

# **Empty Space:**

## **Dreams of Expansion for Arts Facilities**

**Michael Atkinson  
University of Oregon  
Master's Capstone Project  
June 2012**

Empty Space:  
Dreams of Expansion for Arts Facilities and Their Audiences

By  
Michael Atkinson

A capstone project submitted in partial fulfillment of the requirements for the degree of

Masters of Arts Administration

June 2012

Approved by \_\_\_\_\_  
Patricia Dewey, Ph.D.

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## Education

M.S., Arts Administration, Performing Arts Management, University of Oregon  
Capstone: *Empty Space: Dreams of Expansion for Arts Facilities and their Audiences*,  
Expected Graduation: *June 2012*

B.M., K-12 Music Education, Iowa State University  
Graduation: *May 2006*  
Cumulative G.P.A. 3.08/4.0

## Work Experience

**Master Electrician**, Lord Leebrick Theatre, Eugene, Oregon, *August 2010 - Present*

- Hang and focus lighting instruments and program and operate ETC Express and Leviton Melange lighting consoles
- Resolve problems associated with the electrical system used in the theater
- Communicate with lighting designers, technical directors, carpenters, and the Artistic Director about the lighting requirements for the theatre and current productions

**Scene Shop Technician**, University Theatre, University of Oregon, Eugene, Oregon, *September 2011 - June 2012*

- Maintain tool and shop safety through skills taught in theatre courses while building scenery for productions such as *Bat Boy (Fall 2011)* and *Awake and Sing (Spring 2012)*

**Artistic Administration Intern**, Oregon Bach Festival, Eugene, Oregon, *June 2011 - July 2011*

- Communicated effectively with Bach Festival staff and musicians in-person and electronically
- Provided backstage assistance to performers, stage hands, and administrative staff
- Assisted with the transportation of the Oregon Bach Festival Orchestra
- Utilized Microsoft's mail merge to increase efficiency of administrative tasks

**Freshman Seminar Coordinator**, First Year Programs, University of Oregon, Eugene, Oregon, *September 2010 - June 2011*

- Coordinated with faculty, staff, administrators, and students to garner participation in and promote Freshman and Second-Year Seminars
- Organized, planned, and executed social events for participating faculty and staff
- Designed and printed marketing materials for Freshman and Second-Year Seminars
- Successfully implemented pilot Second-Year Seminar program resulting in program renewal

**Master Electrician**, Rhynsburger Theater, University of Missouri, Columbia, Missouri, *Summer 2009*

- Hung and focused lighting instruments, programmed and operated ETC Eos lighting console
- Resolve problems associated with the electrical system used in the theater
- Communicate with lighting designers, technical directors, carpenters, and the director about the lighting requirements for the current productions

**Private Instructor**, Jefferson City, MO, *August 2006 - June 2010*; Urbandale Middle School, Urbandale, Iowa, *Fall 2005*

- Tutored students to improve individual instrumental technique and musicality

**Assistant Director of Bands**, Jefferson City Public Schools, Jefferson City, Missouri, *July 2006 – June 2010*

- Raised funds through public relations with local business, sales campaigns, and individual giving campaigns
- Organized student participation in music festivals and competitions by completing applications, arranging travel, and communicating with parents
- Budgeted music and equipment purchases for student use through the school financial process
- Trained students to use musical fundamentals, performance techniques, and stylistic interpretation in symphonic, marching, and jazz band
- Designed and taught music theory and music history courses for high school students
- Maintained proper discipline with 30 sixth grade students while instilling a sense of pride through achievement

**Stage Hand/Tech Assistant/Stage Manager**, Ames City Auditorium, Ames, Iowa, *Fall 2004 – Spring 2006*

- Collaborated with performers to create successful shows for theater patrons
- Designed and operating theatrical lighting and sound for music, theater, spoken word, and dance
- Served as public relations representative between the performers, patrons, and the auditorium.

**General Contractor**, Self Employed, Ames, Iowa, *Summer 2004*

- Constructed the interior for the Robert Thomas Dance Center (Installed sprung dance floor, marley, and basic storage units. Patched drywall, plumbed toilets and sinks)
- Painted interior and exterior surfaces
- Tracked finances (paid employees, bought supplies)
- Maintained relationship with clients

**House Manager**, Rhynsburger Theater, University of Missouri, Columbia, Missouri, *Summer 2004*

- Managed front of house operations and customer relations for theatrical productions

**Lab Technician**, United States Department of Agriculture Soil Lab, University of Missouri, Columbia, Missouri, *Summer 2003*

- Independently worked with soil microbiology and research
- Studied the impact of fertilizers on the microbial activity found within the roots of soybeans and corn
- Learned about the intricacies of lab procedures and how to follow a procedure diagram with little to no error

**Stage Manager/Recording Engineer/Computer Lab Technician**, Martha Ellen Tye Recital Hall, Iowa State University, Ames, Iowa, *Spring 2003 – Spring 2006*,

- Recorded concerts
- Acted as liaison between performers and Iowa State University
- Setup and assisted with performances by groups of all sizes and styles
- Recorded and edited concerts using Pro Tools and assisted others in the use of computer lab software such as Finale, Pro Tools, Microsoft Office, Reaktor, Digital Performer 4, and other programs

## **Skills**

### **Social Media**

- Create and Maintain active profile on Facebook and Eugene A Go-go
- Posted and followed activities on Twitter
- Member of Facebook, Eugene A Go-Go, Twitter, LinkedIn
- Efficiently use new and current social medias to host events, spread news, and create excitement within online communities

## **Carpentry/Construction**

- Built theatrical sets for the Rhynsburger Theater
- Remodeled rooms in a family residence. Included hanging dry wall, plumbing, painting, custom trim, cabinet installation, tiling, and more
- Built custom fencing

## **Sound Equipment**

- Recorded live concerts at the Martha Ellen Tye Recital Hall in Ames, Iowa
- Utilized sound reinforcement equipment both indoors and outdoors at Ames Auditorium, Martha Ellen Tye Recital Hall, and Jefferson City High School
- Understood technical documents used in operation of equipment

## **Lighting Equipment**

- Designed lighting for varying styles and levels of performance including the professional Maynard Ferguson Big Bop Nouveau Band, Ames High School theater, and local dance groups
- Operated Electronic Theatre Controls (ETC) Ion Console for the University of Missouri
- Hung and focused lighting fixtures including the Electronic Theatre Controls Source Four, Altman Shakespeare, and basic par cans
- Utilized lighting effects including gobos, gobo rotators, color scrollers, and film loops

## **Computer and Software**

- Worked with Macintosh and PC computers
- Created documents and presentations with Microsoft Office
- Recorded music with Pro Tools, Garage Band, and Audicity
- Produced movies using iMovie
- Created a variety of documents with the Adobe Creative Suite

## **Building interpersonal relationships**

- Acted as mediator between students and school administration
- Mediated personal conflicts between students

## **Conferences Attended**

**Performing Arts Managers Conference** International Association of Venue Managers, New York City, New York, *February 2012*

- Student Scholarship recipient
- Attended sessions discussing the challenges of operating a venue
- Participated in venue tours of major performance venues around Manhattan, Brooklyn, and Newark

**Arts Northwest Booking Conference**, The Hult Center, Eugene, Oregon, *October 2011*

- Participated in roundtable discussion with artists, venue managers, and booking agents
- Attended artist showcases to further understanding of marketability
- Attended vendor floor and learned about booking from artists, artist representatives, and venue representatives

**Missouri Music Educators' Association**, Tan-Tar-A Resort, Lake of the Ozarks, Missouri, *January 2006, 2007, 2008*

- Conducted the Jefferson City High School Symphonic Band at the 2008 convention.
- Participated in conference activities to further develop music education skills

## **Acknowledgements**

There are too many people in my life who I feel deserve my appreciation and I can only hope I have shared with each individual my gratitude. Through the process of obtaining my masters degree, my academic and research advisor, Patricia Dewey, has always been a kind, guiding hand. My performing arts instructors, employers, and mentors from many years and experiences have guided me to love the arts in new ways. Most importantly, thank you to my wife who over the past 12 years has supported every foray into the arts that I have taken.

## **Abstract**

Many performing arts organizations experience growth during their existence and many will decide to expand the organization physically with the addition of a performance space, the renovation of an existing performance space, or move into a new space. This is a daunting task for many small organizations but with some guidance, can be a great tool for expanding the organization. This project will be a compass for organizations asking “should we expand our performance space, buy a new space and renovate, build a new space, or continue with what we have?” Empty Space will explore the process of purchasing and renovating a space in order to give performing arts organizations the tools needed to make the big decision.

**Keywords:** Facility, Venue, Renovation, Music, Theatre, Dance

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## I. Introduction

“O Lord give me successes that are not simply successes but contain just enough quality to let me feel I haven’t wasted my life. Give me long enough runs to pay my bills and then, when I am rich, get me into repertory...Let me be praised, let me be paid, let me be proud...[give] me the fortitude to survive my collaborators. Humbly, I ask all this and Sardi’s too. But dear Lord...whatever else you give me out of your unbounded generosity never, never, never give me a building.” --Walter Kerr, *Thirty Plays Hath November*

The Missouri Theatre is an institution in the Columbia, Missouri performing arts scene. Originally opening its doors on October 2, 1928, the Missouri Theatre was a “showhouse of unrivaled beauty and extravagant setting in central missouri” (Sloan, 2003). The opening night event included a variety of spectacles including live organ and orchestral music, newsreel, a cartoon, the feature presentation of “Steamboat Bill Jr.,” and a performance by the relatively unknown Bob Hope. Over years of operation, the Missouri Theatre has adapted to the needs of the community evolving from vaudeville acts to motion pictures to live performances and finally to hosting everything from nationally renowned artists and live documentary films to local university musicians and live ballet theatre.

The community also has a history with the theatre. From the earliest days of operation, the theatre has faced financial issues starting with the depression in the 1930s, to World War II (which caused a spike in the cost of utilities, projection

equipment, and movie films) and into the 1950's. In 1953, Commonwealth Theaters, Inc leased the building and rumors of modernization began to spread through the community. Citizens stepped up to the plate and began the "Save the Missouri Theatre Now" campaign which sought to prevent the building from being converted into a movie triplex (Sloan).

In more recent years, the building became dilapidated and needed restoration. The project was taken on by the Missouri Symphony Society as envisioned by then Executive Director David White and when the renovations were finished, the doors opened again to the delight of community members. After the proverbial dust settled, the construction companies that had worked on the project began filing lawsuits for unpaid bills from the \$10 million renovation (Jackson, 2009). With close to \$2.8 million in debt and \$212,000 that needed to be refunded to donors who were given state tax credits even after the Missouri Theatre converted to a for-profit establishment (Jackson, 2009) David White resigned. Within a year of White's resignation, the Missouri Theatre was still facing litigations and decided to close its doors for August and part of September 2010 (Israel, 2010).

With a future that is unclear, it can be said the people of Columbia will not let this establishment go down without a proper fight. Residents are beginning to look for ways to keep the historic theatre afloat even in the face of paying a monthly debt of \$23,000 as well as the \$30,000 per month operating costs of the closed and unstaffed theatre (Benedict, 2010).

Performing arts organizations sometimes reach a point when they need to expand. This need could be a result of expanding audience demands, a change of

mission statement or goals, or due to a sudden donation earmarked for a major capital campaign. In any situation, the organization needs to determine if it can survive the addition of a performance space, the renovation of an existing performance space, or the move into a new space. The issue of survival is a complex one with many facets to consider.

What steps could the Missouri Symphony Society have taken to prevent such a disaster? What can any established performing arts organization do to survive the process of remodeling, renovating, or purchasing a new venue and how will the process and end product effect audience participation in the arts? Does the aesthetic design of the venue affect the audience size of a performing arts center and does the size of the venue affect the audience perception of the organization? Within an ever-changing market, these questions may have vastly different answers depending on the individual organizations circumstances.

As newly educated arts administrators, the experience of working with an organization that is cultivating a capital project is likely not in our toolbox. The knowledge of how to manage the project is one that will be more than just helpful when the need presents itself. This capstone will walk through some of the more complicated steps of a capital project act as a road map for the process. Section II focuses on the capital campaign, or the process of raising money for the project. Section III dives into the planning of the construction and the organizational needs through to the end of the project. Section IV provides a brief synthesis and a hypothetical scenario. Finally, section V presents my final thoughts.

## **Conceptual Framework**

In a broad sense, the question of performance venue survivability is about how to build and maintain an audience. Performing arts companies can thrive on less than 40% of their income being earned because of the availability of government and private grants, however, most strive to expand their income through audience development. The goal of growing an audience creates the issue of where to put people during performances. It is obvious that a theatre that sits a maximum of 100 people can only seat 100 people. However, as demand grows, for a performing arts company to maximize audience impact, and income, more seats need to be added. A renovation or new space may be the solution.

It can be argued that the space needs to be designed specifically for the art. In the engineering design process, as stated by Tompkins and White (1984), the first step is to define the problem (p. 9). Translated into facilities terms, this means to define or redefine the objective of the facility. If the arts organization feels it has inadequate space for scene building, lighting instrument storage, or dressing rooms, the problem is initially focused on the organization and the artists. However, from Tompkins and White's second step, "Specify the primary and support activities to be performed in accomplishing the objective" (p. 10), it can be deduced the organization needs to consider the role of the audience in the artistic process and how the facility will allow a certain level of participation from the audience.

An arts facility manager may see an issue with one or more aspects of the venue and decide that a major renovation would benefit the organization. However, without proper information, the renovation can cause the organization to fail. What does an arts

administrator need to know about the process to help the organization prevent major facility issues in the future? Knowing the steps of renovations and the people involved will prevent problems. This project takes a look at renovations and some of the items needing consideration when planning a capital project.

## **Research Design**

This project is comprised of gathered information from notable authors in the field, professionals in venue management, course work, and my own professional experience. Literature provides the the bulk of the information. Around the United States, there are a number of organizations that have completed a major capital project and their projects along with key design elements have been published in books such as *Theatre Builders* written and compiled by James Steele (1996) or the more recent publication of *Buildings for the Performing Arts* by Ian Appleton (2008). Literature also focuses on the planning process of renovating performance spaces. Authors such as Eldon Elder, Catherine Brown, William Fleissig, and William Morrish have written excellent books on finding a space for cultural institutions as well as some of the issues with the physical construction of the space. Organizations such as Preservation North Carolina have published short booklets detailing procedures followed during renovations of their arts organizations. These resources became the foundation of the study. Each publication takes a unique viewpoint of renovations and new spaces that will be a significant portion of this research project.

To supplement these books, tangible examples of successful renovations came from the International Association of Venue Managers (IAVM) Performing Arts Managers

Conference (PAMC). In February, 2012, the IAVM presented the conference in New York, New York. Professionals from all around the United States attended and shared stories of successful and less successful management techniques seen through years of facility management. The conference also permitted attendees to tour major facilities and see different spaces. In New York, tours included traditional spaces such as all major facilities in the Lincoln Center, many Broadway theatres, and Carnegie Hall, as well as non-traditional spaces such as the Park Avenue Armory.

University courses provided great examples of methods that can keep a capital project on track. The University of Oregon offers courses such as Resource Development for Non-Profits taught by Renee Irvin, which explores how an organization raises funds for all sorts of projects. Topics included annual campaigns, planned giving, and most important to this project capital campaigns. Though not referenced in this capstone project, courses such as Building Pathology, taught by Lauren Allsop, and Lighting for the Stage, taught by Janet Rose, provide insight into other aspects of theatres that helped shape the overall design of the project.

My own professional experience ranges from a lifetime of participation in the performing arts, years of working in various spaces, and personal relationships with performing artists. Having performed as an actor, vocalist, and instrumentalist, I have seen a variety of spaces from that view point. Knowing what works for performers in a performing arts venue is an integral part of how to design a performance space. My work in a variety of performance spaces, shapes my understanding of the needs of a performance venue. Small, community venues operated as rental spaces such as the Ames City Auditorium in Ames, Iowa requires much less support space than university

theatres such as the University of Missouri's Rhynsburger Theatre. My roles within each space have also provided unique experiences. As a master electrician, lighting designer, and board operator, I have come to understand a specific system within the theatre. As a stage hand, I have learned about the load in/load out process of both arena style venues and community centers. As a carpenter for two different university theatres, University of Missouri and the University of Oregon, I have learned about the needs of the support spaces behind each production. Through my four year stint as a high school band director and as a performer in both symphonic bands and rock bands, I have performed music in many venues from bars with tiny stages and low end sound systems to 2000 seat auditoriums with state-of-the-art acoustics. Finally, my personal relationships with various artists, designers, and other professionals have given me a view into other aspects that I have yet to gain hands on experience. My marriage to a professional ballet dancer and instructor has allowed me to explore what a dance company and school has on both rehearsal and performance spaces. As the son of a scenic designer and college theatre professor, I have a unique view of how theatres operate and what works.

Combining literature, conference attendance, university coursework, and professional experience, this capstone project is a culmination of my masters degree and a step along the path of helping organizations transition into new facilities. I hope this project will be helpful to all kinds of organizations. Even though every organization and capital project are different, each one will depend on a successful capital campaign.

## **II. The Capital Campaign**

Nothing happens in the arts without financial backing. It is a dream to be able to produce art that breaks the constraints of money and is truly “free.” On the smallest scale, an individual artist may perform on a street corner, in local establishments, or just around the house for friends but in each situation, the artist pays for various parts of the art. A trumpet player needs valve oil, a painter needs paint, and a ballerina needs pointe shoes. The larger the performing group, the more obvious these individual, financial sacrifices become. A local band needs an array of instruments, a theatrical company needs a place to perform, a dance company needs a good floor. On the same line, a performing arts company needs a space to rehearse and perform. Taking the leap to purchase or renovate a space requires a large sum of money to begin and to finish; the process of gathering the necessary resources is a capital campaign.

Understanding capital campaigns will not only be helpful to arts administrators planning a capital project but also administrators simply needing to develop their organization. The capital campaign is likely the single most important step within the overall project and will be surprisingly beneficial to the organization as a whole.

### **Benefits to the Capital Campaign**

A key to the creation of a new space is the collection of funds and a well planned capital campaign will determine the success of overall project. While some organizations may have a wealthy financier paying for the entire project, it is more likely that a capital campaign will be needed. There are some major downsides to capital campaigns. Capital campaigns will strain budgets (until money comes in), stress

employees and volunteers, and place extra weight on donors. However, many organizations find that with these challenges arise great benefits. Other than raising money, these benefits may include a stronger leadership surrounding the organization, development of long range planning, and a stronger annual fund.

Capital campaigns often challenge current leadership and provide proving grounds for new leaders to emerge (Quigg, 1986). Leaders may come from one of many areas of the organization's personnel structure. L. Peter Edles (1993) states that all leadership positions require individuals who are completely committed to the organization and the project, experienced in fundraising, know who will make large donations, and can enlist others to work for them. It is never stated that leaders need to be a part of the organization before they become a leader. One place to find highly qualified leadership is within the organization's donor pool. Asking a donor to take an active role in the campaign can become a great tool for raising lead funds. If the donor accepts, they will likely turn to their wealthy friends first. If the donor turns down the opportunity, they may be persuaded to make a sizable donation to help kick off the campaign (Irvin, 2012).

Another major benefit is the development of a long term plan. Some organizations will already have a long term plan in place and this is the time to revisit and revise. Long term planning should always be viewed as a necessary process and not a money raising scheme. The organization should have deeper reasons for raising money through a capital campaign such as working toward the mission and vision of the organization. For example, Lord Leebrick Theatre Company, whose mission is to "entertain audiences with bold, thought-provoking theatre performed in an intimate

space,” has been performing in the same building in Eugene, Oregon for 18 years (About Lord Leebrick, n.d.). The company decided to move into a currently existing building after renovating to suit the needs of a theatre. While the company might have wanted to provide more seats per showing to increase income, they have chosen a location and design that helps further its mission and will also benefit other programs. A long term plan in the case of Lord Leebrick would include the development of programs to utilize a larger space (including a second performance space), development of the education program, as well as a plan to grow through sustainable practices.

Yet another benefit of a capital campaign is further development of the annual fund (Irvin, 2012). Through the process of donor prospect identification, new donors may emerge as possible annual donors and well trained development staff can keep the door open for other kinds of giving even when turned down. When a donor suspect turns down the opportunity to donate a large sum to the capital campaign, assuming they are interested in the organization, they might be persuaded to begin contributing smaller amounts to the annual fund. An expanding performing arts organization might ask a potential large donor for \$100,000. Through the prospect research, the organization would have already gathered information including education, job history, marital status, all possible connections the family has to the organization and other organizations. net salary, and their estimated net worth (Dove, p. 97). While the donor might not be interested in seeing the organization build a larger facility, the education program might resonate with the donor because of a past job or the spouses affinity for youth programs. As the bulk of the funding for these programs come from the annual fund, asking for \$1000 annually might make more sense to the donor.

## Developing a Plan

There are many steps to a capital campaign but undoubtedly the most important is planning. Grover (2006) suggests, “A project is more complex than building something or creating an endowment. It has to start with a strategic plan and a vision.” (p. 15). Chris Withers asserts, “It [a capital campaign] takes years of planning, clearly defined priorities, and carefully and conscientiously coordinated volunteers and staff,” (Quigg, 1986 p. 13). Kent Dove (2000) articulates, “The first requirements for any capital campaign are a clear image of the institution, and a plan for its growth and improvement so that it can better fulfill its purpose,” (p. 20). Each author agrees that a strategic plan is necessary. It is easy to decide to create a strategic plan, but the task itself might seem too daunting.

William Pickett lays out a simple concept for a strategic plan. He suggests that there are five essential questions that an organization must ask and the answers become the five major sections of the strategic plan.

1. Where are we?
2. How did we get here?
3. Where are we going?
4. Where do we want to go?
5. How do we get there? (Quigg, 1986)

Each question is straightforward in nature but when the organization is closely examined, the answers become very complex. For example, to an arts organization the question, “How did we get here?” delves into decision making process, repertoire selection, budget development, and staffing issues while answering “Where do we want

to go?” may require rethinking the mission and goals of the organization. If the complexity of the answer becomes too much for the organization to answer, it may be important to reach out for an outsider opinion.

Chris Withers also lays out the campaign plan with key sections. The introduction should state the who, what, and why of the plan. It should be kept brief and concise. Next should be a description of terms found throughout the plan and needs of the organization. This section allows all participants to discuss the process with similar vocabulary and avoids future confusion. The next sections include descriptions of which gifts count toward the campaign goal, a table of campaign organization, and the scale of gifts. Along with a list of goals, methods and the campaign calendar, this portion of the plan allows for participants to work coherently. Finally, a detailed budget (it takes money to make money), and an explanation of the staffing required to complete the campaign should be included. (Quigg, 1986). The construction of this portion of the plan may take the most time to create but will stave off future problems if created carefully.

## **Consultants**

The use of consultants is debated. Irvin (2012) advises that organizations should not employ a consultant for tasks that can be handled in house while Richard Allen recommends that outside consultants are excellent for keeping overly ambitious fund raisers in check (Quigg, 1986). The debate is a blend of SHOULD the organization bring in a consultant and WHEN should the organization bring in a consultant? An organization may believe a consultant is cost prohibitive and wait until something goes wrong to hire a consultant. There are two problems with this scenario. First, the cost of a

consultant, or any aspect of a capital campaign, will come back to the organization multiple times over. Edles (1993) shares an example of higher education fundraising costs. For a \$1 million goal, a university can expect to spend \$100 thousand to \$120 thousand. For a \$50 million goal, a university can expect to spend less than \$1 million. For the smaller goals, the organization will spend more per dollar than with larger goals. Edles explains, "As the goals increase, expenses decrease since it takes almost the same effort to raise one million or multimillions," (Edles 1993, p. 16). With this in mind, a performing arts organization should aim high when setting goals for a capital campaign and feel comfortable hiring a consultant to help. The upper range of the goals should be constrained by organizational budget and the ability of the community to support the organization, not by internal hesitation toward fundraising.

The second error is that organizations may wait until something goes wrong before hiring a consultant. While a consultant can be brought in for specific portions of a campaign, hiring a consultant from the beginning may prevent the extra expense of fixing issues. From the beginning, a consultant can provide insight into how to run a successful campaign as well as if the organization can manage running a large campaign. While planning the campaign, the consultant can supply a total fundraising plan that encompasses all aspects from beginning to end while helping to keep the campaign moving forward. Part of moving forward is assessing the efficiency and cost effectiveness of present communications between the organization and constituents/donors as well as troubleshooting situations as they arise (Edles, 1993).

## **Money, Money, Money**

Once the plan is in created and thoroughly discussed and all points are ironed out, the organization can begin to approach donors. Approaching a donor for a major gift for a capital campaign is emotionally difficult for many people in American society. The pressure to “pull yourself up by the bootstraps” may be a constant strain on people new to running arts organizations. This step, however uncomfortable, is an integral part to expanding an organization.

The process of asking for money begins with creating a major gifts chart. There are many “rules” to consider when creating a chart; the rule chosen should reflect the economic times and the financial situation of the organization’s donors. Dove (2000) provides three of these conflicting rules. The first is the 80/20 rule where 80 percent of the money will come from 20 percent of the donors. Similarly, the second rule is the 90/10 rule stating that 90 percent of money will come from 10 percent of donors. With the current financial split found in the country, the 90/10 rule seems to be more on par with fundraising techniques. The third rule is the rule of thirds. Seymour (1966, p. 32) says that the ten largest gifts will cover one-third of the campaign goals. The next 100 gifts will fulfill the next third and the final third will be donated through the remainder of gifts. Examples of gift charts and various ways of organizing them can be found in most books covering the topic (Dove, 2000; Edles, 1993; Quigg 1986). The common parts of a major gifts chart are gift amounts, numbers of each gift amount, number of prospects, and number of suspects. Some charts will include percentages to help board members and other donors compare the various sections of the chart.

## **Prospect Research**

Prospect research is an ongoing task. Starting prospect research at the beginning of a capital campaign will drastically slow down the process. If an organization has collected data about its constituents and donor suspects/prospects over years of operation, this step should progress smoothly. The creation of a gift table is paramount to determining a realistic goal and providing direction to fund raising staff; the next step is to match donors to the table.

Dove (2000) defines prospect research as “a process whereby the staff evaluates the organization’s constituency to identify individuals, foundations, and corporations capable of making substantial commitment to the capital campaign” (p. 96). He continues by laying out four objectives. First is to identify individuals and relationships. Second is determining interest in, associations with, and past gifts to the organization. Third is to learn about individuals wealth, control and influence over corporations, foundations, and other people. These first steps should be collected over a long period of courtship with individual donors. Information collected will range from nicknames and home address to stock holdings and net salary. All of this data will be compiled to create a snapshot of what the organization believes the prospect can give. It is important that a donor not be asked for too much as it may put them in an uncomfortable situation and turn them off to the organization but also not ask for too little as the donor may give only what is asked of them (Irvin, 2012). The fourth step is to reduce this great amount of data into usable packets for campaigners to use when asking for donations.

Another way to look at prospect research is presented by Jan Grieff. Grieff suggests that there are two levels of research (Quigg, 1986). Level 1 research is the identification phase in which the organization determines whether a suspect becomes a prospect. If various conditions are met, such as a strong relationship with the organization and connections within the community, an individual, corporation, or foundation can be moved into the prospect category. Level 2 research is accomplished by learning about learning the details about the prospect. These details include the financial worth and the donation potential of the individual. During level 1, a minimal amount of information is collected or compiled. This step prevents the organization from spending valuable time and resources looking into individuals who may not provide substantially to the organization. Level 2 provides a deeper look into the individual's wealth and allows the organization to make an informed decision to ask or not to ask.

## **Acquisition**

With completed major gift charts, volunteers and other fundraisers will understand the goals of the campaign. It is important to involve board members, the executive director, and people at all levels between to complete the "ask." Well trained volunteers may be appropriate for asking lower level contributors for donations but the largest gifts should be acquired by the senior executive. Edward Foote, a former President at the University of Miami, says about his own position in a university,

The president is both the principal author of the vision and...the ultimate asker for big money. ...People do not give money to an institution they don't feel good

about or close to, no matter how worthy it may be. They give money to institutions that reach out and make them feel welcome, important, and needed- because they are. Thus, a major part of the president's responsibilities is reaching out, identifying people who can make the campaign a success, then bringing them closer to the university (Quigg, 1986, p. 73, p. 77).

In a similar fashion, the Executive Director (E.D.) or the Artistic Director (A.D.) of a performing arts organization should reach out to major donors. Through sharing information about the needs of the organizations, the E.D. or A.D. can both educate the donor as well as show them how important they are to the organization.

With the rule of 90/10 in mind, the E.D. will only be focusing on the top 10% of donors. the other 90% can be approached by volunteers and other staff members. Though it might seem as easy as simply asking for \$1000, many donors will expect some kind of tact and many volunteers may not feel comfortable asking for money. Training volunteers and key campaigners is necessary for success. Dove (2000) suggests the education of volunteers includes explanation of each person's role in the campaign, a full history of the organization and details of the direction of the organization, how to handle being turned down, and much more. The education of the volunteer needs to be extensive; a workshop or two may be required to complete training. The volunteer should feel comfortable answering questions about the organization and what it is going to do with the funds raised through the campaign. The training process may also allow the organization to arrange for key volunteers to

approach donors who are likely to give more while allowing less experienced volunteers to gain experience making cold calls for smaller amounts.

## **Conclusion**

The end goal of creating a space specifically designed for the needs of an organization should trump the rocky road of a capital campaign. It is going to be an arduous task, but with the professional growth of the leadership within the organization, on top of the ability to complete a monumental project, the benefits of conducting a capital campaign will take the organization far beyond the completion of the physical space. Through all of the challenges, keep in mind the end goal of expanding the organization and strengthening the art form. Once a steady flow of cash is established, the building can begin.

### **III. The Building**

Unlike projects that focus on the development of the organization and programming, capital projects provide a tangible structure to the organization. The building will become as much a part of the image of the organization as the logo. Through planning, location selection, securing a strong design team, and a strong design, the building image will reflect the organization in a positive light.

#### **Planning Issues**

Any performing arts manager will say that planning is important. Planning helps make ideas into reality. Planning circumvents problems. Planning identifies organizational needs. With all the benefits of planning, some organizations find reasons to forgo extensive, and sometimes expensive, planning to move forward with large investments or simply do not know what to plan for. A performing art organization needs to have an open discussion with architects, acoustical engineers, and other designers about the building's location, purpose, needs. Within the organization, conversations need to focus on how, or if, the organization plans to continue earning income while renovating the only performance space available, how to pay for operating the finished space, and how a capital funds will be raised to pay for the project.

One publication produced by a joint effort of The Historic Preservation Foundation of North Carolina, the North Carolina Arts Council, and Clearscapes Architecture looks at facility development in North Carolina. The preface of this publication states,

All too often, a board of directors decides that those [organizational] problems will be solved with a building, either acquiring one or replacing an inadequate one. Some groups go out and hire an architect; some seek advice from state agencies or consultants. If they are fortunate, they will be told that a tremendous amount of work needs to be done before the first line is drawn on a design (Preservation North Carolina, p. 4).

Before the first hole is dug for your foundation, plans need to be approved by the appropriate local and/or state agencies. Jack Martin (Hardy, 2006) outlines ten steps to make the approval process easier. Each of these steps will require a little research depending on the location of the building.

1. Establish building occupancy
2. Establish building size and type of construction
3. Determine location
4. Determine what kind of fire suppression system is needed
5. Establish parameters for egress system
6. Check fire-performance requirements
7. Determine Compliance with interior environment codes
8. Determine compliance with exterior envelope requirements
9. Determine compliance requirements for structure and materials
10. Determine compliance with building services systems requirements

First, using the design plans, establish building occupancy. Building occupancy is often based on the amount of usable square footage, number of exits, and number of seats.

Individual cities may have more or less stringent rules to determine occupancy so it will be easiest to ask the local fire marshal for help. Second is to establish the building height, area, and type of construction. Knowing the occupancy and overall facility size will determine the type of construction and in turn help determine fire-resistance ratings. The third step is likely the first to have been decided. Determine the location of the property. Depending on how close one building sits next to another, various materials will need to be used to help reduce the chance of fire spreading between spaces. This leads into step four, determining what kind of fire suppression system is needed. Building capacity and seating arrangements will determine how many sprinkler heads are needed or the location of stand pipes and fire alarms. Next is to establish parameters for the egress system. How will people leave the building in case of an emergency? Martin provides a few details to consider but the local fire marshal will again be the most helpful in determining local guidelines. Six is to check the detailed fire-performance requirements that apply to specific occupancy and construction types. A stage house will have different requirements than the audience areas if they are separated by a floor to ceiling, fire-rated wall. Many theatres have a fire curtain of some kind which prevents fire from spreading from one side to the other quickly. Step seven is to determine compliance with interior environment requirements. Interior environment includes ventilation, temperature, lighting, sound materials, and more. The International Building Code chapter 12 covers each issue in detail and can be found in a user friendly version at <http://publicecodes.citation.com/icod/ibc/2012/index.htm>. Steps eight and nine deal with materials and construction compliance issues. A certified architect and construction team should be able to answer any questions about the exterior envelope

requirements or the requirements for the structure and materials. Step ten is to determine the compliance with building services systems requirements. These requirements include how many toilets are needed (the International Building Code (n.d.) Chapter 29, section 2902.1 states that theaters and other performing arts buildings are required to have 1 lavatory per 200 people and 1 water closet (toilet or urinal) per 125 men or 1 water closet per 65 women) (International Building Code, n.d.) though are designed as minimum requirements. While each of these steps can be, and should be, dealt with by the architect or other person in the design/construction team, knowing about them can only help the facility managers maximize positive audience experiences. Imagine the long lines to the restrooms at a professional football game and the frustration of fans who didn't make it back to their seat before the second half kick off. This scene could be avoided with more "water closets." Within a large performance hall, safety is always a concern. Though profits can be maximized by decreasing seat size and knee room to add more seats, patron comfort is often increased by doing the exact opposite. Expanding the row width beyond the minimum requirements can, to an extent, provide patrons with better knee room, and make it easier to reach their seat. This little extra thought in design may be the difference between an audience member enjoying a space and loving a space.

## **Feasibility Study**

Chris Jaffe states that a feasibility study is the first step that should be taken before even planning begins (Hardy, 2006). Simply put, there is no reason to begin work if the project cannot be finished and a complete success. The feasibility study will

determine potential audience demographics, fund-raising possibilities, site selection, as well as an acoustic survey of the site. Within the feasibility study, the organization needs to assess current facility bookings and financial result, programming options, economic impact, and the quality of sales and marketing efforts (Escilsen, 2009). These elements will help the organization determine if a new venue or renovated venue will be able to sustain a strong business model.

A feasibility study may not be the end of renovation or construction dreams. By assessing the practicality, size, and character of the theatre and design options, an organization can realize that a smaller or more compact space might align with long term goals better than a larger space (Mackintosh, 1993). A portion of the study should focus on basic cost figuring to determine what the organization can reasonably afford. Mackintosh (1993) suggests that the organization should first establish the net usable area then multiply by a “grossing” factor which will add in wall thickness, egresses, and stairwells into the total square footage. This grossing factor may depend on the type of building and therefore a professional might need to be contacted to determine the extend of the grossing factor. Finally, multiply the gross square footage by the cost/ square foot of comparable buildings to determine a very rough estimate of the overall cost. While the actual cost will vary with the price of concrete, lumber, and other building supplies, this is a great tool for estimating how big of a building can be afforded.

### **Facility Purpose**

The first consideration should be the purpose of the venue. The building purpose will be affected by the mission of the organization however, if the performing arts

company wants to change their mission, this is the time to make those organizational changes. Considerations will include who produces the shows being presented in the facility, what kinds of support spaces are needed backstage and for front of house operations, what services will be provided to the audience, as well as the scope of productions being presented.

Performing arts organizations might be in the fortunate position to gain funding tax abatements (for the for profit world) by taking advantage of local revitalization initiatives. Along with the mission and goals of an organization, an arts facility can “enhance the fabric of a community...by anchoring arts districts, offering opportunities of the adaptive reuse and ‘greening’ of disused sites and buildings, and contributing to the local and regional economy” (North Carolina Arts Council, 2010). These benefits extend beyond the arts organization behind the facility and into the community in ways that many people do not consider. In many cases, an arts organization will move into a building that is left behind from another organization, for example the Lord Leebrick Theatre in Eugene, Oregon that moved into an abandoned building in 1994 that was originally a small dairy operation (About Lord Leebrick, 2012), and help bring people to the area. This influx of people can help other businesses develop and grow. Mark Setterfield, Associate Professor of Economics at Trinity College in Hartford, Connecticut, states that abandoned buildings can cause a wide range of issues that effect neighborhoods.

They [abandoned buildings] are magnets for criminal activity, including the consumption and trade of drugs, prostitution, and crime against property.

They erode not only the aesthetic appeal of whole neighborhoods, but also the social fabric of the communities in which they are located. Abandoned buildings cause property values in surrounding areas to decline, and represent a waste of resources that is cruelly ironic in areas plagued by homelessness and a lack of affordable housing. They also pose health and safety risks, often constituting fire and toxic waste hazards and regularly becoming rodent infested. Finally, abandoned buildings have a tendency to cluster in certain neighborhoods, a phenomena which is, itself, partly a symptom of the tendency of abandonment to encourage further abandonment in a self-reinforcing, vicious circle of urban blight and decline (Setterfield, 1997, p. 1).

Setterfield's conclusion can be inversely interpreted to imply that by repurposing buildings into cultural facilities such as a performing arts venue, drug sales and use, diminishing property values, and urban blight can be curbed. As these social ills become less prevalent, it can be reasoned that the area would become more stable for new businesses and therefore increase the flow of people and currency. In fact, there are many examples of how performing arts centers and other cultural institutions can be developed to help stimulate growth in a particular area. During the 1990's, Seattle, Washington saw the construction of two major cultural facilities. The first was a new residence for the Seattle Art Museum in 1991 and the other was Benaroya Hall, primarily used by the Seattle Symphony, in 1998. These facilities have been credited with bringing developers to construct multiple retail complexes and increasing the

number of people living in downtown Seattle by 40%. (Byrd, 1997) The reasons these facilities are attributed with such great feats are explained through common arts missions and goals (Strom 2002). Performing arts facilities, such as Benaroya Hall, need people to come to them. If the surrounding areas make patrons feel uncomfortable, they are less likely to make the trip (Elder, 1993; Strom, 2002). An organization needs first impressions of an area to be positive and will therefore will work within the community to grow a space where people want to be. Strom (2002) also suggests that while a performing arts organization will benefit by the development of the surrounding area, the organization will also benefit from the public's perception that the organization is one of the sources of economic support.

Some cities will decide to build a space not because of a mission or organizational goal but for the larger purposes of stimulating the local economy by attracting conventions and trade shows, enhancing the quality of life of citizens by providing cultural enrichment, or to simply attract or retain a professional sports team (Eskilsen, 2009). These goals may not have anything to do with the mission of local arts organizations but they can jump on board and carve a niche into the overall plan of the facility. With rental facilities, such as the Aronoff Center for the Arts in Cincinnati, Ohio, local companies can get a step up on their competition by becoming resident companies. The Aronoff Center hosts 13 resident companies ranging from Exhale Dance Tribe to the Cincinnati Ballet and from the Cincinnati Playwrights Initiative to the World Piano Competition (Cincinnati Arts Association, n.d.). Each venue will have its own way of picking resident companies and individual performing arts organizations should approach the venue management team with goals for becoming a part of the

larger organization especially if major goals organizational goals align between the venue and the arts company.

When discussing the mission of the performing arts facility and how it relates to the construction of the building, it is important to discuss how the facility will operate. Ian Appleton (2008) states that the number of people within a given distance of the performing arts venue will determine the overall classification as well as the intended audience. Major cities with goals of large audiences fit into the Metropolitan Centre category. With this category are opera houses, ballet/dance theatre, concert halls, recital rooms, experimental music workshops, commercial theatres, arenas, and drama theatres. What distinguishes a concert hall or drama theatre, for example, in the Metropolitan Centre level from the other levels is the goal of the organization. At this level, facilities will tend to draw people from all around the country. In New York City, Lincoln Center would embody a Metropolitan Centre. On any given day, one could likely find people from all around the country, and even from around the world, attending a concert, ballet, or other production. The facilities are as famous as the companies producing world class productions within them and therefor draw people from around the world. The next step smaller from a Metropolitan Centre is a Regional centre. Regional Centres tend to draw audiences from within a state or even county. These facilities can still produce big name performers but people will not often travel great distances for the purpose of attending an event at the facility. Ames, Iowa, a college town of under 30,000 residents, is home to the Iowa State Center. Included in the center is C. Y. Stevens Auditorium, Hilton Colesium, Fisher Theater, and the Scheman Building (a multi-room, multi-purpose conference center) (Iowa State Center, n.d.; Robinson,

1978). The combination of these facilities hosts everything from university events to internationally famous productions. While the town surrounding the center is relatively small, the center itself draws in sold out crowds to rock concerts and theatrical productions. It is this draw that would classify the Iowa State Center as a Regional Centre. In the same town is Ames City Auditorium. Ames City Auditorium is a much smaller space, seating under 900 people, and plays host to many local events including services by a local church and travel lectures. The typical draw is much more narrow and therefore would put Ames City Auditorium into the Town Center category. A Town Centre will still host touring companies but are still affordable for local and amateur companies also. Audiences at these facilities will likely be from the immediate area or even within the same city limits. Smaller than a Town Centre is a District Centre and then a Neighborhood Centre. These facilities will likely be used by small organizations within the community and present to friends and families of the organizations. Most smaller multi-purpose halls will fit into one of these categories (Appleton, 2008). Within the various categories is a fair amount of overlap but knowing the scale of the organization and the purpose of the building will help make decisions about the needs within the walls of the facility. Both C. Y. Stevens and Ames City Auditorium have a fly system, various lighting units, and curtains but because of the size difference, Ames City Auditorium requires much less power and therefore smaller lighting board and dimmers and fewer instruments. It would not be prudent for a Neighborhood Centre to purchase the kinds of audio equipment found in a Metropolitan Centre; defining the type of building will help keep costs in check.

Another question to ask when determining the purpose of the venue is what kind of art will be presented at the facility. From opera to ballet, scenery and technical equipment requirements will shape the final design. If the organization has an aesthetic for art that requires large scenery, a scene shop on the property may be required or for rental facilities, a large loading bay door. Being able to fully function through all of the challenges of a performing arts facility is key to success. Joshua Dachs of Fisher Dachs Associates suggests, “while buildings can adapt to new technologies over time, bad geometry is forever. The job of the theatre architect is to build theaters with really good bone structure that will endure and will be worth renovating in 40 years,” (Hardy, 2006, p. 16). This piece of advice seems simple but is key to a positive, working space for many years. Considering the basic needs of similar facilities and learning about what the workers feel would improve efficiency is a great way to determine what should be shared, in terms of needs, with the architect.

## **Location**

When deciding where the performing arts venue should be located, the old real estate adage of “Location, location, location” applies. The immediate surroundings of a venue can effect audience participation, visibility, accessibility, and much more. It is important to consider the audience while considering location as well as the accessibility of touring groups. This decision of location is directly related to the purpose of the venue and to the mission of the organization. As previously mentioned, the immediate area surrounding the venue affects the public’s comfort level while traveling to and from a performance (Elder, 1993). This is not to say that dilapidated section of a city cannot be

the perfect location for a new hall but simply that people inherently need to feel safe spending time outside of the venue. In Kansas City, the Crossroads District has a long history through economic booms and downturns. With only a few businesses in 1882, the area south of the well known downtown area began to develop. From wagon wheel companies to the Opie Brush Company, that lasted for 107 years before moving out of the area, the area has been known as a place to buy specific goods (The Crossroads, 2002). What has made this a strong location for businesses is the nearness of Union Station, the highway, and downtown Kansas City. To add to the economic strength of the area in more recent years, the Kauffman Center for the Performing Arts was completed in 2010 (Kauffman, n.d.). The Kauffman Center was built at the North West corner of the Crossroads District and, along with the Sprint Center serves, as an anchor for other, smaller businesses.



## **IV Facility Design**

Operating the perfect facility is what many performing arts managers dream of and being able to design a facility without all of the flaws of the previous space will make most managers giddy. While facility managers understand their facility and what kinds of details would make it better, drawing from a broad knowledge base will help the new facility be a success. A strong design will use the knowledge of a diverse design team and draw information from other successful spaces.

### **Design Team**

As with every other portion of a renovation, the design team can be tailored to the needs of the organization. Not every renovation project will need a consultant but it is important to know when to ask for one. Having a well rounded design team and one with knowledge about the theatre, both as performers and audience members, will help prevent some interesting flaws. Mackintosh (1993) shares two points of view on the same theatre. The first is a review from a well known architecture magazine in 1932. The reviewer states that the Stratford Memorial Theatre has perfect sight lines so every audience member can see, excellent acoustics so every audience member can hear, and charming decorations to round out the audience experience. However, from the point of view of one of the earliest actors in the space, the theatre was devoid of all things that allow the actors to communicate on a personal level with the audience. Having the perspective of a seasoned performer will help the design team create the most effective space and not one that is just easy on the eye.

Architects are engineering specialists. Their main function is to create geometric forms that meet acoustic and organizational requirements (Hardy, 2006). Before approaching an architect, an organization should have a clear idea of how much physical space the main performing spaces and support spaces need. The organization should also know how much space the architect has to work with; for example, if building a new building, does the architect have one acre on the edge of town or a 2500 square foot lot in the middle of downtown? If renovating a building, knowing the internal square footage of the building will be helpful. Minimally, architects should be trained in the art of art production. Keith Gerchak states, "Architects are problem-solvers by training and, along with the rest of the design team, should be walked through the backstage process from pre- to post-production," (Hardy, 2006, p. 53). If provided with the difficulties of producing a performing art in a specific space and the needs of the organization, an architect can plan to create usable/efficient space that helps the organization overcome current issues. Architects can also provide low-cost solutions when kept abreast of the needs of the building

When an organization cannot find an architect or other project manager who can create a space that is beneficial for both performer and audience member, a theatre consultant should be brought onto the team. A theatre consultant will have the intimate knowledge of successful performing spaces that will help the design team create the most efficient space possible. A good theatre consultant should have skills in management, stage and auditorium design, front of house and backstage operations planning, and technical design (Macintosh, 1993). The theatre consultant can visualize how the theatre would operate with the spaces designed by the architect and advise

how enhance the experience for all participants. When picking a consultant, the organization should research firms to decide which person or group of people will best fit with the goals of the organization (Appleton, 2008). Choosing a firm that has experience creating spaces for small drama theatres may not be right for an organization that presents internationally famous rock and roll shows. While both need a stage and space for specific equipment, details like seating needs, sight lines, and power requirements are different enough that one kind of space would be difficult to present the other art form in.

Acousticians shape what the audience hears from the stage to the support systems. Dawn Schuette and Lawrence Kirkegaard of Kirkegaard Associates states, “When theater acoustics are right, audiences rarely remark upon them” (Hardy, 2006, p. 87). This concept may be difficult to understand. Why would any organization put so much money into a system that the audience does not notice? Simply put, the feeling of intimacy is what connects audiences to performers and noticeable auditory issues detract from that connection. On the other hand, Auerbach, Pollock, and Friedlander mention, “Contemporary acoustics can make a live performance sound like a studio recording with a precision that could not have been envisioned just a few years ago” (Hardy, 2006, p. 44). To purists, the idea that a performing arts organization would want to make a live performance sound anything other than live seems outrageous. However, as recording technologies become cleaner, consider the difference between vinyl and compact disc, audiences expect to hear less interference in their music. This clarity is what modern facilities are reaching for. The simplest argument for contracting an acoustician is that “There is no simple formula for the architecture of theater

acoustics,” (Hardy, 2006, p. 87). No two spaces are identical and no two organizations desire identical sound.

Other kinds of consultant that might be helpful to have on the team include stage machinery consultants, disabled persons consultants, interior designers and security consultants (Appleton, 2008). These people all have specific knowledge that combined, may be more than any one person can mentally contain. When in doubt, it is good to have a specialist on call.

## **Design**

The building plan consists of the design of the three parts of the property: the front of house, the stage, and support areas. These areas are not exclusively separated from each other. Each has vastly different needs to address but how they interact is also important to the building plan. Other major considerations include the overall footprint of the building, energy requirements, cost of operation, acoustics, and feasibility.

Central to the building plan is the footprint of the space. When renovating a space, the footprint is predetermined. Given the ability to build a new building, the number of performance spaces, number of support spaces, number of public spaces, and configuration of those spaces may either determine the footprint or be determined by the amount of space available. Multiple performance spaces may be clustered together in one space, be dispersed throughout several buildings, be a part of an arts center, or strive to be a totally flexible theatre with multiple configurations (Beckley, 1982). Each setup will have benefits and pitfalls, ultimately the best configuration will be determined by the needs of the performing arts company housed in the space. Open

discussion between all involved parties (Artistic Director, Executive Director, in-house designers, etc) will illuminate individual needs and how to best accommodate the company as a whole.

Likely considered the most exciting part of a renovation next to the actual construction is the design. This is where imaginations run wild and big dreams see the light of day. However, this is also where many dreams are demolished because of obstacles such as funding and building codes. A successful design



Image from [http://en.wikipedia.org/wiki/Juilliard\\_School](http://en.wikipedia.org/wiki/Juilliard_School)

will help draw in new audiences and help create a new bond with current ones.

Common design issues that may be overlooked in the dreaming process, and can affect the audience's appreciation of the space, include transparency, multiple theatres in one building, circulation, wheelchair access, location, project costs, poor planning, theater consultants, and collaboration (Hardy 2006).

The issue of transparency can be seen at the Julliard School of Dance in New York City, as seen above. Alice Tully Hall houses both music and dance but the dance facility has a particularly interesting view of the world. Instead of choosing to block pedestrians' view of the rehearsing dancers, architect Pietro Belluschi (Pietro, 2012) and officials from the school opted to have one rehearsal space visible from the street (picture above, right). If taken to an extreme, this could become more of a distraction to

the dancers than a way to grab attention of local pedestrians. In most performing arts spaces, glass is becoming common in lobby spaces. In Eugene, Oregon, the Hult



Image from [http://en.wikipedia.org/wiki/Hult\\_Center\\_for\\_the\\_Performing\\_Arts](http://en.wikipedia.org/wiki/Hult_Center_for_the_Performing_Arts)

Center boasts a lobby with design elements drawing from the geography surrounding the town. The glass facade uses several colors of glass to imitate the various sky patterns seen in the Pacific Northwest. While the design element is intriguing, the problem lies in the reality of glass: It is translucent both day and night. During performances, the slurry of people can create a visually interesting array of color and motion to people on the outside. During the day, however, daylight and a lack of backlighting will cause the glass to become opaque and reflective from the outside. This might highlight nearby parking structures. Hardy (2006) suggests that glass should be used with a complete understanding of the visual properties that come with it.

While multiple theatres in one building may be attractive to performing arts organizations, some issues arise when made a reality. The sort of planning that went

into the New Jersey Performing Arts Center is needed to keep the two spaces separated. Prudential Hall (below, left) is a 2,750 seat theater that sits directly adjacent



to the 514 seat Victoria Theater (right) (NJPAC, 2012).

According to the acousticians who helped design the spaces, the two theatres are almost completely isolated from each other and the outside world. By essentially creating a two separate buildings within the larger building, sound transfer between the two spaces and the support equipment (i.e. air conditioning) is eliminated (Performing Arts Managers Conference, 2012).

Issues of circulation can be avoided by most knowledgeable architects especially when given ample space for lobbies. Circulation often becomes an issue when multiple theatres are in one building. When two or more events are being produced simultaneously, the ability for patrons to quickly and easily access restrooms, concessions, and exits from multiple locations (Hardy, 2006).

Wheelchair accessibility does not need to be an issue. Guidelines for Americans with Disabilities Act (ADA) can be found at <http://www.access-board.gov/adaag/html/adaag.htm> and can cause headaches if left off of the design. While not every design needs to incorporate ramps as

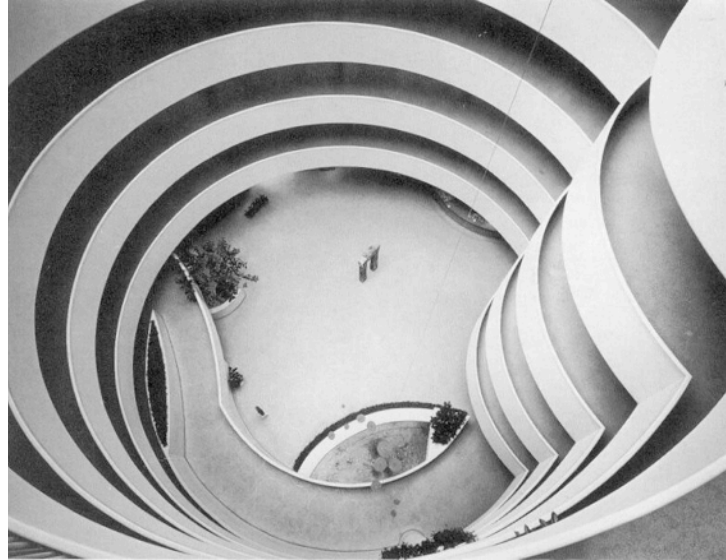


Image from <http://theeyethatwrites.blogspot.com/>

featured in the New York City Guggenheim Museum, ramps can be seamlessly integrated into the design of the venue.

Project cost and poor planning issues are both part of the initial planning phase of the project. Knowing the purpose of the space, the size of audience, and the general operating budget of the organization running the venue will help keep costs reasonable while involving a consultant (discussed later) will help prevent planning issues from coming up.

The issue of collaboration is really an issue of foresight. Trying to predict which types of collaborations will be achieved in the future may not be possible but a history of collaborative efforts can help guide the process.

### **Successful Spaces**

What makes a performance venue successful? Depending on organizational vision, it could be income, positive reviews, or the ability to present the kind of art

deemed important by the artistic director. Each of these examples are actually indicators of a successful performing arts organization. As far as the venue goes, success comes from a connection between performer and audience.

Intimacy is a tricky concept to design for. The Merriam-Webster online dictionary (Intimacy, n.d.) defines intimacy as “something of a personal or private nature.” In this sense, an intimate theatre will connect with audience members on a personal level. Even deeper than that, the performers will be enabled to connect with the audience at the deep level. What is it that allows this connection to happen?

Looking back at historically popular theatres, Ian Mackintosh (1993) lists the six fundamental features of “open-air Elizabethan” theatres.

1. These theatres followed conventional construction techniques and were created by craftsmen.

In contrast, many modern theatres are designed by architects who are trying to make their mark on the industry. An exciting design can draw people into a space, many modern facilities may feel as if they are lacking character and history. However, while most modern audiences would not tolerate Elizabethan theatres, the Globe held almost 3,000 people in a space that would today only accommodate 400 or 500 (Mackintosh, 1993), blending tried and true architecture with modern construction techniques can help audiences feel more connected with the performers

2. The scale of theatres corresponded with found spaces.

These spaces were often courtyards or other places where public presentations were held and where people often congregated. Organizations who choose to develop ‘found’ spaces into performing arts spaces do not often have the benefit of moving into

an already popular space. In fact, trends are for cities and development companies to provide benefits to organizations that move into less popular areas. However, creative designs can incorporate the history of the area into the space and provide character and history that was previously mentioned as missing from modern spaces.

3. The form was classical.

Builders wanted to continue building theatres that work and not try to out design their competitors. The building was not being built as a work of art but purely as a vehicle for presenting art.

4. The finishes were an illusion and could be changed as the scenery on the stage changes.

Shakespeare wrote in *As You Like It*, "All the world's a stage." In this case, "All the theatre's a stage." The play began as the audience walked into the theatre. Everything encountered was decorated to take audiences to the setting and mood of the production. Though not always practical, the public spaces in a theatre should help audiences prepare for the art they are about to experience.

5. People were packed into a small space.

As previously mentioned, the Globe held more than six times as many people as the same space would today. Current standards have been developed for safety, comfort, and social standards, they can however act in a manner detrimental to the energy of a theatre. A simple example of this is a rock band performing at a local bar. Early in the evening, when the bar is not very full, few people feel comfortable approaching the dance floor. As the evening progresses and more people join the event, the crew of

dancers will grow fueling the energy of the band and the band will in turn fuel the energy on the floor.

6. Construction was completed with a focus on a pure geometry based on triangles. Though this was a technical tool, there seems to also be a mystical significance that cannot be explained. A natural way of designing might help the energy of performances by providing a natural space for people to enjoy. While these six points are not the answer to all performing spaces, keeping them in mind while designing can bring a sense of history to a new venue.

Along these lines, there are some excellent nuggets of guiding thoughts and advice from industry professionals when designing a renovated space or building a new one. Mackintosh (1993) suggests "...in a sensitively and more authentically restored old theatre, the audience will accept a higher density of accommodation than they would either in an over gilded restoration or in a brand new theatre," (p. 81). While comfort can be a benefit for audiences, using the history of the space as a reason to minimize personal space can maximize audience size and increase ticket sales. Richard Pilbrow (Hardy, 2006) of Theatre Projects Consultants shares, "The greater the percentage of the audience that sees fellow audience members in their peripheral vision the more alive the space will be. Audiences seeing each other in profile on the side-walls enhance that sense of togetherness," (p. 38). Again, a larger audience can increase the energy within the space.

## **Performing Art Specific Considerations**

There is no “right” space for any of the performing arts. It is possible, though not always practical, to make any space usable for any style of dance, theatre, or music. Many rental facilities are capable of hosting a Broadway production one day and turn around to host an international music star the next. These spaces are inherently flexible but in a dedicated space, what details make a space better for one art form or the other? Artists will have their preferences as will composers, choreographers, and administrators.

### **Dance**

For dance, space is the key. The amount of stage space is important but the support space surrounding the stage is often overlooked by venue managers. Focusing on the stage first, it is easy to make a stage look smaller if desired but impossible to make it larger when required (Armstrong, 1984). Prosceniums can be built, legs and borders can be flown in, and lighting can focus the eye but there is no way to make a stage larger than its physical dimensions. Armstrong (1984) suggests that many dance companies ask for a minimum performing area of 45 feet wide, 40 feet deep, and 16 feet high but many companies would prefer a 60 foot wide stage. If a performing arts organization chooses to developing a multi-use space, it should consider asking local dance companies about the stage size they require and if it is within budget, build a little larger to accommodate more dancers if necessary. If a space is being constructed for a specific dance company, the same idea applies but it may be easier to judge how much space is needed. In addition to the portion of the stage seen by the audience, dance companies require space in the wings for dancers to catch their breath, prepare for

entrances, and sometime change costumes quickly. Along with dancers off stage, there should be ample room for necessary props, lighting booms (traditionally used by dance companies in each wing), and room to exit the stage while in mid-leap.

The floor is also an important aspect of dance that no other performing arts organization will pay attention to. The most common necessity in a dance facility is a sprung floor. To demonstrate the importance of the dance floor, Armstrong (1984) compares the pounds per square inch a dancer's foot endures while jumping in several situations,

A 110-pound dancer leaping in sneakers lands with a bearing pressure of 40 pounds per square inch distributed over the forward area of her sneaker sole. A 110-pound modern dancer landing on the ball and five toes of her bare foot tolerates 130 pounds per square inch of bearing pressure. A 110-pound ballet dancer on pointe withstands a bearing pressure of 360 pounds per square inch. (p. 32)

The ability of the company to install a floor to help alleviate pressure off of the feet of its dancers will save the company from dealing with injuries. This item is something that can be purchased long before a renovation is completed or long after. It is also something that can be transplanted from one studio to another. It is important to remember that the cost of a quality sprung floor will be cheaper than the cost of constantly replacing dancers.

Dance rehearsal spaces are also very different from any other rehearsal space. As with the sprung dance floor, a major health consideration is the temperature of the space. A quality HVAC system should be installed to help keep dancers' bodies warm and limber. Desired temperatures may vary but between 75 degrees and 80 degrees Fahrenheit is appropriate (Armstrong, 1984). If purchasing a space to renovate and the HVAC system is not on the list to update, be sure to test it before agreeing on a price (Elder, 1993). Older systems, such as steam heating, may be noisy and cause disruption from rehearsals and performances. During a renovation, if budget allows, isolate the individual areas of the building to prevent heating and cooling unnecessary portions of the space and to keep from over heating offices.

## **Music**

Musical needs vary between the styles of music being performed but over all, there are a few things that can be done to help improve a space. Touring music venues in New York City, a person can see the wide array of treatments a music performance hall receives. Alice Tully Hall at Lincoln Center boasts beautiful acoustics created by state-of-the-art technology. Through the last renovation, the acoustical and audio/video consultants JaffeHolden reshaped the ceiling and walls to warm the sound in the space, created a box-in-box theatre to eliminate noise from the nearby subway, installed eight floor-to-ceiling doors that can pivot 360° to adjust the acoustics for live or amplified events, and installed retractable banners to absorb amplified sound or create a movie theater feel (Performing Arts Managers Conference, 2012). While these details may be financially restrictive, they do inspire ideas for making a lower budget space more accommodating for music. Installing padded boxes to dampen sound and a jagged

facade on walls to diffuse sound waves can go a long way. If hiring an acoustician is not an option, visit other venues and collect ideas. Ultimately, while a dance space is focuses on visual presentation and the physical wellbeing of the dancers, music spaces need to consider acoustics.

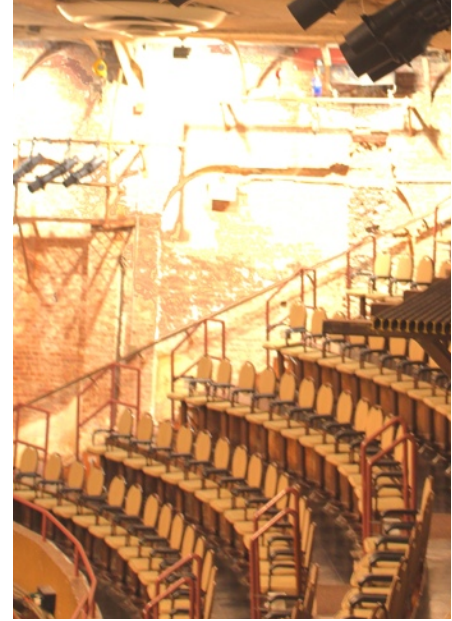
## Theatre

Theatre is an interesting combination of music and dance. An actor needs to be heard by everyone but the visual aspect is also important. To improve a theatre space, look for ways to improve intimacy and sight lines. Intimacy may not be a concept that is easy to improve upon. Finding ways to make the space feel smaller or bringing the audience closer to the actor may help or may make the space feel crowded. As this is an issue of “feeling,” it is up to the individual facility to determine the best approach. Sight lines, however, are simple. If an actor can be seen, it is likely that he will be heard better as well. To improve sight lines, dramatically raking the audience seating area can be a great option (Elder, 1993). The Brooklyn Academy of Music (BAM) Harvey Theater (seen above) is a theatre that sat abandoned for many years before BAM found it and made it usable again. While the space would be considered





less than traditional by may due to its decrepit appearance, steps were taken to improve sight lines by raking the audience area as well as the seats themselves. The picture on the left shows the height of the back row of seats in the BAM Harvey



theatre while the picture on the right shows how steep the balcony seating is to accommodate sight lines.

### **Multi-use**

It can become difficult to envision the “perfect” space when creating a multi-use facility. Combining the elements of each art form can sometimes interfere with the needs of another and the concept of a 100% flexible space is still just a dream. Many spaces have achieved a level of flexibility that helps achieve the mission of the operating organization but often the very items that improve flexibility also hinder it. Zankel Hall at Carnegie Hall offers pneumatic lifts and rolling seating platforms to make the space adaptable to many configurations. Even though everything works to near perfection, the space was opened in 2003, the time and labor it takes to change the space is prohibitive (Performing Arts Managers Conference, 2012). The step of determining the main function of the performance space will help determine what kinds of accommodations can reasonably be installed.

## **Go Time!**

When the capital project begins, there are still many aspects of the project that need attention. Continuing the capital campaign is likely the most important item for a performing arts organization to focus on. Unless the building was paid for in full by a very kind donation, financial support will be needed until the last of the paint dries. Keeping an eye on how money is being spent is also important at this phase.

During construction, there are still items that the arts organization needs to address with the capital project. These items are essential to a successful completion of the project and to a smooth grand opening.

The responsibility of monitoring the construction progress can fall to the design team. Keeping the team active during this process allows the performing arts management to focus on the organization. As contractors are brought in to complete specific tasks, questions about the architectural drawings will arise. Correctly deciphering these drawings is a key to a successful build. The contractors will often provide various paperwork including final drawings and product sheets (Conte, 2007). By comparing these documents with the original design, the architect and project manager can be sure the finished product is going to achieve the desired results. This step also protects the owners, contractors, and design team against liabilities from misinterpreted design documents (Conte, 2007).

Appleton (2008) goes one step further with the responsibilities of the architect. He places the duty of inspecting all completed work squarely on the architect. If the project is fairly large the arts organization can also appoint a clerk of works to ensure

proper construction. Ultimately, the goal of the arts organization during this process is to keep an eye on its asset and finances. Until the building is handed over to the client, the contractors can be easily held accountable for their work. If a major fault slips by the organizations diligent watch and the inspectors, it becomes increasingly expensive and difficult to fix. Some important areas to test include the acoustic performance of all areas where acoustics have been deemed important, the sound insulation between spaces to prevent any crossover, the use and balancing of HVAC systems, and the necessary technology (Appleton, 2008). Along with these systems, any special requests that the arts organization asked for up front should be looked over. It is the details that the audience will remember and these details should work properly from the opening of the facility.

The organization should also begin looking to recruit any additional personnel if needed to operate the new space. This detail is important for both the employer and the new employee(s) or volunteer(s) because it gives everybody a chance to learn about the new facility and prepare for the grand opening (Appleton, 2006).

Near the end of the construction phase, the performing arts organization and the design team begin the arduous task of inspecting the work completed by the individual contractors. Any defects found are added to a punch list which is then given to the contractor to be fixed (Conte, 2007). The punch lists are the last step before legal inspections take place. These inspections are necessary to be sure the building meets all codes enforced by the government.

Along with inspections, the organization will likely need to apply for a few permits. Be sure to take care of this with plenty of time for local bureaucracy to filter through all

of the necessary paperwork. Permits may include a license for public assembly, liquor license, and approval from the Environmental Health department to allow eating and drinking on premises.

## **Moving In**

“The implication is that the construction work requires to be complete in time for the preparations for the opening night as postponement of opening night arrangements is not good publicity and is also likely to incur cancellation costs” (Appleton, 2006, p. 88). While it seems simple, this concept may be difficult for first time renovators or builders to understand. Anyone who has spent time around construction knows that rarely will it be completed when expected. The best option is to wait for completion to set a grand opening date. Even trying to set a date while waiting for the keys to be handed over can be premature. The details within the facility could prove to be problematic.

Conte (2007) states, “There is no such thing as a “turnkey” theatre building. Part of taking occupancy involves learning about the building, debugging systems, and resolving new operational details before a production can be mounted” (p. 37). This is an important idea to consider. The staff will need time to learn the quirks of the new space before adding the pressure of a production. Take an appropriate amount of time with new security systems, new HVAC, and new plumbing to be sure all employees know how to operate each system. Making avoidable mistakes with the security system on opening night could upset important donors and possible subscription holders. When the building is handed over, the performing arts organization should receive a packet of

information detailing how each space works, the equipment installed, and the services rendered (Appleton, 2006). The staff and key volunteers should all become familiar with this information and know who to contact should something go wrong.

Instead opening the doors of the new space to patrons with a major production, consider providing an event that allows for tours, speeches, and mingling (Hardy, 2006). The grand opening event can be a way to reward and thank major donors, volunteers, and other people who helped throughout the renovation process. The event can also include some short plays, live music, or other small productions that show off some of the features of the new space.

## **V. Thoughts and Considerations**

Many hours went into preparing this capstone project, many hours were consumed day dreaming about creating the “perfect” facility, and many hours were spent deliberating why it matters. While this capstone does not deliver the answer to why facility renovation and creation matters, here are a few nuggets of information that can be easily used during one’s tenure in an arts organization.

### **Synthesis**

Trying to make some kind of cheat sheet for renovation success is near impossible. Each organization will have drastically different needs and desires from the next and therefore the process will be different for each. The major needs of all capital projects are a strong capital campaign, planning, and oversight.

A strong capital campaign will identify new sources both for the capital campaign and for the annual giving campaign. The capital campaign can build excitement for the upcoming capital project as well as future seasons at the venue. Fundraising efforts can bring attention to the organization and achievements as well as build a larger audience. This is the singularly most important portion of most capital projects and can be the factor that ruins both a project and the organization. Start planning the capital campaign long before the bulk of the project planning begins and continue raising funds until the last bill is paid, being sure top volunteers, all staff, and the entire board are actively involved. Many large donors like the social aspect of having their name put into a building. Give naming rights to the largest donors and to the lead donors. Continuing with this plan, allow smaller contributions to name smaller objects. Allowing smaller

donors to buy a brick with their name on it can be a fun way to build social networks and allow even the smallest donors to feel more emotionally connected to a space. Also provide ways of bringing the community into the capital campaign. Hosting fundraising dinners with local musicians or children's theatre groups can help build future audiences as both the organization hosting the capital campaign and the performing group gains recognition.

With the campaign in full swing, begin planning the project. Discuss with staff members, creative team, and artists the needs of the organization and keep all plans inline with the mission and goals of the organization and allow dreams to be discussed. The planning phase allows for creative thinkers to develop ways for the organization to be more efficient and sustainable.

For the future, this capstone project sets up further research into the area of facility renovation and new space acquisition. Possible projects might focus on how a renovation affects audience development or participation, or how an organization can leverage a new facility to strengthen organizational goals or ranking within the community. Another possible project could be researching if there is actually a "right time" in the growth and expansion of an organization to make the push for a major capital project and how to know when that time is drawing near. Each one of these projects would expand the field of knowledge of facility management.

One limitation of completing a capstone project covering the topic of capital projects is the inability to use individual interviews and correspondences with professionals in venue management as information. It seems that every professional, when presented with the topic of venue renovation, has something important to say.

These professionals are the true source of valuable knowledge and should be tapped for information when completing a capital campaign. Other organizations from the same geographic area will know which companies, contractors, consultants, designers, etc to use and which to stay away from. When unsure of which path to take in the face of a capital project, ask an organization that likes to talk about their capital project experience for advice. In Oregon, organizations like Portland Center Stage, Portland Center for the Performing Arts, Lord Leebrick Theatre, and the Oregon Shakespeare Festival have intimate knowledge of local and nationally known companies specializing in major capital projects. Ask questions of those who have experience.

### **Hypothetical Case Study**

Let's make up an organization that everybody has seen or heard about. This is a small, non-profit theatre organization with a mission to help provide an theatre education to local youth. At the same time, the organization produces quality community theatre and often sells out it's current 100 seat theatre. This organization uses earned income (ticket sales and registration fees), a fairly strong annual campaign, and a few generous corporate sponsors for general operating costs including paying two full time employees.

The organization is currently leasing a space with a cramped office, small scene shop with mostly donated equipment, one rehearsal space, and one 100 seat theater which is often used for rehearsals as well. Much of the sound and lighting equipment has been donated from the local university or purchased over many years.

When a board member suggests purchasing a larger space and renovating it to fit the needs of the organization, ideas start flying and dreams begin to grow. After much debate about if the organization should move forward or continue making the current space work, with a few slight modifications, the decision is made to forge ahead with the purchase of a new space and the renovation of that space.

The executive director and the board set aside money to run a capital campaign while feasibility is discussed. For this organization, the project will be feasible if they can expand their audience base through strong marketing of performances, expand the number of students involved in the organization, grow the annual campaign by 25% or more, and expand corporate support by 25%. These figures come from estimations of what it would cost to operate a facility with a larger scene shop, two theatres (a 100 seat theatre and a 250 seat theatre), two rehearsal rooms, and an expanded office space. The organization looks at comparable organizations around the country, specifically in towns of similar size and social behaviors, and averaged annual operating costs to find a ballpark figure. Looking locally, the organization looks at other organizations that provide theatre education and organizations that provide live theatre. The organization also considers the size of the city (roughly 200,000 people) to decide if there was enough potential support to sustain all the local arts organizations. It discovers that, outside of the local school system, there is no other theatre education program and the other producing theatre company focuses on more contemporary works and to a smaller audience than the new space will potentially hold. Since the organization appears to have little to no direct competition for market space and a proven track record of strong earned revenue, the organization decides to move forward.

While the feasibility study is underway, the organization begins planning the capital campaign. The capital campaign may include many fund raising techniques, each should be weighed against other options to find the techniques which best fit the organization and the surrounding community. Remember, it takes money to make money and an organization that makes \$2 million by spending \$1 million has raised significantly more resources than an organization that spends \$10 thousand and raises \$50 thousand. Even though the smaller example raised 400% over what it spent and the larger example “only” raised 100% over what it spent, the net gain of \$1 million will go much further than the net gain of \$40 thousand. The organization will need to identify people who are personally invested in the organization to become head fundraisers. Educating this campaign staff in simple ways to approach suspect donors and potential donors is key. Everybody should be armed with current information about the organization and kept up to date as the project continues. At this point, the only information available should be about the organization. This is also the time to reach out to potential lead donors. Strong candidates for lead donors are community members who have shown interest in the organization, financially, in the past and are known to have expendable wealth. Wealth should not be confused with income as wealth is acquired over time. Our theatre organization has kept records of all donors from past annual campaigns as well as records of people who have given large gifts. Identify suspect donors and begin drawing them into the project. The organization educates the campaign staff about the organization and what the project is going to be.

If an issue came up by this point that could not be resolved, this would be the time to stop the project. Such issues might be that the town is not large enough to

support the increased operating costs of a larger facility or that there is another facility that is in direct competition with the organization. Carefully considering these issues and being alright with ending the project could save the organization from bankruptcy.

Fortunately, a large donor steps forward and offers \$250,000 to start the project off strong. The organization develops a donation chart based off of the principle that 90% of the financial support will come from 10% of the donors and that the lead gift will likely be around 25% of the total campaign. From this chart, each campaign staff

Gift Type	Gift Range	Number of Gifts	Number of Prospects	Total / gift range	% of each gift toward final goal	% of total gift range toward final goal	Total Number of donors	Cumulative Total
Major	\$250,000	2	4	\$500,000	22.31%	44.62%	2	\$500,000
	\$100,000	3	12	\$300,000	8.92%	26.77%	5	\$800,000
	\$25,000	6	18	\$150,000	2.23%	13.39%	11	\$950,000
Special	\$7,500	12	48	\$90,000	0.67%	8.03%	23	\$1,040,000
	\$2,500	15	60	\$37,500	0.22%	3.35%	38	\$1,077,500
	\$1,000	20	60	\$20,000	0.09%	1.78%	58	\$1,097,500
General	\$500	30	120	\$15,000	0.04%	1.34%	88	\$1,112,500
	\$100	50	200	\$5,000	0.01%	0.45%	138	\$1,117,500
	avg. \$30	100	400	\$3,000	0.00%	0.27%	238	\$1,120,500
		Total # of Gifts	Total # of Prospects	Campaign Total				
		238	922	\$1,120,500		90% of total raised =	\$1,008,450	
						10% of donors =	24	

member can see how important to the goal each donation is worth. It is also possible to estimate how much can be raised. This is not to say that once the campaign total is reached that all progress should stop. This is a goal and a tool for feasibility sake. Once the chart is constructed, it is easy to change numbers to see where the campaign stands. For example, the organization cannot find a second \$250,000 gift/grant, then the money from that category would filter down into the lower categories.

Gift Type	Gift Range	Number of Gifts	Number of Prospects	Total / gift range	% of each gift toward final goal	% of total gift range toward final goal	Total Number of donors	Total Raised
Major	\$250,000	1	4	\$250,000	22.31%	22.31%	1	\$250,000
	\$100,000	5	12	\$500,000	8.92%	44.62%	6	\$750,000
	\$25,000	8	18	\$200,000	2.23%	17.85%	14	\$950,000
Special	\$7,500	12	48	\$90,000	0.67%	8.03%	26	\$1,040,000
	\$2,500	15	60	\$37,500	0.22%	3.35%	41	\$1,077,500
	\$1,000	20	60	\$20,000	0.09%	1.78%	61	\$1,097,500
General	\$500	30	120	\$15,000	0.04%	1.34%	91	\$1,112,500
	\$100	50	200	\$5,000	0.01%	0.45%	141	\$1,117,500
	avg \$30	100	400	\$3,000	0.00%	0.27%	241	\$1,120,500
		Total # of Gifts	Total # of Prospects	Campaign Total				
		241	922	\$1,120,500		90% of total raised =	\$1,008,450	
						10% of donors =	24	

Along side of the beginning of the capital campaign, the design process begins. First, internal discussion about the needs of the organization identify areas where the current facility is lacking. As mentioned earlier, the organization needs space to expand both the educational programming and the production programming. This will require space for more rehearsal rooms, an additional performance space, expanded scene shop, storage for costumes, and new systems for lighting and sound. As the needs of the organization are developing, a site is chosen and an architect with extensive experience building theatres is brought onto the design team.

The site is on the edge of a thriving and growing commercial district with plenty of restaurants and bars in the area. Transportation and parking are abundant as the local bus system's main hub is one block away and the city has garages within sight of the front door. With a strong neighborhood surrounding the location and easy access, the location is exceptional.

The organization decides that the main purpose of the facility will be to continue serving its two main goals; performance and education. This is kept in mind while

designing the interior. It is important to have rehearsal spaces that allow students to have easy access to water and restrooms while keeping them away from expensive equipment used in productions. At the same time, designers and staff need to be able to quickly, easily, and safely transport heavy equipment between the support areas and the stages. This concern is shared immediately with the architect when the design team is assembled.

The organization decides to keep the old performance space in operation while the project is being carried out. This requires the executive director and other key staff to keep working on regular tasks such as programming, scheduling, and bills. To keep the organization running at full strength while moving quickly through the renovation, the board and executive director decide to hire a theatre consultant who has extensive experience in facility management.

In addition to the theatre consultant, an architect and a theatre systems consultant complete the design team. These three people work with the executive director and board representative to put together the design and all documents that are submitted to the city for approval.

Once a design is chosen, the executive director can allow the process to unfold while providing assistance to the theatre consultant and the architect. Between the consultants, including the architect, all major decisions about materials, building procedures, and timelines are handled. The executive director needs only to keep an eye on finances and be sure each system installed in the theatre works from the beginning. If anything does not meet the expectations of the executive director, immediate changes can be made to rectify the problem. It is likely that fixing the issues

as they arise will be less expensive than trying to fix them once the finishing touches are put on the building.

The architect is responsible for designing a space that is up to all codes. The organization should not need to worry about this but again, keeping an eye on the construction process and knowing what is being completed on any given day will help keep corners from being cut.

While the architect designs the space, the theatre consultant and theatre systems consultant help the architect understand the needs of a working theatre and help the organization choose any new equipment (lights, fly system upgrades, etc) that may need to be purchased to make the space functional. The theatre consultant also stresses the importance of sound isolation between spaces and equipment such as the HVAC.

As the construction begins, the theatre consultant and the executive director begin discussing the operations of the new facility. How will current systems be used in the new space or will new systems need to be purchased? These systems include ticketing software, security, and lighting and sound controls. Discussions also include how daily operations will be carried out. Since the theatre is growing in physical size, the need for extra ushers, janitorial service, and box office personnel become apparent.

Fundraising continues through the construction and a few events along the way help donors see where their money is being spent and build excitement for the completion. Each event includes activities designed to elicit more donations and each event is bigger than the last to keep donors coming back. These fundraising events are not disguised as “meet-and-greet” events but instead are blatant fund drives.

As the construction draws to an end, planning for the grand opening ramps up. The grand opening event could be a production but as the facility is new, the executive director decides to use the opportunity to thank donors and give tours of the space. Plans include live music to demonstrate the acoustics of the new spaces, short performances by students in the rehearsal spaces to demonstrate functionality. This is the first event since the the capital campaign began that focuses less on fundraising and more on thanking supporters.

Just before the keys are handed over to the organization, the executive director, with the rest of the design team, walk through the space and learn how each system functions. This is a final opportunity for any issues to be fixed and a chance for the executive director to be sure details are completed to the highest standards. Once the organization has control of the building, it will be held accountable for all issues that arise so this really is the last opportunity to hold the construction team accountable for defects.

Only after the staff has had ample time to learn about the facility and understand completely how each system functions does the organization host a major production. The executive director knows that if this is rushed, the opening production may be fraught with disaster. It is in the organization's best interest to properly train staff to help escort patrons out of the facility in case of a fire or how to turn off the alarm system incase it is accidentally set off.

This organization will be off to a solid start. As the entire staff knows how the facility operates, the audience will be able to sit back and safely enjoy another great

production. It is only with this level of preparation that the new facility will be set up for success.

## VI. Final Thought

Understanding what an organization goes through when upgrading facilities is necessary for any arts manager that hopes to be part of a successful organization. Organizations naturally grow and expand during the life of the business and the facility should be able to keep up. Success in developing a new facility begins with a fruitful capital campaign, an organization with a goal in mind, well trained and experienced consultants, an intriguing and intimate design, and a plan for opening the doors to the public. When combined, these elements will help an organization grow to a healthy size while looking ahead to the future.

There are many people with a great deal of knowledge that are excited to help a growing organization. Wading through the wealth of knowledge can be just as daunting as the project itself and as there is no checklist of completion for each phase of the project, one can never be sure that every "i has been dotted." Knowing where to begin and steps along the way will help hesitant arts administrators make an intelligent decision.

I once had a professor tell me that, "Nothing great was ever accomplished by people who stay within their comfort zone." Help your organization step outside its comfort zone and grow. If planned well, the expansion of the physical location will allow for the organizational growth that every arts organization requires.

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