but also strengthens regional arts organizations and producers, and forges mutually beneficial bonds with communities. A historic venue will become an energy center whose impact will radiate across the County.



Imagining a Day in the (Future) Life of the Ford



Picture the plan above coming alive with activity on a Saturday in August 2016. It would look something like this:

7:00 a.m. The first hikers hit the Ford trail.

9:00 a.m. Kids learn how to fashion Mexican clay sun ornaments in the new Theatre Plaza next to the amphitheatre.

10:00 a.m. Kids and parents keep time with Mexican folk musicians and dancers performing the family show in the amphitheatre.

10:00 a.m. Hip hop dancers hone their moves for an upcoming amphitheatre performance in the new flex space.

11:00 a.m. Kids and parents meet Big!World!Fun! artists in the new Theatre Plaza next to the amphitheatre.

11:30 a.m. Family show attendees and park visitors buy food in the grab and go market place and picnic or lunch in the new restaurant, relax on the new Ford Plaza or hike.

1:00 p.m. Attendees for 2:00 p.m. workshop performance in the new 299-seat theatre gather on Ford Plaza to relax, chat, grab a bite.

2:00 p.m. Actors developing a new play give a workshop performance in the 299-seat space. Audience members give their feedback following the performance.

5:00 p.m. Ticket holders for the evening show start to arrive for picnicking and dining.

6:00 p.m. Patrons take Jamaican Creole dance lessons on the Theatre Plaza.

8:00 p.m. Los Angeles-based reggae band stages show celebrating release of new album in the amphitheatre.

10:30 p.m. Jamaican community organization hosts post-show party/fundraiser in the restaurant.



Now contrast the above scenario with an actual Saturday from August 2012:

9:00 a.m. Kids and parents make Korean hand drums on Edison Plaza before a Big!World!Fun! family show

10:00 a.m. Families enjoy folk dances of Korea and China, Japanese taiko drumming in Ford Amphitheatre

11:00 a.m. Kids meet Big!World!Fun! artists on Edison Plaza, take pictures

12:00 p.m. Staff closes the theatre until the evening show

6:00 p.m. Staff opens the gates so patrons can begin to picnic in the Ford entryway

8:00 p.m. Patrons get into the rhythms of the tango show in the amphitheatre

The journey from current reality to an even more expansive and inclusive future is achievable. This report is a road map for getting there.



Building on a Mission

The Los Angeles County Arts Commission fosters excellence, diversity, vitality, understanding and accessibility of the arts in Los Angeles County. The Arts Commission provides leadership in cultural services for the County, including information and resources for the community, artists, educators, arts organizations and municipalities.

When the Arts Commission took over operation of the Ford in 1992 it looked to its mission, stated above, for guidance.

The commission decided not to compete with other County presenting organizations such as UCLA that bring name artists from across the globe. Instead it chose to concentrate on strengthening County-based arts organizations and producers. The Arts Commission launched an innovative presenting model, the Ford Partnership Program, that nurtures regional arts organizations and puts them in a position to grow and benefit from exposure in a major venue.

The commission's purview is County-wide and, from the beginning it looked at the Ford in this perspective. Many theatres do not think this way. The rule of thumb for theatres is that the majority of a venue's patrons live within a 20 to 30-minute drive. The Arts Commission's constituents – grantees, those who attend technical assistance workshops, Holiday Celebration and Free Concerts performers, school districts that are part of the arts education program, artists who are commissioned to create public art – come from throughout the County. The commission invited arts groups and producers from all over the region to apply to the Ford and bring their core audiences with them.

The Partnership Program Strengthens the County Arts Infrastructure

The Partnership Program was the key element in creating a new profile for the Ford, starting with the 1993 Ford Amphitheatre Summer Season.

Almost all performing arts facilities function as presenters — they curate and select performing groups, pay them a fee to perform, do all promotion and keep the revenue minus the artist fees and other costs of presenting. In the Ford Partnership Program the emphasis is on developing relationships with L.A. County-based arts groups and producers, honing their presenting skills, and helping them to reach new audiences by staging professional productions as part of a coherent performance season, at an attractive, high profile facility.



At Ford marketing workshops experienced partners provide advice to new partners.

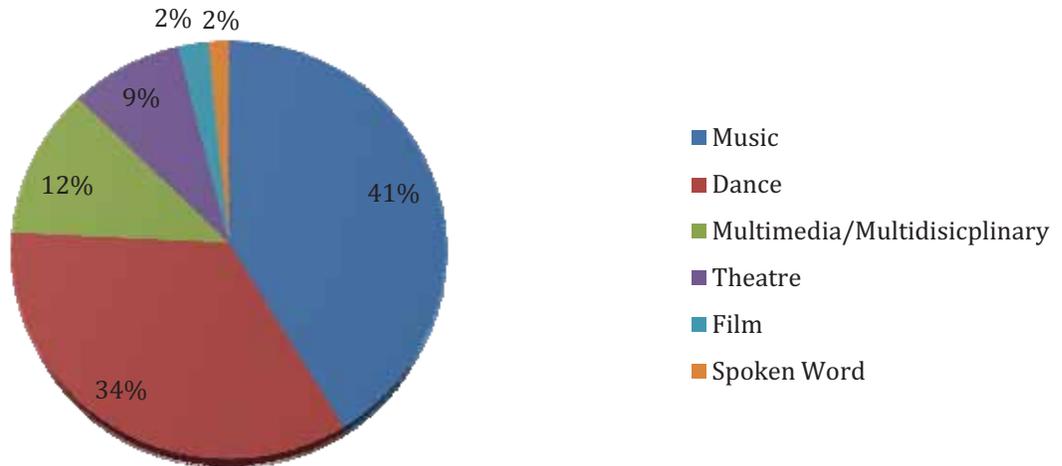
The arts groups and producers for Ford seasons are chosen through a competitive application process. The Arts Commission selects the strongest applications based on artistic excellence; suitability of proposed work for the 1,200-seat Ford Amphitheatre; demonstrated financial, administrative and producing capabilities; realistic marketing



and production plans and budgets and how the proposal will contribute to a diverse, interesting and stimulating season that reflects the County’s population. The Arts Commission provides the amphitheatre space; a tech package of light, sound and projection equipment; event services including box office and house management; a season marketing campaign and technical assistance from the marketing, box office and production staffs. Partner artists provide their productions and bring their audiences to the Ford. Ticket revenues are split, with the lion’s share going to the partner artists.

Since the Ford summer season of 1993, the first under the aegis of the Arts Commission, 176 different Los Angeles County-based arts organizations have participated in the Partnership Program. A close look at the 128 groups from the last eight seasons, 2005-12 indicates the variety of Ford offerings. The groups represented the disciplines of music, dance, multimedia/multidisciplinary, theatre, film and spoken word. The chart below illustrates the breakdown of the last six seasons of partners by discipline. Cultural affiliations of partners from this time period are included on page 17 and a list of 2005-2012 partners are included in Appendix A.

Disciplines Represented by Ford Partner Organizations, 2005-2012



Disciplines	# Partners
Music	53
Dance	44
Multimedia/Multidisciplinary	15
Theatre	11
Film	3
Spoken Word	2



The case studies of six partners, detailed in Appendix B, demonstrate how these groups have benefitted from the partnership experience.

For **Grandeza Mexicana Folk Ballet Company**, whose core audience is described as “100% Mexican folklorico fans,” mostly lower income families and children, the partnership has had an impact on new audience development. President Erica Bawek cited the opportunity to be in the same brochure with an Italian electronica band and felt strongly that the company was part of a larger family of shared audiences. The company’s 2011 Ford Amphitheatre performance was featured on the KCET series, “Live @ the Ford.”

Allison Tanaka, co-director of **Culture Shock L.A.**, a hip hop dance company, finds that being a Ford partner provides a seal of approval. “Being part of the Ford season has given us greater legitimacy as an arts organization and helps break stereotypes about our art form.”

Ted Benito, principal partner of the production organization **PAE Live!**, which presents primarily Filipino-American and Asian/Pacific Islander artists, lauds the technical assistance provided by Ford staff. “The atmosphere they create, you could never find that elsewhere... It takes so much pressure off.” Commenting on the production team, he indicated that “the staff came in with the attitude of ‘Let’s work together, let’s build a show together. Tell us what you need and we’ll give you our two cents, and we’ll make it work.’” This results, he feels, in everyone performing at the level expected by the Ford: “It raises the bar...”

Artistic Director Tim Wright of **Circle X Theater Company** credits the Ford with revitalizing his organization, which he describes as “on the verge of collapse” when it was accepted into the Winter Partnership Program at [Inside] the Ford. He notes that the support offered by the program is invaluable, and that small, emerging theater companies usually do not have much in the way of resources, stating, “We needed a lot of guidance and hand-holding.” He cited especially the assistance with box office, front of house operations, press relations, marketing support and production expertise. “They have our back.” he commented.

The Ford Theatre Foundation Extends the Ford into the Community

The Ford looks continually to extend its reach in the County. The Ford Theatre Foundation, a non-profit organization, supports the Ford’s programming through fundraising and complements that programming through a series of outreach initiatives:

- **Community Bridges** connects artists and audiences through a wide range of live performing events held in parks and community centers throughout Los Angeles.
- **J.A.M. (Jazzed and Motivated) Sessions** nurtures the artistic development of both youth and adults and invites active participation in music, dance and the creation of art alongside professional local artists.



- **Big!World!Fun!** provides the opportunity for Los Angeles families to enjoy high caliber performing arts presentations at affordable prices: the events are free for children and \$5 for adults.

Several years after the launching of the Partnership Program, the Arts Commission compared the demographics of the County with the makeup of the audiences and arts groups on the Ford season roster and found disparities. At the time, Latinos comprised 37.8% of the County's population but only 15% of the Ford's audience. Starting in 2002 the Ford launched a number of programming, marketing and outreach and initiatives to address the disparities.



Young audiences enjoy crafts before a Big!World!Fun! performance.

The Foundation's **Latino Arts/Audience Initiative** (2002) and an **Asian/Pacific Islander Arts/Audience Initiative** (2006) closed this gap. The Foundation used an advisory panel representing a cross section of cultures and later community liaisons with knowledge of and connections with specific cultural communities to identify candidates for the Partnership Program and help them with the application process. The Foundation also held a series of informal, small scale events to become acquainted with, entertain and educate targeted groups about the Ford and its opportunities.

The **Youth Residencies** program has been another means by which Community Bridges accomplishes its mission. This program provides access through exposure and education to the performing arts for underserved families in the Latino, African-American and Asian Pacific Islander communities of Los Angeles. Qualified Ford performers conduct a series of performance-based classes in their discipline for students and families who are also provided with free tickets and transportation to attend Ford Amphitheatre performances. In 2012 the residencies had a banner year, collaborating with 16 organizations to reach 2,283 people, including 1,063 youths. The cultural orientation of the organizations included African-American, Native American, Caucasian, Chinese, Filipino, Japanese, Latino, Korean, Pacific Islander and Vietnamese. (For more detail on Youth Residencies, see Appendix C.)



Youth residency participant performs at [Inside] the Ford.



Drum circle J.A.M. Session at East Los Angeles Civic Center.

2012 was the largest for **J.A.M. Sessions** as well. A grant from Metabolic Studio made it possible to extend these free, popular participatory activities beyond the Ford to five satellite locations, one in each County supervisorial district. Making community connections at each of the sites was key to attracting participants to the total of 40 (8 in each district) J.A.M.s.

The Community J.A.M.s provide a model for off-site programming when the Ford is closed during the major construction phase of realizing the master plan.

In 2013 and 2014, through funding allocated by Supervisor Zev Yaroslavsky's office, the Foundation will produce the Signature Series, which pairs name arts groups with L.A.-based groups to generate new audiences and cultivate new funding sources for the Ford. This series will also lay the groundwork for some of the programming envisioned for the expanded campus after completion of the master plan and will raise funds to support the stability and longevity of Ford operations.

The Ford Partnership Program, based on the mission of the Arts Commission, is a presenting template unique in the region, if not the country, in its emphasis on nurturing arts groups and producers and embracing wholeheartedly the diversity of the region. The experience of the program and the activities of the Ford Theatre Foundation have given the Ford a deep knowledge of the arts presenting landscape and what patrons, arts groups and producers need and expect.



Other Assets

Ford Theatres receives overwhelming positive reviews on Yelp – 4.5 out of possible 5.0 based on 101 reviews - for its programming and ambiance.

“I think I found my new favorite music venue. Great location, gorgeous, outdoor, intimate, and just plain easy.”

“This is a great music venue with fantastic acoustics and an intimate feel.”

“Oh man this place is AWESOME. The venue itself is nestled in the hills, surrounded by trees and rocks, under the open sky. Gorgeous.”

The Ford is so popular on Yelp that the organization chose the Ford as one of a handful of L.A. area sites for their “100 Days of Summer” promotion. In May 2012 Yelp partnered with the Ford to co-host a party for 250 “Yelp Elite,” individuals who review regularly on Yelp. The Yelp track record is only one indicator of the emotional response the Ford stirs in visitors.

The Beauty and Magic of the Site

The historic architecture, views to the starry evening sky and the natural backdrop of the amphitheatre stage are signature features of the Ford.



A summer concert at the Ford. Photo: Paul Antico

Author Christine Wetherill Stevenson, the heiress to the Pittsburgh Paint fortune, believed the site’s rugged beauty would provide a dramatic outdoor setting for her *Pilgrimage Play* based on the life of Christ and she built the outdoor amphitheatre, called the Pilgrimage Theatre, to house it. The theatre, befitting the *Pilgrimage Play*’s subject, was designed in the style of ancient Judaic architecture to resemble the gates of Jerusalem. Architecturally, the Ford is unique.

The site has continued to cast its magical spell on visitors even though it is a stone’s throw from the 101 freeway and the noise and congestion of Hollywood. Members of the Icelandic rock band Sigur Ros,



performing at the Ford in 2001, said that the atmosphere reminded them of the churches where they began their career. One of the Ford's "super subscribers," who comes to several events in both indoor and outdoor theatres each year, noted in an interview for the Ford Web site, "The thing I like most about the Ford is the experience of walking up the hill — the fountain, the picnic area and the rusticness of it. The approach puts you in a terrific mood for art... I'm not selling the (Hollywood) Bowl short, but, at the Bowl, you're in the audience looking at a manmade structure. At the Ford, you're sitting in a manmade structure looking at the hillside. It's a completely different feeling."

L.A. County Arts Legacy

The Ford is intertwined with the history and public support of the arts in the County. The building of the Pilgrimage Theatre in 1920, one year before the development of the Hollywood Bowl, marked the beginning of the Cahuenga Pass as a cultural mecca. In 1976 the theatre was named after L.A. County Supervisor John Anson Ford (1883-1983) to honor his significant support of the arts, including helping to found the L.A. County Arts Commission and encouraging the Board of Supervisors to support the building of the Music Center, among many other achievements.

Former L.A. County Supervisor Ed Edelman led the revival of the theatre in the 1990s. An amateur cellist, Supervisor Edelman and some musician friends performed on the amphitheatre stage for the L.A. Philharmonic's Ernest Fleischmann to persuade him – successfully – to start a summer chamber music series at the Ford. Before the Arts Commission took over the operation of the theatre, the supervisor's office sponsored a series of events there. It was Supervisor Edelman who made possible the creation of the Ford Amphitheatre Season (originally called "Summer Nights at the Ford") under the Arts Commission in 1993 and later obtained funding for capital improvements to the facility. The County named the amphitheatre stage in his honor.



Supervisor Edelman testing the Ford's acoustics with a chamber music quartet.
Credit: Los Angeles County Photo Archives



Welcoming All Cultures and All Audiences

One of the first things the Arts Commission discovered when it began to program seasons at the Ford was that it was a neutral site, not associated with a particular kind of patron. People from all communities felt comfortable going to the Ford. This factor, combined with a non-traditional presenting model in which generating earned income is secondary to fulfilling the Arts Commission’s public service mission, enabled the theatre to be responsive to demographic changes earlier than the presenting field in general.



Diverse families enjoy performances at the Ford.

Since the Arts Commission took over operations of the Ford, demographics in Los Angeles County have shifted rapidly. US Census Bureau reports show that from 1990 to 2010 (below) the white ethnic majority that created so many of the mid-century, Eurocentric cultural institutions declined drastically. In its place, the Hispanic/Latino population has grown 40% since 1990 and has become the largest ethnic population in Los Angeles County. The Asian/ Pacific Islander population is the fastest growing demographic group in Los Angeles County: since 1990, their numbers have increased by nearly 49%.

Los Angeles County Census Statistics- Racial/Ethnic Demographics

Ethnic Group	2010 Census		2000 Census		1990 Census	
	Population	Percentage	Population	Percentage	Population	Percentage
Total Population	9,818,605	100.00%	9,519,338	100.00%	8,863,164	100.00%
White	2,728,321	27.79%	2,959,614	31.09%	3,618,850	40.83%
Hispanic/Latino	4,687,889	47.74%	4,242,213	44.56%	3,351,242	37.81%
Asian/Pacific Islander	1,348,135	13.73%	1,147,834	12.05%	907,810	10.24%
African American	815,086	8.30%	901,472	9.47%	934,776	10.55%
American Indian/Alaskan Native	18,886	0.19%	25,609	0.27%	29,159	0.33%
Other	25,367	0.26%	19,935	0.21%	21,327	0.24%
Two or More Races*	194,921	1.99%	222,661	2.34%	-	-

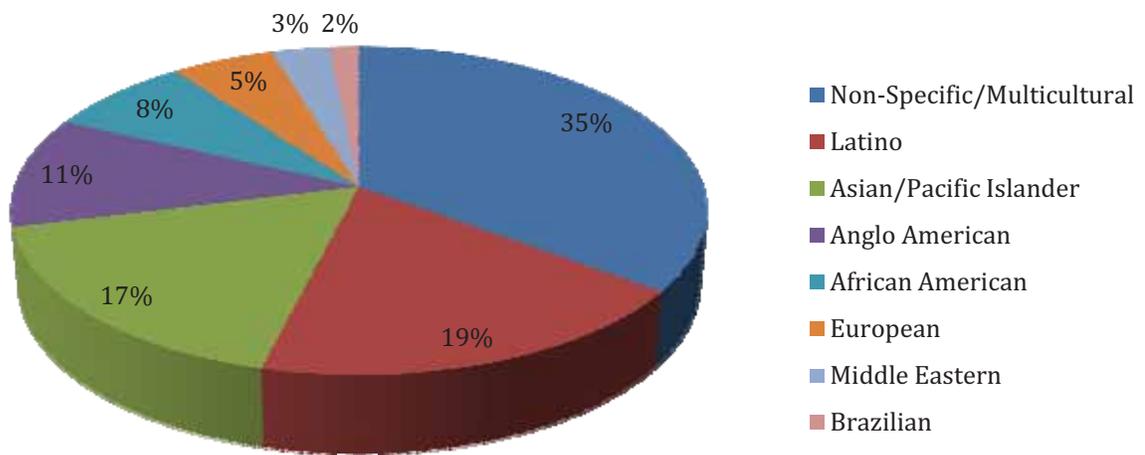
*2000 marked the first Census that individuals could identify themselves as belonging to two or more ethnic groups.

The Ford has been able to reflect these changing demographics in its programming and take risks when other organizations continued to present Eurocentric performing arts and events featuring well known, popular artists out of fear that culturally specific programming could not yet be supported by the marketplace. As noted in the Partnership Program section of “Building



on a Mission” above, the Ford has co-presented art forms with roots all over the globe since 1993. Because it sources its presentations directly from the diverse communities it serves and represents, the Ford has been very successful in developing culturally specific audiences and becoming a home for all cultures. The Ford has led the way in programming that is now emulated by presenters across the state and country. The Ford gives equal opportunity and access to the arts in the same way that public libraries and parks give equal opportunity and access to information and recreation. The cultural traditions and affiliations of Ford partners from the last eight years of partnership programming are illustrated below.

Cultural Affiliations of Ford Partner Organizations, 2005-2012

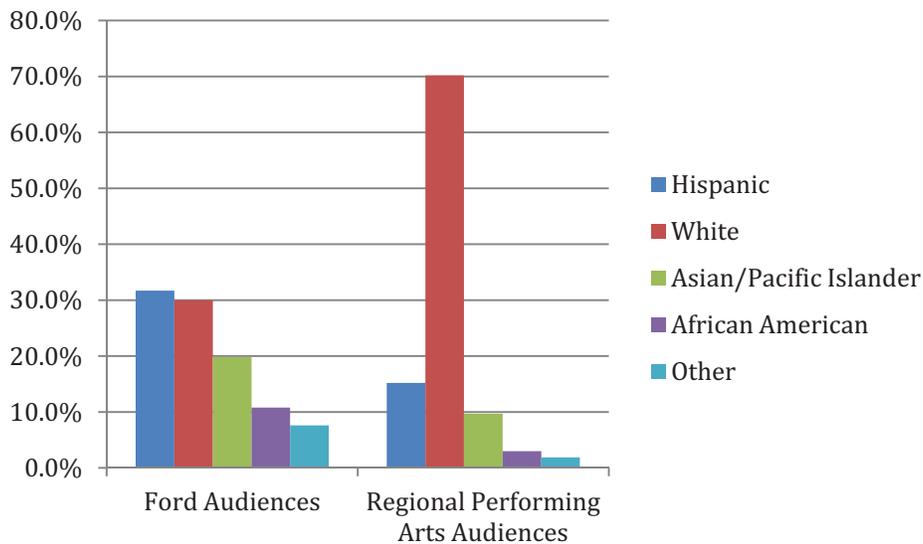


Cultural Affiliation	# Partners
Non-Specific/Multicultural	45
Latino	24
Asian/Pacific Islander	22
Anglo American	14
African American	10
European	7
Middle Eastern	4
Brazilian	2



Audience demographics are similarly diverse and reflect the Ford’s role as a venue that shares its stage with all communities of Los Angeles County. The Ford’s demographics, assessed through audience surveying during the 2012 summer season, are compared below with the most recent available demographic data aggregated by Target Resource Group for audiences of 113 performing arts organizations in Los Angeles County. This comparison illustrates the success of the programming model and audience development and outreach initiatives the Ford has implemented over the past two decades.

Race/Ethnicity of Ford Audiences and Regional Performing Arts Audiences

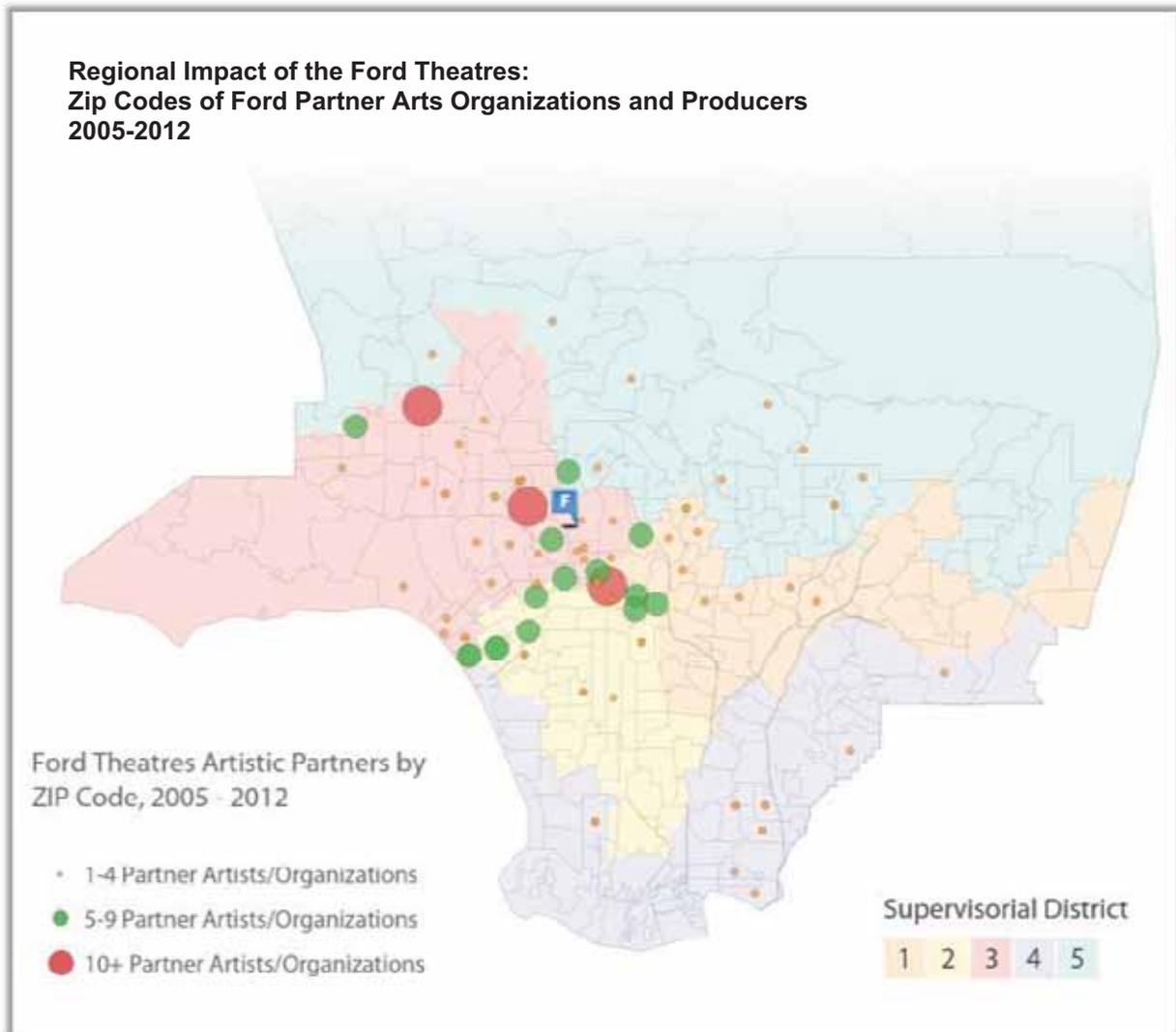


Audience Race/Ethnicity	Ford Audiences	Regional Performing Arts Audiences
Hispanic	31.7%	15.2%
White	30.0%	70.2%
Asian/Pacific Islander	19.8%	9.7%
African American	10.8%	3.0%
Other	7.6%	1.9%

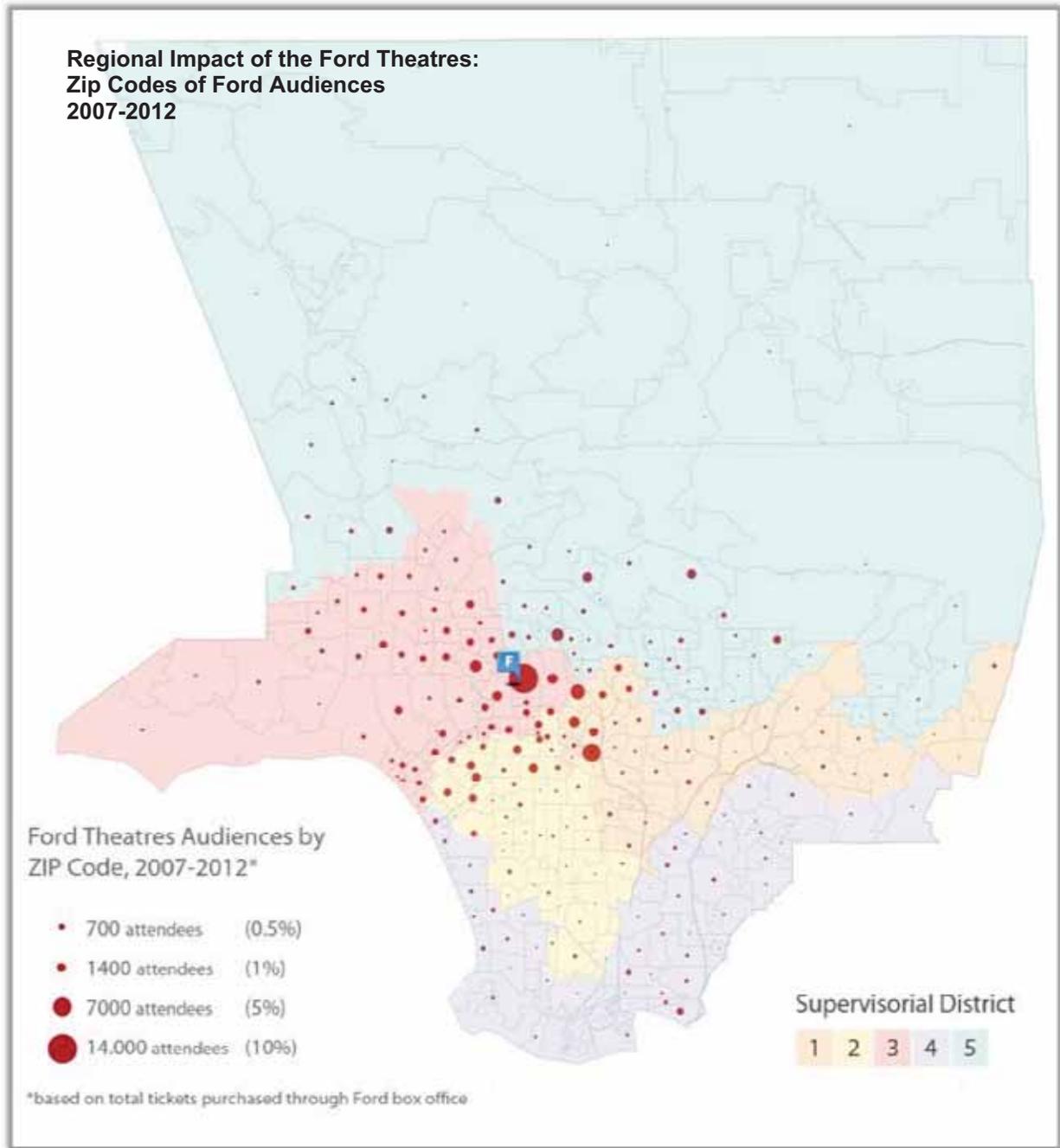


Regional Scope

Ford programming touches every supervisorial district in Los Angeles County. Geographic distance is not a barrier for either partner artists or their audiences. As can be seen in the following graphics, over the last eight years, Partnership Program participants have hailed from distances as far as 30 miles away and audiences have traveled from nearly every zip code in Los Angeles County.



Utilizing the marketing support that the Ford provides, partner artists have been extremely successful in bringing their communities to experience their shows at the Ford. Audiences are willing to make the long drive to the Ford to support their community artists in what is usually their biggest, most ambitious program of the year. By leveraging already existing relationships between artists and their audiences, the Ford has broken the 20 to 30-minute drive radius that typically dictates the geographic area in which audiences are willing to travel for performing arts events. Through the Ford Theatre Foundation's Community Bridges outreach and J.A.M. Session programs in satellite locations, the Ford expects to expand both its partner and audience base in future years.





The Challenges

Since 1993, the County has made \$6.1 million in capital improvements to the Ford to meet modern safety, access and performance standards. Although helpful, these are stopgap measures and do not overcome the most significant obstacles to making the Ford useful to more and a greater variety of County residents.

Patron Needs

Ford audiences, as expressed in their online post-performance surveys, like their Ford Theatre experience – with two exceptions: stacked parking and concessions offerings and service. The Ford is also hard to identify from the street and challenging to navigate once patrons enter.

Non-Stacked Parking and Car Traffic Flow – Stacked parking is the #1 complaint in audience surveys (averaging 20% of all negative comments 2009-12). To accommodate the maximum number of parked cars, stacked parking is utilized in all three parking lots - one to the south of the theatres and two to the north. Stacked parking does not permit patrons to stay for post-event receptions nor to come and go during all day festivals. Personal emergencies of those in stacked parking are especially problematic.



Higher Quality and More Varied Concessions – The quality and service of concessions is the #2 complaint in audience surveys (averaging 12% of all negative comments 2009-12). The concessions areas are under-sized, under-equipped and unable to successfully serve the patrons during a 15-minute intermission, especially if the 1200-seat amphitheatre is sold out. The lack of facilities to actually cook and prepare food limits the range of offerings. There are no facilities for pre- or post-show events that can be separated from the general audience.

Greater Street Visibility – Except for glimpses of the facade from a distance, the Ford Theatres structure is hidden in a canyon and not visible from Cahuenga Boulevard. The speed of traffic on Cahuenga Boulevard East makes entry and exit to the site difficult and dangerous. There is no obvious arrival and entry point other than the parking lot. Visitors must find their way through the lot to the box office. The





only site identification is an electronic sign south of the main entrance off Cahuenga Boulevard East, which can be seen only by northbound traffic, and standard freeway exit signs. What people see from the street and the 101 freeway conveys no sense of place and identity.

Easier Site Navigation for Patrons –The two north parking lots have no dedicated pedestrian connection to the amphitheatre; pedestrians headed toward the theatre from those lots have to dodge entering traffic. ADA parking, immediately to the north of the Ford Amphitheatre, is limited (6 spaces) and is accessed by a road also used for fire department access, artist loading and unloading, trash pick up and media truck parking. The County has done as much as possible to date to make the historic facility ADA compliant but implementation of the master plan can make the facility fully compliant, enabling all patrons to move from their cars to the box office.

Partner/Production Needs

Ability to use more than one theatre at the same time – The existing [Inside] the Ford is not acoustically separated from the amphitheatre making their concurrent use impossible.

Allow for post-performance events – Because of stacked parking, it is not possible to hold post-performance events such as receptions, fundraisers or audience feedback sessions.

Rehearsal Space –The stage of the amphitheatre and of [Inside] the Ford are the only spaces for rehearsal and their availability is very limited because of the heavy performance schedule. Also, groups performing in the outdoor amphitheatre can rehearse only at night because stage lighting can't be operated during daylight hours and it is typically too hot to use the stage during the day in the summer. Lack of rehearsal time in the amphitheatre is particularly challenging for dance companies as the stage is an unusual configuration not duplicated elsewhere.

Improved Amphitheatre Seating, Stage, Audio Visual and Theatrical Lighting Infrastructure - Because the seats are drilled into the amphitheatre floor, there is water leakage to the areas beneath the theatre. The stage needs to be reconfigured to allow for better drainage, create an even surface and reduce the angle of the rake. The lighting and sound systems need to be upgraded to meet higher production standards.

County Arts Infrastructure Needs

Mid-Size Theatre – There is a scarcity of theatres in the region with a seating capacity of 299. This size is right for art forms such as contemporary dance or traditional arts from cultures like those of Thailand or Senegal that are not familiar to the general audience. A 299-seat theatre can also provide a stepping stone for theatrical productions that have received strong critical notices in 99-seat venues but can't make the high risk jump to a 1,000-seat venue.

Dance Is a Challenged Art Form in the Region - Dance in particular is in critical need of support in Los Angeles County. The dance ecology is exceedingly fragile, and it needs a consistent, safe and welcoming environment with low- to no-cost, accessible rehearsal and performance space.



Administrative Needs

Coherent Office Space to Accommodate Operational Personnel – Currently Ford staff is spread out in several locations across the site and are physically separated from the rest of the Arts Commission staff located in downtown L.A. Bringing all Arts Commission staff together in one location would improve communications and efficiency.



The Answer

“The time has come to devise the kind of comprehensive strategy to guide the Ford’s development that only a master plan can provide. The County has invested \$6.1 million in capital improvements to the Ford over the past two decades. These have greatly enhanced the visitor experience there, but at the same time they’ve only been piecemeal solutions to upgrade a facility originally built in 1920. The Ford needs to envision how to maximize its services to patrons in the long term.”

– L.A. County Supervisor Zev Yaroslavsky

Zev Yaroslavsky, who succeeded Ed Edelman as supervisor for the Third District, home to the Ford, is responsible for key developments at the site. He was a vital player in securing County funds for the construction of the new Ford entryway in 2000. In 2006 he established an endowment fund for the Ford, donating \$250,000 from Third District office funds to the Ford Theatre Foundation. In 2010 Supervisor Zev Yaroslavsky provided \$350,000 in Third District Capital Improvement funds to support the development of a master plan to envision the future of the Ford.

Through a competitive process Levin & Associates Architects were selected to develop the plan. The firm, headed by Brenda A. Levin, FAIA, came to the project with a wealth of experience in revitalizing and enhancing historic sites. Levin worked on similar rehabilitation projects, including the Griffith Observatory Renovation, Frank Lloyd Wright’s Hollyhock House, the Bradbury Building and Los Angeles City Hall Restoration.

Levin & Associates engaged a team of consultants to work on the project. The consultants’ fields of expertise include landscape architecture, engineering, theatres, acoustics and audio visual, transportation, historic preservation and cost estimating.



Ford stakeholders discuss (above) and present (below) facility needs and priorities.

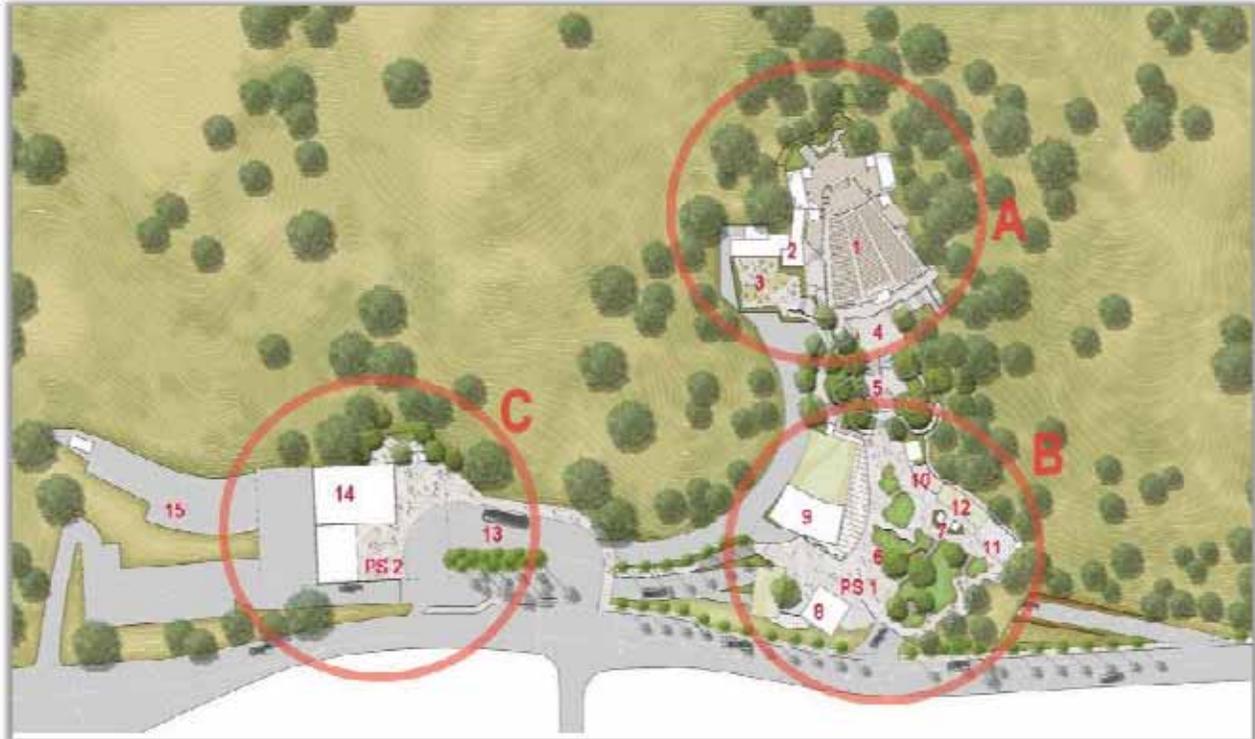


Research from Users

Levin & Associates and its consultant team developed two workshops to engage the stakeholders for their input. Participants included performers, producers, donors, patrons, staff, partner organizations, L.A. County Arts Commissioners, County officials and members of the Los Angeles theatre community. Participants supported the concept of reinvesting in the theatres and, without exception, emphasized the need to restore the historic amphitheatre as a high priority. In addition, it became apparent that to reach a larger community, encourage more theatrical partnerships and maintain a diverse audience, a plan for the development of the whole campus was needed.

The New Vision for the Site

The master plan is designed to fully activate the entire Ford site, enabling year-round activity, seven days a week. The plan concentrates on three functional areas shown in the below aerial schematic.



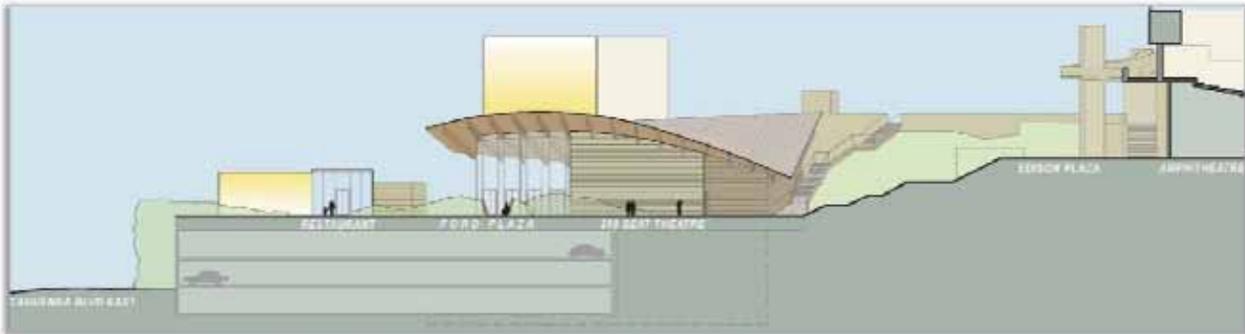
Ford Amphitheatre and Adjacent Areas (area A)

- The outdoor amphitheatre (1) would be upgraded with new seating, audio visual and theatrical lighting systems.
- A new theatre plaza (3), to the north of the amphitheatre, would accommodate more spacious concessions and serve as an area for private pre- and post-show receptions and audience participatory activities.
- A new marketplace concessions area (4) featuring pre-packaged food and drink would be installed adjacent to the existing Edison Plaza.

The Ford Plaza – the New Entryway (area B)

Set atop a new three-level, non-stacked, parking structure (PS 1), The Ford Plaza, accessed by elevator from the below grade parking or from the transit plaza (see below), will be the gathering and meeting place for the site. The plaza features

- a new 150-seat flagship restaurant (8) with a kitchen sized to support not only the restaurant but all food service for the site including picnic boxes, the marketplace, amphitheatre concessions on the theatre plaza and catering/receptions.
- a new 299-seat theatre,(9)
- a new two-story office building containing Ford Theatres box office (10) and staff offices (11) on the second floor and conference/work areas on the first level facing the plaza
- picnicking and landscape areas



Area B- Section looking north through main plaza and existing stairway to Amphitheatre.

The Transit Plaza (area C)

At the north end of the site, the new transit plaza (13) accommodates

- bus and patron drop off
- a new 99-seat flex space (14) on the lower level of the north parking structure (PS 2)
- routing of traffic to the two new, non-stacked parking structures

In addition to these areas, there would also be a **.75 mile hiking trail** that lies between trailheads at the north and south ends of the park area. The trail, details of which are included in Appendix E, will offer unparalleled 360-degree views of the Los Angeles region and landmarks including downtown Los Angeles, the Hollywood Sign, the Hollywood Reservoir, Hollywood Bowl and Griffith Observatory.



A .75 mile hiking trail will be a scenic addition to the County's trail system.



The New Vision for Users



Visible, Easily Accessible Green Space Destination in Hollywood – As shown in the image above, the new Ford plaza, especially the new 299-seat theatre and flagship 150-seat restaurant, gives the Ford a major street presence for the first time, while the landscaping of the plaza, echoing the hills behind, makes it clear that the Ford is a green space. The hiking trail, whose trailhead markers will be on Cahuenga Boulevard East., is another invitation to discover the park.

The entrance to the parking structure below the Ford Plaza and the Transit Plaza farther north on Cahuenga Boulevard. would be evident from the street. Pedestrian routes from parking areas to activity centers would be clearly marked and traffic-free.

A Lifelong Learning Center – The new Ford provides more space, both outdoors and indoors, to engage the public in events other than performances. The theatre plaza adjacent to the amphitheatre as well as the 299-seat space and the 99 to 150-seat flex space could be used for the free participatory J.A.M. Sessions, Big!World!Fun! family series (free for children, \$5 for adults) pre-show activities and post-show meet and greet with the performers. These activities would be especially important in cultivating new audiences because, since they are no or low cost, they will often be a patron's first Ford experience. Pre- and post-event lectures and conversations can help build relationships with patrons; the new Ford provides more spaces for both and, with non-stacked parking, would make post-event activities possible for the first time.



A State-of-the-Art Historic Outdoor Amphitheatre – The 1200-seat amphitheatre would remain the centerpiece of the Ford. Upgrading the lighting, sound and projections systems and completely renovating house seating, while preserving the space’s historic character, would give arts groups and producers the ability to deliver higher quality production values, make the amphitheatre more attractive to potential renters and take audience enjoyment to a new level of sophistication.

A Home for Festivals and Series – Ford partners have included groups such as the Los Angeles Film Festival and Angel City Jazz Festival that include presentations in other venues in the region in addition to evening presentations in the Ford Amphitheatre. The new Ford would make it possible for such entities to have all their festival events at the Ford, including performances and screenings in spaces smaller than the amphitheatre, free lectures, receptions and post-show panels and audience feedback sessions. The new Ford may also inspire new festivals such as one devoted to celebrating regional dance.

Greater Variety of Programming to Attract New Audiences - Each year when the Ford receives applications for its summer Partnership Program, the selection panel inevitably encounters proposals that are intriguing from an artistic point of view but are rejected because they are not right for the 1200-seat amphitheatre. The most common reasons for this are that the applicant has no producing experience in larger performance spaces, the event is not seen to its best advantage in an outdoor setting or is experimental in nature and needs to blossom in an intimate space. The 299-seat theatre and 90 to 150-seat flex space would provide sites for such offerings. Bluegrass is a good example of musical genre which has a small but loyal following in L.A. Bluegrass shows in the amphitheatre have drawn only 300-400, yet every year some patrons ask for more bluegrass offerings. East Indian classical dance has been proposed for the amphitheatre, but the subtleties of hand gestures, facial expressions and head movements are much better appreciated in a smaller space. The Ford has been approached by established artists who want to go in a new direction but the Ford currently doesn’t have the right-sized place for them to experiment, get feedback and develop new material. The 299-seat theatre and 90 to 150-seat flex space would provide sites for these kinds of offerings.

It would be possible to operate both these spaces, as well as the amphitheatre, simultaneously, expanding the number of offerings available to the public. This is a key factor in projecting an 80% increase in number of events and a tripling of the current number of facility users.

Enhanced Support for Dance and Theatre in the County - The 299-seat theatre would provide a place for theatrical productions that have been hits in 99-seat venues but have reached the limits of financial success in those small venues. Ford staff would be able to provide resources – primarily technical assistance in the production and marketing areas - to help small theatre companies, who tend to run very lean, transition to a run in a state-of-the-art mid-size theatre and expose their work to audiences beyond their current demographic/geographic reach.

The 299-seat theatre as well as the flex space could become valuable resources for the dance community and open opportunities for collaboration. The mid-size theatre could be home to a dance series alternating with theatre presentations. The idea of the Ford collaborating with Glorja Kaufman Presents Dance at the Music Center, pairing County dance companies with national or international touring companies presented at the Music Center, is under discussion. This partnering would yield opportunities for joint rehearsals and other performance and educational projects, enriching regional dance.



Space for Rehearsals and Intimate Events – Arts groups are always challenged to find rehearsal space. The flex space, featuring a stage area of the same dimensions as the amphitheatre, will enable arts groups to rehearse on the Ford site. Since the space can also accommodate 90 to 150 spectators, it could be used for small scale performances and rehearsals open to the public or invited groups. This flex space also would provide an informal environment for interactive events designed to bring audiences in close contact with working artists such as workshops, readings and youth and educational activities.



Making the Vision a Reality

This report outlines a five-year operational and staffing ramp-up plan that will accommodate construction, maintain a public presence for the Ford while it is closed and prepare for the opening of the new Ford.

Construction Schedule

Construction on a limited scale will be done in winter 2012-13 and 2013-14, permitting summer seasons to be staged in the amphitheatre in 2013 and 2014. In fall 2014 the Ford would close for 18 months for major construction and off-site programming will be presented in 2015-16. The Ford would reopen in June 2016.

Off-site Programming While the Ford Is Closed

The major construction period when the Ford would be dark offers an exciting opportunity to further develop programming in satellite locations throughout the County. In summer 2012 the Ford's free, participatory J.A.M. (Jazzed and Motivated) Sessions were extended to five satellite locations, one in each County supervisorial district, funded by a grant from Metabolic Studio, a project of the Annenberg Foundation. A public presence for the Ford would be vital during construction. The ramp-up plan includes morphing the J.A.M.s into "Free Community Events" that incorporate music concerts and other presentations in addition to participatory sessions. These events would deepen community relationships and build visibility for the Ford and the County both before and after master plan implementation.

Preparing for the Re-Opening

To effectively program and operate the expanded Ford Theatres facility, an expansion of staffing and budget resources will be necessary to create an organizational structure to stabilize and sustain annual operations. The proposed staffing plan gradually increases County positions during key periods to ensure not only that the expanded grounds and facilities have been completed and equipped for the grand opening in June 2016, but that the first season of programming is developed, marketed and ready for sale to the public. County positions will be added in the areas of finance, facility operations, programming, outreach, fundraising, information technology and marketing. Budget increases are projected in the categories of administration/operations, information technology, maintenance and replacement of theatrical equipment, production supplies, security, and facility maintenance.

The Ford Theatre Foundation would continue to play a crucial role in supporting operations and programming, raising funds for the Ford's diversity, educational, and outreach initiatives, and would also work toward building a robust operating endowment that would provide annual and long-term program support for the Ford Theatres.



What It Will Take

The new Ford, offering more activity spaces and programming, is projected to attract 152,875 users annually, tripling the current 54,640. The number of events is estimated to increase by 80% from 184 to 331. (Please see Appendix E for details on these estimates.) The expansion of the Ford to a year-round, arts and recreation center open daily will require an annual County operating budget of nearly \$7.6 million up from the current \$1.3 million as well as increases in earned revenue and the addition of new revenue streams. Details of this budget projection are contained in Appendices F through M and the narrative that follows.

The Ford operation is mission-driven. It invests in the County's diverse artistic and audience communities by supporting the work of local arts groups and producers and creating an accessible and welcoming space for all County residents. As a result, the Ford cannot be self-sustaining from its earned revenues. Even though earned revenue is expected to increase from greater use of the facility, that revenue, currently a small part of the Ford's budget, will not offset the increased costs of operation to any significant degree. This is usually the case with major cultural institutions: they are significantly dependent on contributed income for stable operations. In order to fulfill the promise of the vision of the expanded Ford Theatres complex the County's ongoing contribution to Ford operations will be required as a matter of policy.

The Ford Theatre Foundation plans to launch an endowment campaign as part of the ramp-up for the new Ford. An increased endowment has the potential to provide an annual revenue stream to augment the County's investment in the Ford's central operations and programming.

Significant Areas of Increased Expense

Staffing – Staff is key to the success of the Ford Partnership Program, especially given the vital nurturing component of the program. The County currently employs a staff of approximately 15 full-time employees for the Ford, 13 devoted to programming and operations and 2 responsible for care and maintenance of the physical structure. To successfully meet the needs of L.A. County arts groups, producers, audiences and communities engaged in Ford activities, the program and operations staff will need to grow to a total of 40 employees, including additions to the following divisions:

- *Programming:* Expansion of the partnership model to new initiatives in new spaces will require more program staff to increase community and artist outreach and ensure that the Ford maintains a high standard of presentation in all its activities.
- *Operations and Productions:* With a tri-fold increase in the number of users of the Ford and the addition of vendors to accommodate visitor needs (parking, concessions/restaurant, security), additional staff will be required to ensure efficient operation of the facility.
- *Seasonal event and production crew:* The increase in the number of events will require additional hourly staff and crew to serve patrons and run production elements for shows.
- *Marketing:* The increased number of events and kinds of usage (picnicking, private events, hiking, restaurant, leisure etc.) will necessitate more positions to adequately



market the facility as an arts and recreational destination and keep County residents informed about myriad opportunities at the facility.

- *Facilities:* The increased usable square footage of the Ford campus, greater number of structures and new publicly accessible hiking trails will require a staff of approximately 21 Parks and Recreation employees to care for the grounds, buildings and systems infrastructure.

According to budget projections, the annual staffing cost will increase from \$1,506,250 to \$5,857,695.

Marketing Expenses - Introducing the new Ford to the public will require a major publicity and marketing campaign that not only focuses on the Ford Amphitheatre's re-opening and 2016 summer season, but draws attention to the Ford Theatres as a new cultural and recreational destination with an array of opportunities and amenities for the public. The expanded annual schedule of 160 events means increased costs for advertising, printed materials, postage and design, publicity, Web site and electronic communications services. New amenities such as the flagship restaurant, hiking trails, non-stacked parking and Ford Plaza public space will also require robust public information.

Equipment Repair and Replacement - An often overlooked aspect of building and operating a performing arts space is regular maintenance and replacement of theatrical equipment. Outfitting the amphitheatre, 299-seat and 99-seat flex spaces with electrical, lighting, and audio systems, control boards, and projection equipment will require initial investment. The cost report prepared as part of the Levin & Associates Master Plan estimates approximately \$3.8 million to purchase systems and equipment appropriate for all spaces. While this is a one-time cost, regular equipment replacement must be built into the annual budget cycle.

Similar to computers and common office machinery (copy machines, printers, etc.), theatrical systems wear with use; they also become outdated as technology is developed and improved. Expense projections include a replacement cycle similar to the County's method for funding computer replacement. As illustrated in Appendix F, a five-year amortization schedule would allocate funding for partial replacement of theatrical equipment each year. Costs for equipment repair and replacement would be partially offset through a facility usage fee applied to ticket sales.

Facility Maintenance - Facility maintenance expenses are chiefly funded through the Los Angeles County Department of Parks and Recreation with support from the Arts Commission's service and supply budget. For the past three years, Parks and Recreation has expensed an average of \$110,000 for services and supplies annually and the Arts Commission's budget allocates another \$36,000 annually for services such as elevator and fountain maintenance, pest control and trash pickup. Leading up to re-opening, a major ramp up will be needed to purchase equipment and supplies and secure services to prepare the campus for re-opening. Facility maintenance cost is difficult to project at this point as it is reliant on the design of the new facility, i.e. number and size of water features and planted areas, types of building materials used, number of users, etc. However, approximating that the square footage of the facility will triple (not including parking lot facilities), projections triple the facility maintenance budget.

Campus Security –The Ford currently uses contracted security services through the Los Angeles County Sheriff 's Department only for amphitheatre events with challenging audience



logistics. However, the expansion of the campus and number of visitors using the facility will likely necessitate the addition of 24/7 campus security to monitor employee and public safety, prevent theft and vandalism, and provide immediate response to emergencies. In preliminary conversations, a representative from the Los Angeles County Sheriff's Department forecast that two security officers in three shifts be stationed at the Ford, costing approximately \$689,000 per year. This deployment may fluctuate depending on the cycle of seasonal activity but is used as a base figure.

Earned Revenue

Event Revenue - Revenue driven by partner events, rentals and ticket sales is projected to increase from \$615,000 to nearly \$1 million. This increase would be due to additional rental opportunities of the added performance structures and increased ticketed activity. As is the case today, a large portion of ticket sales will be returned to artist organizations through the Ford's revenue sharing partnership model.

Facility Usage Fee - As a way to offset the expense of annual maintenance and replacement of theatre equipment a proposed facility usage fee would apply to all ticket purchases for Ford events. This is common practice of performing arts facilities and ensures that there is a revenue stream available to keep equipment in working order. The proposed revenue assumes an average fee of \$1 per ticket purchased.

Concessions Revenue – Ford Theatre concessions have been operated through vendor Crumble Catering, Inc. since 1994. The caterer provides food for purchase at all events at the Ford Theatres and also provides a majority of the catering services for receptions at the Ford. The Ford retains 15% to 20% of the gross revenue generated, approximately \$25,000 in 2012-13.

Addition of a 150-seat restaurant, marketplace and new picnicking areas will allow major enhancements to be made to concessions offerings. Restaurant and concessions operations would be contracted to a restaurant facility on a long-term basis, similar to the model of operations in effect for the Los Angeles County Center for the Performing Arts (Music Center) and Patina Group. Patina Group has a 20-year contract to handle all food service related operations at the Music Center; the contract term is intended to help Patina amortize both the venture risk and the considerable costs of having built out the restaurant infrastructure. The Music Center receives percentages of all Patina Group revenues based on a multi-tiered sliding scale (ranging from 7% for restaurant sales to 14% collected from liquor sales and theatre concessions). Patina Group also pays 1% of gross receipts to the Music Center as a use fee.

Projections assume a similar operation, scaled to the size of the Ford, in which a contracted restaurateur would bear the expense of building out the restaurant and concessions facilities to suit its operations and branding, would operate the restaurant and all concessions activities and pay a use fee and sales percentage. Using the same revenue ratio used by the Music Center, \$1.00 per ticketed patron, an annual revenue stream of approximately \$90,000 is budgeted.

This projection is conservative and only based on concessions activities related to events. It doesn't project variables like restaurant and liquor volumes, percentages for catered events, casual concessions during the daytime on the Ford Plaza or lunch business. If successful as a



cultural and recreational destination, revenues from the concessions contract could be significantly higher than the estimate.

Parking Revenue - Parking lots at the Ford Theatres are currently operated and managed by the L.A. Philharmonic through its lease contract with Los Angeles County for programming and operating the Hollywood Bowl with all parking revenue being retained by the L.A. Philharmonic. It is essential that the operation be returned to the County, not only for the revenue that it will generate, but also to ensure that parking services are scheduled and priced in a way that ensures successful operation of the Ford Theatres complex.

After reviewing event related parking needs and anticipated non-event related use of the site by daytime hikers, restaurant-goers and picnickers, the parking services team of the Los Angeles County Internal Services Department (ISD) projects an annual revenue estimate of \$256,000 if rates are averaged at \$10 per car.

The addition of two parking structures as proposed in the facilities master plan will bring with it staffing and maintenance expenses. ISD's preliminary recommendation is to contract with, and pay a maintenance and operations fee to a County-approved parking operator. A revenue sharing model in which the parking vendor retains a percentage of parking revenues would reduce the annual maintenance costs. Based on the projected number of events and this contract arrangement, parking operations would cost approximately \$107,000 each year. Expenses should be fully offset by revenues. While these estimates are based on expected audience capacities, a thorough parking study will need to be conducted to determine appropriate parking rates and further refine operating estimates.

Arts Commission Staff and Lease Savings -The expansion of the Ford and construction of office space will provide a valuable opportunity to realize ongoing savings in the annual budget for the Arts Commission if the entire organization is housed on the new campus. Currently, offices for the Arts Commission are leased in the City of Hope building in downtown Los Angeles. Office space for 30 Arts Commission employees and contractors costs nearly \$300,000 each year (including parking, utilities and rent). Migrating Arts Commission employees to the new site would result in significant savings for the County, \$3 million over 10 years, and would result in programmatic benefit to the division as a whole. Staff location on a single site would improve communication between divisions and create opportunities for additional program collaboration and sharing of skill sets.

The Role of the Ford Theatre Foundation

With implementation of the master plan, the Ford Theatre Foundation will continue to support programming activities, but will also work toward building a robust operating endowment that will provide annual and long-term program support for the Ford Theatres. The 2013 and 2014 Signature Series productions will increase visibility of the Ford Theatres and create opportunities for the Foundation to cultivate major donors.

Development Successes and Opportunities - As the fundraising entity for the Ford Theatres, the Foundation currently raises between \$350,000 and \$500,000 per year primarily from corporate, government, and foundation grants. According to the Cultural Data Project, a national project of the Pew Charitable Trust which has been aggregating staff, budget and program



information from nonprofit arts organizations since 2004, the Ford Theatre Foundation raises 52% more from corporate, foundation and government sources than other arts organizations with similar budgets. Grant revenue is projected to increase year after year as Foundation staff targets new giving sources.

Historically, the Ford has faced challenges in raising funds from individual donors as the makeup of its season is not conducive to attracting a consistent donor base: each event at the Ford is produced by a different partner which brings its own community audience. Often times these audiences are already invested in the work of the producing partner as it speaks to their own cultural affiliations. However, the Ford is currently implementing an incentive program to attract entry-level donors and development staff is strategizing ways to attract potential individual donors that support the Ford's mission. It is expected that these strategies will lead to a steady increase in the Foundation's contributions from individuals.

The Endowment, Major Donors, and Long-Term Annual Support - Currently, the Ford Theatre Foundation has an endowment of \$250,000. Income from the endowment can offset operational expenses for the Foundation or be reinvested to increase endowment principal. During the five-year ramp up to fully expanded operations at the Ford, the Foundation would launch a major gift campaign to grow the endowment that has the potential to provide a significant annual revenue stream to support the Foundation's central operations and programs. While a development feasibility study would be necessary to determine a realistic campaign goal (the cost of which is estimated at between \$20,000 and \$30,000), current projections are based on a \$5 million goal. If the Ford Theatre Foundation reinvests annual endowment interest and Signature Series event revenue and meets its \$5 million goal by 2016, it would realize approximately \$283,000 (or 5%) in interest income annually, which would be used to offset the Ford's general operating and staffing expenses, This annual contribution may be more if the Foundation's development feasibility study determines that a larger endowment campaign goal is realistic.

Benefits of the New Ford: Greater Opportunity for County Residents, Arts Groups and Producers

The new Ford will be greater than the sum of its considerable parts. The sheer volume of users and activity it will generate is the intangible element that will spark continued growth of audience and attract new collaborators and new public and private funding. The beautiful, amenity-rich campus will be a new kind of arts center that not only enriches the lives of County residents through cultural and recreational experiences but also strengthens regional arts organizations and producers, and forges mutually beneficial bonds with communities. The historic venue will become an energy center whose impact will radiate across the County.



Rendering of the new Ford Plaza. Credit: *Brenda Levin & Associates*

Ford Theatres Partner Organizations, 2005-2012

Afrasia Productions	Hysterica Dance Co.
AMOS Presents	Immigrant American Foundation
Angel City Arts	Instrumental Women Project
Art & Culture Workshop	International Academy of Middle Eastern Dance
ARTScorpsLA/ACLA	IRDOR, Inc
ASIAN JOURNAL FOUNDATION, INC.	J.U.I.C.E.
Asiatic Empire	Jamaica Cultural Alliance
Backhausdance	Jazz Bakery Performance Space
Bahay Kubo Center for Philippine Culture	Jazz Tap Ensemble
Baker & Tarpaga Dance Project, Catch Me Bird	JazzAntiqua Dance & Music Ensemble
Ballet Folklorico Ollin, Inc.	Jung Im Lee Korean Dance Academy
BARE Dance Company	Kayamanan Ng Lahi Philippine Folk Arts
Blue13 Dance Company	Ke Po`okela Cultural Foundation
Bluegrass Association of So. California	Keshet Chaim Dance Ensemble
Born Dance Company	Kim Eung Hwa Korean Dance Academy
Brazilian Nites Productions	Koffeehouse Music Productions LLC
Cantori Domino	Kollaboration
Catch Me Bird	Korean Classical Music Institute
Celtic Arts Center	Korean Cultural Center, Los Angeles
Charles Phoenix	KPFK
Circle X Theatre	Kultura Philippine Folk Art
City Ballet of Los Angeles	Kwan Gyu Lim Dance Company
Citysound Music	L.A. Contemporary Dance Company
Clayton-Hamilton Jazz Orchestra	L.A. Music and Art School
Colibri Entertainment	LA Dance Invitational
Conjunto Jardin	Latin American Cinemateca of Los Angeles
CONTRA-TIEMPO	Levantine Cultural Center
Cornerstone Theater Company	LML Music
Corniche Entertainment	Los Angeles Accordion Festival
Cosmos Entertainment	Los Angeles Contemporary Dance Company
Culture Shock Los Angeles	Los Angeles Jewish Symphony
del Mate Productions	Lula Washington Dance Theatre
DMG Music Association, Inc.	Luminario Ballet of Los Angeles
DreamDance Foundation	Making Faces Productions
Dunbar Economic Development Corporation	Maldonado Music
Element Band	Mandrill
Elvis Schoenberg's Orchestre Surreal	Mantra Siam Performing Arts
Encuentro Jaranero de California	Media City Ballet
Ensemble Studio Theatre	Mela Inc.
Film Independent, Inc.	Movimiento Jaranero de California
Florianto Dance Theatre	Moving Arts
Flypoet Entertainment	Musica Angelica
FOCUSfish	Neo Ensemble Theatre
Fountain Theatre	Norman's Ark
Furious Theatre	Outfest
Future Roots	Pacifico Dance Company
Gecko Records, Inc.	PAE Live!
Ghost Road Theatre	PAE Live!
Grandeza Mexicana Folk Ballet Company	People Informing People
Gregorio Luke	Philippine Chamber Singers
Hollywood Arts Council	Reprise! Best of Broadway
Huayucaltia	Resurreccion Mexican Folk

Rogue Artists Ensemble
Sergei Tumas Productions/Tango Nuevo
Society For the Activation of Social Space
through Art and Sound
Stage Of The Arts, Inc.
Star Entertainment & Education Group
State Street Ballet
String Theory Productions
TAIKOPROJECT
Taiwan Center Foundation of Los Angeles
Thai Health And Information Services, Inc.
The SpyAnts
Theatre Perception Consortium
Tia Chucha's Centro Cultural
TRIP Dance Theatre
Troupe Vertigo
uniCvisions
Upright Cabaret
Viver Brasil Dance Company
Vox Lumiere
Vs. Theatre
Winifred R. Harris
WordTheatre
Yellow Brick Music
Young Artists International, Inc.

PARTNER PROFILES

One of the best ways to understand and illustrate the role of Ford Theatres and how it has functioned in the local performing arts landscape is to let Ford Partners speak for themselves. The following pages include portraits of six Ford Partner organizations, based on March 2012 interviews with Partner senior staff. These organizations were selected to represent a diversity of cultural and artistic disciplines and to show longitudinal impact of the Partnership program as each has participated in the Ford Partnership Program between 3 and 7 seasons.

A number of common themes emerged through the interviews with Ford Partners. Without exception, the staff at the Ford received the highest possible marks for professionalism, collegiality and expertise. The resources and support offered through the Partnership program are “invaluable” and “not available anywhere else.” It was expressed many times that the main objective of everyone involved with the Ford programs — from the outset of the Partnership process — was the ultimate success of the Partners, not just the success of the night’s performance.

Even more importantly, many of the principals interviewed expressed this idea: the Ford Partnership “raises the bar” for their own group and for all organizations in the region. The extraordinary venue — its history, intimacy, physical setting and name recognition — is one of the exceptional gifts of the partnership program. The chance to work at the Ford legitimizes the Partner organizations and, especially if the Partners are working within an ethnic, traditional or folkloric idiom, presenting at the Ford legitimizes the art form in the eyes of the arts community and audiences. The Ford represents “unparalleled opportunity” to present Partners’ works at the highest possible level, with the mentoring of forward-thinking, supportive staff.

The profiles will highlight the following organizations that have benefitted from the technical assistance and support offered by the Ford Partnership Programs:

- A *folklórico* company has honed every aspect of its artistic and organizational skill set.
- A *hip-hop troupe* has been instilled with confidence and had their art form validated.
- A young *theater company* on the verge of going under has found a permanent facility and become an award-winning and highly regarded innovator.
- An eclectic *jazz festival* has grown its audience to fill venues even larger than the Amphitheatre.
- A *Brazilian dance company* has found a home in a beautiful natural setting which compliments their work, rooted in nature.
- A *cultural festival* producer has learned important marketing skills and feels part of a presenting family.

Grandeza Mexicana Folk Ballet Company

“The Ford is the most important venue for our company; there is nothing else out there like it.”

— Erica Bawek,
President

Mission: To perpetuate and showcase the splendor of Mexican folk dance, and to cultivate and promote public awareness and an appreciation of this rich and diverse cultural heritage.



Erica Bawek and Jose Vences (Artistic Director) founded Grandeza Mexicana in 2003, but have worked together for over 20 years. Ms. Bawek’s title is President, an unpaid position, but she essentially functions as the Executive Director. The company’s first performance as a Ford Partner was in 2006, and they have partnered every year since then except one, when they participated in the “Big!World!Fun!” series at the Ford.

Ms. Bawek reports that the Ford Partnership application process gets easier every year. The Ford staff is extremely responsive, via online messaging and phone calls, to assist with the application process. When asked if the partnership has an impact on new audience development, she reported that this is the most important reason to continue the relationship with the Ford.



Grandeza Mexicana’s core audience is described as “100% Mexican *folklórico* fans,” mostly lower income families and children. However, this year was a major step forward in diversifying their audience; she cited the opportunity to be on the same brochure with an Italian electronica band and felt strongly that the company was part of a larger family of shared audiences.

She mentioned the importance of the oversight that the Ford staff provides in reviewing the company’s marketing plan with advice on how it could be expanded. The staff also fine-tuned the publicity plan and provided guidance in interacting with local media outlets. On the production side, Ms. Bawek praised the Ford production staff, who were helpful in suggesting low-cost solutions to production challenges, asking questions such as “how can we support you?” and “what do you want to say

artistically?” “They give me such good tools to use as a producer,” she noted. “Other theatres do not ask for this level of marketing plan or artistic goals. Any other place would be a shot in the dark.”

Overall, Ms. Bawek observed that the Ford Amphitheatre is “such an important part of the L.A. arts community, and a voice for regional artists.”

Web site: www.grandezamexicana.org

The 2011 Grandeza Mexicana Folk Ballet production was featured on KCET as part of the “Live @ the Ford” program co-produced by KCET and the Los Angeles County Arts Commission. The episode can be viewed at: http://www.kcet.org/shows/live_at_the_ford/ruta-del-norte/



Culture Shock L.A.

“Being part of the Ford season has given us greater legitimacy as an arts organization, and helps break stereotypes about our art form.”

— Allison Tanaka, Co-Director

Mission: To use urban dance forms to engage traditionally underserved populations in the arts, to present these forms with the same dedication and artistry given to classical dance styles, and promote the positive attributes of the hip-hop culture by teaching self-worth, dignity and respect through training in the visual and performing arts.

Culture Shock L.A. is the Los Angeles arm of Culture Shock Dance Troupes, a network of nonprofit dance companies organized in 1993 to bring urban dance forms into the professional dance arena. Culture Shock L.A. is a mainly volunteer organization, “very grassroots,” according to Allison Tanaka. The company’s season averages one show at the Ford and one to two other self-produced shows; for the last three years the Ford performance has been their primary focus.



Now in their fifth year as a Ford Partner, Ms. Tanaka reports that the experience has meant the difference between success and failure for the company. “We were so scared at the beginning. Really, our first year was terrible,” she said. “The staff at the Ford was so patient, helpful and nurturing. They went over everything with us after that first awful show. Now it runs like clockwork.”

Culture Shock L.A.’s core audience was initially friends and family and the hip-hop dance community, but Ms. Tanaka feels that the partnership has definitely expanded this core, reporting that “our attendance level at the Ford is the now the bar we set for company.” In addition, the partnership has expanded the company’s perspective. In the beginning, she says, “we had no knowledge or tools to market ourselves.” Over subsequent seasons at the Ford, she notes, their production quality has risen dramatically through the program requirements, referrals (lighting designers, publicists, etc.), feedback on press releases and encouragement.

She spoke definitively about the “sustainability” her company has developed as a result of the partnership. In one example, she mentioned that the confidence they gained from the Ford experience has enabled them to pitch their show to other venues. Culture Shock L.A. presented at a recent California Presenters conference, resulting in an invitation to perform this April 2012 at the George Nakano Theatre (the black box space at the Torrance Cultural Arts Center). She also referred to sustainability when describing Culture Shock L.A.’s local J.A.M. Sessions and teaching workshops, which she says have been “priceless for the community.”

The most valuable aspects about being at the Ford, she reports, are the learning experience, the increased marketing capacity, improved production values, heightened artistic values, and a more robust administrative capacity. “All this,” she notes, “is because of the amazing Ford staff.” In addition, the venue itself confers important legitimacy. “People say, ‘If they’re at the Ford, they must be good,’ and they perceive us more as artists.”

Web site: <http://cultureshockla.org/>



Circle X Theater Company

“The Ford has been our security blanket — their investment is in seeing us succeed.”

— Tim Wright, Artistic Director

Mission: Circle X Theatre Co. is a not-for-profit ensemble of artists dedicated to highly provocative, boldly theatrical productions of new and rarely-seen plays and the development of new works for the stage. Circle X believes in imagination over budget, adrenaline over inertia, irreverence over convention and excellence over all.

Circle X was founded in 1996 by seven artists with a common desire to create an artistic home in Los Angeles, with an emphasis on innovation in play selection, design, performance, direction, administration. Tim Wright has been the company’s Artistic Director since 2004. The play at the Ford in Winter 2012, NAKED BEFORE GOD, was the seventh Ford Partnership production; four productions were presented as part of the Ensemble Theatre Collective’s [INSIDE] the Ford residency, three have been part of the Winter Partnership Series.

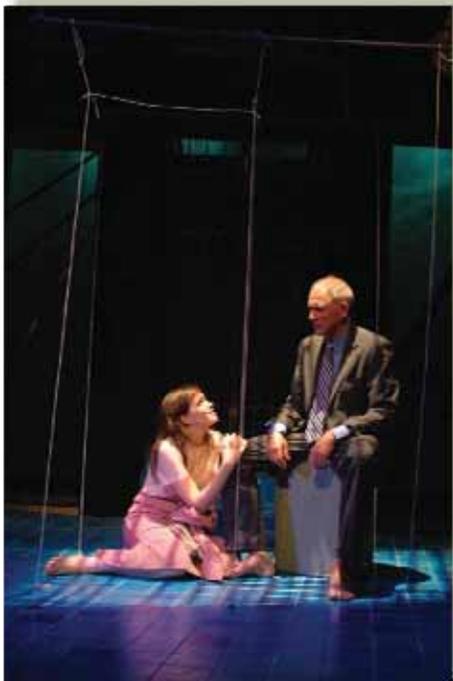
Though Circle X had eight years under their belt before coming to the Ford, they were “on the verge of collapse” at the time of the [INSIDE] residency. Mr. Wright reports that this opportunity initiated critical momentum for the company, which resulted in consistently improving organizational health, increased visibility and critical acclaim.



Because Circle X was nomadic during its early years, its core audience during that time was “the typically hard-core group of people in their twenties and thirties” who are interested in newer, more adventurous theater. However, the productions at the Ford have seen a “huge increase in attendance,” according to Mr. Wright, attracting older audiences and more professionals. The company is currently adding yet another core audience demographic since establishing a permanent home at the Atwater Village Theatre, with outreach to the local Armenian community.



According to Tim Wright, the Ford Partnership “revitalized the company.” He notes that the support offered by the program is invaluable, and that small, emerging theater companies usually do not have much in the way of resources, stating that “we needed a lot of guidance and hand-holding.” He cited especially the assistance with box office, front of house operations, press relations, marketing support, and production expertise. “They have our back,” he commented, “and want to keep the art onstage.”



Mr. Wright is certain that this revitalization at a crucial moment is what enabled the company to ultimately find a permanent space, and go on to garner an impressive array of awards, including 18 LA Weekly Awards and 43 nominations; 4 Ovation awards and 23 nominations; 10 LA Drama Critics Circle awards and 19 nominations; 15 Garland awards; the Ted Schmitt award from the LA Drama Critics Circle; and one GLAAD Outstanding LA Theatre Nomination. Among many individual productions singled out for praise, THE BROTHERS KARAMAZOV won a record-breaking seven Los Angeles Drama Critics' Circle awards for the 2006 season. In addition, the opportunity to network with other theater professionals through the Ford Partnership led in a very direct way to the Atwater Village Theatre opportunity.

Web site: www.circlextheatre.org

Angel City Arts

“At the Ford, the lines of communication are always open. I still don’t know how they do it — the relationships are so personal.”

— Rocco Somazzi, Creative Director

Mission: Angel City Arts is dedicated to presenting, commissioning, recording, and teaching the performing arts in Los Angeles. ACA presents innovative music through the Angel City Jazz Festival, and regular concert events through the Angel City Composer Series, which provides composer support through commissions and recordings of new works. Educational programs include the Angel City Music Experience — workshops and master classes at all educational levels with an emphasis on presenting creative music in the public schools.

Rocco Somazzi founded Angel City Arts five years ago as a vehicle for presenting concerts and festivals with an eclectic programming roster focusing on music but including some multimedia work. Presenting as Angel City Jazz Festival, the Ford Amphitheatre has been the primary festival location for the past three years. During the first year of the festival, there were two performance days at the Ford; now the Amphitheatre is the festival’s flagship event. This year Angel City will also perform at LACMA, REDCAT, the Broad Stage, and Royce Hall; the latter venue is especially noteworthy because it has a larger seating capacity than the Ford, which Angel City is able to fill.

Angel City Arts’ core audience does not fall into specific demographic or geographic areas; instead, the core audience is made up of individuals with a special connection to music — composers, arrangers, instrumentalists, serious musicians, filmmakers, writers, artists with a



passion for music — from students to very famous musicians and from ages 15 to 80. The common ground is a drive to experience creative expression. Mr. Somazzi confirms that this audience has grown as a result of the Ford Partnership. “It took a lot of work, expanding every year, but the move to the Ford was the first step. The marketing structure made the difference.”

“The Ford Partnership program is unique in that the staff is there to help you. They go through every aspect and tool,” he comments. “They introduce each staff member and explain what he or she does, emphasizing that they are there to help, but that you are responsible.”

Even though Rocco Somazzi had a great deal of production experience, the productions still improved with the Ford’s support. “We didn’t have to worry — they take care of everything on the production side.”

When asked about the most important features of being a Ford partner, Mr. Somazzi said that in addition to the marketing and production assistance, it is the venue itself. “The sound, the intimacy, the recognition value. People like to go there. It’s a magical venue.”

Web site: <http://www.angelcityarts.org>

The 2011 Angel City Jazz Festival production was featured on KCET as part of the “Live @ the Ford” program co-produced by KCET and the Los Angeles County Arts Commission. The episode can be viewed at: http://www.kcet.org/shows/live_at_the_ford/angel-city-jazz-festival/

Viver Brasil

“The Ford was our school. What we learned at the Ford is that we have to be excellent.”
— Linda Yudin, Founding Artistic Director

Mission: Viver Brasil is committed to increasing awareness of the rich history of Afro-Brazilian dance and music through performances and residencies in elementary and high schools through school assemblies, interactive dance and music workshops and professional development opportunities for classroom teachers. Viver Brasil’s arts education programs are also available at the college and university level and include dance and music workshops, setting choreography on student ensembles, and lectures on Afro-Brazilian culture and history.

Viver Brasil was founded in 1997 by co-artistic directors Linda Yudin and Luiz Badaró, and is an award-winning dance company rooted in the traditional and contemporary forms and techniques of Salvador, Bahia, Brazil. The partnership at the Ford Amphitheatre began in 2003, when, Ms. Yudin reports, they were “shocked” to have a sold-out performance. It proved, she says, that the company could produce. Having completed eight consecutive seasons there, the Ford has “become our home.”

Ms. Yudin describes the numerous ways in which the Ford Partnership has benefitted Viver Brasil. “The Ford has warmly and openly supported dance in L.A.,” she notes. “Being at the Ford has helped us find ways to be better administratively, to brand our art form, and to hone our artistic vision.”



Viver Brasil’s core audience reflects the diverse palette of Los Angeles, and includes, according to Ms. Yudin, all ethnicities. The core audience also reflects the company’s community dance classes and includes many college students and seniors. Viver Brasil has, she believes, developed new audiences as a result of being at the Ford, reporting that people now bring their friends to performances.

Everything about the Ford Partnership has been outstanding, she notes, especially the marketing support. “They think creatively about how to develop new audiences and how to tailor the marketing plans,” she states. “We have used what we learned at the Ford at other performing venues.”

On the production side, she particularly cites the value of working with the sound engineer “because we are so loud.” However, she also noted an example of critical feedback on pushing artistic boundaries. “At one point we wanted to expand to multimedia, but weren’t sure if we were could handle it. The Ford Production Manager said, ‘It’s OK not to do it if you’re not ready.’ It’s so important to get it right and they do.”

Ms. Yudin spoke about the ways in which the Ford partnership has allowed the company “time to create big work.” Viver Brasil has mounted three touring shows in the last four years, and developed several full-length shows. In addition, they have broadened their vision to consider how to take the work developed for the Ford stage and translate it to a proscenium setting. That said, Ms. Yudin again noted that the company feels so deeply at home at the Ford. “Our work is about nature,” she observes, “so the Amphitheatre’s beautiful natural setting is just perfect.”

Web site: www.viverbrasil.com



PAE Live!

“The atmosphere they create, you could never find that elsewhere. The Ford brings marketing resources to the table that a producer can only dream of. It takes so much pressure off.”

— Ted Benito, Principal Partner



Mission: The mission of PAE LIVE! is to produce, promote and present the talents of Filipino-American and Asian/Pacific Islander-American artists in all entertainment genres — concerts, live events, television, movies and documentaries, publications, theater, and through online/Internet platforms.

PAE LIVE! was founded about 10 years ago when Ted Benito perceived the need for someone to showcase Filipino-American artists. The group has participated in the summer Partnership at the Ford since 2009, presenting the popular “AlohaFest!”; the 2011-12 season was their first as a winter partner.

Mr. Benito reports that the company’s core audience depends on the type of show, but generally represents Asian and Pacific Island communities. Geographically, the core audience is very diverse but mostly in enclaves such as Anaheim, Carson, San Pedro, the San Fernando Valley, Glendale, Eagle Rock and Valencia. He feels strongly that the company is both expanding its existing audience base and also attracting audiences not typically interested in the genre. For example, AlohaFest! and TAIKOPROJECT, another Ford partner, were able to create cross-promotional opportunities. The Partnership with the Ford is, according to Mr. Benito, “a Godsend. And we complement each other. One performing group that I brought to the Ford was then used for the County’s Holiday Celebration at the Dorothy Chandler Pavilion.”

Mr. Benito adds that his company has learned much from the staff and fellow producers, noting



that “it’s like a collective.” He had high praise for the marketing staff’s strong social media component. “The staff is on the cutting edge, ahead of the mainstream. “I didn’t even know what a hashtag was when we started.”

Their winter partnership show, “The Romance of Magno Rubio,” sold out 11 performances and was notable for alternating performances in English and Tagalog — the first time a play has been performed in both languages in this way. The play went on to win two L.A. Weekly awards for Best Direction and Best Choreography.

Commenting on the production team, Mr. Benito indicated that “the staff came in with the attitude of ‘Let’s work together, let’s build a show together. Tell us what you need and we’ll give you our two cents, and we’ll make it work.’ Everybody is phenomenal. It’s like a family — ‘welcome to the fold.’”

This results, he feels, in everyone performing at the level expected by the Ford; “it raises the bar. Each cog in the wheel of the entire Ford organization meshes so that everything runs so smoothly. Who wouldn’t want to work at the Ford?”

Web site: <http://www.facebook.com/pae.live>



Ford Theatre Foundation
Youth Residency Locations and Ethnic Communities Served

	# of Orgs	# of Youths*	Total # Served	# of Disciplines	Cultural Rep of the Orgs	Location of Orgs
2012	16	1,063	2,283	26	African-American Native American Caucasian Chinese Filipino Japanese Latino Korean Pacific Islander Vietnamese	Altadena Monterey Park Long Beach Los Angeles San Gabriel South El Monte Sylmar Panorama City
2011	14	762	1,614	12	African-American Native American Caucasian Chinese Filipino Japanese Latino Korean Samoan Vietnamese	Carson Hollywood Los Angeles Long Beach Panoram City Sylmar San Gabriel Santa Ana Valencia
2010	11	367	811	13	African-American Native American Caucasian Chinese Filipino Japanese Latino Korean Samoan Tongan Vietnamese	Gardena Los Angeles San Gabriel Valencia

Ford Theatre Foundation
Youth Residency Locations and Ethnic Communities Served

	# of Orgs	# of Youths*	Total # Served	# of Disciplines	Cultural Rep of the Orgs	Location of Orgs
2009	10	362	698	13	African-American Cambodian Caucasian Native American Chinese Filipino Latino Vietnamese	Garden Grove Long Beach Los Angeles Lynwood Panorama City Valencia
2008	20	768	1334	21	African-American Native American Cambodian Caucasian Chinese Filipino Japanese Korean Latino Pacific Islander Vietnamese	Canoga Park Carson Hollywood Long Beach Los Angeles San Gabriel San Fernando Westminster
2007	15	485	969	31	African-American Cambodian Caucasian Chinese Filipino Japanese Korean Latino Vietnamese	Canoga Park Carson Hollywood Long Beach Los Angeles San Gabriel San Fernando

Ford Theatre Foundation
Youth Residency Locations and Ethnic Communities Served

	# of Orgs	# of Youths*	Total # Served	# of Disciplines	Cultural Rep of the Orgs	Location of Orgs
2006	15	410	820	25	African-American Cambodian Caucasian Chinese Filipino Japanese Korean Latino Vietnamese	Canoga Park Hollywood Long Beach Los Angeles Panorama City San Fernando Watts
2005	10	383	766	31	African-American Cambodian Caucasian Chinese Korean Latino Vietnamese	Canoga Park Hollywood Los Angeles Panorama City San Fernando Sylmar Watts
2004	15	304	608	23	African-American Caucasian Chinese Latino	Hollywood Long Beach Los Angeles Monterey Park Panorama City Sylmar
2003	4	170	340	8	Latino	Hollywood Los Angeles Panorama City
	* up to 18 years old					

Current Schedule

Amphitheatre			
1200 seats			
May -- October		Avg. Attendance	Total Series
	# Shows	Per Event	Attendance
Partner Events	40	760	30,400
Rental Events	20	700	14,000
Family Events	8	620	4,960
J.A.M. Sessions	16	80	1,280
			50,640

[Inside] the Ford			
87 seats			
November -- April		Avg Attendance	Total Series
	# Shows	Per Event	Attendance
Partner Events	90	40	3,600
Rental Events	10	40	400
			4,000

Total Audience 54,640
Total Events 184

Expanded Schedule

Amphitheatre			
1200 seats			
May -- October		Avg. Attendance	Total Series
	# Shows	Per Event	Attendance
Partner Events	40	850	34,000
Rental Events	20	800	16,000
Family Events	16	600	9,600
J.A.M. Sessions	20	100	2,000
			61,600

299-Seat Theatre			
299 seats			
September -- July		Avg. Attendance	Total Series
	# Shows	Per Event	Attendance
Partner Events	160	165	26,400
Rental Events	15	165	2,475
			28,875

Flex Space			
99 seats			
July -- June		Avg. Attendance	Total Series
	# Events	Per Event	Attendance
Rentals	10	75	750
Open Rehearsals and Readings	50	50	2,500
			3,250

Total Audience 93,725
Total Events 331

	# Days	Avg Hikers per Day	Total # Hikers
Hikers	365	100	36,500

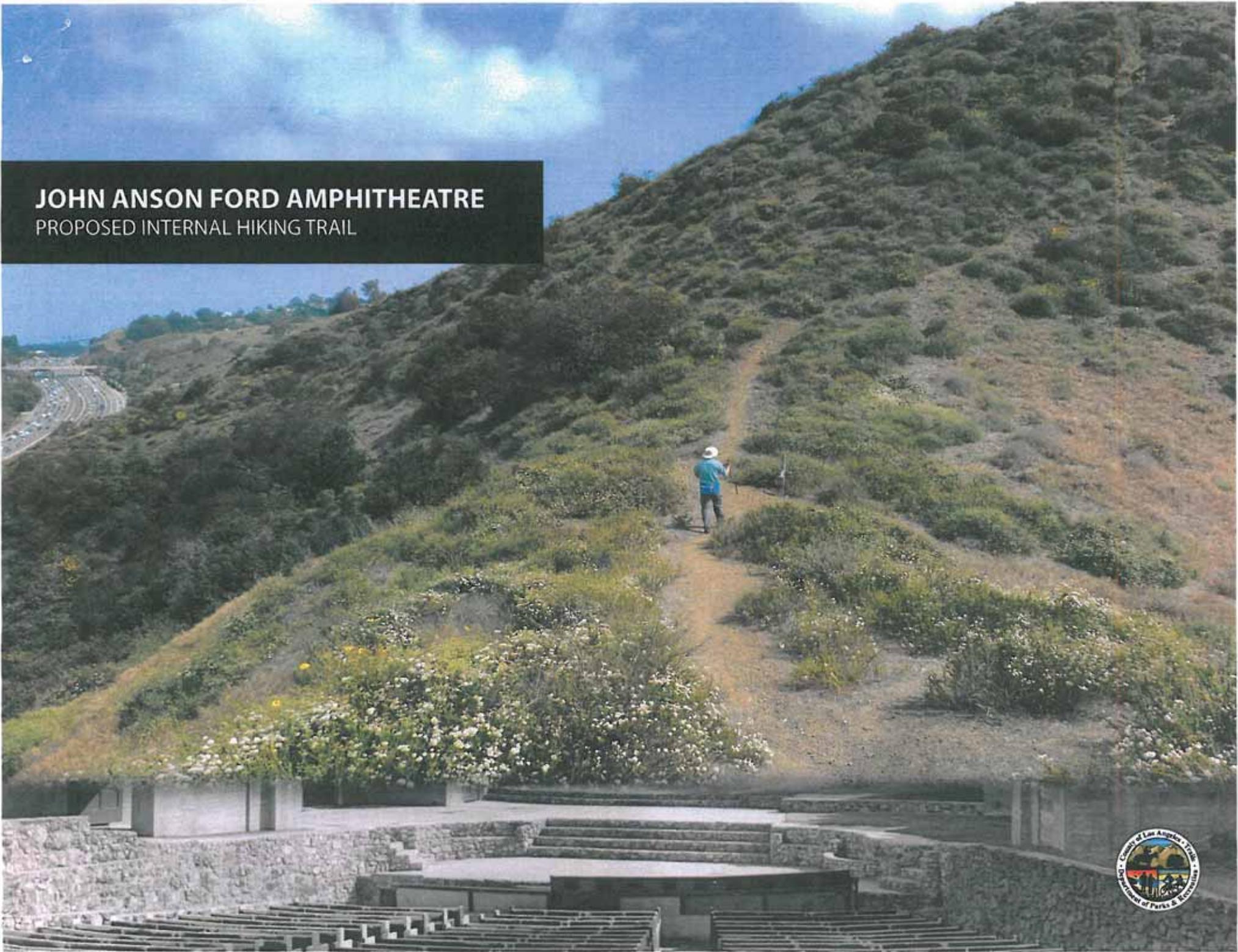
	# Days	Patrons per Day	Total # Patrons
Restaurant Visitors* (not tied to shows)	302	75	22,650

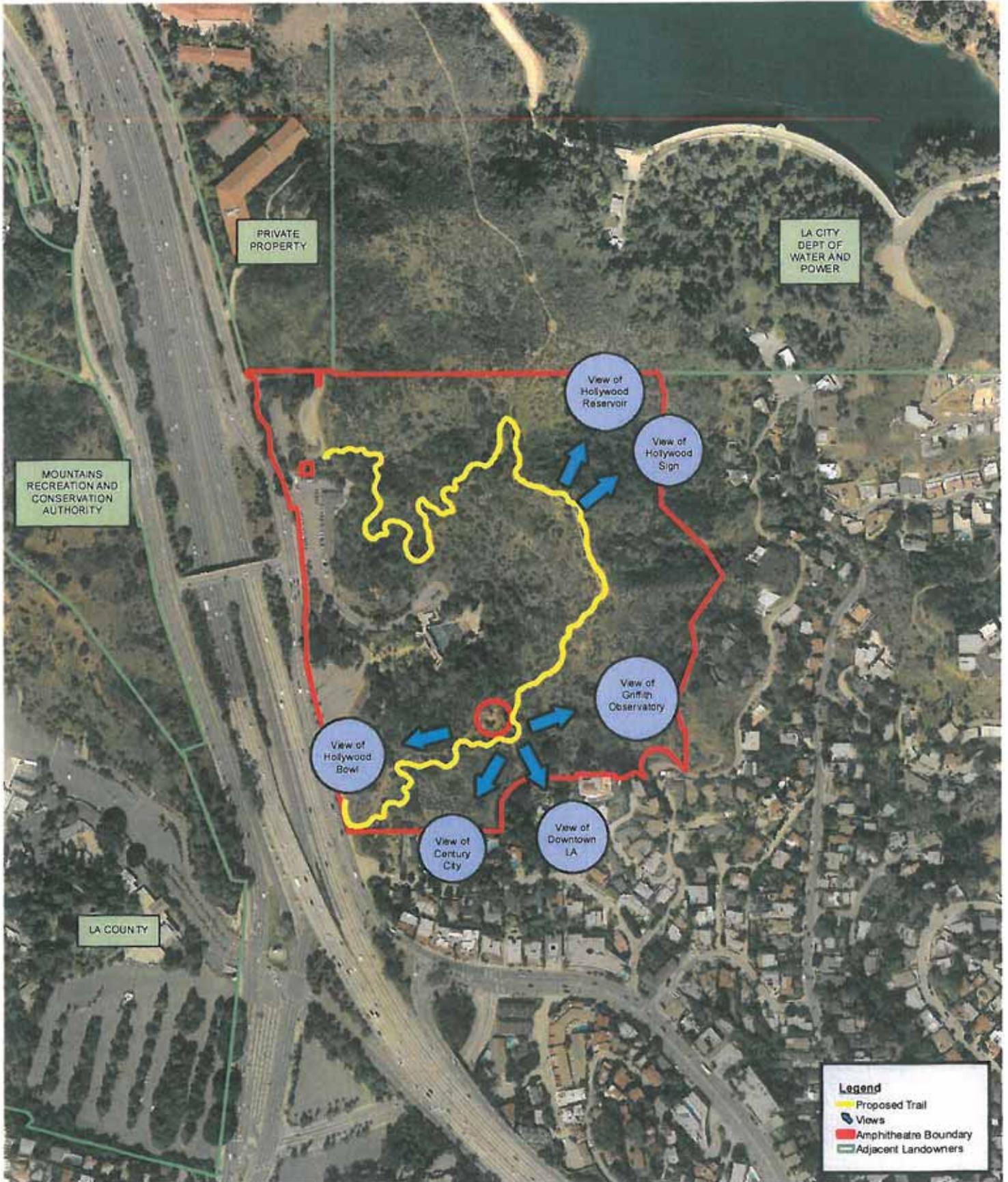
*365 minus 1 day/week and County holidays

Other Users 59,150
Total # Users of Facility 152,875

JOHN ANSON FORD AMPHITHEATRE

PROPOSED INTERNAL HIKING TRAIL





Date: 05/12/2012
 Map Prepared By: PLANNING_ZL

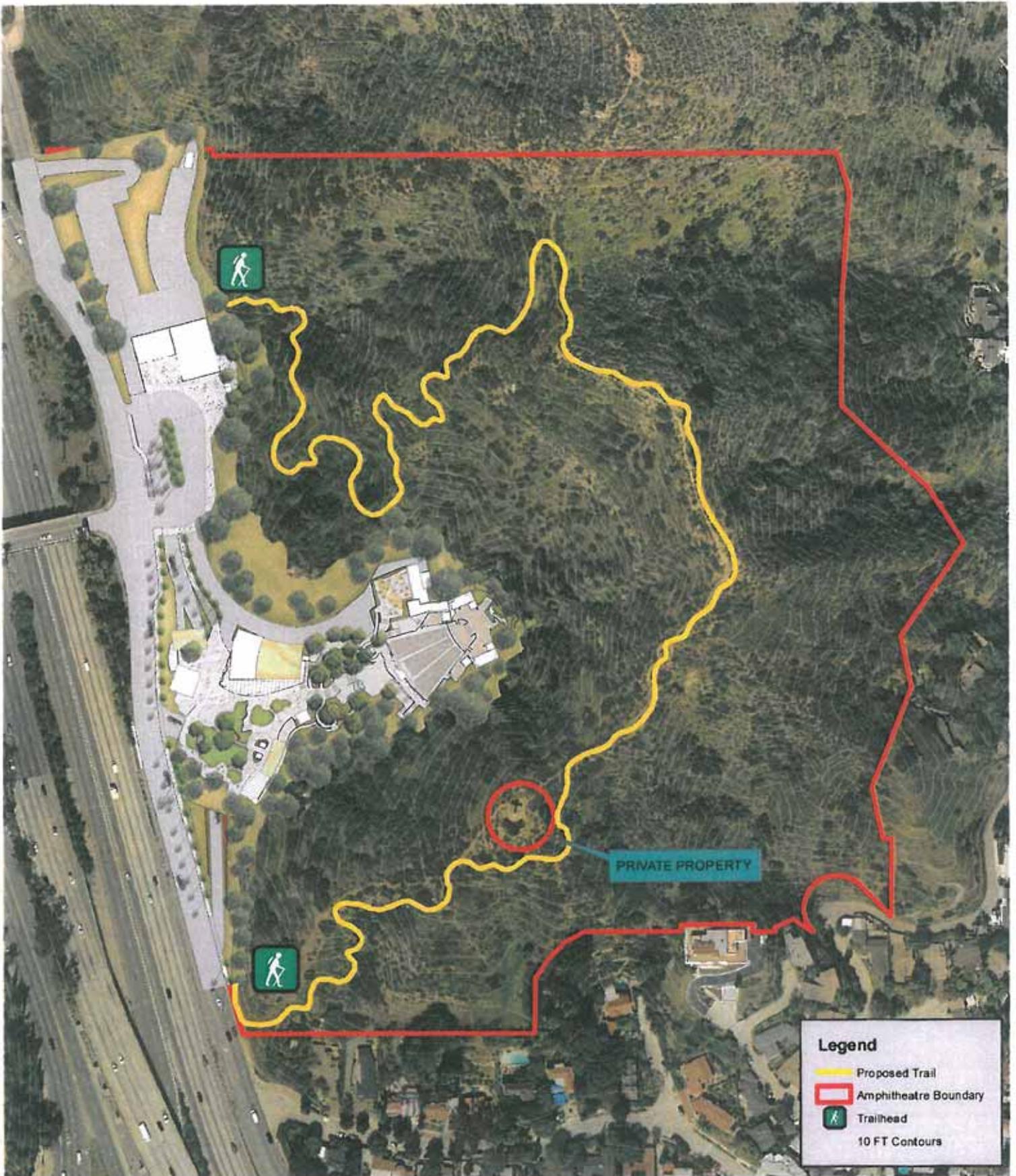
Aerial: LAR-IAC2
 Parcels: Assessor 2010
 Roads: Thomas Brothers (All rights reserved)
 Trails: DPR (tentative)

John Anson Ford Amphitheatre

Views & Adjacent Landowners Map

200
 Feet



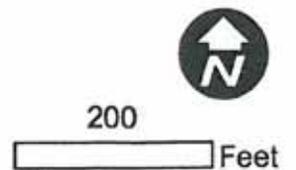


Date: 06/12/2012
 Map Prepared By: PLANNING_ZL

Aerial: LARIAC3_4INCH
 Parcels: Assessor 2010
 Roads: Thomas Brothers (All rights reserved)
 Trails: DPR (tentative)

John Anson Ford Amphitheatre

Proposed Trail & Trailheads within Park Facility

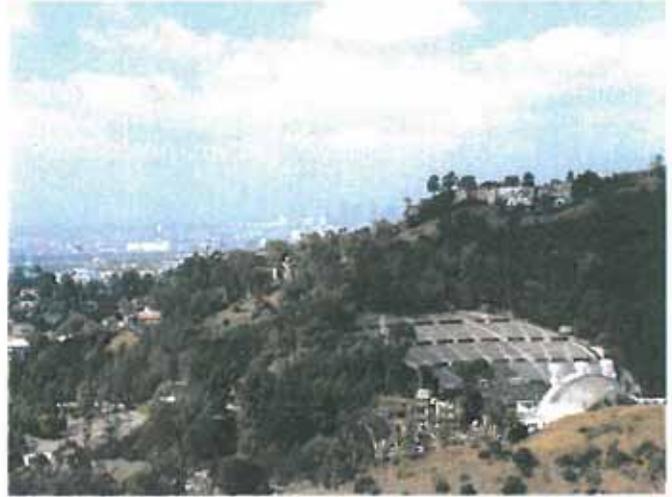


JOHN ANSON FORD AMPHITHEATRE

VISTAS ON PROPOSED TRAIL



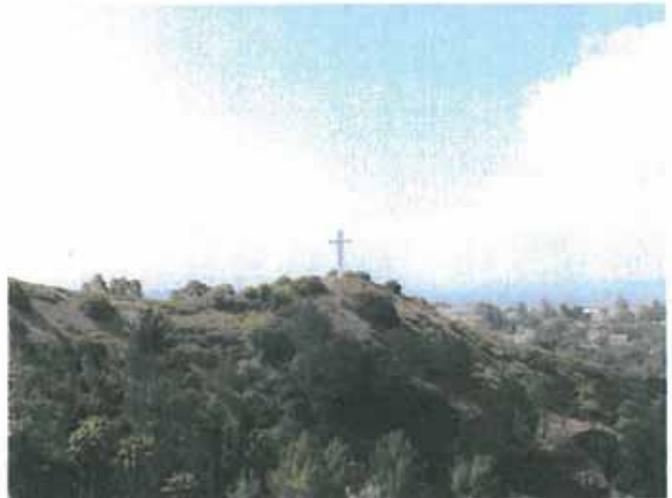
NE Views of Hollywood Sign



SW Views of Hollywood Bowl



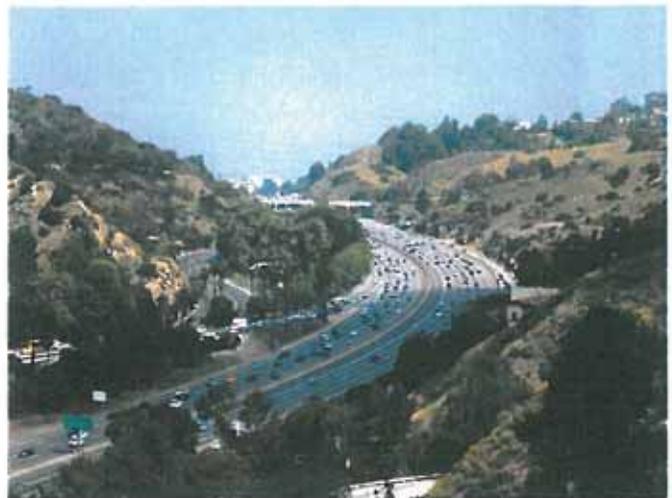
SE Views of Downtown LA



Views of Cross



Views of Native Vegetation



NW Views of Cahuenga Pass

JOHN ANSON FORD AMPHITHEATRE

PROPOSED INTERNAL HIKING TRAIL

PROPOSED PROJECT DESCRIPTION:

The John Anson Ford Theater (JAFT) Trail Project is a proposed .75 mile hiking trail that lies between two (2) trail head areas on either side of the theater and reaches into existing natural areas in the Master Plan area. The proposed trail would utilize some user-established informal trails in excellent hiking terrain that offers unparalleled 360-degree views of the Los Angeles region and landmarks including downtown Los Angeles, Hollywood Hills and the reservoir.

Trail width shall be approximately 7'-10' per LACO-DPR "Natural Trail Classification"*. Trailheads shall be a maximum of 1000 sq. ft. each.

TRAIL/TRAILHEAD/SCENIC REST AREAS DEVELOPMENT COMPONENTS:

- Clearing, grading, leveling and compaction necessary to modify or create new trail or trailhead surface, scenic view rest area(s) or profile and/or pad;
- Construct retaining or "sutter" walls (where required);
- Install drainage control infrastructure and erosion control prevention measures;
- Install decomposed granite surfacing, edging and stabilizer (select areas);
- Install protective gates, fencing and/or railings (where required);
- Construct stairs and/or ramps (where necessary);
- Install trail identification, regulatory and interpretive signage;
- Construct entry monuments at trailheads;
- Install temporary irrigation;
- Install shade trees and landscape;
- Revegetation of native landscape where required;
- Install temporary erosion control measures;
- Install temporary fencing to protect revegetation areas or "spider" trails;
- Install security-solar lighting at trailheads;
- Construct shade shelters at trailheads and select rest areas;
- Install water drinking fountain(s);
- Install or construct benches;
- Install waste dispensers; and/or
- Install or construct all required or necessary infrastructure and utilities to support above.

***Project will be in conformance with Los Angeles County Trails Manual**

Operations Pro Forma

RAMP UP AND EXPANSION OF FORD THEATRE OPERATIONS

To effectively program and operate the expanded Ford Theatres facility, an expansion of staffing and budget resources will be necessary. This section will detail a five-year ramp up which will take the Ford from its current staffing and budget levels to what will be necessary to effectively operate the expanded facility and implement programming to benefit the constituents of Los Angeles County.

The Ford Theatres operates with resources from the County, the Ford Theatre Foundation, and the Department of Parks and Recreation. Each of these entities maintains its own staff and budget — but all programs and facility operations are overseen by the Arts Commission Executive Director and the Managing Director of the Ford. For the purposes of this analysis the Arts Commission and Parks and Recreation Department budgets have been consolidated to show total County costs. Because the Ford Theatre Foundation is a separate entity from the County and its financials must be maintained independently, its operating budget ramp-up is separate from the County budget.

Appendix G details income and expenditures for the next five years of operation of the Ford Theatres and illustrates projected financial impact through first stages of construction to the opening of the completed facility as envisioned by the Levin & Associates Master Plan document. This section summarizes major income and expense items and how and why they are expected to change over five years as the Ford Facility and Operations Master Plans are implemented.

Note: This pro forma attempts to project a preliminary operating budget for the expanded Ford Theatres complex based on expected future programming and facility needs. However, there are many unknown variables that could significantly impact these projections. Additional operating cost analyses, soft-cost estimates, construction timelines, and staff re-location plans will be needed to generate a more complete and accurate picture of the final costs to the County for the full expansion and operation of the proposed campus.

CONSTRUCTION AND PROGRAM SCHEDULE

The five-year ramp up commences in the current fiscal year 2012-13, during which the first phase of Master Plan construction will begin. During the winter months (October through April) the Ford will be closed for construction associated with improvements to the facility funded through the first \$7.5 million appropriation as approved by the Board of Supervisors at the July 3, 2012 board meeting. Planned improvements include reconstruction of the Ford Theatre stage, repair and waterproofing the audience seating area, and improvements to the Ford's technical infrastructure. To accommodate these construction activities the Ford's Winter Partnership Program has been cancelled and income and expenditures associated with that program have been removed.

Year 1 (FY 2012-13) construction activities are expected to be completed in April 2013 in time to resume event operations from May through October. At the close of the 2013 summer season, the Ford will again close to accommodate more improvements in the winter months. Projects are yet to be determined, but may include reconstruction of the sound baffle, addition of picnic and reception space, conversion of the 87-seat [Inside] the Ford Theatre into a concessions marketplace, and/or reconfiguration of the interior of the theatre to expand dressing rooms, green room, production, and storage spaces. Construction again would end in April 2014 in time to resume event operations from May through October 2014.

Immediately following the end of the 2014 summer season, it is anticipated that the entire Ford campus would be closed while construction on the new parking facilities, office space, restaurant, 299-seat theatre and rehearsal hall is in process. This phase of construction is expected to last for approximately 18 months, during which the Ford will go through a major transition period in programming and staffing. Although the physical facility will be closed, the Ford will take programming “on-the-road.” Off-site programming is an essential part of the Ford’s overall strategy: it will keep the Ford brand active and provide important opportunities to engage and develop audiences and inform the public of the major expansion of the Ford Theatres. Additionally, targeted outreach in under-represented communities via off-site programming will continue the Ford’s work in building diversity in, and access to, the arts. This relationship building will position the Ford to identify and develop culturally diverse producers, arts organizations, and audiences for future seasons. Off-site programming will take the place of the Ford’s Summer Partnership Program in 2015. (Reference *Program Integration* below for programming details).

Construction will continue into Year 4 of the ramp-up. During FY 2015-16, the Ford will be preparing for the grand opening of the new campus scheduled for June 2016. During this year, while producing off-site programming, the Arts Commission will ramp up the staff and equipment necessary to program and open the expanded campus. (Please see sections below to read more detailed summaries of changes in staffing, income, and expenditures during the ramp-up period.) Year 5 reflects the first complete fiscal year of operations at the expanded Ford Theatres.

PROGRAM AND OPERATING EXPENSES: PROJECTIONS AND CONSIDERATIONS

This section will review projected operational expenses during the five-year ramp up to Ford campus expansion. Each operational expense line item in Exhibit A will be discussed below. (Note: Some significant expenses such as office furniture and facility fixtures are not included in this pro forma as they are expected to be budgeted as part of the construction soft costs. This pro forma focuses on ongoing operating expenses that will impact the annual budget for the Ford Theatres.)

Los Angeles County Staff (Lines 4, 5 and 12)

The proposed staffing plan gradually increases County positions during key periods to ensure not only that the expanded grounds and facilities have been completed and equipped for the grand opening in June 2016, but that the first season of programming is developed, marketed, and ready for sale to the public.

Currently the Ford employs a staff of approximately fifteen full-time employees (see Appendix I for current organizational chart); five employees are County positions through the Arts Commission, two are County positions through Parks and Recreation, and the remaining positions are a mix of Foundation-funded staff and contractors. Due to this patchwork of employee types, there are inconsistencies in salary and benefit schedules, and the sustainability of central operations is an issue the organization faces. Additionally, with the exception of occasional cost of living increases, the County's General Fund allocation for the Ford has not increased in over 10 years. In 2009, a number of allocated positions were eliminated from the Ford's budget requiring the Arts Commission to reallocate the Ford's internal program budget to maintain staff. Due to this reduction and a current General Fund allocation that, when adjusted for inflation is less than its FY 2000-01 allocation, the Ford is running an operational deficit; even without the physical or programmatic expansion, it is projected that the Ford's Special Fund (which operates as a holding account for earned revenue- line 55) will be depleted by the end of Year 2 and that the Ford will require an additional allocation from the County to ensure that community services remain intact.

The proposed staffing plan provides an opportunity to correct inconsistencies in employee classifications and create an organizational structure to stabilize and sustain annual operations at the expanded facility. A sheet detailing the staff ramp-up over the next five years is included as Appendix H and an organizational chart reflecting full staff expansion in Year 5 is included as Appendix J. Consistent with the Chief Executive Office's policy for budgeting, each position in the ramp up has been budgeted at the top salary step and employee benefits are calculated at 42% of the top step salary. These are draft employee classifications that would be subject to review by the CEO's classification division.

Year 1 (FY 2012-13) reflects the County positions that are currently in place at the Ford. In Year 2 (2013-14) three existing contracted positions would transition into County employee positions as the first step in moving existing staff into a consistent County employee structure (as contractor positions are transitioned into County employee positions, their corresponding allocation in the Full-time Contractor Staff line item- line 12- will reduce). Transition of the **Associate Program Manager** and **Assistant Ticketing Services Manager** contractor positions into County positions would reinstate two previously allocated County positions that were eliminated during budget curtailments in FY 2009-2010. These positions will also provide the core operational support that will sustain current operations while management prepares the Ford for the major facility and programmatic expansion. The addition of a **Productions Marketing Manager** as a new County position will sustain season marketing activities and allow the Ford to begin creating and implementing a comprehensive marketing campaign that will rebrand the Ford Theatre's campus and advertise its reopening as a cultural and recreational

destination projected to attract at least three times the current number of annual visitors. A **Grounds Maintenance Worker I** would also be added to clean and maintain the amphitheatre and grounds during and after the planned construction in the winter months, which will generate debris that will need to be cleaned before the 2014 season opening.

In Year 3 (FY 2014-15), nine County employee positions would be added, including key staff to support construction, including the following:

Finance Manager to oversee program budgets and track expenses related to Master Plan construction and general operations.

Facilities Operations Manager to become familiar with the infrastructure of the built campus and begin planning with necessary County departments and vendors (ISD, Sheriff, restaurateur, etc.) to ensure that parking, security, concessions, and other services are secured and integrated upon the facility's grand opening.

Staff Assistant to the Parks Superintendent to provide assistance in coordinating with the Parks and Recreation Department during construction and ensure that the existing facility and plantings are maintained and cleaned during the construction process.

Key program staff would also be added including a **Director of Programming** and **Outreach Manager** who would immediately begin the work of scouting, community outreach, and developing the inaugural season of Ford programming. Since the Ford's Partnership Program model is based on community building and technical assistance for emerging organizations, the process of season planning requires a longer timeline than does the traditional presenting model. It is essential to start these positions just before the start of the construction period to ensure adequate time is given to lay the groundwork for program development.

Two existing contracted marketing positions, the **E-Communications Coordinator** and **Marketing Assistant**, would transition into County positions during Year 3. These positions will be essential to support marketing efforts, not only for the off-site programming replacing the Partnership Program in 2015, but also to provide support as the Arts Commission begins to develop the marketing and branding plan for the new Ford campus and oversees publicity during the Master Plan construction. This work would need to start in Year 3 to allow adequate time to develop long-lasting materials, graphics, and copy to establish the Ford as a major cultural and recreational destination in Los Angeles County. Due to the closure of the Amphitheatre for 18 months, earned revenue in Years 3 and 4 would be dramatically reduced and would not be adequate to continue funding contracted positions from year to year. Therefore, it is proposed that these positions be funded for the long term through the County staffing allocation to the Arts Commission.

Finally, two development positions would be integrated into permanent County staff. A **Director of Development** and **Grants Development Associate** would manage core fundraising activities and campaigns that would focus on leveraging Master Plan construction to attract new donors and develop the Ford Theatre Foundation endowment. Please see *Contributed Income and the Ford Theatre Foundation Ramp-Up* on page 16, for further discussion of the role of the

Ford Theatre Foundation and the planned use of endowment interest income to offset annual staffing costs.

The last month of Year 4, June 2016 will mark the grand opening of the Ford's campus- therefore, starting in July of 2015, nearly all remaining County positions necessary for operations and programming would be added to the Ford staffing plan. Two of these positions- one Program Assistant and the Assistant Ticketing Services Manager- would be the final positions to transfer from contractor to County employee status, therefore eliminating the full-time contractor staff line item in Year 4 (Line 12). Additional positions include:

Finance Assistant to support the Budget Manager, track income and expenses, generate settlements for all events, and process payroll for hourly seasonal employees.

Two **Program Assistants** to support the administrative office in processing and coordinating program applications and event contracts, assist in facilitating commercial and community rentals, and support self-produced events.

Information Technology Associate to provide IT support to staff, set-up computers, maintain servers, research and advise on technology related projects and program initiatives, and oversee maintenance of all Web sites.

Associate Program Manager to support the Director of Programming, scout and outreach to local arts organizations and producers and support implementation of the 299-seat theatre programming.

Two **Marketing Associates** to support event marketing efforts for the expanded calendar, provide technical assistance to amphitheatre and 299-seat partners and manage media development related to all events.

Scheduling Manager to support the Facilities Operations Manager, manage the Ford calendar to avoid scheduling conflicts and liaise with the administrative unit to facilitate and schedule commercial and community rentals.

Assistant Event Services Manager to support the Event Services Manager and coordinate staffing, vendor services, and resources for the non-technical needs of each event. This position will split evening event coverage with the Event Services Manager and House Managers to ensure that management staff is present during all evening event activities.

Production Personnel (5) to manage sound, lighting, and technical services for all Ford events. Of these production staff, technical production personnel (including the Master Electrician and Sound Engineer) would be full-time staff who primarily would be assigned to run shows at the Ford Theatre. These positions are currently held by part-time hourly staff.

Parks and Recreation Staff (17) to maintain the grounds and built structures on the expanded campus. Staffing projections were developed by Parks and Recreation staff based on comparisons to staffing at the Hollywood Bowl. The Master Plan currently proposes the construction of four large buildings (some with green roofs), a planted plaza, water features, and

hiking trail, each of which will need to be adequately maintained and serviced. The expanded, year-round calendar of events and increased number of visitors will require regularly scheduled custodial and grounds maintenance work. Staff would be needed to be added gradually as sections of the campus are completed and to prepared for the grand opening. This plan does not include maintenance and staffing for the parking structures, which is discussed further on page 10.

Year 5 reflects the staffing budget for the first full year of operations at the expanded Ford. In this year, additional assistant staff positions would be hired to further support each unit as the facility hits full operational capacity, including a **Receptionist/Office Assistant**, **Associate Program Manager**, **Assistant Ticketing Services Manager**, two **House Managers** to manage event staff, volunteers, and customer service for all event spaces, and three **Production Assistants** to provide sound and lighting services in all production spaces. Adequate Arts Commission and Parks staff to operate the expanded facility is projected to total 61 employees.

Seasonal Staff (Line 8 and 9)

Seasonal staff includes hourly production personnel, ushers, and box office associates that are hired on a part-time or seasonal basis for season ramp-ups and staff events, as well as event specific security engaged through an approved Los Angeles County Sherriff Department security vendor. Seasonal staff (not including security staff) is hired through a contracted payroll company which charges fees and taxes that are approximately 25% of staff wages. Security staff costs are charged directly to the Arts Commission by the Sherriff's Department. Currently, annual seasonal staff for Amphitheatre shows is budgeted at \$318,000 with a corresponding taxes/fees cost of \$79,500. A portion of these expenses are charged back to producers via tech/crew labor charges (line 43). Labor expenses remain level in Year 2 as the number of shows presented at the Ford is not expected to change. The reduced number of shows in Year 3 due to the start of construction will also reduce the expected labor costs in that year. In Year 4, seasonal staff includes not only the event staff for the inaugural month of operations, it also includes a significant number of production staff that will be needed to hang lights, load-in sound equipment, and test all technical systems to outfit and prepare the theatre spaces for performances. When the theatre is operating at full capacity, seasonal staff expenses are projected to increase to approximately \$483,000 to meet production and event service needs for the expanded schedule and additional performance spaces.

Full-time Contractor Staff (Line 12)

Please see staffing discussion beginning on page 3. The expenses associated with full-time contractor staff will decrease year by year as these positions are transitioned into County positions.

Marketing (Line 13)

The Ford's marketing budget is currently used to promote the Ford's summer season as a whole, as well as the individual events of each partnership program producer. All costs related to the creation of marketing materials including design services, printing, postage and

distribution, are contained in this line item as well as the production of multi-media content, Web site improvements, advertising and publicity services. Years 1 and 2 reflect marketing expense budgets based on current numbers for promoting the Ford's summer season. In Year 3, even though the theatre will be closed for construction, the Ford's marketing expenses would be increased slightly in order to effectively market the expansion of the Ford's off-site programming, to manage publicity around the Master Plan construction, to generate public interest in the opening of the new campus, and to begin developing branding concepts for the expanded facility.

In Year 4, the Ford's marketing team would embark on a major publicity and marketing campaign that not only focuses on the Ford Amphitheatre's re-opening and 2016 summer season, but draws attention to the Ford Theatres as a new cultural and recreational destination. The marketing plan would publicize the grand opening of the restaurant and 299-seat theatre, including its projected calendar of 160 annual events. To accomplish this, the Ford's marketing budget would require a nearly four-fold increase from current levels which, in addition to increasing allowances for design, printed materials, postage, and publicity services needed for the expanded programming schedule, would allow the purchase of printed and media advertising. It would also enable the marketing staff to create branded evergreen materials required to market the new Ford amenities, raise the overall profile of the Ford and attract new users to the facility. The marketing budget is expected to stay level in Year 5 as the Ford completes its first season marketing campaign and begins planning for and executing marketing campaigns for future seasons.

Partner Revenue Share (Line 14 and 50)

Partner revenue share represents the ticket sales revenue that is returned back to partners at the time of settlement and is calculated as the gross ticket revenues received by the Ford's Box Office (not including consignment revenue which is held by the producing partner and does not route through the Ford Box Office) for events minus event production crew costs, partner license fee, consignment ticket sales, and other event charges. This is the backbone of the partnership model, the shared risk and reward partnership that the producer and the Arts Commission enter to present the amphitheatre season. The projection for the expanded Artist Revenue Share reflects a major increase from current operations, due to the increase in events and ticket sales as a result of the addition of the 299-seat theatre (see *Event Revenue* on page 12 for more information about projected event revenue). The Ford is also exploring the use of production technology that could be utilized to reduce crew costs to partners, ultimately enhancing their shows and making producing for emerging companies more affordable (i.e. moving lights and virtual lighting design that could allow producers to digitally focus lights, eliminating the need for an evening lighting hang with production personnel).

Ford Television Broadcasts (Line 15)

Each year, the Arts Commission utilizes funds allocated from the Los Angeles County Cable TV Franchise Fund to record, edit, and broadcast performances at the Ford. During years that the Ford is closed for construction, this allocation may be used to record and broadcast select off-site Ford programming. This expense is fully offset by revenues (line 37) and expected to

remain flat unless further augmented by the Cable TV Franchise Fund. With additional programming in the 299-seat theatre and technical renovations made to the amphitheatre, there may be additional opportunities to expand broadcasting activities in the future, an option that might be explored with the County Cable Channel division which oversees the Cable TV Franchise Fund budget.

Administration/Operations (Line 16) and Information Technology (Line 17)

Administrative expenses include general office supplies, office equipment leases, ticket stock, and miscellaneous operations supplies. This line item is projected to increase in direct relationship to increases in staffing. In Year 5, with staffing approximately tripled, this line item is projected to triple as well.

Information technology includes maintenance and hosting of the Ford's ticketing system and venue management system. Projections included in the pro forma are estimated based on current per user charges for hosting and maintenance. Current expenses are included in Year 1 and 2. In Year 3, while closed for construction, the Ford plans to transition into a new, more robust ticketing software system that will improve the user experience and allow for more complete integration of social marketing tools and development modules. The start-up costs of this system will depend on the software selected; however, preliminary research estimates that full implementation may cost up to \$100,000. Use of the Ford's venue management system will continue in Year 3 to coordinate off-site productions and track finances and will incur costs of approximately \$18,000 in support and maintenance fees. Years 4 and 5 reflect estimated ticketing and venue management system support and maintenance fees for the expanded users and ticketing and event needs at the Ford.

Production Supplies (Line 18) and Chargebacks (Line 19 and 45)

Production supplies include production expendables such as lamps, gels, tape, and common repairs for microphones, walkie-talkies, and backstage intercom systems. This line item is expected to remain flat in Year 1 and Year 2 as operations will remain largely the same. This amount will be reduced in Year 3 to account for the closing of the Ford for the 2015 summer season. In Year 4, the production supply budget will increase as the production division installs sounds and lighting systems in the new spaces, re-hangs amphitheatre lighting and speakers, and equips itself for the season opening. In Year 5, the production supply budget is projected to double from current levels to reflect the increased number of events and spaces in use.

Production chargebacks are Ford budget expenses that are charged back in full to producing partners, including expenses for piano tuning, film projection, and advertising in media outlets with which the Ford negotiates group discounts. While the budget is expected to fluctuate with the number of shows produced at the Ford, these expenses are fully reimbursed by producers (line 45) and therefore do not affect the Ford's budget overall.

Equipment Repair/Replacement Schedule (Line 20)

An often overlooked aspect of building and operating a performing arts space is regular maintenance and replacement of theatrical equipment. Outfitting the Amphitheatre, 299-seat, and 99-seat spaces with electrical, lighting, and audio systems, control boards, and projection equipment will require a considerable investment. The cost report prepared as part of the Levin & Associates Master Plan estimates approximately \$3.8 million to purchase systems and equipment appropriate for all spaces. While this is a one-time cost, regular equipment replacement must be built into the annual budget cycle. Similar to computers and common office machinery (copy machines, printers, etc.), theatrical systems wear with use; they also become outdated as technology is developed and improved. This pro forma recommends inclusion of a replacement cycle similar to the County's method for funding computer replacement.

As illustrated in Appendix L, a five year amortization schedule would allocate funding for partial replacement of theatrical equipment each year. This schedule will first become active for the amphitheatre equipment as it will be the first performance space to receive equipment upgrades in FY 2012-13. Equipment is expected to be installed in Year 1, be used for two summer seasons, stored during major construction, and reinstalled in Year 4 for the re-opening. In Year 5, amphitheatre equipment replacement would commence and be budgeted for each subsequent year. The 299-seat theatre and 99-seat flex space would be outfitted in FY 2015-16 (Year 4); the equipment would be in use for the first two seasons and then enter the ongoing replacement schedule in Year 7, FY 2018-19. Costs for equipment repair and replacement would be partially off-set through a facility usage fee applied to ticket sales (line 49) and discussed on page 13.

Facility Maintenance (Line 21)

Facility maintenance expenses are chiefly funded through the Los Angeles County Department of Parks and Recreation with support from the Ford's service and supply budget. For the past three years, Parks and Recreation has expensed an average of \$110,000 for services and supplies annually and the Arts Commission's budget allocates another \$36,000 annually for services such as elevator and fountain maintenance, pest control and trash pickup. Years 1 and 2 have facility maintenance allocations at current levels. In Year 3, due to the closure of the facility immediately after the end of the 2014 summer season, this amount is projected to be reduced by half. In Year 4, while the facility would only be opened at the end of the year, a major ramp up will be needed to purchase equipment and supplies and secure services to prepare the campus for re-opening. Facility maintenance cost is difficult to project as it is reliant on the design of the new facility, i.e. number and size of water features and planted areas, types of building materials used, number of users, etc. However, approximating that the square footage of the facility will triple (not including parking lot facilities), the pro forma triples the facility maintenance budget in Years 4 and 5, and assumes that facilities maintenance expenses in Year 4 will go chiefly toward initial purchase of maintenance equipment to outfit the maintenance division and prepare for the opening, and Year 5 expenses will go toward facility maintenance while operating at full capacity.

Signature Series Productions (Line 22)

The Ford will embark on a new program in the 2013 summer season, a “Signature Series” of events featuring high profile touring artists performing with local artists of the highest artistic quality. Through its partnership programs, the Ford has built strong relationships with diverse communities of all backgrounds. However, Ford audiences are primarily drawn to events through the efforts of producing partner organizations or commercial promoters. A self-produced and high-profile series will boost awareness and recognition of the Ford as a first-class performance facility, provide a platform to spotlight the work of the Ford, and develop a base of support for the services it provides to diverse artist and audience communities. This series will also lay the groundwork for some of the programming the Arts Commission envisions for the expanded campus after completion of the Master Plan: pairing touring artists with Los Angeles County-based performers in ways that highlight the talent of local artists and provides them with opportunities to work with and learn from nationally and internationally recognized artists.

Signature Series Productions line item (22) includes all expenses associated with the Ford’s self-produced high profile concerts series. Funding to produce two events in 2013 and three events in 2014 has been allocated through the Third District office and is included in line 36.

Legal Counsel (Line 25)

Legal counsel refers to the use of the County’s retained entertainment counsel to review contracts and documents related to performances, events, and media broadcasting. The amount budgeted in Year 1 reflects current needs. In Year 2 and 3, this line item is increased as the Ford will likely need to engage the services of entertainment counsel to review agreements and assist and advise on negotiations with performing arts unions (primarily Equity) regarding the new 299-seat theatre programming. In Years 4 and 5, fewer expenses are projected as counsel chiefly will be used to review and advise on the creation of performance and broadcast-related contract templates. However, due to the increased number of events and more opportunities to attract television and movie location rentals, this budget is estimated to double from current levels.

Campus Security (Line 26)

The Ford Theatre currently only uses contracted security services through the Los Angeles County Sheriff Department for amphitheatre events with challenging audience logistics. These costs are included as part of the Seasonal Staff line item. However, the expansion of the campus and number of visitors using the facility will likely necessitate the addition of 24/7 campus security to monitor employee and public safety, prevent theft and vandalism, and provide immediate response to security emergencies.

In preliminary conversations, a representative from the Los Angeles County Sheriff’s Department suggested that at least two security officers be stationed at the Ford at all times. Three shifts of two officers would be required to achieve 24/7 coverage, at a cost of approximately \$689,000 per year according to the Sheriff Department’s cost model. This deployment may fluctuate depending on the cycle of seasonal activity but is used as a base figure for this pro forma. In Year 4, this amount is prorated for 2 months of security services leading up to the Ford grand opening.

Parking Lot Operator (Lines 27)

The addition of two parking structures as proposed in the facilities Master Plan will bring with it staffing and maintenance expenses. Projected operating costs (and revenues, discussed in *Parking Revenue* on page 15) were generated in consultation with the Parking Division of the Los Angeles County Internal Services Department. The preliminary recommendation is to contract with and pay a maintenance and operations fee to a County approved parking operator. A revenue sharing model in which the parking vendor retains a percentage of parking revenues would help reduce the annual maintenance fee charged to the Ford. Based on the projected number of events and this contract arrangement, parking operations would cost approximately \$107,000 each year. This amount is reflected in the Parking Lot Operator line item (line 28) in Year 5; in Year 4, this budget is prorated to three months of operations costs to account for two months of preparation to the Ford re-opening and one month of full operations. Of course, parking revenues will also be realized by the County for parking operations. ISD Parking Division also projects a revenue of approximately \$256,000 (line 52) if parking fees are set at \$10 per car. ISD Parking Division's preliminary pro forma is included as Appendix M; while these estimates are based on expected audience capacities, a thorough parking study will need to be conducted to determine appropriate parking rates and further refine operating estimates.

Contingency (Line 29)

This pro forma includes a contingency line item calculated at ten percent of total expenses each year. While expense and revenue projections have been carefully considered, there are many unknowns associated with a large operational expansion; a contingency line item will provide a safety net for the Ford should expenses exceed what has been estimated in this pro forma.

REVENUES: PROJECTIONS AND NEW OPPORTUNITIES

Earned revenue is an important and diversified component of the Ford's operational budget. However, it is and will remain a small percentage of the financial resources necessary to run the facility. The Ford's programming model takes a social service approach: rather than raising maximum revenues by catering to affluent communities, the Ford's programming is democratic and at its core, invests in the County's diverse artistic and audience communities by supporting the work of local arts organizations and producers and creating an accessible and welcoming space for all County residents. As a result, the Ford will not be self-sustaining from its earned revenues. This is not unusual, as all major cultural institutions are significantly dependent on contributed income for stable operations. In order to fulfill the promise of the vision and mission of the expanded Ford Theatres complex the County's ongoing contribution to Ford operations will be required as a matter of policy.

This pro forma assumes that approximately 85% of the available calendar is geared toward the Ford's mission-driven programming and 15% is toward rental activity. If mission-driven programming is reduced, it is possible that earned revenue could be increased, although this re-appropriation of program time would reduce the number of the arts organizations that are supported through the Partnership program.

Intrafund Transfers (Line 36 and 37)

Intrafund transfers related to the Signature Series Productions and allocations for Live @ the Ford television programming from the Cable TV Franchise Fund are included here and correspond to their related expenses in lines 15 and 22.

Event Revenue

Revenue earned through event operations is an important, though limited component of the Ford's annual budget. The Ford's partnership model and revenue sharing model, in which a small percentage of ticket revenues is retained by the Ford and the remaining is paid back to the partner producers, creates a steady, though small stream of income which somewhat offsets the costs of event staff and general operating and marketing expenses. Including other revenue sources such as amphitheatre rentals, labor charges for technical crew, stage equipment rental fees, event and reception space fees, box office charges, and concessions and ticket revenue, the Ford is expected to raise \$640,000 in Fiscal Year 2012-13, comparable to previous years of operation. Of this amount, approximately \$201,000 will be paid back to partners as their netted ticket sales. Current earned revenue is reflected in Year 1 (FY 2012-13) of the five year ramp-up and is not expected to change in Year 2 (FY 2013-14) as a similar number of events is anticipated.

In Year 3 (FY 2014-15), the amphitheatre would earn revenue for events taking place from July through October and would then close for 18 months, eliminating event revenue for the entire summer season of May through October of 2015. In Year 4 (FY 2015-16) only one month of event revenue would be realized in June when the expanded campus opens. Due to this limited earning potential and the simultaneous expansion of Ford staff and expenses related to the launch of the new campus, an increased County General Fund allocation would be necessary to meet the needs of the expanded Ford programming and operations.

Year 5 (FY 2016-17) represents the anticipated earned revenues of the fully expanded and operating Ford Theatres. Increases in the following areas are expected:

Rental Revenue (Line 40): As a percentage of the total budget, expected revenue through rentals is modest due to limited inventory: projected programming would utilize a majority of calendar dates for performances and rehearsals, leaving a limited selection of dates available for private rentals. The Ford expects to secure 15 to 20 amphitheatre rentals as it has in past years, representing approximately \$70,000 in revenue. While the 299-seat theatre would be available for rent, the facility is expected to be heavily programmed and therefore have limited days available for outside productions. Fifteen rental days for this space are projected and budgeted at \$22,500 (\$1,500 per day). The 99-seat flex space would be utilized primarily by partner producers to rehearse and develop work for the Ford stages. Limited rentals could be accommodated as allowed by the calendar and are budgeted at approximately \$20,000 (25 events at \$500 per day and 150 rental hours at \$50 per hour).

Amphitheatre Partner License Fees (Line 41): An increase in partner license fees is expected and is tied to expected increases in attendance as a result of enhanced audience amenities at the Ford and additional marketing resources. With a more robust marketing team to generate public interest in the facility expansion, attract a larger audience to the historic amphitheatre as a cultural and tourist destination, and provide more targeted technical assistance to partners to market their individual events, the Ford expects to increase overall attendance for its partnership shows and the resulting license fees. In the past two years, the Ford has grossed between \$75,000 and \$85,000 in Partnership License Fees. A projected increase to \$90,000 is conservative and could be more based on projected success of the Ford Partner shows.

299-Seat Theatre Partner License Fees (Line 42): The 299-seat theatre will generate a new stream of revenue for the expanded campus. Gross ticket revenue for the 160 anticipated dance and theatre performances in this space is conservatively estimated at \$526,240 (averaging 55% attendance and a \$20 ticket price which accounts for student and group discounts), resulting in an annual revenue share of approximately \$53,000 (if using a 12/88% average revenue split which is the current average for Amphitheatre Partnership Shows).

Tech/Crew Labor Charges (Line 43), Stage Equipment Rentals (Line 44), Production Chargebacks (Line 45): This revenue results from charges made to partnership and renting producers for crew costs and equipment rentals for amphitheatre events. This amount will increase and decrease based on the number of events and their specific technical needs and offsets seasonal production staff and labor and production chargeback expenses.

Event Service Charges (Line 46): Revenues received for event services, such as reception space fees, are expected to increase significantly with the added amenities available at the expanded facility. With the proposed improvements to the Ford's concessions services and availability of more picnic and reception spaces on the new plaza, in the existing artist entrance area, and inside the 99-seat flex space, it is expected that these spaces will be utilized regularly both by producing artists (for openings, donor events, VIP receptions, etc.) and by the public (for group picnics, corporate events, and meetings). While it is difficult to project the frequency of usage for these spaces, \$30,000 is conservatively projected in the budget and is based on an estimate of approximately 30 annual reception space rentals at \$500 per day (large VIP or donor events and receptions blocking off large areas of picnic space or using the 99-seat flex space) and 100 small group rentals (reserved areas for smaller pre-show dinners, meetings, etc.) at \$150 per reservation.

Producer Box Office Fees and Patron Ticketing Fees (Lines 47 and 48): Increases in these categories are expected based on the increased numbers of patrons and events. Producer box office fees are ticket printing charges paid by partner and renting producers when tickets are taken out of the box office on consignment. This revenue stream currently yields approximately \$6,000 each year and with the additional events projected at the Ford in the first full year of operations, is expected to double. Patron ticket fees are handling fees charged directly to patrons for partnership productions (ticketing for rental events is usually handled by the renting producer and is not routed through the Ford's box office) and average approximately \$.30 per paid ticket. With the expanded facility and operations, paid tickets to partnership events are

projected to increase from 40,000 to 66,000 annually, translating to an increase in ticket service fees from \$12,000 to \$20,000.

Facility Usage Fee (Line 49): As a way to off-set the expense of annual maintenance and replacement of theatre equipment (See *Equipment Repair/Replacement Schedule* on page 8) a facility usage fee is proposed that would be charged to all ticket purchases for Ford events. This is common practice amongst performing arts facilities and ensures that there is a revenue stream available to keep equipment in working order. The proposed revenue assumes (similar to the concessions revenue estimate below) an average fee of \$1 per ticket purchased.

Partner Revenue Share (Line 50): See *Partner Revenue Share* on page 7.

Concessions Revenue (Line 51)

Ford Theatre concessions have been operated through vendor Crumble Catering, Inc. since 1994. Crumble Catering, Inc. provides food for purchase at all events at the Ford Theatres and also provides a majority of the catering services for receptions at the Ford. The Ford retains 15% to 20% of the gross revenue generated by Crumble Catering, Inc. which will be approximately \$25,000 in FY 2012-13. This amount is \$8,000 to \$10,000 higher than concessions revenue in past years: Ford Theatre management has recently strategized with Crumble to maximize revenues by streamlining the concessions menu, enhancing box dinner purchase options through the Ford Box Office, creating more accessible menu options for patrons with a lower-price point, and installing updated registers to handle credit card purchases at every station. Concessions revenue is directly tied to event activities and without expanding the number of events taking place at the Ford, concessions revenue will not likely change significantly until the campus expansion creates new revenue opportunities in Years 4 and 5.

Addition of a restaurant, marketplace, and new picnicking areas will allow major enhancements to be made to concessions offerings. Restaurant and concessions operations would likely be contracted to a restaurant facility on a long-term basis, similar to the model of operations in effect for the Los Angeles County Center for the Performing Arts (Music Center) and the Patina Group the terms of which, according to Music Center Executive Vice President and Chief Operating Officer Howard Sherman, are representative of the industry. The Music Center has a twenty year contract with the Patina Group, which handles all food service related operations at the Music Center. The long-term contract is intended to help Patina Group amortize both the venture risk and the considerable costs of having built out the restaurant infrastructure at the Music Center. The Music Center receives percentages of all Patina Group revenues based on a multi-tiered sliding scale (ranging from 7% for restaurant sales to 14% collected from liquor sales and theatre concessions). Patina Group also pays 1% of gross receipts to the Music Center as a use fee. The Music Center derives a significant revenue stream from this contract--\$800,000 to \$1,200,000 annually—which roughly translates to approximately \$1.00 per ticketed patron each year.

This pro forma assumes a similar operation, scaled to the size of the Ford, in which a contracted restaurateur would bear the expense of building out the restaurant and concessions facilities to

suit its operations and branding, would operate the restaurant and all concessions activities, and pay a use fee and sales percentage to the County via the Ford Theatres. Using the same revenue ratio used by the Music Center of \$1.00 per ticketed patron, an annual revenue stream of approximately \$90,000 is budgeted. However, this projection is conservative and only based on concessions activities related to events. It doesn't project variables like restaurant and liquor volumes, or percentages for catered events — especially the casual concessions during the daytime on the Ford Plaza, or the lunch business at the Plaza restaurant. One goal of the expanded Ford is to create a County-wide destination, including the creation of a destination restaurant. The Ford location is geographically favorable to such a destination as it is located on one of the busiest thoroughfares in Los Angeles County, adjacent to Hollywood, the Hollywood Bowl and motion picture studios, and will include a public park and hiking trail. If successful, revenues from the concessions contract could be significantly higher than the pro forma estimate.

Parking Revenue (Line 52)

Revenue projections were developed in consultation with Parking Division of the Los Angeles County Internal Services Department. After reviewing event related parking needs and anticipated non-event related use of the site by daytime hikers, restaurant-goers, and picnickers, the parking services team projects a preliminary annual revenue estimate in Year 5 of \$256,000 if rates are averaged at \$10 per car. Projected revenue in Year 4 is prorated to account for the one month of parking revenue expected during the Ford's grand opening in the last period of the fiscal year. See *Parking Lot Operator* on page 10 for discussion of parking lot operation expenses.

It is important to note that the parking lots at the Ford Theatres are currently operated and managed by the L.A. Philharmonic through its lease contract with Los Angeles County for programming and operating the Hollywood Bowl with all parking revenue being retained by the L.A. Philharmonic. It is essential that the operation be returned to the County, not only for the revenue that it will generate, but also to ensure that parking services are scheduled and priced in a way that is most advantageous for the successful operation of the Ford Theatres complex. Increased attendance and the transformation of the site into a cultural and recreational campus attracting many different kinds of users (audiences, diners, hikers, tourists, and leisure-seekers) will require a detailed parking schema that must be tailored to accommodate the needs of the Ford and its many diverse visitors.

Other Revenue Sources (Lines 55 and 56)

The Ford Theatre Development Fund (line 55) is a deposit account which receives the Ford's earned revenue as it is realized. Expenses related to event operations are paid through this fund and, for seasons when ticket sales are particularly successful and the Ford earns more than it spends, the Development Fund also acts as a holding account that can be used as a safety net to maintain operations during periods of financial downturn. As discussed in *Los Angeles County Staff* on page 3, due to budget reductions that have affected the Ford's funding allocations, the Ford is running a structural operational deficit and is spending down its Development Fund at an unsustainable rate. Even without the physical or programmatic

expansion, it is projected that this fund will be depleted by the end of Year 2. This pro forma includes use of the Ford Theatre Development Fund to bridge the funding gap in the current fiscal year, but proposes that additional County funding becomes active in Year 2 to prevent full depletion of this safety net.

The Foundation Endowment Contribution (line 56) includes the interest income that is projected to come into the Ford's operating budget annually from the Ford Theatre Foundation's endowment starting in Year 5 as discussed in detail in *The Endowment, Major Donors, and Long-term Annual Support* on page 18.

Savings: Arts Commission Staff and Lease Savings (Line 61)

The expansion of the Ford and construction of office space will provide a valuable opportunity to realize ongoing savings in the annual budget for the Arts Commission if the entire organization is housed on the new campus. Currently, offices for the Arts Commission are leased in the City of Hope building in downtown Los Angeles. Office space for 30 Arts Commission employees and contractors costs nearly \$300,000 each year (including parking, utilities, and rent). Migrating Arts Commission employees to the new site would result in significant savings for the County (\$3 million over 10 years) and would result in programmatic benefit to the division as a whole. Staff location on a single site would improve communication between divisions and create opportunities for additional program collaboration and sharing of skill sets. Proximity will foster a fuller understanding of each division's work, initiatives, and operations and could contribute greatly to the development of the Arts Commission's programs.

ADJUSTED NET COUNTY COST (LINE 62)

The Adjusted Net County Cost (Net County Cost after the lease savings adjustment described above) is the total estimated cost to the County for the operational expansion of the Ford Theatres complex. Lines 65 through 69 detail the projected breakdown of the Adjusted NCC over the five-year ramp up. In Year 1, a substantial funding gap is made up with savings in the Ford Theatre Development Fund. However, in subsequent years, County General Fund allocations for the Ford are would increase to support fully expanded operations. The Parks & Recreation facility maintenance allocation (line 66) would remain at current levels in Years 1 and 2, decrease in Year 3 as the grounds are closed for major construction and then increase in Year 4 to fully offset projected expenses in line 21 (see *Facility Maintenance* on page 9). Staffing allocations in the Arts Commission and Parks & Recreation (lines 67 and 68) would increase as County positions are added each year. The Adjusted NCC also includes General Fund allocations for the Free Community Events Program that would be added beginning in Year 2 (line 69).

CONTRIBUTED INCOME AND THE FORD THEATRE FOUNDATION RAMP-UP

The Ford Theatre Foundation will continue to play a crucial role in supporting the operation and programming of the Ford Theatres. As a separate non-profit entity, the Foundation raises funds which support the Ford's Community Bridges diversity, educational, and outreach initiatives, the Big!World!Fun! summer family program and its own participatory J.A.M. Session series. With implementation of the Master Plan, the Ford Theatre Foundation will continue to support programming activities, but will also work toward building a robust operating endowment for the Ford Theatre Foundation that will provide annual and long-term program support for the Ford Theatres. The 2013 and 2014 Ford Signature Series productions will increase visibility of the Ford Theatres and create opportunities for the Foundation to cultivate major donors so that when construction is announced it will be strategically positioned to leverage public interest in the project and secure major gifts to support the stability and longevity of Ford operations. The Ford Theatre Foundation five-year budget is included in Appendix K and discussed in the sections below.

Ford Theatre Foundation Income- Development Successes and Opportunities

As the fundraising entity for the Ford Theatres, the Foundation currently raises between \$350,000 and \$500,000 per year from corporate, government, and foundation grants (line 2). The Foundation's major fundraising success to date has been its grant-writing efforts to corporations, foundations, and government agencies- the majority of financial support comes from these sources. According to the Cultural Data Project, a national project of the Pew Charitable Trust which has been aggregating staff, budget and program information from non-profit arts organizations since 2004, the Ford Theatre Foundation raises 52% more from corporate, foundation, and government sources than other arts organizations with similar budgets. The reduced grants revenue between Year 1 and Year 2 is due to the expiration of a one-time grant of \$150,000 from Metabolic Studio which supported the expansion of the J.A.M. Sessions series to community sites around Los Angeles County. However, grant revenue is projected to increase year after year as Foundation staff begins to target new giving sources.

Historically, the Ford has faced challenges in raising funds from individual donors as the makeup of its season is not conducive to attracting a consistent donor base: each event at the Ford is produced by a different partner who brings their own community audience. Often times these audiences are already invested in the work of the producing partner as it speaks to their own cultural affiliations. However, the Ford is currently implementing an incentive program to attract entry-level donors and development staff is strategizing ways to attract potential individual donors that support the Ford's mission. It is expected that developing new donor programs will lead to a steady increase in the Foundation's Individual Donor income line (line 3), especially in the first two years of these initiatives.

Another source of revenue is generated through the Foundation's fiscal receivership activities (lines 4 and 5). The Foundation's 501(c)3 status allows it to receive funds on behalf of government and private organizations from supporters that can only distribute contributions to non-profit organizations. The Foundation charges an average fee of 5% to receive and manage these funds. Although the fiscal receivership funds pass through the organization (line 17), the percentage retained by the Foundation provides additional operational support. The Los

Angeles County Arts Commission Arts Education division is the largest organization for which the Ford Theatre Foundation receives funds and with the anticipated success of their fundraising efforts alone, the revenue generated through this source is expected to consistently rise over time.

The Foundation also earns revenue through ticket sales for its Big!World!Fun! family series (line 6) and income from the Ford store (line 7), a kiosk which sells Ford merchandise (the purchase cost of which is represented in line 19) and event merchandise for partner and rental artists of which the Ford takes 15% to 20%. Due to the consistent programming expected in Years 1, 2, and 3 these revenue sources are expected to stay level. In Year 4 (2014), these sources will be zeroed out while the Ford is closed and no events are produced in the amphitheatre. In Year 5, the Ford would re-launch and expand its Family Programming to take advantage of the additional stages and performance spaces available, leading to a projected tripling of its ticket income. The Ford store will also resume its activities and with the additional events and enhancements to merchandising, a doubling of income is anticipated.

Over the next five years, the Foundation would also receive significant revenue through its management of construction activities related to the Master Plan (line 8). Through a funding agreement approved by the Los Angeles County Board of Supervisors at their July 3, 2012 Board Meeting, the Foundation is currently acting as the fiscal agent for all contracting and construction activities associated with the major repairs and renovations that have been approved in the amphitheatre space in Year 1. The cost of this project is \$7.5 million, of which the Foundation is receiving a 1% management fee to offset operational expenses. In addition to this fee, the Foundation is also managing contracts for the construction project manager and planning consultants for which is it receiving another \$20,000 management fee. In Year 2, if another 1% fee for managing a \$10 million repair and renovation project is approved, this would yield a fee of \$100,000. With approval to move forward with the Master Plan construction, the Foundation would also expect to receive a 1% administrative fee for the remainder of the planned construction, which is currently estimated at an additional \$72.5 million. This administration fee would be realized over three years and utilized to manage construction and off-set the costs of executing a major gifts and endowment campaign that would capitalize on the facility expansion.

The Endowment, Major Donors, and Long-Term Annual Support

Currently, the Ford Theatre Foundation has an endowment of \$250,000 which provides annual interest income between 3% and 5%. This income can offset operational expenses for the Foundation or be reinvested to increase endowment principal (line 9). During the five-year ramp up to fully expanded operations at the Ford, the Foundation would be launching a major gift and endowment campaign which has the potential to provide a significant annual revenue stream to support the Foundation's central operations and program fundraising. While a development feasibility study would be necessary to determine a realistic campaign goal (the cost of which is estimated at between \$20k and \$30k), this pro forma estimates a \$5 million goal. Without a full feasibility study and development plan, it is difficult to project when major contributions to the campaign would be realized; however this pro forma includes an estimated endowment growth

trajectory in Appendix K. If the Ford reinvests annual endowment interest and Signature Series event revenue and meets its \$5 million goal by Year 5, it would expect to realize approximately \$283,000 (or 5%) in interest income annually, which would be used to offset the Ford's general operating and staffing expenses, as reflected in line 56 of the County's five year ramp up budget, Appendix G. This annual contribution may be more if the Foundation's development feasibility study determines that a larger endowment campaign goal is realistic.

Ford Theatre Foundation Expenses- Operations, Programs, Development

Revenues earned by the Foundation will be used to support its program and operations activities both on the Ford campus and in communities around Los Angeles County. This work has played an important role in building the cultural diversity of the Ford's partnership programs and creating a performing arts space that welcomes all County residents. This section will review projected operational expenses during the five-year ramp up to Ford campus expansion.

Staffing (Line 14)

During the five year ramp up, Ford Theatre Foundation staffing structure would undergo changes to prepare for its fundraising and program expansion. Currently, as reflected in Year 1, Foundation staff includes a half-time Operations Manager who splits time between the Foundation and the County (which covers the other half of this salary), an Outreach Manager for the Community Bridges initiatives, a Director of Development who oversees all fundraising activities, and a part-time Executive Director and Managing Director who foster relationships with donors, provide organizational direction, and oversee day-to-day Foundation operations. All of these positions are currently supported through the Foundation's fundraising and earned income. In Year 3, as discussed in the County staff ramp-up plan, the Operations Manager, Outreach Manager, and Director of Development will transition to County positions. This transition will provide a bridge to keep core program and development operations intact while the Foundation focuses its efforts on a major endowment campaign, the interest of which would return to the County's budget to offset general operating expenses. Additional Foundation staff positions (County "N" positions funded through Foundation revenues) would also be added to support the endowment campaign, including an Individual Giving Development Associate and Development Assistant. This level of staffing will continue through Year 5 when the Foundation is expected to achieve its campaign goal at which time ongoing staffing needs will be re-assessed based on the Foundation's program operations and earned revenue.

Development/Campaign Expenses (Line 15)

Mirroring the ramp up of the Foundation's development campaign and staff over the next five years and utilizing the Master Plan administrative fee as a source of funds, the Development/Campaign Expenses line item is expected to increase significantly. Year 1 and 2 expenses are modest and may include development planning and major donor consultants, board hospitality, small donor events, and development of printed and digital collateral for donor outreach. In Year 3, 4, and 5 the Foundation will increase its donor outreach activities during the height of the endowment campaign to plan special outreach events, design, print and distribute

targeted donor outreach materials, and make preparations for grand opening receptions and donor recognition events.

Program Expense (Line 16)

Foundation program expenses are directly related to the grants raised to support Foundation programming. A Year 2 reduction in Program Expenses is associated with the expiration of Metabolic Studio one-time funds for the expansion of J.A.M. Sessions in community sites around Los Angeles County. In Year 2, the Foundation will return to its previous year's average program expenses. However, in Years 3, 4, and 5, program expenses are expected to increase as the Foundation expands its own JAM Sessions series (augmenting, not replacing, the County's off-site programming) and develops new programs for the expanded facility, such as additional family events for the 299-seat theatre and 99-seat flex space, and community programs for the new public plaza. Programming expenses will be supported directly through foundation, corporate, and government grants to the Ford Theatre Foundation.

Administration and Contingency (Lines 18 and 20)

Foundation administrative costs are expected to increase each year as additional staff are hired in the development ramp up and as the amount of money managed and invested by the Foundation increases. If fundraising expectations are not met, the contingency enables annual operations to continue as planned and may be reinvested back into Foundation accounts.

Ford Theatres Operations and Productions
Budget Pro Forma

		Year 1	Year 2	Year 3	Year 4	Year 5
		2012-13	2013-14	2014-15	2015-16	2016-17
		Off-Season Constr.	Off-Season Constr.	Close in October	No Summer 2015	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Fully Expanded Ops
1	FINANCING USES (EXPENSES)					
2						
3	ANNUAL STAFF					
4	County Staff (Arts Commission)	618,201	925,062	1,786,992	3,194,786	3,963,426
5	County Staff (Parks and Recreation)	176,258	228,237	310,839	1,290,519	1,290,519
6						
7	SEASONAL STAFF					
8	Seasonal Production Staff and Labor	318,000	318,000	201,000	200,000	483,000
9	Seasonal Employee Tax and Admin Fee (25%)	79,500	79,500	50,250	50,000	120,750
10						
11	PROGRAM EXPENSES					
12	Full-time Contractor Staff	314,250	183,250	86,750	-	-
13	Marketing Expenses	202,000	202,000	250,000	725,000	725,000
14	Partner Revenue Share	200,000	200,000	133,000	108,000	487,871
15	Ford Television Broadcasts	48,000	48,000	48,000	48,000	48,000
16	Administration/Operations	25,000	25,000	30,000	50,000	60,000
17	IT Services (Ticketing and VM Systems)	38,000	38,000	118,000	60,000	60,000
18	Production Supplies	20,000	20,000	5,000	30,000	40,000
19	Production Chargebacks	10,000	10,000	6,000	2,000	20,000
20	Equipment Repair and Replacement	-	-	-	-	314,000
21	Facility Maintenance	146,000	146,000	68,000	438,000	438,000
22	Signature Series Productions	250,000	375,000			
23						
24	PROFESSIONAL SERVICES					
25	Legal Counsel	2,500	10,000	10,000	5,000	5,000
26	Campus Security	-	-	-	114,833	689,000
27	Parking Lot Operator	-	-	-	26,676	106,705
28						
29	Contingency (10%)	80,000	264,000	420,000	749,000	918,000
30						
31	TOTAL FINANCING REQUIRED (EXPENSE)	2,527,709	3,072,048	3,523,831	7,091,813	9,769,271
32						

Ford Theatres Operations and Productions
Budget Pro Forma

		Year 1	Year 2	Year 3	Year 4	Year 5
		2012-13	2013-14	2014-15	2015-16	2016-17
		Off-Season Constr.	Off-Season Constr.	Close in October	No Summer 2015	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Fully Expanded Ops
33	INTRAFUND TRANSFERS and REVENUE					
34						
35	INTRAFUND TRANSFERS					
36	Third District Programming Allocation	250,000	375,000	-	-	-
37	Cable TV Franchise Fund	48,000	48,000	48,000	48,000	48,000
38						
39	EARNED REVENUE					
40	Rental Revenue	70,000	70,000	46,000	10,000	112,500
41	Amphitheatre Partner License Fees	80,000	80,000	48,000	15,000	90,000
42	299-seat Theatre Partner License Fees	-	-	-	6,600	53,000
43	Tech/Crew Labor Charges	201,000	201,000	134,000	15,000	226,100
44	Stage Equipment Rentals	30,000	30,000	20,000	5,000	30,000
45	Production Chargebacks	10,000	10,000	6,000	2,000	20,000
46	Event Services Charges	6,000	6,000	4,000	1,785	30,000
47	Producer Box Office Fees	6,000	6,000	4,000	2,000	12,000
48	Patron Ticketing Fees	12,000	12,000	8,000	2,500	20,000
49	Facility Usage Fee	-	-	-	12,000	90,000
50	Partner Revenue Share	200,000	200,000	133,000	108,000	487,871
51	Concessions Revenue	25,000	25,000	16,000	12,000	90,000
52	Parking Revenue	-	-	-	21,317	255,814
53						
54	OTHER REVENUE SOURCES					
55	Ford Theatre Development Fund	295,250	-	-	-	-
56	Foundation Endowment Interest	-	-	-	-	282,845
57						
58	TOTAL INCOME	(1,233,250)	(1,063,000)	(467,000)	(261,202)	(1,848,130)
59						
60	NET COUNTY COST (NCC)	1,294,459	2,009,048	3,056,831	6,830,611	7,921,141
61	Arts Commission Office Lease Savings	-	-	-	-	(300,000)
62	ADJUSTED NCC	1,294,459	2,009,048	3,056,831	6,830,611	7,621,141
63						
64	NCC BREAKDOWN					
65	Arts Commission General Fund- Ford	390,000	745,750	891,000	1,907,307	1,929,196
66	Parks & Recreation- Facility Maint. Contribution	110,000	110,000	68,000	438,000	438,000
67	Arts Commission Staff- Ford	618,201	925,062	1,786,992	3,194,786	3,963,426
68	Parks & Recreation Staff- Ford	176,258	228,237	310,839	1,290,519	1,290,519

COUNTY EMPLOYEE STAFF RAMP UP		Year 1	Year 2	Year 3	Year 4	Year 5
		2012-13	2013-14	2014-15	2015-16	2016-17
		7.5M	10M	Close in October	No Summer	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Full Exp Ops
ARTS COMMISSION STAFF (40 FULL-TIME)	Actual or Draft County Classification					
Administration						
**Managing Director of Productions	Managing Director, Ford	100,688	100,688	100,688	100,688	100,688
**General Manager of Productions	AC Manager	92,175	92,175	92,175	92,175	92,175
*Finance Manager	AC Sr. Program Associate	-	-	77,748	77,748	77,748
Finance Assistant	AC Program Assistant	-	-	-	60,912	60,912
*Associate Program Manager	AC Program Associate	-	67,884	67,884	67,884	67,884
Program Assistant	AC Program Assistant	-	-	-	60,912	60,912
Program Assistant	AC Program Assistant	-	-	-	60,912	60,912
Reception/Office Assistant	Administrative Asst. I	-	-	-	-	47,028
Information Technology Associate	IT Support Analyst I	-	-	-	63,132	63,132
Programming & Development						
Director of Programming	AC Manager, Perf. Arts	-	-	87,303	87,303	87,303
Associate Program Manager	AC Program Associate	-	-	-	67,884	67,884
Associate Program Manager	AC Program Associate	-	-	-	-	67,884
*Outreach Manager	AC Program Associate	-	-	67,884	67,884	67,884
Outreach/Program Assistant	AC Program Assistant	-	-	-	60,912	60,912
*Director of Development	Arts Commission Manager	-	-	92,175	92,175	92,175
Grants Development Associate	AC Program Associate	-	-	67,884	67,884	67,884
Marketing & Communications						
*Productions Marketing Manager	AC Manager, Perf. Arts	-	87,303	87,303	87,303	87,303
Marketing Associate I	AC Sr. Program Associate	-	-	-	77,748	77,748
Marketing Associate II	AC Program Associate	-	-	-	67,884	67,884
*Marketing Assistant	AC Program Assistant	-	-	60,912	60,912	60,912
*E-Communications Coordinator	AC Program Assistant	-	-	60,912	60,912	60,912
**Ticketing Services Manager	AC Program Associate	67,884	67,884	67,884	67,884	67,884
*Assistant Ticketing Services Manager	AC Program Assistant	-	60,912	60,912	60,912	60,912
Assistant Ticketing Services Manager	AC Program Assistant	-	-	-	-	60,912

** Indicates County employee positions that are currently budgeted and filled.

* Indicates positions that are currently filled with contract staff.

COUNTY EMPLOYEE STAFF RAMP UP (Continued)		Year 1	Year 2	Year 3	Year 4	Year 5
		2012-13	2013-14	2014-15	2015-16	2016-17
		7.5M	10M	Close in October	No Summer	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Full Exp Ops
FORD STAFF (Continued)	Actual or Draft County Classification					
Facilities & Event Operations						
Facilities Operations Manager	Arts Commission Manager	-	-	92,175	92,175	92,175
**Event Services Manager	AC Manager, Perf. Arts	87,303	87,303	87,303	87,303	87,303
Scheduling Manager	AC Program Assistant	-	-	-	60,912	60,912
Assistant Event Services Manager	AC Program Assistant	-	-	-	60,912	60,912
House Manager	AC Program Assistant	-	-	-	-	60,912
House Manager	AC Program Assistant	-	-	-	-	60,912
Productions						
**Production Manager	AC Manager, Perf. Arts	87,303	87,303	87,303	87,303	87,303
Assistant Production Manager Ford	AC Program Associate	-	-	-	67,884	67,884
Assistant Production Manager 299	AC Program Associate	-	-	-	67,884	67,884
Technical Director	AC Sr. Program Associate	-	-	-	77,748	77,748
Master Electrician	AC Program Associate	-	-	-	67,884	67,884
Electrician Assistant Amph	AC Program Assistant	-	-	-	-	60,912
Electrician Assistant 299	AC Program Assistant	-	-	-	-	60,912
Sound Engineer	AC Program Associate	-	-	-	67,884	67,884
Sound Assistant Amph	AC Program Assistant	-	-	-	-	60,912
Sound Assistant 299	AC Program Assistant	-	-	-	-	60,912
	Total Salary	435,353	651,452	1,258,445	2,249,849	2,791,145
	Total Benefits	182,848	273,610	528,547	944,937	1,172,281
	Total AC Staff Expense	618,201	925,062	1,786,992	3,194,786	3,963,426

** Indicates County employee positions that are currently budgeted and filled.

* Indicates positions that are currently filled with contract staff.

COUNTY EMPLOYEE STAFF RAMP UP (Continued)		Year 1	Year 2	Year 3	Year 4	Year 5
		2012-13	2013-14	2014-15	2015-16	2016-17
		7.5M	10M	Close in October	No Summer	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Full Exp Ops
PARKS AND RECREATION STAFF (21 FULL-TIME)	Actual or Draft County Classification					
**Superintendent, Ford Theatres	Sup, Ford Theatres	87,520	87,520	87,520	87,520	87,520
Staff Assistant II	Staff Assistant II	-	-	58,171	58,171	58,171
Senior General Maintenance Worker	Senior General Maintenance Worker	-	-	-	50,132	50,132
Electrician	Electrician	-	-	-	73,867	73,867
Plumber	Plumber	-	-	-	74,656	74,656
Floor Care Specialist	Floor Care Specialist	-	-	-	33,780	33,780
Grounds Maintenance Supervisor	Grounds Main. Supervisor	-	-	-	50,501	50,501
Grounds Maintenance Worker II	Grounds Main. Worker II	-	-	-	40,942	40,942
**Grounds Maintenance Worker I	Grounds Main Worker I	36,605	36,605	36,605	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	36,605	36,605	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	-	-	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	-	-	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	-	-	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	-	-	36,605	36,605
Grounds Maintenance Worker I	Grounds Main Worker I	-	-	-	36,605	36,605
Custodian	Custodian	-	-	-	30,502	30,502
Custodian	Custodian	-	-	-	30,502	30,502
Custodian	Custodian	-	-	-	30,502	30,502
Custodian	Custodian	-	-	-	30,502	30,502
Custodian	Custodian	-	-	-	30,502	30,502
Custodian	Custodian	-	-	-	30,502	30,502
	Total Salary	124,125	160,730	218,901	908,816	908,816
	Total Benefits	52,133	67,507	91,938	381,703	381,703
	Total Parks Staff Expense	176,258	228,237	310,839	1,290,519	1,290,519
	GRAND TOTAL STAFFING	794,459	1,153,298	2,097,831	4,485,304	5,253,945

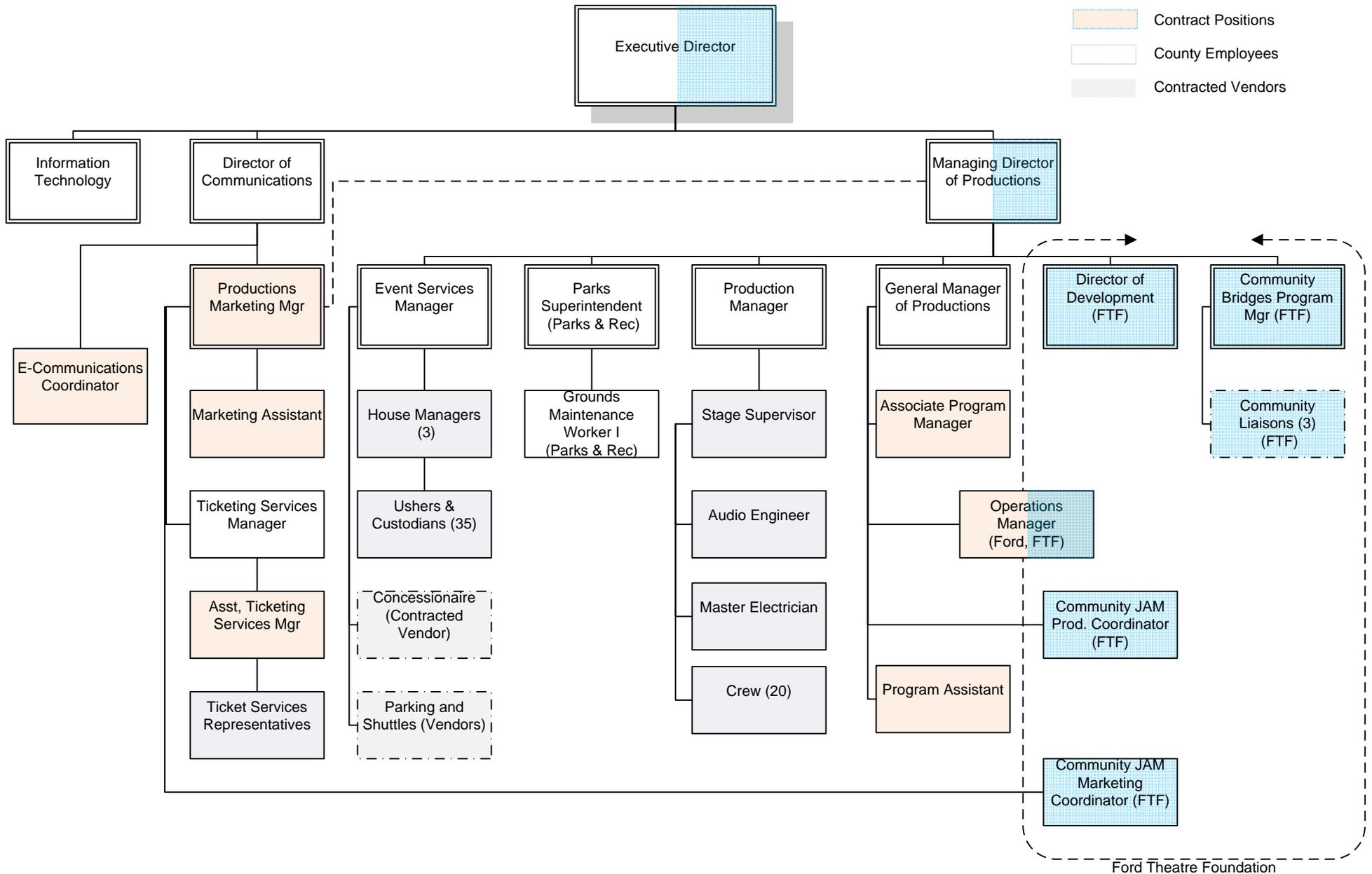
** Indicates County employee positions that are currently budgeted and filled.

* Indicates positions that are currently filled with contract staff.

Ford Theatres Operations and Productions Year 1 (FY 2012-13) Organizational Chart

APPENDIX I

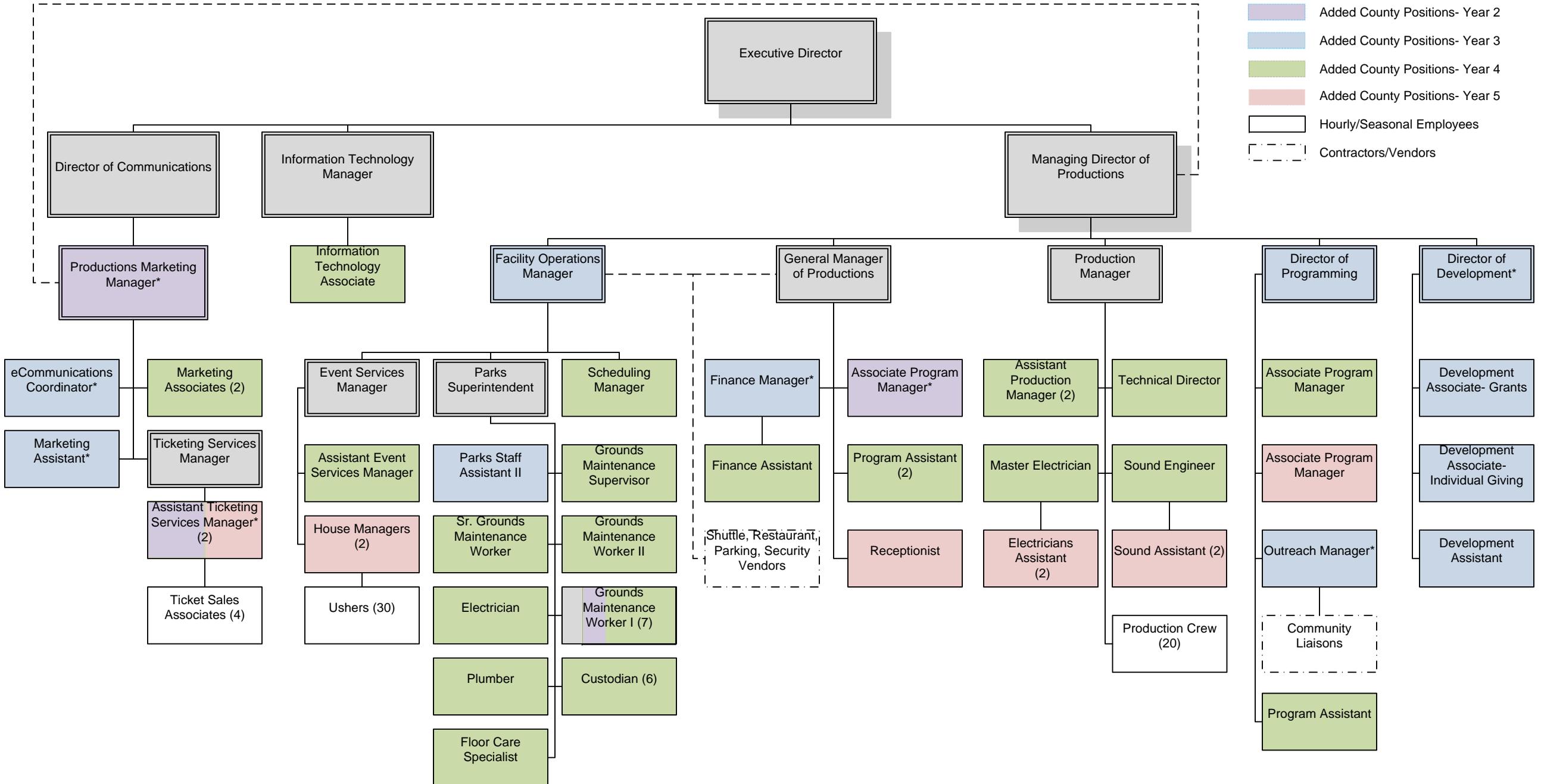
- Foundation Employees
- Hourly Seasonal Positions
- Contract Positions
- County Employees
- Contracted Vendors



Ford Theatre Operations and Productions
 Year 5 (FY 2016-17) Organizational Chart
 Coded by Implementation Year

APPENDIX J

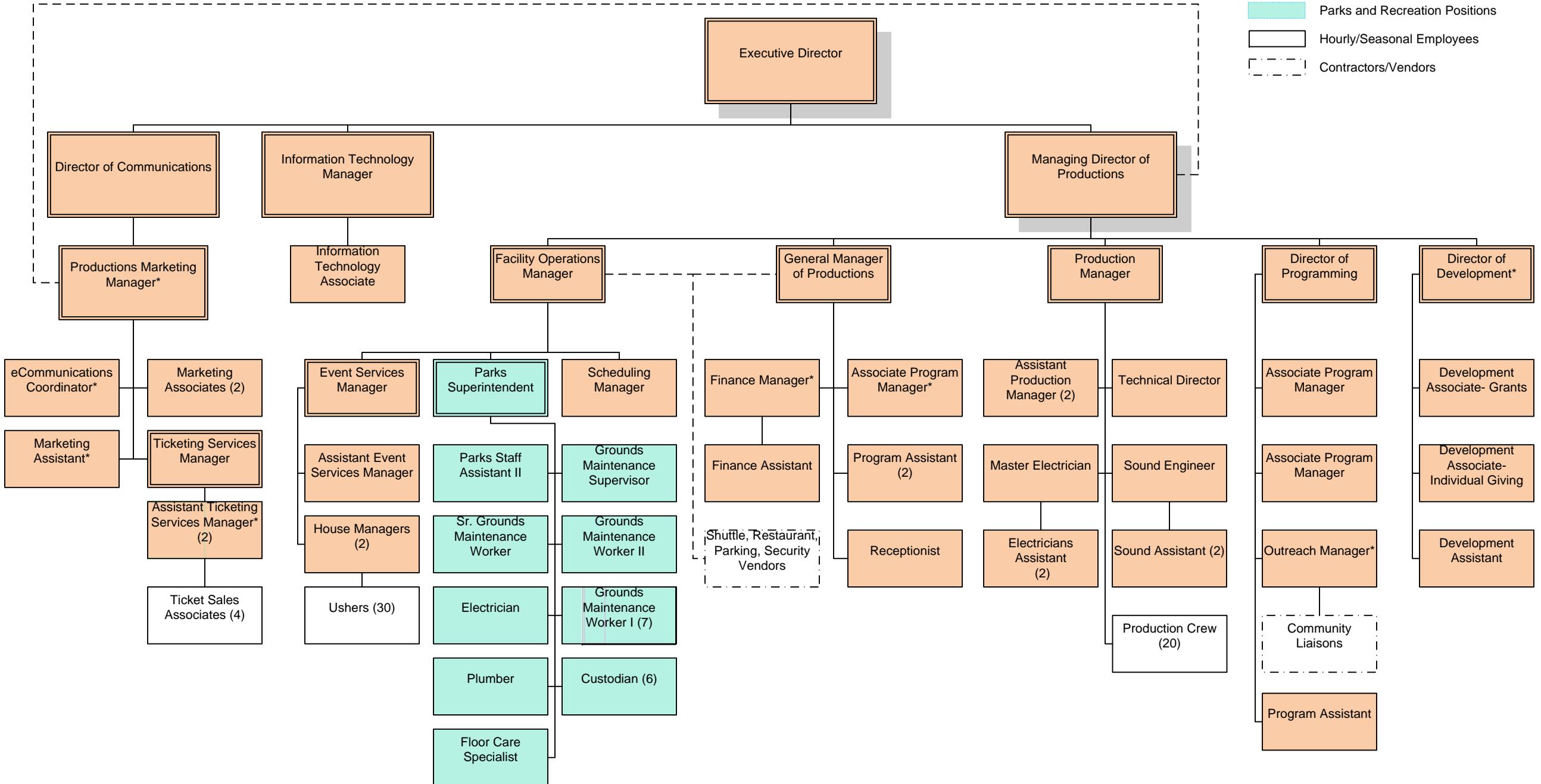
- Current County Positions
- Added County Positions- Year 2
- Added County Positions- Year 3
- Added County Positions- Year 4
- Added County Positions- Year 5
- Hourly/Seasonal Employees
- Contractors/Vendors



Ford Theatre Operations and Productions
 Year 5 (FY 2016-17) Organizational Chart
 Coded by Department

APPENDIX J

- Arts Commission and N Positions
- Parks and Recreation Positions
- Hourly/Seasonal Employees
- Contractors/Vendors



Ford Theatre Foundation		Year 1	Year 2	Year 3	Year 4	Year 5
Operating Budget		FY 2012	FY 2013	FY 2014	FY 2015	FY 2016
(does not include Master Plan Construction Funds)		Off-Season Constr.	Off-Season Constr.	Close in October	No Summer 2015	First Year
		Close Winter	Close Winter	Close through FY	Open June 2016	Fully Expanded Ops
1	FOUNDATION INCOME					
2	Government/Corporate/Foundation Grants	505,000	400,000	450,000	495,000	550,000
3	Board and Individual Giving	24,000	42,000	46,200	50,820	56,000
4	Fiscal Receivership Pass-Thru	240,000	264,000	290,000	319,000	351,000
5	Fiscal Receivership Income	12,000	13,200	14,500	15,950	17,550
6	Ticket Sales	13,000	13,000	13,000	-	39,000
7	Ford Store Income	10,000	10,000	10,000	-	20,000
8	Master Plan Administrative Fees	95,000	100,000	242,000	242,000	242,000
9	Endowment Interest Income	12,500	17,625	25,256	126,519	282,845
10						
11	TOTAL INCOME	911,500	859,825	1,090,956	1,249,289	1,558,395
12						
13	FOUNDATION EXPENSE					
14	Staffing	210,520	210,520	211,879	211,879	211,879
15	Development/Campaign Expenses	10,000	50,000	140,000	160,000	180,000
16	Program Expenses	330,000	200,000	300,000	350,000	400,000
17	Fiscal Receivership Pass-Thru	240,000	264,000	290,000	319,000	351,000
18	Administrative Costs	23,000	23,000	27,000	28,300	32,100
19	Ford Store Expenses	6,000	6,000	6,000	-	10,000
20	Endowment Interest Reinvestment	12,500	17,625	25,256	126,519	-
21	County Operational Contribution	-	-	-	-	282,845
22	Contingency	79,480	88,680	90,821	53,591	90,571
23						
24	TOTAL EXPENSE	911,500	859,825	1,090,956	1,249,289	1,558,395

Equipment Repair/Replacement Schedule

	Initial Cost	Year Cycle	Annual Replacement Cost
Amphitheatre	1,570,000	5	314,000
299-seat	1,668,000	5	333,600
99-flex	569,000	5	113,800
TOTAL INITIAL COST	3,807,000		

	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
	FY 2012-13	FY 2013-14	FY 2014-15	FY 2015-16	FY 2016-17	FY 2017-18	FY 2018-19	FY 2019-20	FY 2020-21	FY 2021-22
Amphitheatre	Install	-	-	-	314,000	314,000	314,000	314,000	314,000	314,000
299-seat	-	-	-	Install	-	-	333,600	333,600	333,600	333,600
99-flex	-	-	-	Install	-	-	113,800	113,800	113,800	113,800
TOTAL ANNUAL COST	-	-	-	-	314,000	314,000	761,400	761,400	761,400	761,400

**ISD PARKING SERVICES
FORD THEATRE PARKING PROFORMA**

OPERATION COST & REVENUE

						Rev Per Event	Rev Per Event	Annual	
						<u>@ \$5 Rate</u>	<u>@ \$10 Rate</u>	<u>\$5 Rate</u>	<u>\$10 Rate</u>
REVENUE									
Events (1)		Estimated Attendees	Estimated No Veh Parking on site/Event (3)	Annual Number	Estimated Annual Sales Volume				
	<u>Capacity</u>	<u>Per Event (2)</u>		<u>Events/usage</u>					
Amphitheatre	1200	720	230	60	13800 \$	1,150 \$	2,300 \$	69,000 \$	138,000
Small Theatre	299	179	57	160	9120 \$	285 \$	570 \$	45,600 \$	91,200
Rehearsal Hall	99	59	19	40	760 \$	95 \$	190 \$	3,800 \$	7,600
Restaurant (4)	100	50	16	125	2000 \$	80 \$	160 \$	10,000 \$	20,000
Recreation (5)	n/a	n/a	10	150	1500 \$	50 \$	100 \$	7,500 \$	15,000
Staff/Artist (6)	-	n/a	10	150	1500 \$	50 \$	100 \$	7,500 \$	15,000
Total Gross Revenue								\$ 143,400	\$ 286,800
Less LA City Taxes (7)								\$ (14,340)	\$ (28,680)
Less Credit Card Processing Fees (8)								\$ (1,153)	\$ (2,306)
Total Adjusted Gross Revenue								\$ 127,907	\$ 255,814
OPERATING COST									
Parking Operations - ISD Contractor (9)									
A. Management Fee Option (Fixed cost)						\$ 69,888.00			
B. Revenue Share Option (10)						\$ 54,205.00	n/a	\$ 54,205.00	
ISD Parking Management/Contract Monitoring								\$ 52,500	\$ 52,500
Extraordinary Maintenance - None expected since will be new.								\$ -	\$ -
Total Estimated Costs								\$ 122,388	\$ 106,705
NET PROFIT/LOSS								\$ 5,519	\$ 149,109

NOTES:

- (1) Parking will be at two proposed lots which provide a total of 500 unstacked or 700 stacked parking spaces.
(2) Assumes 60% attendance at amphitheatre, small theatre, & rehearsal hall
(3) Assumes 2.5 people per vehicle and 80% of vehicles use on-site parking
(4) Restaurant may opt to cover a portion of patrons parking via validation and be billed. Adjusted by 50% for performance nexus
(5) Recreational visitors would be allowed to park up to 2 hours free in rear lot only.
(6) Staff (est 80), production (20), and Artists will be able to use limited space key card area. Else pay parking rate.
(7) LA City tax rate is currently 10%
(8) Credit Cards fees via TTC Bank of America agreement. Current avg rate is 2.68% Assumes 30% of transactions usage
(9) Prop A Board Contract
(10) Varies based on Revenues. Established revenue streams to cover costs. Current rate is 21%. Insufficient revenue at \$5 rate for revenue share
(11) Cost for Parking automation equipment assumed to be included in capital budget.

Prepared 8-15-12