

PALACE OF FINE ARTS

May 22, 2015

Center for World Arts and Cultures

CONCEPT PROPOSAL SUBMITTED BY PALACE OF FINE ARTS FOUNDATION / WORLD ARTS WEST



Photo by Jill Clardy, via flickr

“ ...in the Panama-Pacific International Exposition
is expressed the life of the people of California. ”

Bernard Maybeck



San Francisco Ethnic Dance Festival Photos by RJ Muna

PALACE OF FINE ARTS

Center for World Arts and Cultures

Response to the City of San Francisco Recreation and Park Department's
Request for Concept Proposals

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PALACE OF FINE ARTS FOUNDATION / WORLD ARTS WEST

Center for World Arts and Cultures Cover Letter

May 22, 2015

Cassandra Costello
Property Manager
San Francisco Recreation and Parks Department
Via email to: Cassandra.Costello@sfgov.org

RE: Response to Palace of Fine Arts Request for Concept Proposals

Dear Ms. Costello and Advisory/Selection Committee:

World Arts West and the **Palace of Fine Arts Foundation** are pleased to submit a Response to the Request for Concept Proposals to hold the master lease for the Palace of Fine Arts. This cover letter and our Concept Proposal set forth our plans for the public use of and improvements to this matchless site in a manner that harmonizes with Bernard Maybeck's original vision and the building's original purpose of showcasing world arts and cultures.

In his personal essay about the architecture of the 1915 World's Fair, Bernard Maybeck wrote: "... *in the Panama-Pacific International Exposition is expressed the life of the people of California.*" Today, the diversity of the Bay Area has multiplied beyond anything that Maybeck might have imagined. To continue the Fair's and Maybeck's spirit — to express the life of California to the world and the world to California — **World Arts West**, producer of the celebrated *San Francisco Ethnic Dance Festival*, and the **Palace of Fine Arts Foundation** jointly propose a **Center for Global Arts and Cultures at the Palace of Fine Arts**.

The Center will be operated under the auspices of a new non-profit organization, **The Palace of Fine Arts Foundation**, which will enter into a Master Lease with the San Francisco Recreation and Park Department to restore, preserve, and program the entire building for cultural uses and for the public's enjoyment. The Palace of Fine Arts Foundation will work with World Arts West as a key anchor partner.

Our partnership is the region's best choice to keep the entire, incomparable Palace of Fine Arts in vibrant use for the general public. We will integrate the iconic exterior with offerings that showcase our extremely diverse region's global interests, arts, cultures, traditions, and inspirations for performance and visual art, cuisine, architecture, and

history. A well-equipped set of facilities will also succeed in attracting large-scale or leading-edge art that is now missing from San Francisco's cultural calendar. Major artists will find here the lighting equipment and rigging, audio, and other support they need for their production ideas.

The Center will feature these major elements:

- The **Palace of Fine Arts Theatre**, presenting the finest international performances, including the celebrated *San Francisco Ethnic Dance Festival* and a new *Palace Presents* series.
- An **Exhibition Pavilion** for large-scale performance and visual art and events.
- **Fully-equipped Rehearsal Studios, including an Arts Technology Lab.**
- An **International Cuisines Pavilion.**

A freshly re-imagined Palace of Fine Arts will draw us to **see, hear, and taste the world.**

A new **Palace of Fine Arts Foundation** will hold the master lease for the Palace of Fine Arts. The Foundation will restore, preserve, and program the building for international arts and cultural experiences and public enjoyment.

The mission of the Foundation will be to connect the broadest possible public with the full range of our region's cultural expressions and interests through a Center for Global Arts and Cultures. The Palace of Fine Arts Foundation will curate and present public events in the Theatre, Pavilions, and other spaces as well as make those spaces available for private rental in a manner consistent with models of best business practices.

Our project team includes strong, tested leaders. The project is led by **Robert W. Cole**, formerly Executive Director of Cal Performances, who will become the new Artistic and Executive Director of the Palace of Fine Arts Foundation; **Julie Mushet**, Executive Director of World Arts West; and **Mark Heiser**, newly installed at the Palace of Fine Arts League as Managing Director, who comes from twelve years in that position at Lincoln Center; and **Eddie Orton**, President of Orton Development, Inc.

Other key team leaders include: **Alice Waters**, **Nabih Youssef**, **John Meyer**, **Marilyn Bancel**, **Sheila Lewis**, **Mahealani Uchiyama**, **Kary Schulman**, and **Laura Hitchcock**.

ROBERT W. COLE

Artistic and Executive Director
Palace of Fine Arts Foundation

The 501 (c)(3) Palace of Fine Arts Foundation to be Established

rwcole415(at)gmail.com
510-301-2069

Robert Cole is one of the most esteemed executives in the performing arts and venue industry. From 1986 – 2009, Mr. Cole was Director of Cal Performances at the University of California, Berkeley. He is General Director of the Berkeley Festival & Exhibition from 1990 to present. In 2010, he joined the Green Music Center at California's Sonoma State University as Director of Artistic Planning and Administration.

Mr. Cole is also a renowned conductor, having worked with leading U.S. and European orchestras, opera and dance companies. He is a UC Fellow and a Chevalier de l'Ordre des Arts et des Lettres.

Relevant experience includes Renovation of Zellerbach Hall at UC Berkeley. \$15 million capital campaign. As E.D. of Cal Performances 1986-2009. Major historic restoration of the Bardavan Opera House, Poughkeepsie, New York as Executive Director 1979-1983.

JULIE MUSHET

Executive Director
World Arts West;
**Director of Local Artist Program
Palace of Fine Arts Foundation**

World Arts West, Inc.
Established 1978

Fort Mason Center, Bldg. D
2 Marina Blvd.,
San Francisco, CA 94123

Julie(at)worldartswest.org
415-474-3925

Julie Mushet has led World Arts West since 2002 as part of a distinguished 20-year arts management career. She has travelled the world extensively and has studied and performed diverse dance forms.

She is a sought-after resource for consultation and referral regarding the Bay Area's diverse dance community, with relationships reaching beyond 450 dance companies that she works with as part of her life's work. She is the 2015 recipient of an Isadora Duncan Dance Award (Izzy) for Sustained Achievement.

The 10,000+ Bay Area dances that she works with are sustaining the historic cultural traditions from over 100 world cultures, many with ties to the San Francisco Consular Corp.

MARK HEISER

Managing Director,
Palace of Fine Arts League;
**Managing Director
Palace of Fine Arts Foundation**

Palace of Fine Arts League, Inc.
Established 1957

3600 Lyon Street
San Francisco CA 94123

ureliusweb(at)gmail.com
646-320-1723

Mark Heiser returns to San Francisco from his position as Managing Director of The New York State Theatre at Lincoln Center for the Performing Arts, Inc. (renamed the David H. Koch Theatre in 2008). He was responsible for the management and operation of the Theatre, which is the resident home of the New York City Ballet and is now recognized as New York's premier venue for dance. From 1993-2003 Mark was General Manager of Cal Performances at the University of California, Berkeley. He is one of the nation's most respected theater professionals.

Relevant experience: As Managing Director, Mark was the Owner's Representative in two major capital improvement projects at the David H. Koch Theater at Lincoln Center, formerly the New York State Theater. His role included management and oversight of the financing, logistics, and scheduling of the projects, as well as general day to day oversight on construction. A major renovation of the 200,000 square foot theatre beginning in 2008 included the replacement of the auditorium seating, installation of a movable orchestra pit, improvements to the auditorium acoustics, the complete renovation of the lobby restrooms, replacement of carpet, wall coverings and other fixtures in the lobby, the installation of a new state of the art theatrical lighting system, renovation of the dressing rooms, and the replacement of the HVAC supply and return systems. The total project cost was \$125MM. After the departure of the New York City Opera in 2011, Mark was also Owner's Representative in the oversight of the \$15MM renovation of approximately 15,000 square feet. The project included the conversion of former office space into a multipurpose conference and entertainment space, office space, and the conversion of vocal rehearsal halls into full rehearsal studios suitable for ballet and other dance companies.

J.R. "EDDIE" ORTON III

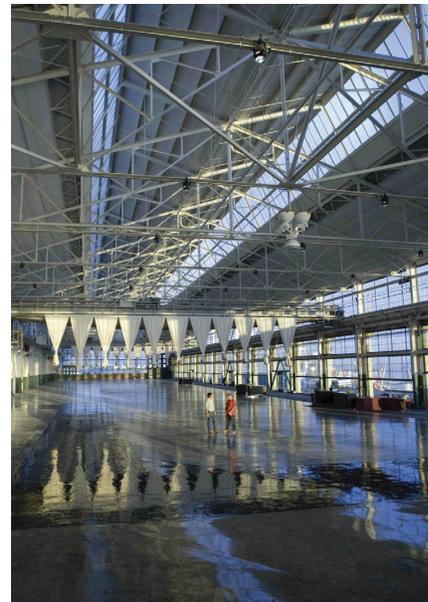
President, Orton Development, Inc.
Project Advisor

Orton Development, Inc.
Established 1984

1475 Powell Street, Suite 101
Emeryville, CA 94611

eo(at)ortondevelopment.com
510-428-0800

With more than 30 years as a commercial real estate developer focused on historic, environmentally, seismically or obsolescence-challenged properties, Eddie Orton has been personally responsible for the redevelopment and repositioning of close to eighty projects in several states, totaling approximately twenty million square feet. Presently, Orton Development Inc. (ODI) is rehabbing the 20th Street Historic Buildings at Pier 70 in San Francisco.



Relevant Experience: Orton Development Inc. (ODI) specializes in large-scale rehabilitation and redevelopment projects. Over the last thirty years, ODI has redeveloped over twenty million square feet spanning over eighty projects including office, industrial, research and development, loft, warehouse, museum and event space.

ODI manages all aspects of the redevelopment process including zoning, environmental, design, construction, and marketing.

ODI creates and relies on long-term relationships and its sterling reputation in the industry to negotiate good deals and receive great service from local providers. ODI believes in old-fashioned values and integrity; it offers a small core team — the people you see are the people you get — of dedicated, hands-on makers, with a combined experience at ODI nearing 100 years.

We create value with world-class design to counter vacancy, urban blight, environmental damage, structural challenges, and functional obsolescence, with a specialty in repositioning historic properties. ODI projects create numerous local jobs, both during the construction process and upon completion. Ultimately, the projects attract premier tenants with deftly designed, highly efficient workplaces that result in great productivity at competitive rents.

Please visit www.ortondevelopment.com for a representative portfolio.

Pictured left are before and after images of the redevelopment project at Ford Point. Orton Development, Inc. was awarded the 2011 American Institute of Architects (AIA) National Honor Award for Architecture for its work rehabilitating Ford Point with Marcy Wong Donn Logan Architects, as well as the 2009 California Preservation Foundation Preservation Design Award for Sustainability and the 2008 National Trust for Historic Preservation Honor Award, among others.

Product Type	Development Disposition Agreement with City of Richmond
Date	2005-2008
Size	Approximately 525,000 square feet
Cost	Approximately \$50,000,000
Location	Richmond, CA

Relevant work performed:

- 100,000 ft² exterior surface repair;
- 6,000 new/repared skylights; 40,000 new/repared windows;
- management of asbestos siding and cleanup including PCBs;
- rebuilding of the entire utilities
- infrastructure; complete seismic upgrade

ALICE WATERS

Owner/Founder Chez Panisse

International Cuisine Advisor

- Alice Waters is the force behind the fresh food movement and sustainable California cuisine. She is author and coauthor of several books, including *The Chez Panisse Menu Cookbook* and the encyclopedic *Chez Panisse Vegetables*. She has also received numerous prestigious awards, including being named one of the ten best chefs in the world by the magazine *Cuisine et Vins du France*; the Best Chef in America, Best Restaurant in America, and Humanitarian of the Year awards from the James Beard Foundation. For many years, Ms. Waters has worked with Berkeley public schools, where she originated The Edible Schoolyard as a national model to involve children directly in planting, gardening, harvesting, cooking, and eating their own food. Her goals are to illuminate the vital relationship of food to their lives and teach respect for each other and for the planet.

NABIH YOUSSEF

Nabih Youssef Associates Structural Engineers

Project Advisor

- Nabih Youssef Associates, founded in 1989, is an internationally recognized structural engineering firm providing specialized structural and earthquake engineering consulting for new and existing buildings. Mr. Youssef famously pioneered the use of “base isolation” to protect structures from seismic events. The firm’s many historic landmarks projects include such structures as the UCLA Geffen Playhouse, UCLA historic core, Los Angeles City Hall, and Los Angeles Memorial Coliseum. Other projects include the J. Paul Getty Museum Villa, Cleveland Museum of Art Expansion, Skirball Jewish Cultural Center, and Los Angeles County Museum of Art. Mr. Youssef has been involved in various industry and governmental panels and is Chair of Project Restore, a non-profit organization dedicated to the historic restoration and revitalization of historic facilities in Los Angeles.

MARILYN BANCEL

Principal, The Oram Group, Inc.

Fundraising Advisor & Consulting

- Ms. Bancel heads the west coast office of a national consulting firm, established in New York, NY in 1939. With New York partner, Henry Goldstein, the firm helps nonprofit organizations across the country prepare for and conduct major fundraising and capital campaigns. Ms. Bancel’s step-by-step workbook *Preparing Your Capital Campaign* (Wiley, 2000) is a staple of the field. In 2002 Ms. Bancel was named Hank Rosso Outstanding Fundraising Executive by the Association of Fundraising Executives Golden Gate Chapter.

SHEILA LEWIS

CEO and Ashton Navigator Ashton212

Marketing Advisor & Consulting

- A rare combination of analytical and creative, Ms. Lewis’s early marketing career included firms such as Quaker Oats and Visa International. After 15 years, she founded her own consultancy, *Flyin’ West*, a strategic marketing firm with satisfied clients from coast to coast. Recently she co-founded Ashton212 to bring her team-building skills to a staffing services company. Lewis is a sought-after speaker on a range of business and nonprofit topics and a regular emcee for charitable events, as well a longtime volunteer leader.

JOHN MEYER

CEO, Meyer Sound **Sound & Technical Advisor**

- Berkeley-based Meyer Sound is devoted to creating and supporting high-quality products for sound reinforcement and recording, designed to meet the real challenges faced by audio practitioners. Today, the company’s history shows a track record of more than 30 years of innovation, quality, performance and support. John and Helen Meyer have been personally involved with the performing arts for years, which has given them a feeling for the role of technology in the arts. Meyer Sound is often involved directly with the performing arts at both corporate and individual levels, locally in Berkeley and worldwide. This is one more way that the company stays in touch with the real reason for its existence.

MICHAEL “MICKEY” LUCKOFF

President of Board Of Directors

Palace of Fine Arts League

- Mickey Luckoff served as President and General Manager of KGO/ San Francisco for over 30 years. Under his leadership, KGO was known for a commitment to local programming and to providing relevant, compelling news coverage and talk. He served on the Board of Directors of the National Association of Broadcasters and is a two-term past president of the California Broadcasters Association. He was inducted into the Radio Hall of Fame in 2008.

MAHEALANI UCHIYAMA

President of the Board of Directors
World Arts West

Ms. Uchiyama is an award-winning dancer, musician, composer and teacher, and has spent much of her life advocating for cultural understanding. Her recent work with World Arts West has been to help build a next-generation mentoring program for the organization, working to develop both artistic and administrative leadership for the future of the field.

KARY SCHULMAN

Director
Grants for the Arts

Kary Schulman has been the director of the Grants for the Arts program of the SF Hotel Tax Fund for over thirty years, providing funding for San Francisco's arts community. Under her leadership, funding has grown over six -fold, now granting almost \$9 million to 220 arts organizations and cultural projects, from ethnic neighborhood celebrations to the San Francisco Opera. Ms. Schulman has served on numerous panels and advisory committees for such agencies as the National Endowment for the Arts, California Arts Council, The Non-Profit Management Program of University of San Francisco, and the National Council on Foundations.

LAURA HITCHCOCK

Executive Director
Presidio Community YMCA

Laura Hitchcock has met branch needs from fundraising to all types of recreation for the San Francisco YMCA since 2007. She began her YMCA career as a youth and community director, camp director and site director in 1996. From 2003 to 2007 she led financial development and management and operations for environmental causes.

The primary partners are in communication with several other organizations for purposes of programming. We are also seeking to establish partnerships to operate or to further inform various major aspects of the vision for the Center for Global Arts and Cultures, among them:

Palace of Fine Arts History Gallery

We wish in particular to note our strong desire to partner with a **specialized organization to run a History Gallery** and associated gift shop about the Panama Pacific International Exposition and Bernard Maybeck's Palace of Fine Arts. We will receive guidance on this POFA history feature from noted historical experts and scholars to be announced in the next phase.

Arts Technology Lab

Once selected as a finalist, we will expand the conversations that we've started with several interested technology and innovation parties to establish a long-term partnership at the Palace.

As one example, we are in preliminary discussion with the **Association for Cultural Equity**, which holds the Alan Lomax Archive, a priceless international collection of recorded music, dance, and the spoken word, for bringing **The Global Jukebox** to San Francisco. The Center for Global Arts and Cultures is the perfectly appropriate place for young people to experience its riches.

Center for World Arts and Cultures Cover Letter



Bay Area Flamenco Artist La Tania

The attached Concept Project Summary meets the objectives of the San Francisco Recreation and Park Department’s goals. We propose a sustainable and financially sound organization – a world-class public center for global arts and cultures – in compliance with the charter of the Recreation and Park Department mandate that the Palace be used for a recreational purpose. The Center will be a cultural destination and community hub; will offer history about the 1915 Panama Pacific International Exposition and the role of the Palace of Fine Arts and will offer major and large-venue productions, arts education, international cuisines, support for wedding parties and other events, and extensive supporting services for the visiting public.

We welcome the opportunity for continued dialogue and would be pleased to provide further information.

Thank you for your consideration. We know that together we will return this magnificent setting to a rich, public life.

Sincerely,

ROBERT W. COLE
Artistic and Executive Director
Palace of Fine Arts Foundation

JULIE MUSHET
Executive Director, World Arts West;
Director of Local Artist Programs
Palace of Fine Arts Foundation

MARK HEISER
Managing Director,
Palace of Fine Arts League;
Managing Director
Palace of Fine Arts Foundation

J.R. "EDDIE" ORTON III
President, Orton Development, Inc.
Project Advisor

MAHEALANI UCHIYAMA,
President of the Board of Directors
World Arts West

Center for Global Arts and Cultures at the Palace of Fine Arts Concept Project Summary

Proposed Use for the Site

We enjoy one of the most diverse regions in the world, and we are the historic and continuing home to a tremendously productive intellectual and creative ferment that draws from all those cultures. *“We are in the absolute epicenter of where... worldwide companies are being grown,”* wrote a leading commercial real estate firm. And now we have open to our imaginations a landmark site that was originally designed to express, reflect, and celebrate our region’s monumental place on the world stage.

We propose a **Center for Global Arts and Cultures** at the Palace of Fine Arts. The Center will be a cultural destination, a community hub, and a major events site. It will offer major and large-venue productions, arts education, international cuisines, support for wedding parties and other events, and extensive supporting services for the visiting public. Many of the world’s most exciting artists —

performing, installation, experimental, and time-based media — who are now missing from San Francisco’s cultural calendar, will perform in a renovated Palace of Fine Arts Theatre and a new, large-scale, flexible-space Exhibition Pavilion.

The San Francisco Ethnic Dance Festival and its hugely popular auditions will be able to return to its long-time home and will be able to add a host of other events that marry our region’s vast artistic and economic diversity.

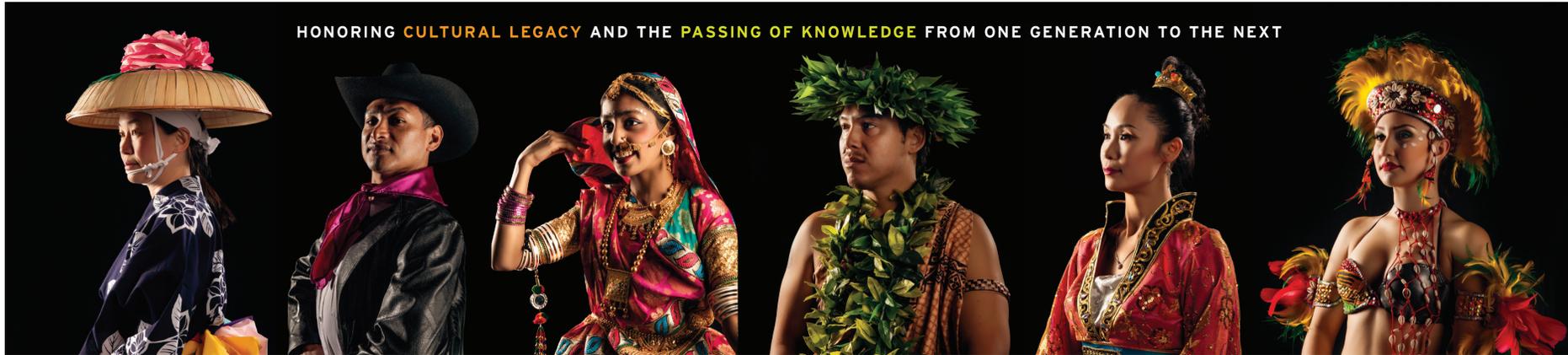
“What other city in the world has anything like the San Francisco Ethnic Dance Festival?... The San Francisco Ethnic Dance Festival is a must-see event.”
-
Alastair Macaulay, New York Times

Visitors to the Palace of Fine Arts grounds will be able to learn the history of the 1915 Panama Pacific International Exposition (PPIE) and the role of the Palace of Fine Arts in a special history gallery. The gallery and gift shop will give visitors a deeper connection to the remaining structure of the original 1915 PPIE. (to be operated by a partner)

Two sprung-floor, fully equipped dance and rehearsal studios plus an arts technology lab will host community classes, students of all types and ages, and major touring dance companies.

The International Cuisines Court will give visitors an authentic taste of diverse featured cultures. Food services will include a restaurant, catering, and concessions support.

As Thomas Edison wrote, *“there is not the equal anywhere on earth”* of Bernard Maybeck’s genius building. It is the right and fitting place for a **Center for Global Arts and Cultures** to express the region’s creative enterprise.



Proposed Use for the Site

(continued)

This Request for Concept Proposals coincides with the 100th anniversary of the Panama Pacific International Exposition (PPIE). The timing inspires a re-imagining of the Palace and its presence in the City of San Francisco. A Center for Global Arts and Cultures revives the conviction that San Franciscans, Californians, and world visitors can experience an impressive international spectrum of arts and cultures in an enchanted setting, much as our citizens engaged in the wonders of the Exposition a century ago.

In 1915 when the Panama Pacific International Exposition opened, it was a time of turmoil for the world and for the City of San Francisco. The City was just recovering from the terrible earthquake and fire of 1906, and the nations of Europe were engaged in economic and political troubles that would lead to the start of World War I. In the face of this, the civic champions of the PPIE persevered with their bold plan to bring the world together to encourage trade and to show the future of the world as it could be. They succeeded in their ambitions and left a monumental mark on the region.

San Francisco is indeed well known as a premier city for the arts, with top tier ballet, opera and symphony companies as well as a broad array of other performing arts disciplines. At the same time, there is a need here for a dedicated venue where a curated, multidisciplinary presenting program can flourish. Certainly there is a demonstrated need for a professional home for the arts that represent the ethnic diversity



AEROPLANE VIEW OF THE EXPOSITION. This remarkable picture, as clear as if made from a tripod, was taken in December last from Christofferson's biplane, moving at a speed of forty miles an hour. The buildings numbered are: 1, Palace of Fine Arts. 2, Palace of Education. 3, Horticulture. 4, Liberal Arts. 5, Tower of Jewels. 6, Festival Hall. 7, Court of the Universe. 8, Palace of Manufactures. 9, Varied Industries. 10, Machinery. 11, Mines. 12, Transportation. 13, Agriculture. 14, Food Products. 15, Column of Progress. 16, Yacht Harbor. 17, California State Building. 18, Oregon. 19, New York State. 20, New Jersey. 21, Pennsylvania. 22, Hawaii. 23, The Netherlands. 24, Argentine Republic. 25, Turkey. 26, Italy. 27, China. 28, Denmark. 29, Inside Inn. 30, Japan. 31, San Francisco Bay. 32, Tower of the Ferry Building. 33, Fairmont Hotel.

of the Bay Area and Northern California. While there are a variety of performance spaces in San Francisco, the city has a shortage of suitable venues of sufficient size and availability to support these needs.

The Foundation will engage today's civic leadership to promote and support the concept of the re-imagined Palace of Fine Arts where visitors can experience and participate in cultural offerings from around the globe. Imagine: music, dance, cuisines,

architecture and history, exhibitions, hosts vibrant performing arts organizations, world-class performing artists, and large-scale art and performance works that San Francisco would not otherwise see. In exercising this vision, the Center will bridge understandings, inspire new connections, and further promote the City of San Francisco as an international city.

On the centennial of the PPIE, the Palace is uniquely suited as a new Global Center for Arts and Cultures.

THE PALACE OF FINE ARTS THEATRE

(currently seats 962). We envision a fully renovated and expanded Theatre with a capacity of 1,100 seats plus an upgraded lobby, creating a truly world-class venue for world artists, our international consular corps (the Palace is their event venue of choice), and Bay Area patrons. We will completely upgrade all theatrical systems; lighting, sound, rigging and other stage elements, as well as improve and update Front-of-House amenities (box office, rest room facilities, etc.).

EXHIBITION PAVILION. A portion of the former Exploratorium space will become a performance and special event venue, capable of a broad array of performance and art-related installations. We will remove the central mezzanine structure to open this area fully.

For all its post-PPIE public life, especially during the Exploratorium era, artists have been attracted to the rarely found indoor scale and the unique setting of the Palace of Fine Arts. We will re-open that possibility to artists and audiences with an entirely flexible, open space. We envision a lively playground of large-scale works, theatrical presentations and exhibitions, and culinary events.

A magnificent space can also rent for a wide variety of functions, from business events to wedding parties.

A GRAND ATRIUM accessible by the public will be a main point of entry for the venue and a focal point. Original doors will frame the majestic rotunda and link views to the Presidio and the Golden Gate Bridge.

AN INTERNATIONAL CUISINES PAVILION

will offer sophisticated concessions support.

International and world artists, diplomats, and guests want and deserve food service that complements international programs and themes.

The Pavilion will showcase in simple but elegant fashion a classic dish from featured countries. Visitors will be invited to “taste the world” and recall the international food experiences of the PPIE.

All food would be locally sourced and sustainably farmed.

Separately, hungry patrons coming to performances would find a long, unhurried café bar to get a bite and a drink before or after shows. The hundreds of thousands of annual visitors to the Palace lagoon and Rotunda seek services and are generally shocked that no food options exist for them.

Wedding parties seek venues with catering options.

The ambiance would be beautiful.

ARTS TECHNOLOGY LAB (working name)

Young people will encounter inspiring, often surprising roots for new ideas and new directions in the arts. Both sophisticated technology and live artists will engage students in the history, knowledge, creation and practice of music, dance, and other art forms.

REHEARSAL STUDIOS /CLASSROOMS,

FULLY-EQUIPPED, 50’ x 40.’ Touring companies need rehearsal time in the space in which they must perform, but most often they are displaced by their own needs for lighting and staging setups, as well as other shows tearing down or setting up.

Two studios will be built to the scale of the POFA stage to support rehearsals for performers. These studios will constitute a powerfully attractive amenity for touring companies.

The studios can also rent for general use in an area of the City very weak in such amenities.

The studios would double as desirable classroom environments, equipped with portable seating and other necessary amenities for educational programs and outreach activities.

A HISTORY GALLERY & GIFT SHOP celebrating the transformative 1915 Panama Pacific International Exposition.

A small museum gallery will present information and history about the PPIE.

A gift shop will offer relevant historical and artistic publications and quality items for sale.

PUBLIC REST ROOMS will be open to serve the hundreds of thousands of annual visitors to the Palace of Fine Arts.

Various areas of the building will house **OFFICE AND SUPPORT SERVICES** for World Arts West, POFA Theatre operations, Pavilion and other programming, and building operations.

World-class Programming

In addition to hosting the celebrated San Francisco Ethnic Dance Festival and other global arts, the POFA Foundation will embark on a curated program to present special performances of contemporary dance and music, classical and chamber, and other arts disciplines.

A Home For Global Arts

World Arts West marks 37 years serving the Bay Area's diverse communities, with a 25-year legacy at the Palace Theatre for its signature San Francisco Ethnic Dance Festival. With the closure of the Palace of Fine Arts for the renovation of Doyle Drive in 2011, the Festival was forced out of the Palace and has had to negotiate for different, more difficult venues each year.

Smaller venues depress revenues, and other art houses can't manage the widely varying acoustic requirements of a multi-ethnic musical festival. We have even had to cancel our vital annual auditions, which are open to the general public, for lack of an appropriate venue.

The Festival needs a reliable home, and the vast community that the Festival showcases needs the Festival to have a reliable, suitable venue for auditions and performances. The Festival needs to return to our traditional home at the Palace of Fine Arts. Nowhere else in the Bay Area does a site offer the reliable, professional space and joint scheduling needed to accomplish the annual feats of auditions and month-long Festival. With the entire building in play, it also becomes possible to add cuisine and public participation to further celebrate the tremendous diversity of cultures showcased by World Arts West. Control of the space opens up a world of creative ways to explore international cultures.

Sufficient **rehearsal space** is another essential component of a successful performance venue. The logistics of presenting and producing require that the stage space be scheduled in the most efficient manner. Productions that are brought into the venue require stage time for lighting and set-ups. At the same time, performers need a suitable rehearsal during their short residency. A separate rehearsal studio can make the difference between a well-rehearsed performance and no rehearsal.



Many of the world's most exciting artists — performing, installation, experimental, time-based media — are missing from San Francisco's cultural calendar.

Two types of venues are attracting and inspiring them: well-supported, mid-sized concert houses — especially if they have good rehearsal options — and large, well-supported, flexible spaces. The Global Center for Arts and Cultures at the Palace of Fine Arts will provide both advantages. Our much-needed addition to San Francisco's arts spaces will also provide the rare option to involve both venues in a single event or festival. The POFA Theatre and the Event Pavilion will each be able to satisfy both the artistic and financial requirements of major performing companies and other types of artists.

The 962-seat Palace of Fine Arts Theatre is already a much-needed and attractive venue, and when it is renovated and expanded to 1,100 seats will be a state-of-the-art hall with all the amenities that artists need and look for.

The POFA Theatre with its large, proscenium stage will couple with two sprung-floor rehearsal halls/studios (a coveted rarity), plus first-class back-of-house support (lighting, sound, stage management, box-office, ticketing, concessions, and so on.) Financially, the POFA Theater has the critical requirement of providing enough seating to make large productions viable. Smaller houses such as the 437-seat Cowell Theater, for example, are fine for smaller companies, but both its stage and seating capacity are too small for major companies such as Dance Theater of Harlem or Netherlands Dance Theater, just to give two of many examples.

PERFORMANCE SPACES IN SAN FRANCISCO WITH 750 OR MORE SEATS:

The Novellus Theater / 750 seats

at Yerba Buena Center is not capacious enough for many major dance and theater companies to make ends meet. Increasingly, this theater is not available for arts programs, as the demand for corporate bookings continues to rise.

The Herbst Theater / 916 seats

is at present the only facility with a sprung, wood dance floor plus good rehearsal options in the Zellerbach Rehearsal Hall. Unfortunately, even the Herbst has its drawbacks. The stage is much too small to accommodate many dance and theater companies. It is best suited for chamber music presentations.

The Geary Theater (A.C.T.) / 1,025 seats

promotes its rental program as ideal for "lectures, screenings, presentations, and other events." There is no additional rehearsal space and the stage floor is not sprung.

The Castro Theatre / 1,400 seats

is not a concert or performance venue.

The Nourse Theater / 1,684 seats

is a renovated high school auditorium and not suitable for many types of performance. There are no wings for dance performances.

OTHER LARGER HOUSES ARE BOOKED AT FULL CAPACITY, ARE TOO COSTLY, OR ARE UNSUITABLE FOR MOST ARTISTS:

- Curran / 1,700 seats
- Warfield / 2,200 seats
- Golden Gate Theatre / 2,400 seats
- Louise M. Davies Symphony Hall 2,739 seats
- War Memorial Opera House 3,146 seats
- Masonic Center / 3,165 seats
- Bill Graham Civic Auditorium 5,000 seats.

In addition to the annual San Francisco Ethnic Dance Festival programs and other beloved annual Palace of Fine Arts performances, the POFA Foundation will partner with the best regional music and dance organizations in the Bay Area to perform regularly at the Palace.

The Foundation will curate a presenting program that will include bringing leading artists from around the globe to welcoming performance spaces (Theatre and Pavilion) for the benefit of both Bay Area audiences and tourists. To deepen the artistic vibrancy of the programming offered, we will also establish



a world-class commissioning program to support the creation of new works that will premiere at the Palace of Fine Arts throughout the year.

The Foundation will continue to support and encourage a wide variety of appropriate rental events. Many community organizations will continue to have access for concerts, meetings, and social events.

A needed base for education programs: In addition to the annual Ethnic Dance Festival and monthly programs at City Hall, World Arts West organizes educational and cultural programs all year round for its large audiences. Arts education constitutes an essential, existential aspect of its operations. A reliable home base on the scale of the Palace of Fine Arts will make a terrific difference in what we will be able to bring to the public.



Classes and classroom performances. Outreach activities that are coupled with programming would take place in the **Rehearsal Studios**, which would be equipped with portable seating and other amenities necessary for a classroom environment.

For many years, the Palace of Fine Arts has been the venue of choice for national days hosted by members of the San Francisco Consular Corps. For the Indian cultural celebration of lights known as Diwali, for example, we envision the entire Center in use with performances in the Theatre, participatory activities in the Exhibition Pavilion, dining in the International Cuisines Court, and educational activities in the Studios and Arts Tech Lab.

The number of available dates for POFA Foundation programming will be balanced by the need to provide rental opportunities to the community as a part of its mission. A successful rental program hinges on a balanced utilization of all of the spaces available to the venue. The trend in venue management is moving away from fixed à la carte rental rates in favor of licensee agreements that seek to maximize rental revenue, create opportunities for smaller non profits, and in general increase the level of productive occupancy. For example, **multi-year agreements** with organizations with a smaller financial capacity allows for stability of booking dates for both client and venue. Another model involves **hybrid license agreements** that allow for some share of risk in return for a share of revenue; such arrangements may also involve some measure of marketing and PR support.

The Exhibition Pavilion will provide **special event space** for fundraising and other support activities. The efficiency of a major fundraising event proximate to a performance space is highly desirable. The Pavilion would likely be used for major fundraising events principally in conjunction with programming in the Theatre.

We envision hosting larger **one-time events**, such those produced by non-profit organizations (e.g. hospital fundraisers) as well as commercial

events such as concerts, filming activity, and community celebrations. Investments in connectivity and multimedia infrastructure will create well-suited opportunities for tech industry events.

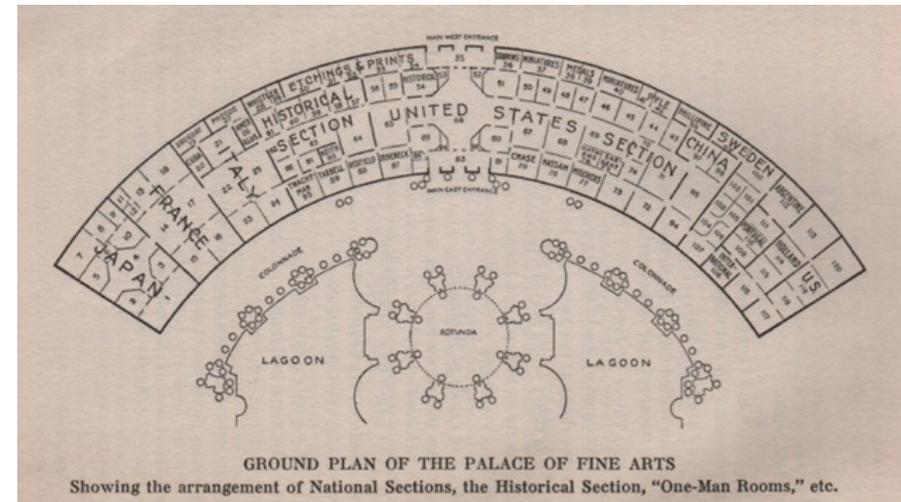
There is opportunity for social events at the Palace (weddings, bar/bat mitzvahs, etc.). The park and Rotunda is an iconic location, and there is expected to be significant demand for social events to be set in a location that can provide both dinner and reception activity in the Pavilion. Once again, the trend in successful arts venues is to leverage the value of iconic assets to differentiate them from ordinary locations such as hotel ballrooms.

Restaurant operations are a key component for the operation of the Palace. In addition to catering services, an on-site restaurant that can operate independently of performances will reinforce the Palace as a destination that can provide needed services for tourists and visitors. A fully functional restaurant operation is also a far more efficient method of providing catering and concessions support for the Theatre and Pavilion. Casual pre-event dining can also take advantage of creating a palate of ethnic menu items that reflect the diversity of programming in the venue, promoting a holistic cultural experience for the patron.



In addition to the Required Improvements, the facility would be divided in a manner similar to Plan Option 1 of the EHDD study. Specifically, the configuration of the facility would have the elements indicated below (see Form and Function on page 11 for details):

In the next phase of development, the selected architect will design the internal scheme in consultation with the project team.



- The Palace of Fine Arts Theatre
- Two Rehearsal Studios / Classrooms
- Grand Atrium
- An International Cuisines Pavilion
- Arts Technology Lab
- A History Gallery & Gift Shop
- Public Restrooms
- Office and Support Services
- Exhibition Pavilion



The Grand Atrium

Architect Bernard Maybeck designed the Palace of Fine Arts so that people would enter the exhibition building from the grand doors at the central axis. These doors were sealed for many years, and we are excited to honor his vision, returning the main building entrance to his original concept.

The San Francisco Recreation and Park Department commissioned urban design firm Esherick Homsey Dodge and Davis (EHDD) to propose suggested scenarios for the post-Exploratorium Palace of Fine Arts and we propose to utilize the basic plan outlined in their Plan Option 1 (page 12)

In this scenario, the main public entrance to the building will be at the iconic Palace Rotunda, inviting visitors into a Grand Atrium in the center of the building. As a public space, the Grand Atrium will provide essential services to the many annual visitors.

The Grand Atrium space will incorporate the Exhibition Pavilion, International Cuisines Pavilion, Arts Technology Lab, History Gallery & Gift Shop, Public Rest rooms and other Office and Support Services, with adjacent Rehearsal Studios /Classrooms

The architectural design of the various interior spaces will resonate with the existing exterior architecture, while incorporating state-of-the-art technology and energy efficient/LEED design in the next phase of development.



The Exhibition Pavilion

The Palace's Exhibition Pavilion, for its part, would host large-scale work that is designed for an open, flexible space.

Such works are now being presented at the Park Avenue Armory in New York, but at only a few other venues in this country. There are conceivable such venues in San Francisco (Fort Mason Center Festival Pavilion, San Francisco Armory), but large-scale performances in them are rare. In our Event Pavilion, The Palace Presents would regularly feature major works by such acclaimed artists as director Peter Sellars or video artist Bill Viola. Goldberg, a production to be presented in December 2015 at the Park Avenue Armory in New York City, offers an ideal example: it combines music — J.S. Bach's Goldberg Variations interpreted by pianist Igor Levitt — with a visual-art installation created by seminal artist Marina Abramović. Levitt has visited the Palace of Fine Arts and has already expressed his wish to us to perform Goldberg in the Event Pavilion at the earliest opportunity. (http://www.armoryonpark.org/programs_events/detail/goldberg)

Link to the surrounding area; public services

The Grand Atrium will link with the Rotunda and will provide much-needed public services to the many visitors to the Park including rest rooms, WiFi, food, and other amenities. Although the Palace is a well-known destination, there is a notable lack of public services available to a site-seeing or park visitor. The entrance to the Grand Atrium will be at the restored central doors, proximate to the Rotunda. The western set of central doors will be open to the public as well.

Food service at the Palace will have regular business hours and provide a much-desired opportunity to visitors. Serving the public in a contained, interior facility, we anticipate a low impact on the surrounding residential neighborhood. Visiting school groups will be served food in ways that will keep them safe and warm during school hours on potentially rainy days, or we will encourage school and tourist groups to continue their Marina/Presidio experience by visiting the surrounding and Crissy Field areas.



Enhance the visitor's experience to the site and surrounding park property

As stated in the narrative above, the goals for the Foundation will be to present, produce and license the venue to a variety of arts organizations for public events. In addition, private and corporate events will help sustain operating expenses. The Grand Atrium and restaurant will provide ongoing services to the visiting public. All of these elements are meant to enhance the experience of visitors to the Palace of Fine Arts.

Parking, traffic and noise issues to the surrounding neighborhood

The Foundation will coordinate all parking and transportation activities with users of the facilities and with its own events. There will be more signs to direct patrons toward parking areas.

Restaurant activity, particularly during the day, will not have a significant impact on the parking in the area, as there should be sufficient parking already in place. Also, between the completion of the Presidio Parkway and cooperation with the Presidio Trust, additional parking spaces may become available within a short walking distance.

Buses bringing school groups to performances or events will have designated parking areas away from nearby residences and will not be permitted to leave their motors idling.

Note that the Foundation will closely coordinate events in the Theatre and Pavilions, which can reduce traffic in the evenings. For example, theater patrons arriving for a dinner or gala in the evening in the Center's Exhibition Pavilion may then subsequently attend a performance in the POFA Theatre. The facility is fully activated, but the impact on the neighborhood is limited.

Significantly, as the single, master tenant, the Foundation will be able to address any community concerns directly. A multi-tenant operation, however well intended, may schedule overlapping events, resulting in congestion and parking problems, with no clear point person for the community.



How the proposal meets or exceeds the Department's Goals and Objectives

Every part of the Palace of Fine Arts will be dedicated to the public appreciation of or participation in the cultural offerings of the Global Center for Arts and Cultures. The RFCP asked that, minimally, only a portion of the building offer public access, principally the Atrium (or Foyer). We seek to employ the Palace of Fine Arts as a cultural center in its entirety.

Visitors will freely enter the Grand Atrium, gather for history and architectural tours, find amenities they need, explore the PPIE History Gallery and gift shop, come in from the cold, or just enjoy the views. After hours, the Atrium area can be decorated for all kinds of events, from weddings to benefits.

In the Palace of Fine Arts Theatre visitors will attend concerts and other performances, ceremonies, meetings, conferences, awards programs, and much else for which a well-equipped stage and audience are wanted.

Adjacent to the Grand Atrium in the International Cuisines Pavilion, visitors will enjoy culturally featured foods (knowing that everything is sustainably, locally grown), grab a bite and a beverage before a show, or simply treat the Palace of Fine Arts as their personal café.

In the Exhibition Pavilion, a highly flexible space, visitors will stand, sit, or roam for performance art events, exhibitions, conference events, or large-scale benefit events.

The Foundation, as the master lease holder, proposes a long term commitment to the Palace which meets the objectives of the rec dept. As outlined, our project provides valuable services and amenities, enhances the visitor experience and public access to the Palace, engages the community, restores and protects the building, and is financially feasible and sustainable.

How the Palace of Fine Arts Building will be protected and preserved, Lease Term

The Palace of Fine Arts Foundation will conduct all identified infrastructure renovations as the first preservation priority. Additionally, we regard the Department's recommended seismic work as necessary and critical, not optional. As the Palace of Fine Arts Theatre undergoes renovations, all architectural and construction work will be conducted in accordance with preservation objectives and regulations, and will conform to the Secretary of the Interior's standards for Historic Preservation. The Foundation will monitor and maintain the structural integrity of the roof and its skylights as well as the existing fireplaces. We do not anticipate any alterations to the exterior of the building facade or any modifications to areas that have been identified as either "significant" or "contributing" according to the Feasibility Study of 24 January 2013, unless such modifications are otherwise required by fire or building codes, or by ADA Accessibility Guidelines.

The Foundation has partnered with Orton Development, Inc., a local Bay Area developer with proven track record in redevelopment, rehab and historic preservation.

Lease Term

The Palace of Fine Arts foundation will follow the Form Lease as included in the RFCP to formalize the terms of the lease.

The proposed lease term would be a minimum of 55 years. A sublease with a restaurant operator will require a term of at least 25 years, depending upon scope, to allow the business to depreciate the investment of FFE capital.

The capital campaign will likely involve naming opportunities for properties within the venue. Such naming agreements that are not in perpetuity will have terms that can be up to 50 years after the death of the present donor. It is assumed that any naming agreement will require City approval and would involve an agreement directly with the City, so any term of lease for the Master Tenant could be written so that such naming agreement would survive the termination of the lease.



Local Artists Working with World Arts West, Who Depend on the Palace of Fine Arts for Performance and Opportunities

ABADÁ-Capoeira SF Perf. Troupe	Brazil	Ensoha Miniyoshu	Japan	Larawan Philippine Dance Company	Philippines	Raices de Mexico	Mexico
Abbos Kosimov	Uzbekistan	Eredet Folk Ensemble	Hungary	Las Bomberas de la Bahia	Puerto Rico	Renacer Folklorico Bolivia	Bolivia
Abhinaya Dance Company of San Jose	India	Escola Nova De Samba	Brazil	Las Que Son Son	Cuba	Rancho Folklorico A Portuguesa	Portugal
Academy of Chinese Performing Arts	China	Esperanza Del Valle	Mexico	Lasya Academy of Dance	India	Raquel Lopez Flamenco Dance Ensemble	Spain
Academy of Hawaiian Arts	Hawaii	Eszterlanc Hungarian Folk Ensemble	Hungary	Lasya Dance Company	India	Rara Tou Limen	Haiti
Afoutayi Dance Company	Haiti	FatChanceBellyDance	Middle East	Laurie Eisler	India	Reasa	India
African Queens	Mali	Fibi Vernier & Grupo Sol y Luna	Spain	L'Chayim Israeli Folkdancers	Israel	Reconnect and Haitian Cultural Club	Haiti
Agua Da Bahia	Brazil	Philipiniana Dance Troupe	Philippines	Leap of Faith Longword	England	Red Thistle Dance	Scotland
Aida Loussararian	Tunisia	First Congregational Christ Church of Samoa	Samoa	Les Bantas Sissa Kongo	Congo	Riordan Break Dance	United States
Al Robinson	United States	First Voice: Marku Izu and Brenda Wong	Japan	Lestari Indonesia	Indonesia	Roots of Haiti	Haiti
Alafia Dance Ensemble	Haiti	Flamenco de la Bahia	Spain	Leung's White Crane Lion and Dragon Dance	China	Rosa Montoya Bailes Flamencos	Spain
Al-Fellahin	Near and Middle East	Flamenco Society of San Jose	Spain	LiberTango Dancers	Argentina	Roy Whitehawk	United States
Alicia Adame Y Aldo Ruiz	Spain	Flesh & Spirit	Haiti	LIKHA-Pilipino Folk Ensemble	Philippines	Rumsen Ohlone Tribes Humaya Singers	United States
Alelulia Paris	Philippines	Fogo Na Roupa Performing Company	Brazil	Lily Cai Chinese Dance Company	China	Russian Folk Ensemble	Russia
Amanda Geroy	India	Folklorico Latino de Woodland	Mexico	Liu and Han Chinese Dance	China	Ryukyuu Mabui Kaiko	Okinawa
Amara Tabor-Smith	Cuba	Folklorico Nacional Mexicano de Elana	Mexico	Liu and Han Chinese Dance	China	Sabjilar	Siberia
Arenas Dance Company	Peru	Fook Sing Lion Dance Troupe	China	Lloactenchis de Peri	Peru	Sacramento Taiko Dan	Japan
Asociación Cultural Kanchis	Egypt	Forgatos Hungarian Music and dance Ensemble	Hungary	Lola Montes	Spain	Sahiyar Dance Troupe	India
Aswan Dancers	Egypt	Four Winds	United States	Los Danzantes de Aztlan de Fresno State	Mexico	Salaia-Pak Kmae: Apsara	Cambodia
Athira Pratap	India	Fua Dia Congo	Congo	Los Danzantes Alegria	Mexico	Salsanisimo	Cuba
"Azama Honryu Seifu Ichisen Kai	USA	Fuego Nuevo Ballet Folklorico Mexicano	Mexico	Los Flamencos de la Bodega	Spain	Sam Dos	Cambodia
Kinuko Mototake Okinawan Dance Academy"	Japan	Fujima Rokushige Japanese Classical	Japan	Los Lupeños de San Jose	Mexico	Samar Nassar	Middle East
Aztlan Dance Company O Sacramento	Mexico and United States	Gadung Kasturi Balinese Dance & Music Inc.	Indonesia	Los Tangueros de San Francisco	Argentina	Samba Do Coracao	Brazil
Bahia Y Tambor	Venezuela	Gamelan Sekar Jaya	Indonesia	Loures Rodriguez	Poland	San Francisco Celtic Dance Ensemble	Ireland
Bal Anat	Egypt	Gen Taiko	Japan	Lowiczanie Polish Folk Ensemble of SF	Poland	San Francisco Taiko Dojo	Japan
Ballet Afsaneh	Iran	Ghungroo Dance Academy	India	Luis Valverde	Peru	San Jose Taiko	Japan
Ballet Folklorico Alma De Mexico Of SSF	Mexico	Grace Lee Grant	Indonesia	Maharika Cultural Troupe	Philippines	Sandhya Ram	India
Ballet Folklorico Anahuac	Mexico	Mahealani Uchiyama	Greece	Mahaalani Uchiyama	Nubia	Sangre Brava	Spain
Ballet Folklorico Compania Mexico Danza	Mexico	Greek Folklore Dance Company	Greece	Maika Zemia	Bugaria	Sangreet Group of California	India
Ballet Folklorico Costa de Oro	Mexico	Greengangsto	Mexico	Maria De Felice	Tunisia	Sarrafia Dance Company	India
Ballet Folklorico Ensembles De San Francisco	Mexico	Group Pettit La Criox	Egypt	Mambo Romero	Cuba	Sattvriya Dance Company	India
Ballet Folklorico Jaliscience	Mexico	Grupo Aztlan de San Francisco	Mexico	Marcelo Solis and Romina Hahn	Argentina	Sewam American Indian Dance	Middle East
Ballet Folklorico Mexicano De Carlos Moreno	Mexico	Grupo Folklorico Mexico Tenochotian	Mexico	Mariam Gaibova	Tajikistan and Uzbekistan	Shabnam Dance Company	Middle East
Ballet Folklorico Netzahualcoyotl	Mexico	Grupo Folklorico Alma Ribatejana	Portugal	Matija Gubec Croation Folklore Dance	Croatia	Shakti Dance Company of Northern California	India
Ballet Kizingou of Fua Dia Congo	Congo	Grupo Folklorico Alika de Naya de San Jose	Mexico	Melissa Cruz	Spain	Shanyin Army Chang	China
Ballet Lisanga Congolese Performing Arts Company	Guinea	Grupo Folklorico Estampas de Chile	Chile	Melissa Cruz	Spain	Sharyin and Group Yasha	Turkey
Ballet Pampa Argentina	Argentina	Grupo Folklorico La Familia	Mexico	Mevevi Order of America	Turkey and United States	Shreeolata Suresh	India
Ballet Regional Mexicano	Mexico	Grupo Folklorico Paule	Puerto Rico	Michelle Thompson	Russia	Shrungraar Group of Northern California	India
Ballet-Saba West Afrika Dance Company	Guinea, Senegal	Grupo Utrera	Spain	Michiya Hanayagi Japanese Dance Studio	Japan	Shuang Hou and Xiamou Hou	China
Ballet Saugamarea West African Dance	Senegal	Gumbo Ya Yas	United States	Mien Legends	laos	Shuvani	Russia
Pantaba Dance Rhythms	Guinea	Harman Dance Shreebha & Sujata Mohapatra	Odissi	Minon Dan Dancers	Uzbekistan	Sierra Pacific Academy of Scottish Art	Scotland
Barangay Dance Company	Philippines	Haegja Kang	Korea	Miriam Peretz	Uzbekistan	Sindhu Ravuri	India
Barbary Coast Cloggers	United States	Hahbi'Ru Dance Ensemble	Egypt	Mission Chinese Club	China	Six From Hanlia	Greece
Bay Area Rapper Dancers	England	Hai Yan Jackson/Shannon Tse	China	Miyagi Ryu Ohtori	Okinawa	Slavonijo Kolo Ensemble	Yugoslavia
Berkeley Morris	England	Hala Dance Ensamble	Egypt	Moemoea Polynesian Dance Theatre	United States	Sohini Ray	Manipur
Bharatyan Kuma	Bharatanatyam	Halaau Hula Kaiwi O Ku'uipo Ohana	Hawaii	Moena Kapa Company Emerging Performers	India	Sol de Espana	Spain
Bolivia Corazón de América	Bolivia	Hálaou o kékálali'	United States	Moena Sampath Dance Company	India	Sonali Vedia	India
Brazil Dance Revenue	Brazil	Harambee Dance Ensemble	Haiti	Mountain International Dance Company	Russia	Sons of Samoa	Tahiti, New Zealand, United States
Brian Clearly	Ireland	Harsanari Indonesian Dance Company	Indonesia	Murphy Irish Dance Company	Ireland	Soulforce	United States
Caminos Flamencos	Spain	Hearan Chung	Korea	Murphy Irish dancers	Ireland	Spirits of Polynesia	Pan Polynesia
Carmen Grandos	Spain	Hiyas Philippine Folk Dance Company	Philippines	Mythili Kumar	India	Sri Susilowati	Indonesia
Carola Zertuche Flamenco Company	Spain	Hiousin' Authority	United States	Ni Lei Hui Ka Wákiu	Hawaii	Steveji	Australia
Carolina Nericio	Middle East	Hui Pa Hula O'Leiaenuue	Hawaii	Na Mamo No'eau	Hawaii	Suciawani Balinese Dance	Bali
Ceedo Senegalese Dance Company	Senegal	Hui Tema Nui	Tahiti	Nancy Rose	Azerbaijan	Suhaila Dance Company	Egypt
Celtic Dance Ensemble	Ireland	Hula Halaui Na Pua O Ka La'kea	Hawaii	Namah Performance Group	Iran	Sun Eagle Southern Singers and Dance	United States
Centeotti Grupo De Danza Y Baile	Mexico	Il Hyun Kim	Korea	Nana Candelaria	Middle East	Sunanda Nair	India
Center for World's Music	Indonesia	Imhotep Dance Ensemble	United States	Narayan	Zaire	Sunergini Ballet From Senegal	Senegal
Centro Cultural Baile Un Peru	Peru	Indumathy Ganesh	India	National Ballet of Zaire	Zaire	Swords of Barbary	England
Chaksam-Pa Tibetan Dance Company	Tibet	Instituto Mazatlan Bellas Artes Sacra	Indonesia	Natyalaya	Kuchipudi	Swords of Gillock	England
Chandra Ayu Davies	Indonesia	International Office of Campa	Mexico	Nava Dance Theatre	Bharatanatyam	Ta White Aoteoro	New Zealand
Charlotte Moraga	India	Izumi Sato	India	Navarrete x Kajiyama Dance Theater	Argentina	Tabu Dance Ensemble	Egypt
Charya Burt Cambodian Dance	Cambodia	Jenny Fong	China	Nemesio Paredes	Spain	Tara Catherine Pandeya	Uyghur Autonomous
Chitrai Tairou M'yaee and Sing Sing Rhythms	Senegal	Jose Franciscico Barroso and Obakoso	United States	Neva Russian Dance Ensemble	Spain	Tarantini School of Kathak Dance	India
Chhandam Youth Dance Company	India	Julia Tsitsi Chigamba	China	Niharkhi Mohanty	Russia and Moldova	Te Mana O Te Ra	French Polynesia
China Dance School and Theatre	China	J'vouvay Folk Performing Company	China	Nimely Napla Pan African Dance Company	Liberia	Te Maoritanga Rima	New Zealand
Chinese American International School	Mongolia	Jyoti Kala Mandir College of Indian Classical Arts	Cuba	Nirako	Israel	Te Mau Tamari'A Tiare	Tahiti
Chinese Dance and Music Association	China	Jyoti Raut	United States	Nitya Venkateswaran	India	Temur Koride's Children's Dance Company	Tahiti
Chinese Folk Dance Association	China	K.P. Kurnhiraman	Zimbabwe	Nilo Kongo	Congo	"The Ladies of Moani ke 'Ala O ka Mailalealul'i & The Men of Ka I ho Makawala A ka Kipu'upu'u"	Georgia
Chinese Performing Artist of San Jose	China	Kaika Fol Song and Dance	India	Nora y Nito Argentine Tango	Argentina	Therater Flamenco of San Francisco	Mexico
Chinese Performing Arts of America	China	Kala Vanodana Dance Center	United States	Nordahi Grieg Leikaring	Norway	Thonassane African Senegalese Dance Company	United States
Chinyakare Ensemble	Zimbabwe	Kalanjali: Dances of India	India	Northern California Korean Dance Association	Korea	Thouaissa	Senegal
Chitresh Das Dance Company	India	Kalling Kullintang Ensemble	Philippines	Northern California Okinawa Club	Okinawa	Thouaissa	Mexico
Chuna McIntyre	United States	Kanjchi Folklorico Dance Group	India	Northern Kathak School of Kathak Dance	India	Troupe Shajhar	Tunisia
Chung Ngai Lion Dance Troupe	China	Kantuta	Peru	Nungama Yur'ik Eskime Singers and Dancers	United States	Troupe Tangier & Marhaba	Morocco
Clarie Yam	China	Kariktan Dance Company	Bolivia	Obakoso Drum & Dance Ensemble	Cuba	Tsai Hung Performing Arts Company	China
Coastal Pomo Indian Dancer of Point	United States	Kariyushi Kai	Philippines	Omulu Capoeira Group	Brazil	Uma Lyer	China
Colectivo Anqari Bolivia and	Peru	Kauia Taubine Dance Company	India	ORET	Korea and Israel	Umí Vaughan	India
Collage Dance Ensemble	Romania	Kauliana Na Pua O Hawaii Dancers	India	Ong A Api	Tahiti	United States Nations Dancers	United States
Compañia Maztica Bellas Artes	Mexico	Kavita Radhakrishnan	India	Otufelefite Tongan Dance Ensemble	Tonga	Urban Jazz Dance Company	United States
Constantinople Group	Greece	Ken and Chelsea	Bolivia	Owo Ache	Cuba	U-Zulu Dance Theater	South Africa
Cruz Luna Ole Ole Flamenco Company	Spain	Kennelly Irish Dancers	Philippines	Padmini Srikantham	India	Vidhya Sridhar	India
Cuadro Iberico	Spain	Khadra International Folk Ballet	Philippines	Palabuniany Kintang	Philippines	Virginia Iglesias and Alma Flamenca	India
Cultural Heritage Choir	United States	Kiyomoto Ryu USA Classical Dance Group	Tahiti	Pampa Dance Academy	India	Vishwa Shanthi Dance Academy	Spain
Da Island Way	Tahiti	Kompang Metrè	Hawaii	Pampa y Estrella	Argentina	Vistula Polish Dance Company	Poland
Dama De Simone	United States	Koraci Croatian Folklore Ensemble	India	Pan American Dance Company	El Salvador	Vladimir Pizantsev	Russia
Dance Theatre of Om	India	Korean Youth Cultural Center	Argentina	Parangal Dance Company	Philippines	Wajumbe	Brazil
Dances of Pacific	Tahiti	Kos Kadas Floric Dancers	Ireland	Parma Basu	Philippines	Wan-Chao Dance	Eurasia
De Rompe y Raja Cultural Association	Peru	Ku'uipo 'Aneka' O Kalani	Pan Europe	Pasión Flamenco	India	Westwind International Folk Ensemble	Bulgaria and Yugoslavia
Dehcontee Liberian Dance Company	Liberia	Ku'uipo Ohana	Japan	Patricia Jings "La Rubia"	Spain	Wushu West	China
Diamano Coara West African Dance Company	Guinea, Ivory Coast	Kyoungil Ong	Indonesia	Pejman Hadadi and The Namah Performance	Persia, Spain	Xipe Totec	Mexico
Dimensions Dance Theatre	African Diaspora	Kyongil Ong	Croatia	Peony Performing Arts	China	Xpressions	India
Drums Of Polynesia	Polynesia	La Tania Baile Flamenco	Korea	Peruvian Dance Center	Peru	Yaelisa	Spain
Dunsnuir Scottish Dancers	Scotland	Ladzekpo Brothers & The African Music	Iran, Morocco, Turkey	Peruvian Folk Dance Company	Peru	Yang Yang Dance	China
Ebbitsaam Nikol	Egypt	Lakshmi Ramaswamy	United States	Peruvian Folklore Company	Peru	Yaoyong Dance	China
Edwardo Madril	United States		United States	Phillipine Performing Arts	Philippines	Yaweena	Tunisia
El Cuadro Ensemble	Spain		Korea	Podel-Fe	Korea	Yore Folk Dance Ensemble	Turkey
El Gaucho	Uruguay		Samoa	Pomaikai Polynesian Company	Tahiti, New Zealand, US	Zambra Bailar Yalla!	Morocco, Algeria
El Tunante	Peru		United States	Prabhath Academy for Music & Performing Arts	India	Zhou Hui of Chinese Performing Artist	China
El Wah Movement Dance Theatre	Haiti		Spain	Presilio Dance Theatre	Turkey	Zoya Emtyaz	China
Elosa Vasques y su Cuadro Flamenco	Spain		Spain	Projecta Cubans	Cuba	ZOOZ Dance Company	Cairo
EMESÉ: Messengers of the African Diaspora	Cuba and Brazil		Spain	Projecto Lando/Cunamacué Collaboration	Peru		Middle East
English Country dance Society	England		Ghana	Purnima Jha	India		
Ensembles Ballet Folklorico de San Francisco	Mexico		India	Raices Afro-Cubanas	Cuba		
Ensemble Zdravets Bulgaria	Bulgaria						

Local Artists Working with World Arts West, Who Depend on the Palace of Fine Arts for Performance and Opportunities

ABADÁ-Capoeira SF Perf. Troupe	Brazil	Ensoha Miniyoshu	Japan	Larawan Philippine Dance Company	Philippines	Raices de Mexico	Mexico
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Abhinaya Dance Company of San Jose	India	Escola Nova De Samba	Brazil	Las Que Son Son	Cuba	Rancho Folklorico A Portuguesa	Portugal
Academy of Chinese Performing Arts	China	Esperanza Del Valle	Mexico	Lasya Academy of Dance	India	Raquel Lopez Flamenco Dance Ensemble	Spain
Academy of Hawaiian Arts	Hawaii	Eszerlanc Hungarian Folk Ensemble	Hungary	Lasya Dance Company	India	Rara Tou Limen	Haiti
Afoutayi Dance Company	Haiti	FatChanceBellyDance	Middle East	Laurie Eisler	India	Rea	India
African Queens	Mali	Fibi Vernier & Grupo Sol y Luna	Spain	L'Chayim Israeli Folkdancers	Israel	Reconnect and Haitian Cultural Club	Haiti
Agua Da Bahia	Brazil	Philipiniana Dance Troupe	Philippines	Leap of Faith Longword	England	Red Thistle Dance	Scotland
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Al Robinson	United States	First Voice: Marku Izu and Brenda Wong	Japan	Lestari Indonesia	Indonesia	Roots of Haiti	Haiti
Alafia Dance Ensemble	Haiti	Flamenco de la Bahia	Spain	Leung's White Crane Lion and Dragon Dance	China	Rosa Montoya Bailes Flamencos	Spain
Al-Fellahin	Near and Middle East	Flamenco Society of San Jose	Spain	LiberTango Dancers	Argentina	Roy Whitehawk	United States
Alicia Adame Y Aldo Ruiz	Spain	Flesh & Spirit	Haiti	LIKHA-Pilipino Folk Ensemble	Philippines	Rumsen Ohlone Tribes Humaya Singers	United States
Allielua Panis	Philippines	Fogo Na Roupá Performing Company	Brazil	Lily Cai Chinese Dance Company	China	Russian Folk Ensemble	Russia
Amanda Geroy	India	Folklorico Latino de Woodland	Mexico	Liu and Han Chinese Dance	China	Ryukyu Mabui Kaiko	Okinawa
Amara Tabor-Smith	Cuba	Folklorico Nacional Mexicano de Elana	Mexico	Llactenchis de Peri	Peru	Sabjilar	Siberia
Arenas Dance Company	Peru	Fook Sing Lion Dance Troupe	China	Lok Naach Performing Arts	India	Sacramento Taiko Dan	Japan
Asociación Cultural Kanchis	Egypt	Forgatos Hungarian Music and dance Ensemble	Hungary	Lola Montes	Spain	Sahiyar Dance Troupe	India
Aswan Dancers	Egypt	Four Winds	United States	Los Danzantes de Aztlan de Fresno State	Mexico	Salaia-Pak Kimaec: Apasara	Cambodia
Athira Pratap	India	Fua Dia Congo	Congo	Los Danzantes Alegria	Mexico	Salsanisimo	Cuba
"Azama Honryu Seifu Ichisen Kai	USA	Fuego Nuevo Ballet Folklorico Mexicano	Mexico	Los Flamencos de la Bodega	Spain	Sam Dos	Cambodia
Kinuko Mototake Okinawan Dance Academy"	Japan	Fujima Rokushige Japanese Classical	Japan	Los Lupeños de San Jose	Mexico	Samar Nassar	Middle East
Aztlan Dance Company O Sacramento	Mexico and United States	Gadung Kasturi Balinese Dance & Music Inc.	Indonesia	Los Tangueros de San Francisco	Argentina	Samba Do Coracao	Brazil
Bahia Y Tambor	Venezuela	Gamelan Sekar Jaya	Indonesia	Loures Rodriguez	Poland	San Francisco Celtic Dance Ensemble	Ireland
Bal Anat	Egypt	Gen Taiko	Japan	Lowiczanie Polish Folk Ensemble of SF	Poland	San Francisco Taiko Dojo	Japan
Ballet Afsaneh	Iran	Ghungroo Dance Academy	India	Luis Valverde	Peru	San Jose Taiko	Japan
Ballet Folklorico Alma De Mexico Of SSF	Mexico	Grace Lee Grant	Indonesia	Maharika Cultural Troupe	Philippines	Sandhya Ram	India
Ballet Folklorico Anahuac	Mexico	Grace Lee American Folklore	Greece	Mahealani Uchiyama	Nubia	Sangre Brava	Spain
Ballet Folklorico Compania Mexico Danza	Mexico	Greek Folklore Dance Company	Greece	Maika Zemia	Bugaria	Sangreet Group of California	India
Ballet Folklorico Costa de Oro	Mexico	Greengangsto	Egypt	Mama De Felice	Tunisia	Sarab	India
Ballet Folklorico Ensembles De San Francisco	Mexico	Group Pettit La Criox	Haiti	Mambo Romero	Cuba	Sattriya Dance Company	India
Ballet Folklorico Jaliscience	Mexico	Grupo Aztlan de San Francisco	Mexico	Marcelo Solis and Romina Hahn	Argentina	Sewam American Indian Dance	Middle East
Ballet Folklorico Mexico De Carlos Moreno	Mexico	Grupo Folklorico Mexico Tenochotian	Mexico	Mariam Gaibova	Tajikistan and Uzbekistan	Shabnam Dance Company	Middle East
Ballet Folklorico Netzahualcoyotl	Mexico	Grupo Folklorico Alma Ribetajana	Portugal	Matija Gubec Croation Folklore Dance	Croatia	Shakti Dance Company of Northern California	India
Ballet Kizingou of Fua Dia Congo	Congo	Grupo Folklorico Alika de Naya de San Jose	Mexico	Melissa Cruz	Spain	Shanyin Army Chang	China
Ballet Lisanga Congolese Performing Arts Company	Guinea	Grupo Folklorico Estampas de Chile	Chile	Mevlei Order of America	Spain	Sharyin and Group Yasha	Turkey
Ballet Pampa Argentina	Argentina	Grupo Folklorico La Familia	Mexico	Michelle Thompson	Turkey and United States	Shreeolata Suresh	India
Ballet Regional Mexicano	Mexico	Grupo Folklorico Paule	Puerto Rico	Michiichi Hanayagi Japanese Dance Studio	Russia	Shrungaar Group of Northern California	India
Ballet-Saba West Afrika Dance Company	Guinea, Senegal	Grupo Utrera	Spain	Mien Legends	Japan	Shuang Hou and Xiamou Hou	China
Ballet Saungamare West African Dance	Senegal	Gumbo Ya Yas	United States	Miriam Danzlers	laos	Shuvani	Russia
Pantaba Dance Ensemble	Guinea	Hainan Dance Shramba & Sujata Mohapatra	Odissi	Miriam Peretz	Uzbekistan	Sierra Pacific Academy of Scottish Art	Scotland
Barangay Dance Company	Philippines	Haegja Kang	Korea	Mission Chinese Club	China	Sindhu Ravuri	India
Barbary Coast Cloggers	England	Hahbi'Ru Dance Ensemble	Egypt	Miyagi Ryu Ohtori	China	Six From Hanlia	Greece
Bay Area Rapper Dancers	England	Hala Dance Ensamble	China	Moemoea Polynesian Dance Theatre	Okinawa	Slavonijo Kolo Ensemble	Yugoslavia
Berkeley Morris	England	Halaau Hula Kaiwi O Ku'uipo Ohana	Hawaii	Mona Kapa Company Emerging Performers	United States	Sohini Ray	Manipuri
Bharatyan Kuma	Bharatanatyam	Halaau O Kekela'i	United States	Mona Sampath Dance Company	India	Soñali España	Spain
Bolivia Corazón de América	Bolivia	Harambee Dance Ensemble	Haiti	Mountain International Dance Company	India	Sonali Vedia	India
Brazil Dance Revenue	Brazil	Harsanari Indonesian Dance Company	Indonesia	Murphy Irish Dance Company	Russia	Sons of Samoa	Tahiti, New Zealand, United States
Brian Clearly	Ireland	Hearan Chung	Korea	Murphy Irish dancers	Ireland	Soulforce	United States
Caminos Flamencos	Spain	Hiyas Philippine Folk Dance Company	Philippines	Mythili Kumar	Ireland	Spirits of Polynesia	Pan Polynesia
Carmen Grandos	Spain	Housin' Authority	United States	Nai Lei Hui Ka Wākiu	India	Sri Susilowati	Indonesia
Carola Zertuche Flamenco Company	Spain	Hui Pa Hula O'Leiaenuue	Hawaii	Na Mamo No'ue	Hawaii	Steveji	Australia
Carolina Nericio	Middle East	Hui Tama Nui	Tahiti	Namah Performance Group	Azerbaijan	Sucaiwani Balinese Dance	Bali
Ceedo Senegalese Dance Company	Ireland	Hula Halaui Na Pua O Ka La'kea	Hawaii	Nama Candelaria	Iran	Suhaila Dance Company	Egypt
Celtic Dance Ensemble	Mexico	Il Hyun Kim	Korea	Nangayam	Middle East	Sun Eagle Southern Singers and Dance	United States
Centeo'ti Grupo De Danza Y Baile	Indonesia	Imhotep Dance Ensemble	United States	National Ballet of Zaire	India	Sunanda Nair	India
Center for World's Drum	Peru	Indumathy Ganesh	Senegal	Natyalaya	Zaire	Sunergini Ballet From Senegal	England
Centro Cultural Baile Un Peru	Tibet	Instituto Mazatian Bellaa Artes Sacra	India	Nava Dance Theatre	Kuchipudi	Swords of Barbary	England
Chaksam-Pa Tibetan Dance Company	Indonesia	International Office of Campa	Mexico	Navarrete x Kajiyama Dance Theater	Bharatanatyam	Swords of Blacklock	New Zealand
Chandra Ayu Davies	India	Izumi Sato	India	Nemesio Paredes	Argentina	Tabu Dance Ensemble	New Zealand
Charlotte Moraga	Cambodia	Jeff Raz	United States	Neva Russian Dance Ensemble	Spain	Tara Catherine Pandeya	Uyghur Autonomous
Charya Burt Cambodian Dance	Senegal	Jenny Fong	China	Niharkhi Mohanty	Russia and Moldova	Tarungani School of Kathak Dance	India
Chhandaon Youth Dance Company	India	Jose Franciscico Barroso and Obakoso	Cuba	Nimely Napla Pan African Dance Company	India	Te Mana O Te Ra	French Polynesia
China Dance School and Theatre	China	Jubilee American Dance Theatre	United States	Niroda	Liberia	Te Maoritanga Rima	New Zealand
Chinese American International School	Mongolia	Julia Tsitsi Chigamba	Zimbabwe	Nitya Venkateswaran	Israel	Te Mau Tamari'A Tiare	Tahiti
Chinese Dance and Music Association	China	J'ouvay Folk Performing Company	Trinidad and Tobago	Nilo Kongo	India	Temur Koride's Children's Dance Company	Georgia
Chinese Folk Dance Association	China	Jyoti Kala Mandir College of Indian Classical Arts	India	Nordahi Grieg Leikaring	Congo	"The Ladies of Moani ke 'Ala O ka Mailelaulul'i & The Men of Ka I ho Makawala A ka Kipu'upu'u"	Mexico
Chinese Performing Artist of San Jose	China	Jyoti Rout	India	Northern California Korean Dance Association	Argentina	Theater Flamenco of San Francisco	United States
Chinese Performing Arts of America	China	K.P. Kurnhiraman	India	Northern California Okinawa Club	Norway	Thoisane African Senegalese Dance Company	Spain
Chinyakare Ensemble	China	Kaika Fol Song and Dance	India	Nritta Katha School of Kathak Dance	Okinawa	Thoisane African Senegalese Dance Company	Senegal
Chitresh Das Dance Company	China	Kala Vandana Dance Center	United States	Nunama Yur'ik Eskime Singers and Dancers	India	Troupe Shajhar	Mexico
Chuna McIntyre	United States	Kalanjali: Dances of India	India	Obakoso Drum & Dance Ensemble	United States	Troupe Tangier & Marhaba	Tunisia
Chung Ngai Lion Dance Troupe	China	Kalling Kullintang Ensemble	Philippines	Omulu Capoeira Group	Brazil	Tsai Hung Performing Arts Company	China
Clarie Yam	United States	Kanchis Folklorico Dance Group	India	ONEAT	India	Uma Lyer	India
Coastal Pomo Indian Dancer of Point	Peru	Kantuta	Peru	Ongk	Egypt and Israel	Umí Vaughan	India
Colectivo Anqari Bolivia and	Romania	Kariktan Dance Company	Bolivia	Ortaji A Api	Tahiti	United States Nations Dancers	United States
Collage Dance Ensemble	Greece	Kariyushi Kai	Philippines	Otufolelente Tongan Dance Ensemble	Tonga	Urban Jazz Dance Company	United States
Compañia Nanyang Bellas Artes	Spain	Kauia Tauihine Dance Company	India	Owo Ache	Cuba	U-Zulu Dance Theater	South Africa
Constantinople Group	Spain	Kaulana Na Pua O Hawaii Dancers	India	Padmini Srikantham	India	Vidhya Sridhar	India
Cruz Luna Ole Ole Flamenco Company	United States	Ken and Chelsea	Argentina	Palabunianyi Kuintang	Philippines	Virginia Iglesias and Alma Flamenca	Spain
Cuadro Iberico	Peru	Kennelly Irish Dancers	Ireland	Pampa Dance Academy	India	Vishwa Shanti's Dance Academy	India
Cultural Heritage Choir	Liberia	Khadra International Folk Ballet	Pan Europe	Pampa y Estrella	Argentina	Vistula Polish Dance Company	Poland
Da Island Way	Ivory Coast	Kiyomoto Ryu USA Classical Dance Group	Japan	Pan American Dance Company	El Salvador	Vladimir Pizantsev	Russia
Dama De Simone	African Diaspora	Kompiang Metri	Indonesia	Parangal Dance Company	Philippines	Wajumbe	Brazil
Dance Theatre of Om	Polynesia	Koraci Croatian Folklore Ensemble	Croatia	Parma Basu	India	Wan-Chao Dance	Eurasia
Dance Theatre of Pacific	Scotland	Korean Youth Cultural Center	Korea	Pasión Flamenco	India	Westwind International Folk Ensemble	Bulgaria and Yugoslavia
Dances of Pacific	Scotland	Kos Kadas Floric Dancers	Iran, Morocco, Turkey	Patricia Jines "La Rubia"	Spain	Wushu West	China
De Rompe y Raja Cultural Association	Peru	Ku'uipo 'Aneka' O Kalani	United States	Pejman Hadadi and The Namah Performance	Persia, Spain	Xipe Totec	Mexico
Dehcontee Liberian Dance Company	Peru	Ku'uipo Ohana	United States	Peony Performing Arts	China	Xpressions	India
Diamano Coara West African Dance Company	Guinea, Ivory Coast	Kyoungil Ong	Korea	Peruvian Dance Center	Peru	Yaelisa	Peru
Dimensions Dance Theatre	Polynesia	LO Sloans Jubilee Minstrels	United States	Peruvian Folk Dance Company	Peru	Yang Yang Dance	China
Drums Of Polynesia	Scotland	La Fibi Flamenco Dance Company	Spain	Peruvian Folklore Company	Peru	Yaoyong Dance	China
Dunsmuir Scottish Dancers	Egypt	La Tania Baile Flamenco	Spain	Phillipine Performing Arts	Philippines	Yaweena	Tunisia
Ebbitsaam Nikol	United States	Ladzekpo Brothers & The African Music	England	Podel-Fe	Korea	Yore Folk Dance Ensemble	Turkey
Edwardo Madril	Spain	Lakshmi Ramaswamy	Mexico	Pomaikai Polynesian Company	Tahiti, New Zealand, US	Zambra Bailar Yalla!	Morocco, Algeria
El Cuadro Ensemble	Uruguay		Bulgaria	Prabhath Academy for Music & Performing Arts	India	Zhou Hui of Chinese Performing Artist	China
El Gaucho	Peru			Presilio Dance Theatre	Turkey	Ziva Emtyaz	China
El Tunante	Haiti			Projecta Cubans	Cuba	ZOOZ Dance Company	Cairo
El Wah Movement Dance Theatre	Spain			Projecto Lando/Cunamacué Collaboration	Peru		Middle East
Elosa Vasques y su Cuadro Flamenco	Cuba and Brazil			Purnima Jha	India		
EMESÉ: Messengers of the African Diaspora	England			Raices Afro-Cubanas	Cuba		
English Country dance Society	England						
Ensembles Ballet Folklorico de San Francisco	Mexico						
Ensemble Zdravets Bulgaria	Bulgaria						

The Artistic Legacy of the Palace of Fine Arts Theatre

Every cultural slice of the Bay Area has a stake in this facility – from the San Francisco Consular Corps to the American West Coast Latvian Song Festival to the Chinese Culture Foundation to the East Bay Polish American Association to the Egyptian American Society – hundreds of organizations, tens of thousands of performers and presenters including the following:

NON-PROFIT ARTS ORGANIZATIONS 1989 - 2014

826 Valencia
A Clean Well Lighted Place for Books / Poetry
Abraham Lincoln High School Varsity
Gold Show Choir
Academy of Art College
Acción Latina DBA: Encuentro Del Canto Popular
African-American Shakespeare Company
Ali Akbar College of Music
Alonzo King's LINES Ballet
American Arab Cultural Exchange Foundation
American Conservatory Theater
American Indian Film Institute
American Mideast Cultural Exchange Committee
American Ramallah Federation
American Theater Arts For Youth, Inc.
American West Coast Latvian Song Festival Inc.
Arab Cultural and Community Center
Arcadia Bodybuilding Society, Inc.
Artbeat, Inc
Artists In Motion Bay Area
Asian American Arts Foundation
Asian Art Museum
Asian Story Theatre
Barbary Coast Cloggers
Bay Area Flamenco
California Institute of Integral Studies Presents
Center for Asian American Media Film Festival
Chamber Theatre Productions, Inc.
Chitresh Das Dance Company
Children's Theater Association of San Francisco
Children's Theatre Network
Chinese Culture Foundation of San Francisco
Chinese Folk Dance Association
Chinese Performing Artists of America
Chinese Performing Artists of San Jose
Chinese Performing Arts Foundation
Chinese Story Theatre
Cine Acción
Circus Center
City Ballet School, LLC
City Dance Studios

College Art Association of America
Company C Contemporary Ballet
Culture Shock Oakland
Dancers' Group
Ensamble Ballet Folklorico de San Francisco
Foundation for Iranian Culture
Funkanometry SF Dance Company
Golden Gate Performing Arts
Hamazkayin Armenian Cultural Association
Hua Yi Performing Group
Hula Halau O Ku'uieinani
Hye Cultural Society
Iranian Cultural Foundation in U.S.A.
Irish Arts Foundation
Japanese Cultural Community Center
Jazz in the City
Jewel of Persia
Justin S. Cummins Chorale, Inc.
Kalavant Center for Music and Dance
Kanglong Group and Chinese Performing Arts Foundation
Khadra
La Peña Cultural Center, Inc.
Lamplighters Music Theatre
Latin American Film Society
Life on the Water
Likha Pilipino Folk Ensemble
LINES Ballet School
Ling Luen Drama Club
Lucky Dragon Productions
Magic Theatre
Maldonado Music
Marin Opera
Marina Classical Ballet
Mevlevi Order of America
Middle East Cultural Organization
Midsummer Mozart
Mosaic Multicultural Foundation
Na Lei Hulu I Ka Wekiu / Hawaiian Cultural Preservation Association
Nagam Cultural Project
Nemenzo Polynesian Dance Company
New World of Jewish Culture
ODC/San Francisco
Omni Foundation for the Performing Arts

Opera California
Peninsula Ballet Theatre
Persian American Cultural Center
Persian Cultural Foundation
Philippino American Performing Artists Group
Pickle Family Circus
Pocket Opera, Inc.
Poetry Flash, Inc.
Presidio Performing Arts Foundation
Rosa Montoya Bailes Flamenco
Russian American Cultural Heritage Center, Inc.
Ruth Asawa San Francisco School of the Arts
San Francisco Ballet
San Francisco Blues Festival
San Francisco Boys Chorus
San Francisco Children's Musical Theater
San Francisco Ethnic Dance Festival
San Francisco Film Society
San Francisco International Arts Festival
San Francisco Jazz Organization
San Francisco Mime Troupe
San Francisco Museum of Modern Art
San Francisco Opera
San Francisco Performances
San Francisco School of the Arts
San Francisco Scottish Fiddlers
San Francisco Symphony
San Francisco World Film Festival and Marketplace
Smuin Ballet
Solo Flamenco
Symphony Parnassus
Tarangini School of Kathak Dance
Te Mau Tamari'i A Tiare
The Bay Area Flamenco Partnership
World Arts West
Yaelisa & Solera Flamenco Dance Company
Young Performers Inc.

There have also been many special **televised events** including a Jay Leno Show and Late Show with David Letterman.

A small selection of other **celebrity artists** who have performed at the Palace of Fine Arts include:

- Ali Akbar
- Joan Baez
- Dana Carvey
- Tracy Chapman
- David Crosby
- Celine Dion
- The Drifters
- Whoopie Goldberg
- Journey
- Modern Jazz Quartet
- Van Morrison
- Michael Nesmith
- Procol Harum
- Tito Puente
- Dianne Reeves
- Riders in the Sky
- The Smothers Brothers
- Sonny Rollins
- Todd Rundgren
- Tandy Beal & Bobby McFerrin
- Robin Williams

“A great global city deserves a great global cultural institution, and what could be a more fitting future for the iconic Palace of Fine Arts than to become a vibrant home for exploring, experiencing, and celebrating arts and culture from around the world? What a great way to honor the legacy and purpose of this historic site, and to showcase the global cultural vitality and spirit of adventure that makes San Francisco special!”

—
Srinija Srinivasan,

Technology leader, Chair of the Board of Trustees of SFJAZZ for six years throughout the planning and campaign for the new SFJAZZ Center, and co-founder of Loove

“Center of Global Arts and Culture will be a tremendous asset to the cultural landscape of our City, that truly reflects the diverse background of its people.”

—
Julia Cheng

Arts Trustee, Philanthropist, Long-time Neighborhood Resident

This is a one-of-a-kind historic theater already serving it’s highest and best use. It is without equal. The seating capacity, the stage dimensions, the unusually large backstage which can accommodate hundreds of dancers are attributes which do not exist at any other theater in the city.

It would be a tragedy if this theater is repurposed for some other commercial use with restricted public access. We must honor it’s cultural history, not for the sake of nostalgia but because it is literally, physically irreplaceable.

—
Patrick Makuakane

Hawaiian Kumu Hula and
Producer of annual Hula Show at the Palace of Fine Arts Theatre for 15 years

Steve Jobs said, “you can’t connect the dots looking forward; you can only connect them looking backward.” World Arts West’s proposal for the Palace of Fine Arts connects the dots by respecting the past of this historic venue and transporting us through the present to the future that San Francisco envisions. With a world view inspired by the Exposition of 1915 and the birth of the United Nations, and shaped by technology, the proposal offers a unique opportunity for our City, through the magic of dance, music, the performing and other arts, to inform and entertain local, national and international audiences.

—
Hon. Marilyn Hall Patel

United States District Court Judge (Ret.)

“You need beauty and peace to experience cultural nourishment.”

—
Alice Waters

Sustainable food movement pioneer, Founder and Owner of Chez Panisse

I can’t think of a better use for the Palace of Fine Arts than preserving it for the public experience of world-class global and new cultural expressions.

This is a once-in-a-century chance to secure a showcase for the region’s immense diversity of peoples and world-class expressions as well as to bring in world-class performances that enrich all traditions.

—
Jan Farren

SVP, Senior Managing Director
Marketing, Communications & Professional Development
Ascent Private Capital Management of U.S. Bank