

Calabasas Performing Arts Center



Feasibility Study Business Model

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Prepared for:
Spotlight the Arts, Foundation
Calabasas, California

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CALABASAS PERFORMING ARTS CENTER (PAC)

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1. OVERVIEW - EXECUTIVE SUMMARY

The proposed Calabasas Performing Arts Center (PAC) would be a midsize, 400-seat (plus possible 99-seat second stage) theatre-style venue with full stage house and a complete array of professional amenities, including ample lobby, and supportive production spaces. The seating would be in a fixed-tier format and would not allow for multiple configurations. Whether the facility would include a fly space, for lifting scenery above the stage, is still undetermined. This space would nearly double the height of the structure, and the City of Calabasas (City) has firm design standards. Aesthetic and conceptual trade-offs may have to be considered in the final determination.

Parking is an important variable, as land is scarce and the cost of underground construction is substantial. At 19,383 square feet, the building site is relatively modest for a facility of the projected size of up to 46,942 square feet, requiring not less than 100 parking spaces.

The PAC project anticipates a working partnership between the Spotlight The Arts Foundation (STA) and a substantial group of patrons, contributors and foundations.

As envisioned, the PAC would have a year-round calendar of events ranging from local community shows to midsize professional theatrical productions. The facility's configuration would allow it to stage professional level entertainment, and it would compare favorably with other venues in the rental theatre market.

Project feasibility is dependent on a number of interrelated factors. This enterprise is intended to serve the community, introduce culture, and to provide an amenity for civic life in and around the City of Calabasas. Analysis covers two main categories: the potential to develop funding for the construction of the facility, and the generation of sufficient revenue from operations and contributions for its ongoing operations.

Construction feasibility depends upon the configuration of the center; the physical properties will also have a substantial impact on operations. The financial success of the venue will depend upon several factors: the attractiveness of the facility to audiences, and its ability to accommodate quality programming. The enterprise model used here contemplates a core program of professional theatre productions, booked and controlled by the PAC, along with a modest third-party rental program.

Determinations of this study:

- a. Appropriate size/capacity of the PAC for the available site
- b. Estimated cost of facility construction
- c. Appropriate format and programming model for the PAC
- d. Practicalities in the development of quality professional programming
- e. Applicable demographics, probabilities and *Market Potential Indexing*
- f. Ability of market areas to support theatre programming and of local users to support the facility
- g. Operational feasibility, competition and comparable venues
- h. Operational shortfalls and funding alternatives
- i. Potential for success of the capital campaign
- j. Potential for success for ongoing fundraising
- k. Feasibility of a Performing Arts Center in the City of Calabasas
- l. Economic and cultural benefits to the community
- m. Prospects and considerations for organizational development

Selected Findings of this Report:

- The Space program model contemplates a 46,942 square foot facility, with a 400-seat main stage auditorium and a 99-seat multiform second stage (see Appendix 5, Calabasas PAC – 400-Seat + 99-Seat Space Program). This size approaches the practical physical limitation of the site, and depending on final configuration, may test the limits of planning and zoning restrictions.
- The economic considerations of a newly constructed facility in an upscale center favor a midsize “professional” theatre format.
- The facility would need a professional staff to create the programming and to develop and accommodate the audience. Efficiency and safety are essential in the handling of production elements and attending to audience needs.
- The PAC would be reasonably accessible to a large population, have adequate parking, be considered secure, enjoy the benefits of

complementary restaurants and other amenities, and feature professional core programming calculated to attract audiences.

- A professional theatre would be an enterprise, built on a business model aspiring to operate on a break-even or better basis. While it would provide a key community asset in the City of Calabasas, it would also serve more than just the City. At minimum, it would serve the west San Fernando Valley, Las Virgenes and east Conejo Valley areas.
- Certain demographic characteristics distinguish individuals who are more or less likely to attend live performing arts events. Three of the most significant indicators are income, age and education.
- The demographics and population densities are sufficient to support a facility even larger than that proposed. The establishment of a quality 400-seat-plus PAC is seen as a conservative and reasonable approach given the site, location and the population of the host city.
- There is no reason to believe that the PAC would have a competitive disadvantage to any existing venue. Indeed, the location and demographics are highly conducive to success. A new theatre in an upscale community, built to rigorous professional specifications, would be highly attractive to touring companies and event producers.
- In the moderate-midsize theatre model, the “break-even” point (where net profit/loss is \$0) is 302 seats for the proposed model.
- The PAC has the potential to equal or exceed other midsize venues as to financial viability. Based upon the within programming/financial model, with proper management and marketing, it would appear that the PAC could be financially viable. However, it is the exception rather than the rule that public or private subsidies are not required to make up for operating shortfalls.
- While it is possible that these subsidies would not be needed, it would be most prudent to assume that annual subsidies in the range of \$60,000 to \$300,000 would be required. This is especially true in the early years of operation. Direct fundraising would be required, or an endowment fund of \$1,200,000 to \$6,000,000 could be established.
- The fundraising necessary for a project of this magnitude would require the services of experienced fundraising professionals. Strategies have to be carefully developed, and the contacts cultivated discreetly.
- Once the PAC is established, and based upon staffing capabilities, the operating foundation would have a much higher probability of

internalizing ongoing fundraising. Although professional guidance would not be necessary, it generally would improve results.

- Philanthropic support is vital to keeping the arts affordable and accessible—including government subsidies such as grants from the California Arts Council or city arts commissions.
- As a group, the project proponents appear enthusiastic, well connected, well grounded, politically astute, and committed for the long term. Owing to the short life of the foundation, there is no track record worthy of comment, and no indication of a “major” fundraising ability in the absence of professional assistance
- Signage at the site would be strictly limited by City code as to location, size, style and lighting. A distinctive monument sign or artistic feature would be very beneficial to the project.
- Stakeholders overwhelmingly expect the PAC to enhance the local economy, with increased activity for local restaurants, recreation and other lifestyle activities. The PAC would complement the highly compressed commercial core of the City and enhance its pedestrian orientation.



2. OVERALL FORMAT AND CRITERIA

The project proponents of the PAC, Spotlight the Arts Foundation, seek to determine the feasibility of constructing and operating a “community cultural theatre.” The proponents also wish to promote Calabasas as a cultural destination and to provide residents of Calabasas and surrounding communities with a quality theatre venue that will have a variety of cultural and entertainment offerings—offerings that they believe would provide significant public benefits to the area.

a. Format of the Performing Arts Center

The demographics and population densities are sufficient to support a facility even larger than that proposed. The establishment of a quality 400-seat PAC is seen as a conservative and reasonable approach given the site, location and the population of the area.

In scoping discussions, the proponents envisioned a “moderate” format, and indicated a desire to bring “professional” theatre to Calabasas. This is in contrast to the smallest “playhouse” style theatre,¹ a small free-form community-style theatre, or to a large complex such as the neighboring Thousand Oaks Civic Arts Plaza.²

The label of PAC, Performing Arts Center, usually applies to facilities with more than one performance space that has diverse programming from a range of producers. A theatre in a community that has drama, dance, music and production rentals is more properly termed a PAC and if the staff and performers are paid, it is referred to as a “professional theatre operation.” It is important to recognize the difference between *community* theatre and *professional* theatre. Community theatre refers to an amateur company that may or may not have a facility. Some staff that work in a community theatre may be paid, but for the most part members of a community theatre company are not being paid for their work.

When discussing theatre facilities, the labels: small, moderate, midsize, large, etc. can be misleading because when we refer to a size of theatre it can have different audience-to-stage arrangement. It can be used exclusively for one type of production or be operated in any combination of professional, amateur, community or school productions.

Although it provides some guidance, seating capacity is not the only consideration in categorizing a theatre. The theatre’s configuration, primary use, and how is it operated, are also important to consider. According to Artists’ Equity³ in Los Angeles, “equity-waiver” venues are

¹ Often 99-seat or less equity-waiver auditoriums

² 1,800 Seat Fred Kavli Theatre for the Performing Arts, plus the 400-seat Scherr Forum, second stage

³ The umbrella organization for visual artists throughout the United States; contractually describes performance venues depending on their size and location; it has significant impacts on the practicality of various venue sizes

included in the *Los Angeles 99-Seat Theatre Plan*,⁴ and the *Hollywood Area Theatre* (HAT) agreement refers to houses of less than 500 seats. Thus, a *midsize* venue in Los Angeles County could fall in the range of 100 to 500 seats. These are theatres primarily used for presenting plays.

The following logical categories have been created to study PAC venues for this report:

Size Category	Seats
Smallest	<100
Small	100-249
Moderate-Midsize	250-599
Midsize	600-1,199
Large	1,200-4,999
Arena	>5,000

Fig. 1 – Performing Arts Center Formats

b. Enterprise Model – Operational Criteria

Market studies and feasibility reports can be based upon any number of routine indices, including demographic and statistical trends. However, where culture and entertainment preferences are concerned, psychographics, social elements and community attitudes may also play important roles.

This report contemplates an enterprise model situated in the City of Calabasas joining a developing entertainment/lifestyle cluster at the western edge of Los Angeles County, and spilling into adjacent Ventura County communities. Calabasas has ready access to the 1,808,599⁵ population of the San Fernando Valley, to the Conejo Valley and to the 784,685 residents of Ventura County, ten miles to the west.⁶

3. PERFORMING ARTS CENTER – FACILITY MODEL

The economic considerations of a newly constructed facility in an upscale center favor a midsize “professional” theatre format.

The project team has developed a business model for a performing arts center in the community of Calabasas. The model focuses on a comparatively modest, midsize performing arts center as opposed to a

⁴ Nationally *Midsize* Theatres may have up to 699 seats, *Off-Broadway* refers to New York theatres of less than 500 seats, equity waiver theatres are small venues with less than 99 seats; in New York these are referred to as *Mini Contract* or *Showcase* theatres

⁵ Source: Los Angeles County Urban Research Unit and Population Division, U.S. Census Bureau, 2004

⁶ Source: U.S. Census Bureau, American Community Survey, 2004, estimate.



large format or educational/institutional model. Theatre operations of similar size and format have been reviewed to determine successful practices, competition and potential obstacles to success.

The primary study model⁷ effectively maximizes the use of any proposed site to achieve the most viable professional facility. Alternatives in capacity and operations have also been addressed.

a. Location

The proposed site would be located in the City of Calabasas, with civic, professional and community arts and events being presented to enrich the cultural life of the greater Calabasas area.

b. Performing Arts Center Development

The building site is projected to be not less than 20,000 square feet. Depending on the building configuration selected the project would have a Floor Area Ratio (FAR) ranging from .946:1 to 2.422:1. In its most expansive form, the PAC would require 100-125 parking spaces, which could be surface, structure or subgrade.

With differences in audience sizes, the main variables are the public areas: auditorium, lobby, public restrooms, etc. There are certain basic components such as stage house, offices, production support, dressing areas, etc. that do not reconfigure in direct proportion to the size of the audience. In the PAC facility space program, certain minimum sizes must be provided so as not to impair the utility of the facility or diminish the enjoyment of the audience. Substandard spaces and features will negatively affect the desirability of the venue for rental companies and for outside producers.

c. Audience Space

The theatre space for the audience would be intimately related to the stage and shaped in the form of a classical courtyard configuration, embracing the stage. The audience capacity would be approximately 400 seats distributed on multiple levels, providing close and unobstructed views to the stage for patrons of all ages. The acoustics and sound system of the space would be designed to enable a wide range of presentations—music and spoken word—with clarity and quality. The seating would be comfortable, arranged to provide the best sightlines to the stage, along with easy of access to each seat. Care would be taken to provide disabled access to all areas of the audience.

The other public areas of the theatre would enable an easy flow about the space to more-than-adequate public restroom facilities, drinking fountains, concessions and sitting areas. The lobby space would also accommodate

⁷ Variations and break-even scenarios are discussed below

equipment for small exhibits and presentations. Vehicle drop-off and will-call would be convenient for patrons, particularly those with disabilities.

d. Performance/Stage Spaces

The primary stage would be a traditional, professionally configured and equipped proscenium stage. Wing and fly space would be adequate to accommodate a wide range of presentations, efficiently and with quality technical production support. The stage would be supported by an orchestra pit with a lift that can be positioned at various levels; this allows conversion of the space to audience level or to stage level to create an apron extending into the audience. Care would be taken to make the stage operations safe and efficient.

The second performance space would be a flexible, multiform theatre, fully equipped for technical support of productions, and having at least 99 portable seats that can be arranged in a variety of configurations. The floor in this space could be cleared to provide a rehearsal and staging space for the primary stage.

e. Performance/Production Support Spaces

Corridors with stage access would surround the stage to accommodate circulation of performers and technicians. Well-equipped and comfortable dressing rooms for stars, feature performers and chorus, would be located close to the stage. A greenroom to serve performers would be next to the stage. There would be office and work spaces for the facility technical crew as well as visiting production companies. Loading access to the stage would be conveniently arranged for a wide variety of vehicles. Raw spaces would be appropriately placed throughout the facility to accommodate assemblage of shows, as well as storage of equipment, and materials traveling with productions.

f. Administrative Spaces:

Offices, work areas and a boardroom are necessary for the operation and service of the overall facility; these would be conveniently located in the building.

g. Unique Opportunities

Start-up theatres with shoestring budgets are mostly confined to the renovation of obsolete commercial buildings. New construction is far costlier, but has the distinct benefit of allowing the developers to optimize everything from lobby to dressing rooms, and from box seats to stage design. The PAC would be of entirely new construction and outfitted with state-of-the-art equipment, maximizing flexibility.

h. Seating Capacities

From a programming perspective the STA proponents envision a core of professional theatre productions with average ticket prices in the mid to upper ranges. The operational model also includes rentals by local shows, small concerts, recitals, symphonies, dance, spoken word, festivals, fundraisers, conferences, children's programming, local educational events, drama camps, religious services, civic events and corporate events.

Each theatre seat is a prospective revenue generator, either in direct ticket sales for in-house productions, or as added capacity for rental clients. A larger number of seats increases the income potential of the PAC. Too many seats can also have a negative effect if the programming or marketing is insufficient to attract capacity audiences. Half-empty theatres dishearten an audience—and can stigmatize the venue the marketplace.

A design capacity analysis was completed on a sample of 206 venues in Los Angeles and Ventura County. For discussion, these centers have been broken down into six format categories:

i. Smallest Format: 99 Seats or Less

Equity-waiver, black box theatres and playhouses, are the smallest formats, commonly accommodating audiences of 50-99. These are the most prolific, and can crop up on any street corner or storefront. In the study, they comprised 20% of the venues sampled. The small format venue usually hosts a resident company, and produces small-scale productions. They normally do not have sufficient space to accommodate musicals, orchestras, dance or full-stage productions. Tickets are often sold on a break-even basis, generating just enough revenue to pay the overhead. Prices range from \$10 to \$40 depending on programming.

j. Small Format: 100-249 Seats

Often involving resident community theatre companies, because of costs, these facilities usually are the result of conversions of freestanding structures from obsolete uses and redevelopment projects. Small theatres include much of the same programming as the smallest format, equity-waiver venues, but have the added advantage of accommodating larger crowds and larger productions.

Most cities have at least one theatre facility, and they come in many shapes and sizes. Ticket pricing is usually well below professional theatre rates. Contributions and local fundraising are a necessary part of the income of most community theatres. They tend to range between 100-250 in audience capacity, and make up approximately 17% of the theatres in the size-study sample.

The feasibility of breaking even is doubtful at these capacity levels. Professional level programming production/acquisition cost can average

\$3,000-\$5,000 per performance. In a 250-seat scenario, with a facility utilization factor of 60%, the most conservative production cost per seat would be \$20-\$33. This dictates a break-even ticket price in the range of \$40 and \$66.

k. Moderate-Midsized Theatre: 250-599 Seats

This size theatre is generally able to support a full format stage house, full front-of-house amenities and dedicated structure. The key strength of this theatre size, at the low end of the professional realm, is its ability to establish an intimate relationship between the audience and the performer. Medium format venues in the 250-599-seat range comprise approximately 36% of the study sample. Serving a sub-regional market, as opposed to a regional market, their area of attraction generally reaches from 10-30 miles depending upon the quality of programming and intensity of marketing. In a 400-seat model, with a facility utilization factor of 60%, the production cost per seat would be \$13-\$21. In a more conservative 500-seat scenario, the production cost per seat would be \$10-\$17.

This allows for a more manageable break-even ticket price in the range of \$20 to \$34.⁸ Based upon experience, there is considerable demand by touring companies for moderate-midsized venues in Southern California.⁹ The El Portal in NoHo has a 350-seat main stage complemented by an 86-seat equity-waiver second stage.

l. Midsized Theatre: 600-1,199 Seats

The gap between the moderate-midsized theatre and large formats is filled by midsized, in the 600 to 1200-seat range. This is the least favored by the practitioners involved in this study. Many of these facilities are “grandfathered” structures, built long ago, or are conversions from existing buildings and theatres, with pre-established non-theatrical floor plans.

When the auditorium is larger than 600 seats, the audience begins to lose some of the intimacy with the performers. It is more difficult to see facial expressions and hear performers without amplification. When there is a small audience for a performance in this size space, it is also more noticeable, adding pressure to have higher-level talent. The result is increased cost. Higher-level shows are more cost effective in theatres with capacities greater than 1,200.

m. Large Theatre: 1,200-5,000 Seats

Large theatre venues involve a higher capital cost and increased operational demand. They usually require the support of local governments, substantial endowments, grants, foundations, and large support groups of wealthy patrons. The immediate neighboring

⁸ Calculating production at 2/3rds of budget

⁹ Source: NoHo Communications Group

communities of Calabasas, Agoura Hills, Hidden Hills and Westlake Village are decidedly upscale, but have limited populations of 20,033, 20,537, 1,875 and 8,368 respectively. The adjacent, larger city of Thousand Oaks with population of 117,005¹⁰ has its own large format 1,800-seat plus 400-seat performing arts complex located 12 miles to the west of the proposed site. Proposed facilities, such as the Cal State Northridge Performing Arts Center and the Valley Cultural Center project, proposed for Warner Center, feature a large 1,800-2,000-seat main stage, and a complementary Moderate-Midsized second stage 350-450-seat theatre. The operators of these facilities believe the formats to be appropriate for their respective business models.

n. Arena Format: 5,000-plus

The Arena/stadium model includes those facilities with capacities over 5,000. These venues, such as the 18,000-seat Hollywood Bowl, generally cater to high-demand concerts or sporting events. Because of the distance from the extended seating to the stage, they are beyond the practical range for most performing arts experiences. Much of performing arts is dependent upon visual articulation. When the distance to the audience becomes too great, they are unable to view the performance. The possibilities for this have improved in recent years with the advent of Diamond Vision monitors that magnify the stage activities for the extended audience.

o. Analysis of Formats

Properly managed and marketed, large format venues support the highest level of programming—major productions where a single performance can range more than \$25,000.¹¹ Because of the appeal of the productions, and the increased resources for marketing, the facility utilization factor in these cases can be increased to beyond 75%. Thus, the production cost, for a 1200-seat venue would come in at \$28 per-seat. While this is a higher ticket price than the moderate-medium format shows, the programming offered more than compensates. The average ticket price at the Cerritos Center for the Performing Arts,¹² for example, is in the \$44 range.

¹⁰ Source: U.S. Census Bureau, 2000

¹¹ Includes performers such as Bill Cosby, Jimmy Carter or Colin Powell

¹² Cerritos Center for the Performing Arts is seen as an excellent programming model. Although it is a large venue, it is a relatively new and well-run facility designed by Barton Myers Architects, who are also providing the site plan for the PAC.

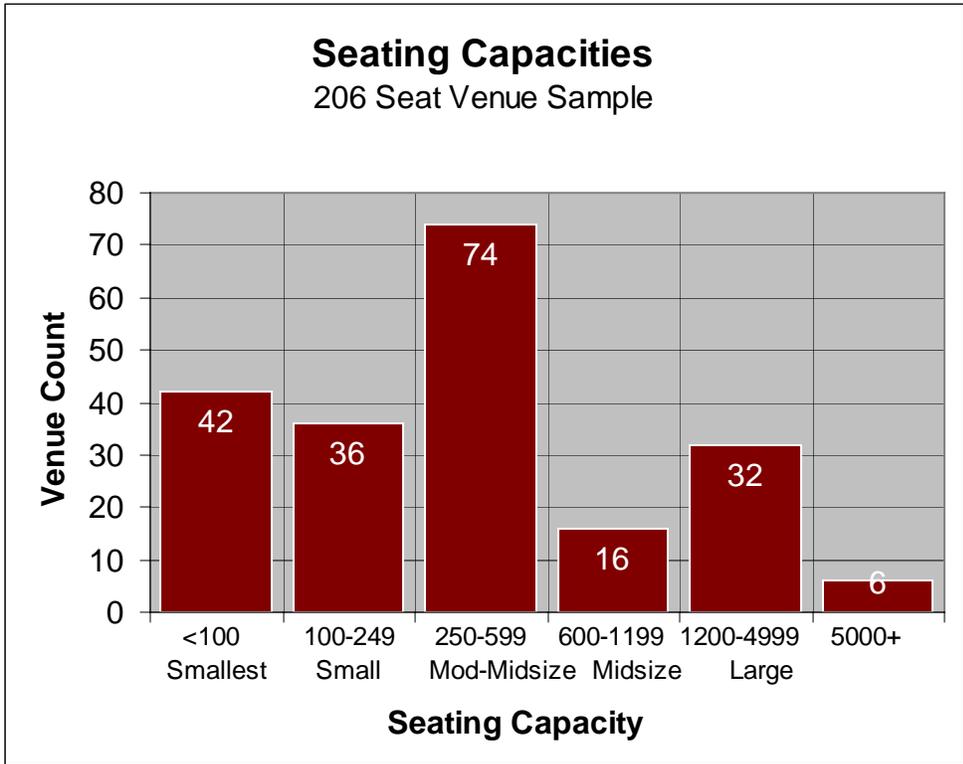


Fig. 2 – Size Distributions Among Venues

Estimates of overall provision of seating inventory within the study sample:

Smallest Theatre 0-99	2,079 Seats	1.4%
Small Theatre 100-249	6,282 Seats	4.1%
Moderate-Midsize Theatre 250-599.....	31,413 Seats	20.5%
Midsize Theatre 600-1,199.....	14,392 Seats	9.4%
Large Theatre 1,00-5,000 (13 Dist)	99,184 Seats	64.7%
Total Seats in Sample	153,350	

Fig. 3 – Allocation of Seating Inventory in Sample

Practitioners generally agree that the different formats do not compete with one another. Each offers a forum for a different array of entertainment events. Each works on a somewhat different business model, with different goals and objectives. While performance venues may compete for rental usage—especially local rentals—they tend to complement one another in the development of cultural communities in their areas of influence. It is therefore not a zero-sum game. Adding to the overall seat inventory of a particular market area does not necessarily cannibalize the existing inventory. Each venue will offer different programming, creating a theatrical multiplexing effect.

n. Recommended Facility

The favored enterprise model for the PAC is a 350-400-seat dedicated courtyard theatrical auditorium configuration. Seating is fixed and tiered, facing a conventional proscenium stage opening of 20-feet high by 40-feet wide. The front-of-house lobby area consists of spaces adequate to exhibit art, serve refreshments and offer upmarket audience amenities. The stage area is of a standard professional size and may or may not include a traditional fly space allowing scenery to be moved out of the audiences' sight. This variation would have a significant effect on the massing of the structure, the cost of construction, and the attractiveness of the venue for renters and production companies. This size and format recommendation incorporates elements of the analysis of the physical, functional, operational and capital possibilities of the location and discussed in the following Section.

4. FACILITY SPECIFICATIONS

a. Facility Size

The Space program model contemplates a 46,942 square foot facility, with a 400-seat main stage auditorium and a 99-seat multiform second stage (see Appendix 5, Calabasas PAC – 400-Seat + 99-Seat Space Program). This size approaches the practical physical limitation of the site, and depending on final configuration, may test the limits of planning and zoning restrictions.

b. Geographic Location

The PAC is to be located on a site in the City of Calabasas, CA. Depending on the building configuration selected, the project would have a Floor Area Ratio (FAR) ranging from .946:1 to 2.422:1. In its most expansive 400-seat form, the PAC would require 100-125 parking spaces.

c. Interior Style and Operational Components

The interior of the facility may be broken down into two categories. The first includes necessary elements such as the lobby, restrooms, offices, stage house, stage equipment, rigging, dressing areas, etc. The second involves creative and stylistic preferences of the project developers: the layout of seating, boxes and balconies as well as interior decorative themes and finishes.

Because the PAC will be offered for a variety of uses and for rental by traveling companies, *proscenium* is the recommended configuration. Proscenium style theatres are the most common and popular among dedicated contemporary performing arts venues. In this format, the theatre's stage space is connected to the audience by a large archway or rectangle through which the audience views a performance. The audience directly faces the stage, which is typically raised 36 to 42 inches above front row audience level.

The main stage is the space behind the proscenium arch, marked by a curtain that can be lowered or drawn closed. The stage floor space in front of the curtain is called the "apron." Everything from the curtain forward is referred to as "front of house," and all the facilities from the curtain to the stage door are "back of house."



Fig. 4 – Interior, Teatro di San Carlo

The proponents' seek to emulate the style of the Teatro di San Carlo illustrated above. These vertically stacked boxes could result in substantial additional construction costs, and may limit the number of seats available above the orchestra level. The architects have modeled a three-tier level of seating—accommodating the city code's 35' building height limit. Boxes, such as at the San Carlo, can be offered for sponsorship and for legacy season subscriptions. They would demand a substantial ticket sale premium, raising the per-seat average revenues for the entire PAC.¹³

In the alternative, full balconies, provide an important means of partitioning the theatre down to smaller capacities without events appearing poorly attended. By closing the balcony on certain shows, or selling balcony seats last, it is possible to give audiences more of a sense of demand.

d. Massing and Height Limitations

The City of Calabasas municipal code sets certain restrictions and controls on the construction of facilities, including special limitations and requirements for projects in the Civic Center area (see Appendix 4 – Requirements/Guidelines for Construction).

Professional theatre structures are sizeable by definition. Unlike theatre conversions from other uses, and storefront "black boxes," newly constructed theatres require certain amenities. The size of the stage is a key consideration, since it determines the size and scope of possible performances. It also affects efficiencies of operation and dictates the design of set pieces and props. Thus the stagehouse, which includes the height, width and depth of the stage area grid and wings, will need to be of a certain minimum size irrespective of the number of seats in the theatre.

Of ten facilities compared below, proscenium openings ranged from 29 feet to 68 feet wide, from 14 feet to 42 feet high, and depths of the stage floor from 27 feet to 63 feet upstage of the proscenium wall. Larger

¹³ These added per-seat revenues have not been included in the operating model

theatres had somewhat larger viewable proscenium area. Overall stage widths with wing space often run two to four times the viewable area.

Typical Professional Stage Proscenium Openings			Stage Floor
Comparison	Width	Height	Depth
1	36.6	45.0	27.9
2	49.1	26	39
3	45	23	42
4	57.4	26.9	38
5	36	30	41
6	52	30	45.6
7	67.7	42.10	63
8	51.9	32	39.2
9	53	30	46
10	29.11	14	27.4
Averages	43.44	27.18	37.19

Fig. 5 – Typical Proscenium Dimensions

Generally, where a fly system¹⁴ is present, the vertical space requirements will more than double the height of the proscenium. From an exterior perspective, the Calabasas PAC would need to exceed the 35-foot height limit of the city building code¹⁵ in order to include this feature.

In a modern, newly built proscenium theatre, the stage house size is determined by the size of the proscenium opening. The following is a chart that illustrates the usual minimum stage dimensions:

¹⁴ Space above the stage where sets and props are raised and lowered

¹⁵ Variances should not be relied upon, as they are entirely at the discretion of the City, and there is no reason to believe they will be granted

Standards	Example
Proscenium Opening Height X 2.5 = Grid Height	20' x 2.5 = 50'
Proscenium Opening Width X 2.5 = Stage Floor Width	40' X 2.5 = 100'
Proscenium Opening Width X 1.5 = Stage Floor Depth	40' X 1.25 = 50'

Fig. 6 – Recommended Proscenium Stage Dimensions

The grid height is a walkable space above the stage where technicians can work servicing and adding rigging equipment as needed. The space above the grid for this walk-able area, structure for the rigging equipment, roof support and roof usually falls into an additional 10' of height. Therefore the height of the building with a 50' grid would be 60' overall.

Ideally, the stage area includes a full fly space, which more than doubles the overall mass of the building. According to City planners, the structure height would be limited to 35 feet unless a variance could be obtained.

If there is no variance for the height of the stage tower, two alternatives could be explored to make this facility function efficiently:

The first would be to place the finished roof at 50-54 feet and seek to contain all the structure in 4 feet of height, including the rigging blocks. This option creates a stage house without a grid, but installing the conventional counterweight rigging as if it had a grid. To make this option work the rigging would need to be a double purchase counterweight system or create in the facility a 3-foot wide slot for single purchase counterweight arbors to travel through the stage floor into the basement of the theatre.

It is recommended to keep the system a single purchase because it is safer and more efficient. This alternative would not seriously diminish the efficiency of the operation, but would require a 50-foot working lift platform to be used to service the rigging equipment overhead. The absence of a grid would also take away the opportunity to install spot lines, chain motors and other rigging options over the stage area.

The second alternative would be to have the roof height at 35' and seek to handle all the movement of curtains, scenery and lighting by moving the battens up and down stage by motorized means and use tracks on and off stage left and right, as well as up and down stage to properly position scenery, masking and lighting. This alternative would greatly limit options and efficiency, which are offered by alternative one.

It is possible and entirely common to operate without fly space; many theatres do. However, as functionality is decreased or complicated, the market appeal for rental and productions is diminished.

5. COST OF CONSTRUCTION – ESTIMATES

Costs of constructing a performing arts center can be influenced by a number of variables: land costs, market conditions, timetables, union and prevailing wage considerations, size, style, finishes, etc. It is estimated that the Calabasas facility, as compared to international theatrical standards, would be of mid-range construction specification and would cost from \$350 to \$500 per gross square foot. The controllable decisions of the project developers would greatly influence this factor.

By comparison, the McCallum Theatre in Palm Desert is adding a 2,500-seat main stage and a 350-seat black box theatre. Their \$80 million budget nets out to \$28,070 per seat. Scaled to the PAC's 400-seat space program, the construction cost would be \$239 per square foot. This must be tempered by the fact that there are economies applicable to the McCallum's larger scale, and that it includes the sharing of some existing facilities and public spaces. Another project, the Valley Alliance for the Arts anticipates new construction of a two-stage center, 1800-seat main and 500-seat second. Their \$80,000,000 budget nets out to \$34,783 per seat. Scaled to the PAC's 400-seat space program, the construction cost would be \$296 per square foot.

Local code restrictions and city requirements will also impact project costs to the extent that a portion are not waived or modified.¹⁶

¹⁶ See Appendix 4 – Requirements/Guidelines for Construction – City of Calabasas

a. Facility Costs for Program Model

Component	Factor	@\$350/sf	@\$500/sf
Theatre Complex Construction Cost	46,942	\$16,429,700	\$23,471,000
Theatre Complex Soft Cost	25% of Construction	4,107,425	5,867,750
Stage & Auditorium Equipment ¹⁷	Lot	1,978,000	1,978,000
Theatre Component Estimate Cost	Total	\$22,507,125	\$31,308,750

	Surface	Sub-grade	Sub-grade
	@ \$20,000	@ \$29,200	@ \$29,200
Parking – 125 Spaces	\$ 2,000,000	\$ 3,650,000	\$ 3,650,000

Reserve	3%	\$ 784,714	\$ 1,048,763
Total Estimate		\$ 26,941,839	\$36,007,513

Fig. 7 – Estimated Facility Cost Model, 400-seat w/equipment and parking

b. Size Alternatives to Program Model

In order to enrich and inform the deliberative process, several alternative size models have been created for comparison to the 400+99-seat model (see Appendix 7 – Estimated Facility Cost Model – Alternatives). These scenarios also have counterparts for space programming (see Appendix 6 – Space Program – Alternatives), and equipment cost estimates – (see *also* Appendix 9 – Stage and Auditorium Equipment Cost Estimate – Alternatives).

Configuration	Parking	@\$350/sf	@\$500/sf
400-Seat Minimum Space Program	100	\$22,897,158	\$30,658,465
300-Seat Space Program	75	21,297,632	28,695,671
200-Seat Space Program	50	11,991,582	16,083,321
100-Seat Space Program	25	9,918,256	13,461,328

Fig. 8 – Estimated Facility Cost Model – Size Alternatives

¹⁷ See Appendix 8 – Stage and Auditorium Equipment Cost Estimate

6. PARKING CONSIDERATIONS

a. Parking

Parking is a challenge for mixed-use and pedestrian-oriented projects. The act of compacting a large number of people and activities into a single walkable space invariably results in increased demand for parking immediately adjacent to the area.

Section 17.28.040 of the Calabasas Municipal Code requires one parking space for every three theatre seats. Thus, under the code, a 400-seat facility would have to provide 134 parking spaces.¹⁸ The Master Development Agreement states that projects within the area are permitted a 25% reduction from the code requirements,¹⁹ netting requirements at 100 spaces. The 99-seat second stage would add 25 spaces to the requirement. A park-and-shuttle arrangement would have to service employees, as it would not be attractive to PAC patrons.²⁰ Variances are possible, but uncertain. It is possible to demonstrate a lessened demand for parking based upon shared use.

b. Shared Facilities and Parking

Contemporary planners have shifted their thinking from the notion that “all parking is good,” to a newer standard, discouraging “over-parking” of developments.

“Most local codes set parking minimums without maximums—and the minimums are often too high. An oversupply of parking wastes land and is inhospitable to pedestrians, and it is another hidden subsidy for the car. In areas well served by transit, the policy calls for a reduced parking standard—with a maximum. It also encourages ‘shared parking’ measures where it is easy to walk from one area to another. Mixed-use Town Centers would have a ‘park once’ and walk approach to clustered and shared parking lots.²¹

“When offices and theatres are side by side . . . parking spaces used by office workers from 8:00 a.m. to 5:00 p.m., Mondays through Fridays, can be used by theatergoers during evenings and on weekends, Shared parking can shrink the scale of suburban activity centers by as much as 25%, which can mean a 25 percent more pedestrian-friendly environment.”²²

“Shared parking arrangements are also becoming more widely used and accepted. In shared parking arrangements, land uses with complementary

¹⁸ See also Certified Final EIR and Adopted Mitigated Negative Declarations on the City of Calabasas Civic Center Project (Addendum to), Report, City of Calabasas, 2005

¹⁹ Source: Community Development Department, City of Calabasas

²⁰ Demonstrate you don't increase demand. Div 17 Municipal Code Amphitheatre §800 backs up to restaurants, auditoriums §270

²¹ 2040 Framework Plan, Portland Oregon, City of Portland, Calthorpe, Peter and William Fulton, *The Regional City*, Island Press, Washington, 2001, p. 123

²² Cervero, Robert, *The Transit Metropolis: A Global Inquiry*, 1998, Washington DC: Island Press, 1998, p.77

parking demands cooperate to lower costs and derive the maximum use from a facility. Businesses with a daytime peak demand may cooperate with a business that has a nighttime peak demand.”²³

Because of the time phasing of the shared uses, it is recommended that the City be asked to consider further reasonable reduction in required parking, as part of the entitlements for the PAC. As shown in Figure 9 below, the entertainment day part is almost entirely detached from the office uses.

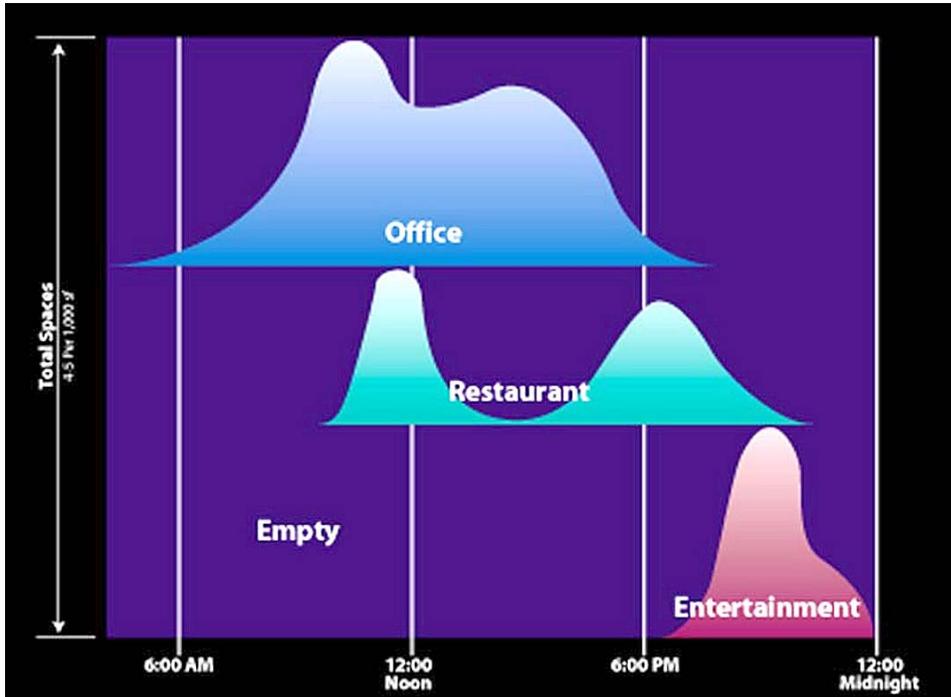


Fig. 9 – Shared Parking Profile Graph²⁴

“The Commons mixed-use TOD in downtown Denver, for example, has below-standard parking (2 spaces per 1,000 square feet of commercial space compared to a norm of 2.5 to 3 spaces). Shared parking has further lowered supplies. At around \$25,000 per space for underground parking, reduced parking afforded by TOD saved the developer several million dollars.”²⁵

7. FEASIBILITY OF OPERATIONS

The facility will need a professional staff to create the programming and to develop and accommodate the audience. Efficiency and safety are

²³ Russ, Thomas, *Site Planning and Design Handbook*, New Jersey: McGraw Hill, 2002, p.195

²⁴ Source: Southern California Association of Governments, *Compass 2% Strategy/Fregonese Calthorpe Associates*, 2006

²⁵ Cervero, Robert et al, *Transit Oriented Development in the United States: Experiences, Challenges and Prospects*,

essential in the handling of production elements and attending to audience needs.

The Calabasas PAC is envisioned accommodating a wide range of professional and community performances of plays, music, dance, spoken word, etc. with efficiency in staging, providing excellent amenities to the patrons, and professional handling of all elements of the operation and facility. This can best be achieved with an efficiently designed facility, current state of the art equipment, and a competent professional operational staff (see Appendix 1).

The spaces in the facility, size of audience and models used simulate possible choices in programming and staffing, contemplate a first class venue for presenting Performing Arts in Calabasas.

8. PROGRAMMING

The presence of a Calabasas PAC would enable some community arts organizations to be continuing users of the facility. A group of these community arts companies might organize to become a regular part of the annual programming. Market area reach, costs of production and ticket prices are all substantially greater for professional productions.

Of the well-managed facilities reviewed, most enjoyed a substantial facility utilization factor. Keeping the venue active is the key to maximizing its income, which in turn promotes its economic integrity. The financial model is conservative in contemplating relatively few rental events. On rentals, the PAC receives nothing more than rent for the locale, and extras for equipment and specialized staff. However, through outreach efforts, considerable interest in the use of the facility by cultural, religious and educational groups was identified (see Appendix 11 – Stakeholder Outreach, Responses and Tabulation)

a. Theatre Season

One of the hallmarks of a professional performing arts center is offering an entertainment “season” along with season tickets for subscribers. The season may include theatre, music, dance or a combination of different disciplines. Marketing a season is more cost-effective than single ticket sales, and also promotes loyalty among the theatre’s supporters. Season ticket holders usually benefit from preferential seating and prime showtimes.

1. Producing a Show

A theatre is “producing” a show when it takes on liability for all of the costs and responsibilities of production. An Artistic Director usually manages the process. Most often, the theatre hosts a resident professional company, and supplements the company with celebrities. One successful local model involves a production cost of approximately \$100,000 per show,

with 3.5 weeks of rehearsal, followed by 28 performances over four weeks.

2. Presenting a Show

When a theatre contracts with a touring company for a package show, they are said to be “presenting” the show. This is a fixed cost and fixed number of performances. These bookings are accomplished at any one of a number of national or regional presenters’ conferences. The theatre provides the advertising and promotion and collects all the revenues. Midsize touring shows can run from \$25,000 to \$60,000 per week—averaging approximately \$40,000 per week.²⁶ Spread over eight weekly performances, this brings the average single performance in at about \$5,000.

3. Co-Producing a Show

When the theatre works with a touring company or other co-producer on a revenue-splitting basis, they are co-producing the show. The theatre usually provides the facility, equipment and staff, and the theatre company provides the actors, costumes, music and other soft goods. Both entities are at-risk and the profits (if any) are split. There are numerous variations on this concept. Co-production is a hybrid combination of production and rentals. It limits downside risk for the theatre primarily to in-kind contributions.

4. Ticket Sales and Pricing

In the case of in-house productions, or packaged touring shows, the theatre takes all the risk. Ticket sales require an aggressive advertising and marketing campaign, particularly in the early days of operation before a patron/mailling list is developed. As a core of support is developed, it becomes easier and less costly to vend tickets.

As a rule, the auditorium will never be 100% sold. In addition to sales falling short, promotional tickets and house seats can take twenty-five percent or more away from each performance. Thus, a reasonable average range for a well-run house is 60% to 70% sold seats.

Ticket prices rarely go below \$10 for any performance at any theatre. On the other end of the scale, a limited number of seats sell for more than \$60-\$80, particularly in midsize venues. Ticket prices are entirely dependent upon programming, and catering to a known market.

Tickets are usually offered on multiple levels, with the choicest seats bringing premium prices. Typical three-tiered pricing in the region of the PAC: “C” auditorium sides and rear, \$35; “B” average seating, \$45; and “A” front and center, \$55. Discounts are usually offered to seniors, children, students and union members. Tickets can also be subsidized with corporate sponsorships.

²⁶ Show times: Wednesday thru Sunday night with Wednesday, Saturday and Sunday Matinees

It is seldom that a midsize theatre can generate sufficient revenue to rise beyond second-tier shows. Intimacy and quality seating is the trade-off. And, in the case of in-house professional productions, the smaller shows have proven to be very popular. These often feature a well-known star to anchor the production, supported by a professional cast.

The enterprise model considers these factors, basing calculations on per-seat models.

AVERAGE TICKET PRICE RANGES				
Event	Small to Medium		Large Scale	
Players/Cast	Five or Less		More than Five	
	Low	High	Low	High
Musical	\$35	\$45	\$50	\$65
Play/Comedy	\$25	\$35	\$35	\$45

Fig. 10 – Average Ticket Price Ranges

5. Rentals

The theatre rents the facility to a producer of an event for a fixed fee. The theatre does not otherwise participate in revenues generated by the event. In addition to the rental of the space, users are also charged for use of specialized staff and optional equipment, such as audio, visual and lighting systems.

Quality events should be the hallmark of the facility. Even production companies renting the PAC for an event, it should be carefully screened. A location can become stigmatized if too many of its events are perceived as under attended. The same audience is likely attending both the renter’s shows and the PAC’s in-house productions.

Rentals can be structured to generate consistent cash flows, while productions come with substantial risk factors.

As can be seen in the financial model, the rentals are bread-and-butter business that assists in balancing the budget and sustaining the theatre. However, they are not normally large revenue generators when compared to successful productions.

RECOMMENDED RENTAL RATES 350-500 SEAT VENUE		
	High	Low
Tier I – Commercial/Corporate/Productions	\$1,200	\$1,600
Tier II – Non-Profits/Educational	750	800
Tier III – City and City Subsidized Non-Profit	550	575
Load-in, Load-out and Rehearsal days charged at 50% of rate		

Fig. 11 – Recommended Rental Rates

All rates include base services and staffing and are plus: technical crew, house management, and equipment ups and extras. These additional charges can range from 50% to 100% over rentals.

b. Professional Producing Theatre

Professional producing performing arts centers take a number of forms. The most resource intensive are in-house productions, but these can also be the most rewarding. Co-productions take burdens off both sides, and allow each to specialize. The professional performing arts center can produce drama, comedy, classic, musicals, revivals, children’s theatre, and many more forms. The PAC can also co-produce with community art groups providing facilities at a special rental rates.

Initially, the enterprise model contemplates the acquisition of a season of turnkey touring shows. These theatre companies provide productions to the presenters for a fixed rate, usually as part of a tour. There are two major booking events, as well as a host of artists’ agents and smaller meetings.

Association of Presenting Arts Presenters (APAP) produces the “Annual Members Conference” in New York City. The largest booking conference in the United States, in 2006 it featured more than 1,200 live showcase performances in full production and rehearsal settings, including: all forms of music, dance, theatre, children/family programming, magic, comedy, pop, rock, and attractions.

Western Arts Alliance (WAA) produces the “WAA Annual Booking Conference” in San Francisco. This is the largest booking conference in the western United States. The event includes showcase performances, and access to contacts and information on more than 2,600 touring artists and attractions.

California Arts Council has a comprehensive list of performing arts touring companies.



c. Community Theatre

The term “community theatre” generally refers to an organization or company of persons doing amateur dramatics—a form of theatre in which all or most of the participants are unpaid or “amateur” in the most literal definition of the word. Community theatre generally resembles professional theatre in all ways except the unpaid nature of the artists. A community theatre may or may not have an actual theatre facility as part of its operation. The creation of the Calabasas PAC should stimulate interest in having an active community theatre group that would be a part of the PAC programming.

Community theatre provides the opportunity for a diverse group of individuals, many of them in other professions, to create plays and have the satisfaction of being part of an active social and artistic community. This often involves individuals who have little or no background in theatre or the arts, but who wish to develop presentation, entertainment or dramatic skills. Community theatre is often seen as adding to the social capital of a community, in that it develops the community spirit and artistic sensibilities of those involved.

It is very common for a community theatre to move to a professional theatre status. This is usually accomplished by paying professional actors (members of Actor’s Equity) to be in the company’s productions. Once a certain number of actors in the productions are “Equity,” those productions can apply for professional recognition.

d. Performing Arts and Special Events

Music is a staple of programming for performing arts centers. This can include: Opera, recitals, symphony, chamber, pop, rock, contemporary, oldies, R&B, jazz, folk Latin and big band. Dance events can include: ballet, folk, modern and revues.

Specialty programming opportunities can be quite lucrative, and include: screenings, speakers, festivals, pageants, corporate events, seminars, training, meetings and conferences, religious services, educational meetings and programming, civic events, along with operation of art and gallery space.

e. Rentals and Co-Productions

One of the major expenses of in-house productions is rehearsal and set construction time—time during which the facility is unavailable for other purposes. This can be alleviated somewhat with adjacent rehearsal spaces (second stage) and dedicated craft/construction spaces. In the rental mode, in addition to performance rentals, load-ins, load-outs (strikes), and rehearsals are all charged for, although at reduced rates.

Through the professional booking system, the theatre can access a wide spectrum of performing arts events, including plays, music, ballet, dance,

theatre, and seasonal and family attractions.²⁷ Arrangements can also be made to co-produce and participate in regional tours with complementary venues situated outside the PAC's market area. For instance, the Hermosa Beach Playhouse mounts a show, does a two-week run, then brings it north to the El Portal in NoHo for another two week run. Costs are amortized over both venues. The show enjoys a higher rate of return by reaching two different geographic markets.

f. Choosing the Right Program Mix

Program mix is determined by the demographics and unique characteristics of communities within an approximate 20-mile range of the PAC. The closer the community the greater weight to be given to its market influence. In the instant case, highest priority must be given to Calabasas, Agoura Hills, Westlake Village, Woodland Hills, West Hills and Malibu.

Demographics are also major factors in determining ticket price. For lower income audiences, discount ticketing is essential, although it will not insure participation. Corporate sponsors generally respond well to subsidizing tickets for seniors, students and the disadvantaged.

This study relies on certain demographic and behavioral assumptions in determining whether or not a sufficient base is present to support the PAC. Wealth, education, age and family status are all useful in determining high-propensity theatre segments. However, non-traditional audiences are also an essential part of the marketing mix, both for purposes of cultural inclusion and for needed program support.

²⁷ Source: Thomas Mitze

9. MARKET DEMAND AND RELATED DEMOGRAPHICS

In the U.S., overall theatre attendance rose steadily from 2000 to 2002 but slipped in 2003 and again in 2004 to reach its lowest level in five years.²⁸

Certain demographic characteristics distinguish individuals who are more or less likely to attend live performing arts events. Three of the most significant indicators are income, age and education.

a. Audience Profiles

The immediate City of Calabasas is included in four of the top ten Prizm_{NE} lifestyle segments. More importantly, the entire US 101 corridor, which slices through Calabasas, is lined with upper-aged, high-income population whose lifestyle traits include foreign travel, luxury cars, philanthropy and interests in art and culture.

Income is an important determinant because wealthier individuals tend to have more discretionary income, are more likely to dine out, and tend to seek entertainment outside the home more often. Theatre tickets are priced in a range from two to ten times those of motion picture admission. This is a practical and fundamental barrier to lower income groups' ability to access professional theatre.

Those who have exceeded their family-raising years, the so-called "empty-nesters," have fewer impediments to going out of the home for entertainment, making age another important component of theatre audiences. They are also more likely to have discovered and developed a taste for arts and culture. Their careers are generally in advanced stages and again, they are more apt to spend \$200-\$400 per couple for a night out to dinner and the theatre.

Those who have attained college degrees are, on the main, more literate than those who have not. They read more and tend to have a better understanding of, and appreciation for, culture. They are therefore more likely to attend live theatre.

One way of understanding the potential for theatre attendance in the region is to look at the concentration of people who fit the key demographics associated with theatre attendance: higher household incomes, higher education levels, and ages greater than 40. To facilitate accessibility to these complex demographic variations, the Civic Center Group has contracted with Claritas, Inc. to prepare a detailed analysis, using their proprietary databases and methodologies, to develop a calculation of the Market Potential Index for theatre attendance in the geographic regions adjoining the proposed PAC. The results for the region are presented in Figure 12 below. Areas of darkest color are locations with the *greatest* concentration of likely theatregoers.

²⁸ TCG Theatre Facts 2004, TCG 2005, Long Form Fiscal Survey, Sample: 198

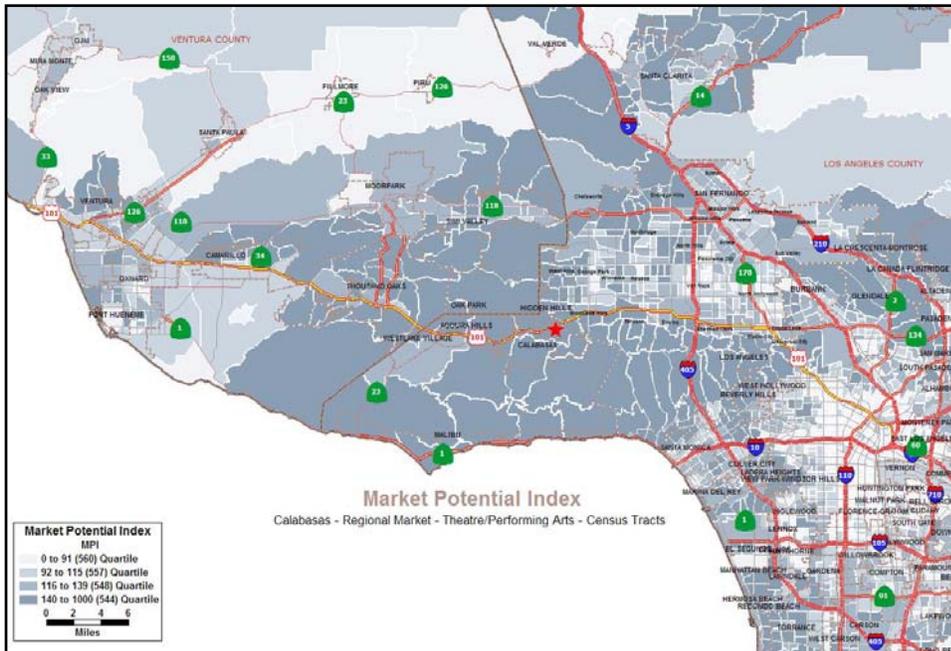


Fig. 12 – Map: Regional Market Potential Index – Theatregoers

As this figure shows, there is a tremendous potential for theatre attendance in the region. In fact the demographics for the western San Fernando Valley, immediate Calabasas area, eastern Ventura County and northwestern coastal Los Angeles County are among the strongest in the broader region.

Even with this ambient potential there is a serious consideration as to whether this potential is already captured by existing theatre attendance in the region. Figure 13 replicates the MPI and adds the location of *any* theatre venue in the region. One can easily see the Hollywood, North Hollywood, Downtown Los Angeles and Westside clusters of theatres. In most instances, these theatres are small (less than 100 seat) specialty theatre operations. What is also evident is the relatively sparse concentration of theatre sites in the immediate west end of the San Fernando Valley. It is true that population concentrations are less in this part of the map (each area demarcated by white boundary lines represents an equal number of people), but even correcting for this, there are fewer theatres *per capita* in the immediate Calabasas area. Figure 14 provides a more detailed map of the immediate Calabasas area.

competitive market model—that is to say if I buy a Lexus today I will probably not buy an Infiniti tomorrow. Economists would say that there is a complementarity to the joint production of theatre in close proximity, that is to say that theatre attenders tend to attend multiple shows and to respond positively (through increased attendance) to moderate increases in the availability of additional programming options. This fuels the theatre cluster concept that is so successful in the North Hollywood and Hollywood theatre communities.

b. Local Population – Composition and Traits

The most powerful driver for the market potential for a theatre complex in the Calabasas area is not only the current potential for attendance (as shown in the MPI above), but also the best estimates of the continued demographic trends in the region. The combination of strong regional and local economies, coupled with powerful demand for quality housing opportunities, has and will continue to fuel growth in the overall demographic attributes within the local community that are specifically correlated with higher theatre attendance, specifically higher incomes, greater educational achievement and higher median ages. Figures 15 through 18 show the median household income for the region for 1990, 2000, 2005 and 2010.²⁹



Fig. 15 – Map: Regional Median HH Income 1990³⁰

²⁹ These data are provided by Claritas, Inc. in order to ensure comparability to the MPI data in this report, including the estimated profiles from 2005 and the projections for 2010. The 1990 and 2000 values are from the U.S. Census.

³⁰ U.S. Census data provided by Claritas, Inc.



Fig. 16 – Map: Regional Median HH Income 2000³¹

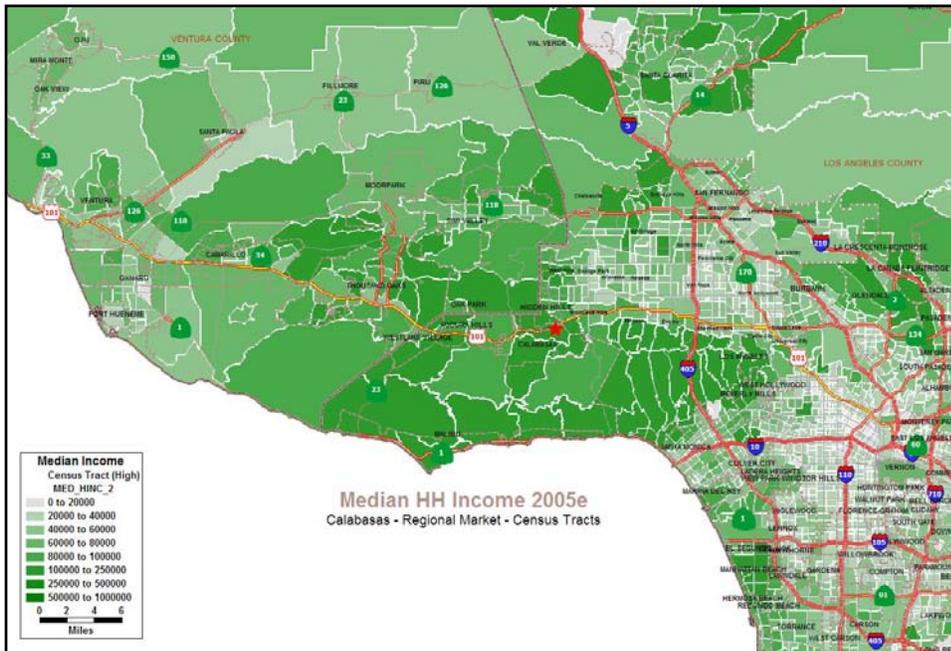


Fig. 17 – Map: Regional Median HH Income 2005 (estimated)³²

³¹ U.S. Census data provided by Claritas, Inc.

³² 2005 estimates provided by Claritas, Inc.

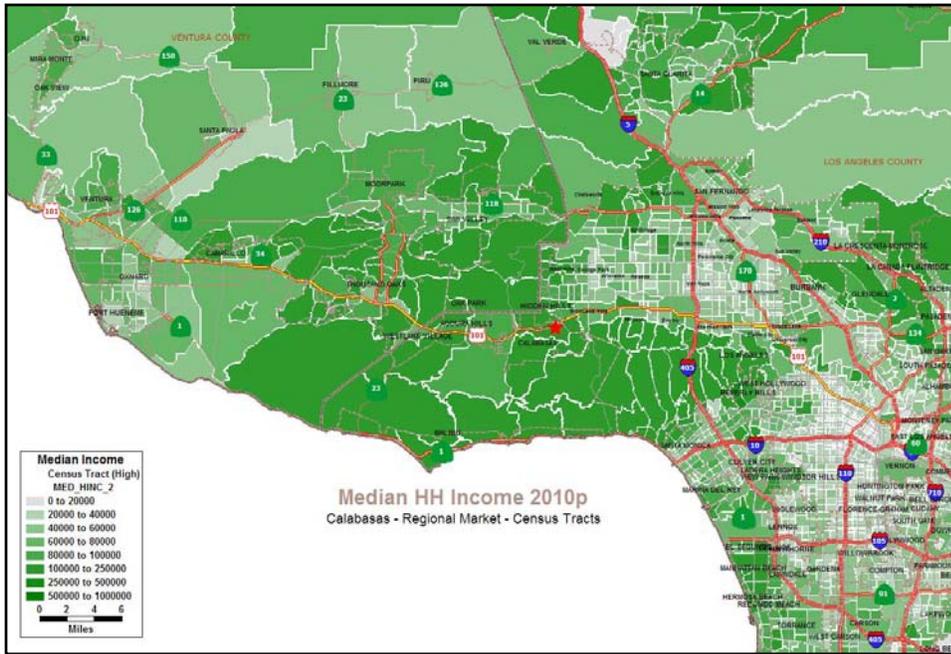


Fig. 18 – Map: Regional Median HH Income 2010 (projected)³³

The most important observation from these figures is the darkening of the tracts in the immediate Calabasas area. Figures 19 through 22 provide a comparable series for the median ages in the region.

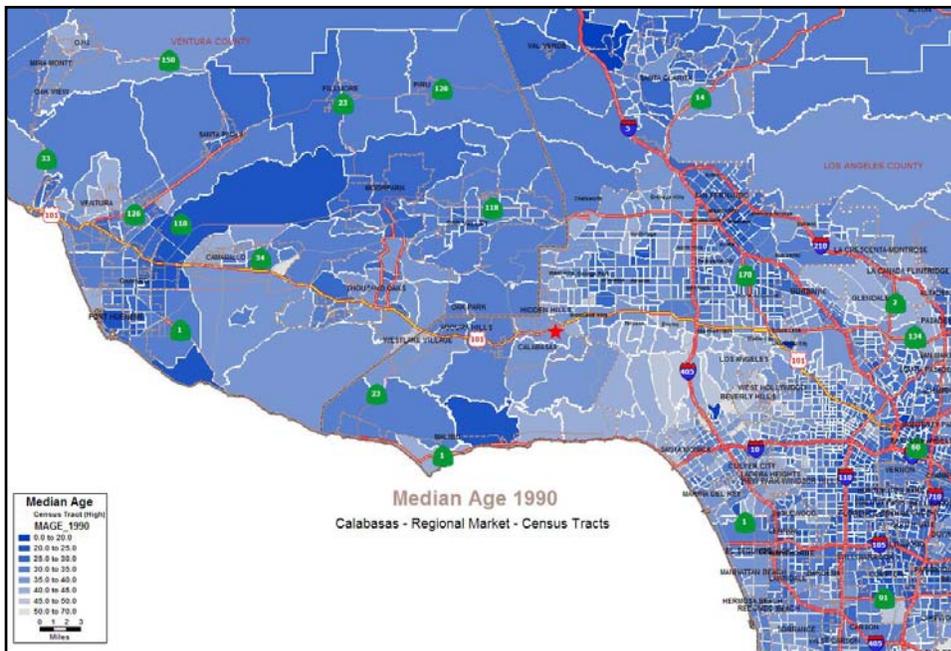


Fig. 19 – Map: Regional Median Age 1990³⁴

³³ Projected household income profile prepared by Claritas, Inc.

³⁴ U.S. Census data provided by Claritas, Inc.

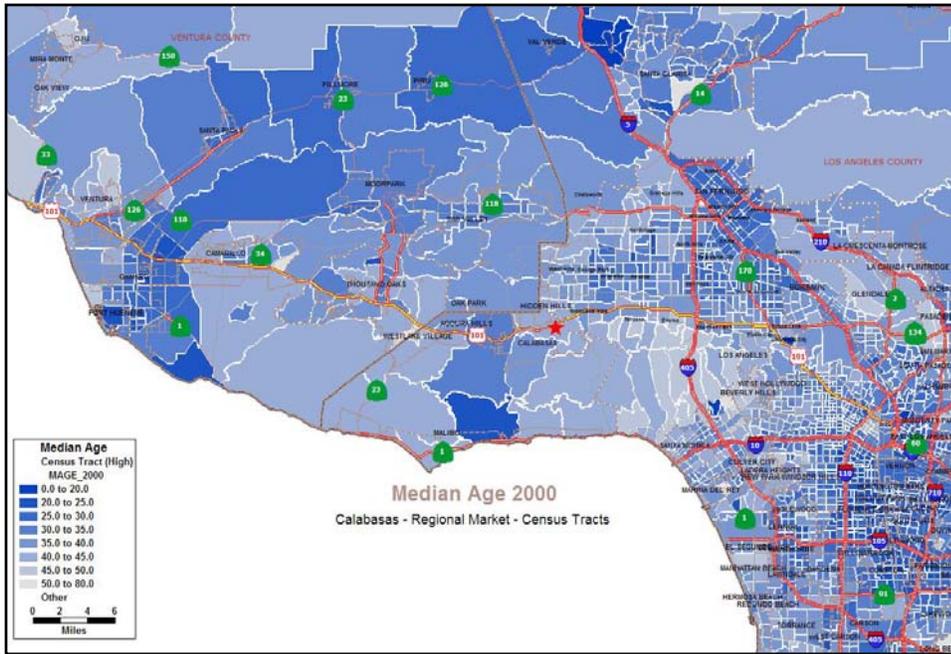


Fig. 20 – Map: Regional Median Age 2000³⁵

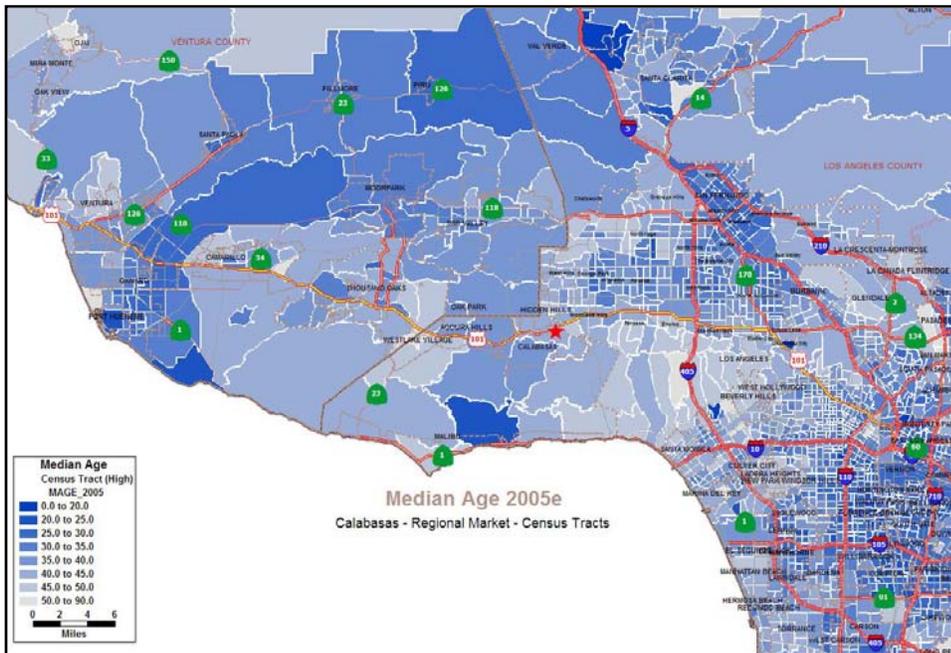


Fig. 21 – Map: Regional Median Age 2005 (estimated)³⁶

³⁵ U. S. Census data provided by Claritas, Inc.

³⁶ 2005 population characteristic estimates provided by Claritas, Inc.

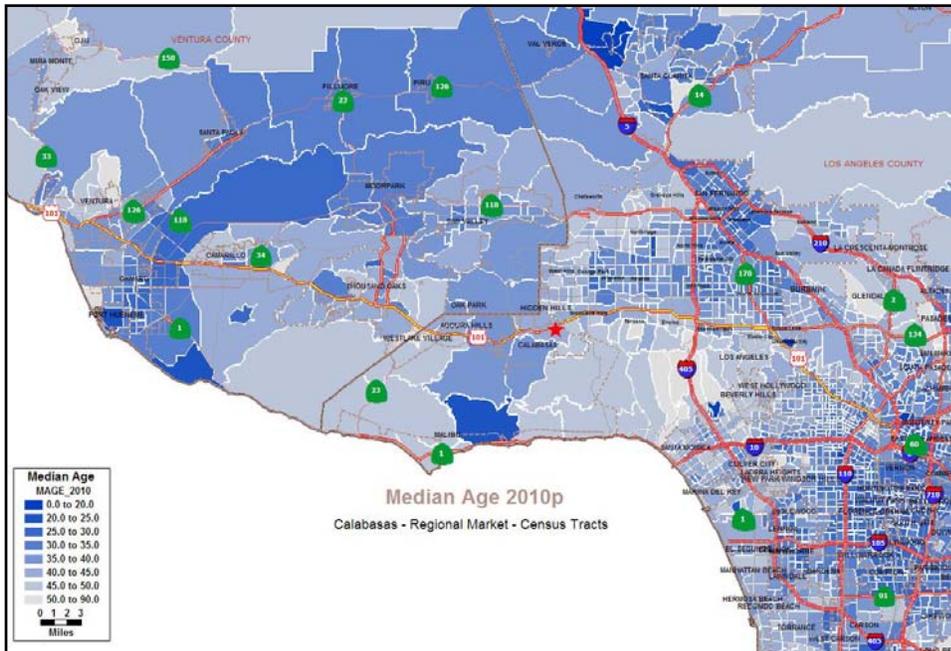


Fig. 22 – Map: Regional Median Age 2010³⁷

Even though the demographic shift in median age is moving less quickly than was seen in the case of median household income, the gradual graying of the blue color around the immediate Calabasas area shows a significant increase in the expected median age in the region—a trend that is expected to continue into the next decade and one that bodes well for the demand for theatre programming in the region.

Figure 23 shows the proportion of the residents of these areas with college degrees—the third major demographic driver of theatre demand in a region. As this figure shows, the population in the area immediately in and surrounding Calabasas have a very large proportion of college degree recipients. Since household income (as shown in Figures 15 through 18) above is highly correlated with educational attainment, it is very likely that the trends in this area with respect to educational attainment will match the intensification of the prime theatre-going populations seen in those figures.

³⁷ Age projections provided by Claritas, Inc.

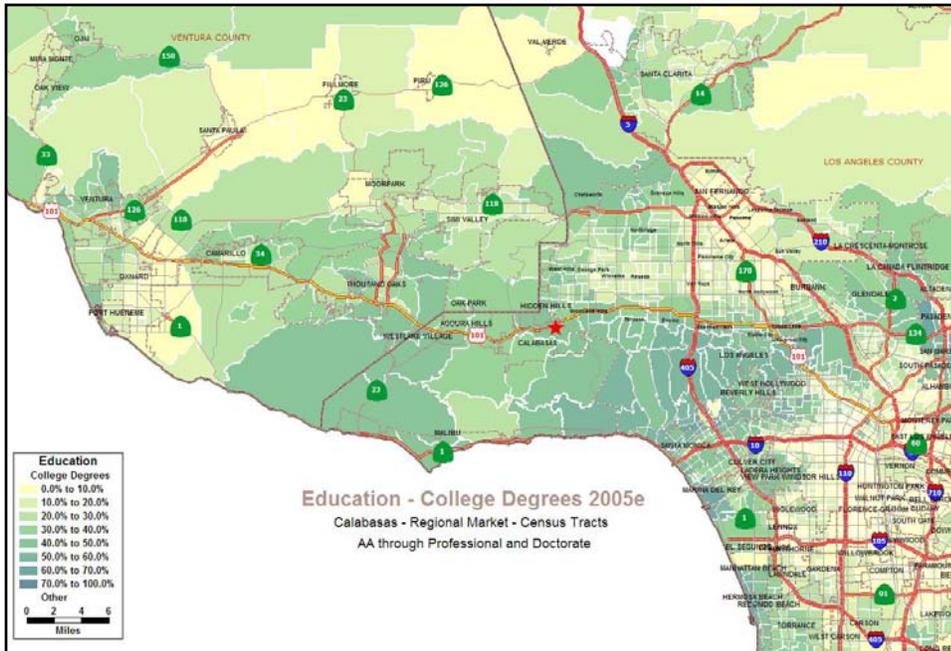


Fig. 23 – Map: Estimated Regional College Degrees 2005³⁸

c. The US Hwy 101 Corridor – “El Camino Real”

The San Fernando Valley has five major gateways: the San Fernando Pass, Simi Pass, Cahuenga Pass, Sepulveda Canyon, and Las Virgenes Canyon. Las Virgenes Canyon provides access for Highway US-101 (Ventura Freeway) between the Conejo and San Fernando Valleys. The 101 is one of the busiest corridors in the nation, with average daily traffic volumes in the range of 196,000 to 322,000. This corridor defines the functional traveling distance for potential patrons of the PAC and must necessarily define some of the geography of the potential client markets for the Calabasas region.

d. Determination of Market Area – Prospective Patrons

The market area analyzed for the PAC is based upon the Market Potential Index, age, income, education, accessibility and drive-time tolerance. This is further tempered with consideration of intervening and complementary venues, and psychological barriers such as mountain ranges and political boundaries.

³⁸ Estimated college attainment provided by Claritas, Inc.

The Market Area is divided into three segments: Regional, Target and Local:

1. *Market Area – Regional – Destination Zone'*

The Region is the area from which the PAC, with aggressive programming and advertising, can expect to draw patrons.

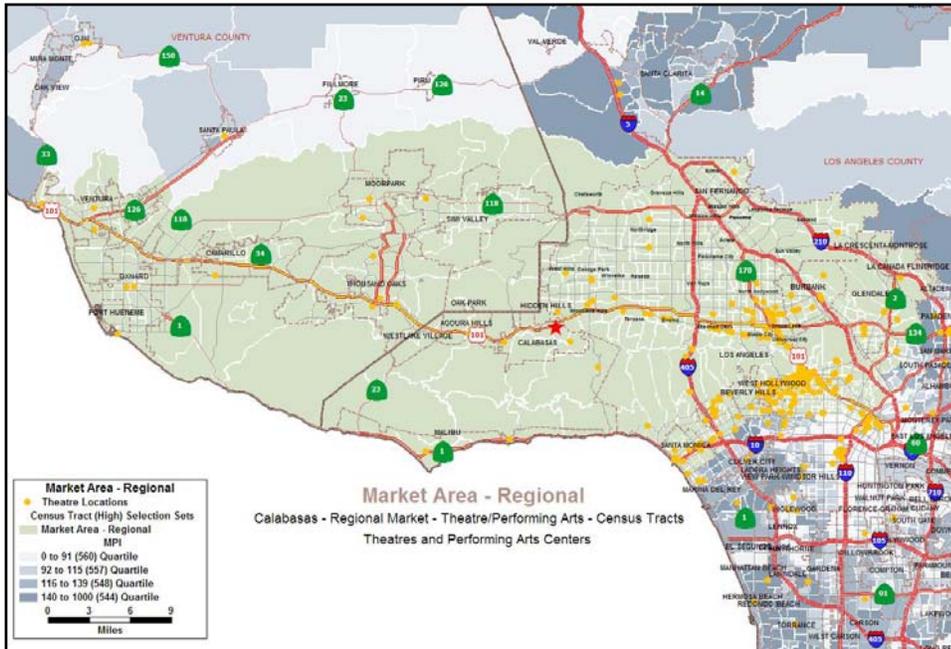


Fig. 24 – Map: Market Area, Regional

The Regional Market Area is determined as the outside limit of venue’s attraction. The PAC is a destination for extremes of this region. Patrons from this area must be given a strong reason and point of differentiation in order to respond to entertainment offerings. Costs of advertising media and promotion increase exponentially, while attraction decreases in inverse proportion. The further from the subject property, the more likely the existence of competitive intervention for entertainment spending.

Other factors can mitigate the diminution however. Availability of regional transit, freeways and highways can extend reach in certain corridors, such as the Hwy US 101 corridor, while psychological barriers such as jurisdictional lines, mountain ranges and community socio-economics may have the opposite effect. Patrons, stakeholders and practitioners all agree that psychological barriers play an important role in dictating the patronage and purchasing habits of the local markets.

2. Market Area – Target – Residential Zone

The Target Market is the area from which the PAC can most efficiently expect to draw patrons.

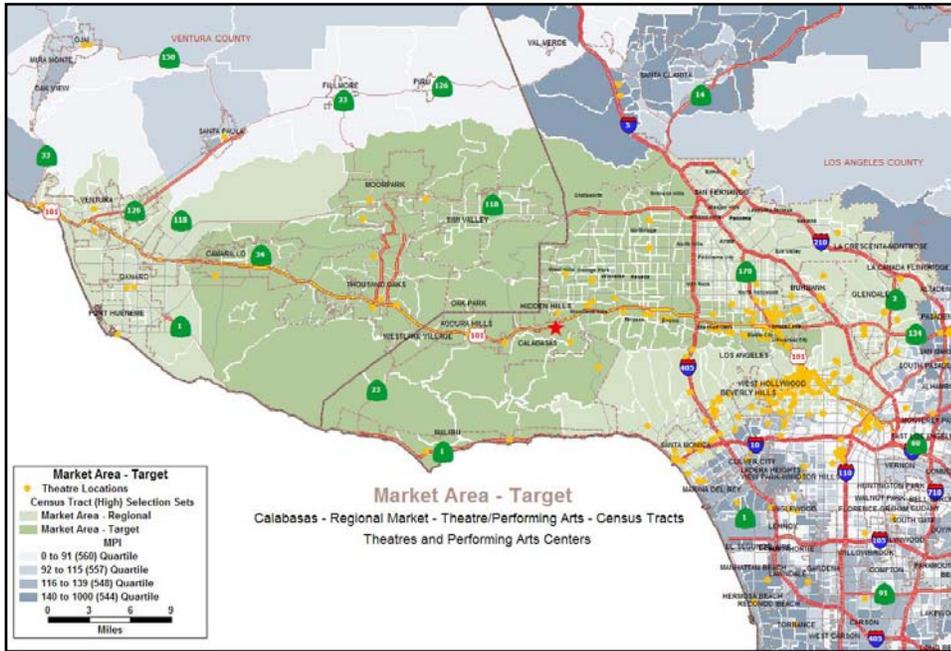


Fig. 25 – Map: Market Area, Target

Based upon reasonable drive times, relative market potential and a competitive advertising and programming effort, the Target Market provides the most receptive segment for support of the PAC. This is the area most likely to provide season subscribers. There is no point where, on average, the expected travel time preceding and following exhibition hours, exceeds 30 minutes.

The southeast San Fernando Valley has a very active and well-developed theatre market, owing to its proximity to most of the existing clusters, especially the NoHo Arts District. Traditionally, Burbank and Glendale residents are less likely to come into the Los Angeles venues than their proximity might suggest. Likewise, the lower-income Northeast Valley with its lower median income and limited discretionary spending capacity, has a disproportionately low level of participation in relatively costly live theatre.

and Woodland Hills; 1% from Santa Clarita; and 4% from Thousand Oaks, Simi Valley, Moorpark and Calabasas

Approximately 60% came from North Hollywood, Studio City, Toluca Lake, Hollywood, West Hollywood and Burbank, with the remaining 9% spread out throughout the City of Los Angeles. The well-developed theatre clusters in and around NoHo would be within the target market for the PAC, but their willingness to travel would be dependent on program content and marketing.

g. Demographic Profiles of the Region

While the Market Potential Index described above captures a cumulative sense of the overall opportunity for demand for theatre in the Calabasas region, it is helpful to understand some of the direct demographics of the area as well. Figure 27 provides some of these key demographic indicators of potential theatre patrons.

Selected Demographic Characteristics of Market Areas (2000 Census)			
	Local	Target	Regional
Population	188, 756	1,224,288	3,379,037
Population over age 45	73, 198	425,388	1,075,955
Percent over age 45	38.8%	34.7%	31.8%
Number with Bachelor's degree or higher	62,937	297,553	714,878
Percent w/ Bachelor's degree or higher	48.5%	36.0%	32.1%
Percent of Households with income over \$75,000	61.7%	47.4%	36.8%
Percent of Households with income over \$100,000	46.2%	31.8%	24.1%

Fig. 27 – Selected Demographic Characteristics of Market Areas³⁹

Overall, there are nearly 200,000 people in the immediate market area for the proposed performing arts center. Of those, nearly 40 percent are in the key age demographic that patronize theatre and nearly half of the population over 25 have a bachelor's degree or higher. Furthermore, the income profile for the local market area is almost off of the charts with more than 61 percent of the community having family incomes in excess

³⁹ Source: U.S. Census Bureau, 2000



of \$75,000 and nearly half (46.2 percent) having incomes above the \$100,000 level.

In the broader target area, the broader region from which the proposed PAC would draw and the area where it would likely concentrate its marketing efforts, the demographics are still very strong. The region has 1.22 million residents, more than one-third of whom are over 45 years of age and 36.0 percent of whom have a bachelor's degree or higher. More than 47 percent of them have a family income of more than \$75,000 and a 31.8 percent have income greater than \$100,000.

Even the larger regional definition—those people who *might* travel to Calabasas to view a production, the demographics are strong. Nearly a third of the population is over age 45 while a third possess at least a bachelor's degree.⁴⁰ With respect to income, 36.8 percent have family incomes in excess of \$75,000 and 24.1 percent in excess of \$100,000. With a regional population of 3.38 million residents, this represents a significant pool of possible patrons, even with a relatively low attendance rate.

Demographically and geographically, Calabasas is well sited to attract a significant theatre-attending population. The specific success of a performing arts center in Calabasas in attracting the needed numbers to fill the facility is less constrained by the potential audiences (as shown in these numbers) than by the quality and type of programming engaged in the venue.

10. COMPETITIVE ENVIRONMENT

a. Overview of Competitive Environment

There is a fine line between complement and competition in the world of performing arts centers. The fact that theatres tend to complement one another is borne out in the naturally occurring crystallization of clusters in the major entertainment areas (see Appendix 11 – Los Angeles and Ventura County Performing Arts Venues).

Site selection criteria for new venues approximate that of upscale restaurants. Entertainment facilities perform better in clusters, simply because patrons and audiences seek variety in their food and in their entertainment. It is common to find these facilities sited right next to each other. Indeed, megaplex movie houses would appear to compete with themselves by siting a dozen and more screens side by side. It is also common for performing arts theatres to be configured as multi-stage complexes. A PAC with a combination of an 1800-seat and a 400-seat theatre does not compete with itself or cannibalize its own market in any significant way.

⁴⁰ Note that these may not be the same individuals.

On the other hand, facilities operated as rentals, may indeed be in competition with similarly configured facilities within the same market area. A large percentage of rentals are for local corporate, religious, educational or community events, and drive times can be a deciding factor in deciding to attend theatre.

b. Theatre Clusters

For purposes of comparison, theatre in the Los Angeles-Ventura County catchment area can be divided into several clusters, defined by communities, transportation corridors, travel times, and topography. Because of the hills and mountains surrounding the site, areas that appear close on a normal map may actually be many miles and many minutes away. There are also very distinct psychological barriers to consider. In practice, mountain passes define the local valleys of San Fernando, Conejo, Simi, Santa Clarita, and San Gabriel. They also tend to isolate the coastal plains of Oxnard, Ventura, Santa Barbara and the Los Angeles Basin. Thus, a straight radial market analysis is of marginal value.

1. *Downtown Cluster*

The largest performing arts complex in the two-county region is the Performing Arts Center of Los Angeles County (the Music Center). Around this springs what we will refer to as the Downtown Cluster, extending down to Exposition Park and including the University of Southern California properties.

2. *Hollywood Cluster*

Not surprisingly, the Hollywood Cluster is the largest and densest group ranging west of Hwy-101 Hollywood Freeway along Hollywood, Sunset and Santa Monica Boulevards. This includes a rather active subgroup in the City of West Hollywood. It extends further into Beverly Hills.

3. *Santa Monica Cluster*

Traveling further west and on to the Pacific shore is the Santa Monica Cluster. Starting in the Westside (Westwood) the area encompasses the University of California Los Angeles properties as well as numerous venues along Wilshire and Santa Monica Boulevards.

4. *NoHo Cluster*

North of the Santa Monica Mountain Range, and through the Cahuenga Pass, is the 1.8 million-population San Fernando Valley. The most well established cluster in this region of Los Angeles is the NoHo Arts District, with 22 smaller theatres and one mid-size facility, the El Portal, with a 350-Seat main stage and an 86-seat second stage. This cluster is mostly east of the CA-170 portion of the Hollywood Freeway, and situated 15 miles from the subject site. Because NoHo has cultivated a theatre-going audience, and is within a reasonable driving distance, it is seen as a complementary cluster to the PAC in terms of audience development. At

the same time, having only one comparable mid-size facility, and given the distance, it is not seen as a direct competitor for rentals.

5. *Ventura-101 Corridor Group*

Traveling west from NoHo is the Ventura Freeway/US 101 corridor—a highway that is highly congested for the larger part of every day. As one PAC manager stated, traffic congestion is an ally to strategically situated theatres. It is that very unwillingness of suburban residents to spend an extra 45 to 90 minutes of travel time that makes outlying venues attractive. It does not, however, compensate for programming deficiencies. The theatres spread along Ventura Blvd. as it slices through the southern margin of the San Fernando Valley, are not coordinated in any meaningful way, and only a handful of them are configured as midsize venues. Off-peak travel times from NoHo to the PAC can range upward from approximately 20 minutes.⁴¹

6. *Ventura County Cluster*

Twelve miles west and approximately fifteen minutes from the PAC, is the CA-23 freeway junction with US-101. This is also the site of the Thousand Oaks Civic Arts Plaza, clearly visible from the freeway and comprising an 1,800-seat main stage and a 400-seat second stage. This intervening complex is set at the east end of Canejo Valley, a market that it tends to dominate. However, the facility utilization factor for these venues is at its practical limit. They enjoy a very robust and nearly captive market.

Ventura County, beyond CA-23, has only a handful of live theatre facilities, which helps to explain the success of the Civic Arts Plaza. Anchoring the western end of the cluster is the Rubicon Theatre in the City of Ventura. This is another well-run venue with unique programming and in house professional productions. In spite of its limited size (211-seats) this theatre has been quite successful through aggressive fundraising programs. The Rubicon's cultural community would contribute to the audience for the PAC.

7. *Las Virgenes Cluster*

The Las Virgenes region identifies locally in a number of official contexts: the Las Virgenes Unified School District, Las Virgenes Municipal Water District, and the Las Virgenes-Malibu Council of Governments (COG). The COG service area extends north and west to the Ventura County boundary, east to the Los Angeles City boundary, and south to the Malibu shore. It includes the cities of Calabasas, Hidden Hills, Agoura Hills, Westlake Village, Malibu and areas of unincorporated Los Angeles.

⁴¹ Source: Caltrans, State of California Department of Transportation

c. Competition for Local Rentals

It would be convenient to confine the local cluster to the neatly bounded Las Virgenes area. However, as a practical matter, there would be some degree of competition for rentals over a wider area—one that includes large swaths of the west San Fernando and east Conejo Valleys.

For purpose of this research, the area of focus for this local rental competition is the “Local Market Area” (see Figure 26 – Map: Market Area, Local). There are a small number of qualitatively and quantitatively comparable mid-size facilities in and around the defined local market area. There are several prospective facilities that may be developed over the next four years as well. Competition from these for local service rentals is seen to be a function of rentals charged, the quality of the facility and amenities offered.

d. Theatrical Rentals – Regional Cluster

The four-event season (series) involves shows that are selected and paid for by the PAC. In earlier years, the venue would not have an established record of success, and it is less likely that touring shows would compete to use the space. Because they are renters, externally produced touring shows have the flexibility to select, and be selected, by venues from an entire region. To the extent the PAC chooses to compete for these events, it can be said that the region is the competitive market area. These events are not a part of the expectations for the business model.

e. Profile of Neighboring Comparable Venues

Live theatres tend to cluster, and to do better when clustered or co-located. The primary reason for this is that they all have unique features and offerings. Audiences for live events make their decisions based on the program, with the location being a secondary factor. If they have a particular show they wish to see, they will go where it is being presented unless the venue is undesirable for other reasons: inconvenience, distance, geo- and socio-economics or lack of quality amenities.

Regional competition can exist in terms of attracting popular touring shows. Local competition can also be an issue when vying for corporate and civic rental business. This does not appear to obviate the benefits of clustering. Theatre practitioners tend to be very collegial—work well together—and appreciate the value of cross-promotion and cooperative advertising. The programs of the 300-plus-member L.A. Stage Alliance are evidence of this spirit of cooperation.

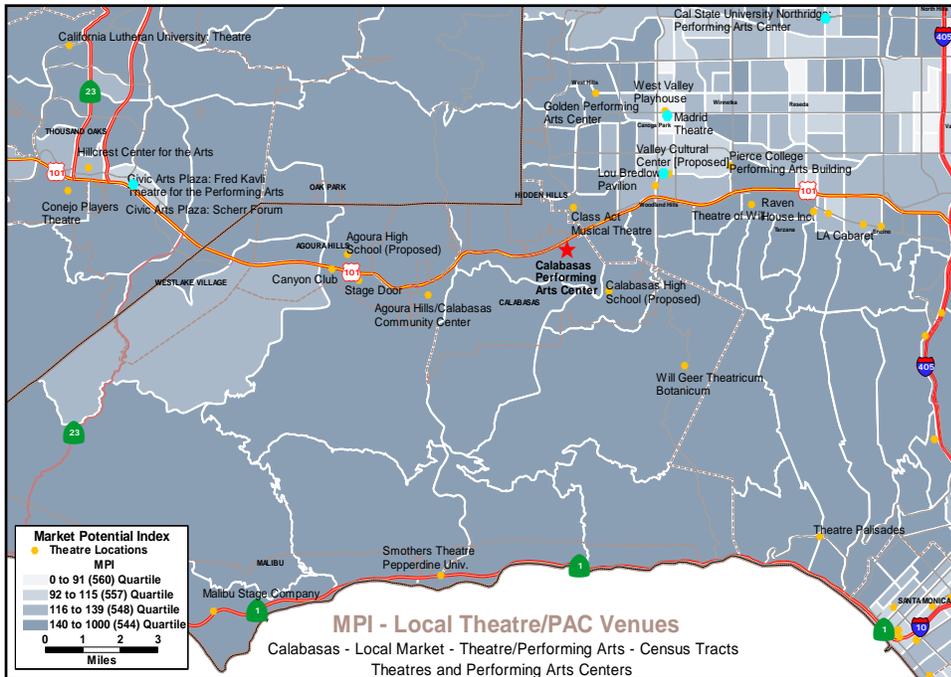


Fig. 28 – Map: Market Area, Comparable Venues

f. Points of Difference – “Class A” Performance Space

The PAC would be reasonably accessible to a large population, have adequate parking, be considered secure, enjoy the benefits of complementary restaurants and other amenities, and feature professional core programming calculated to attract audiences.

1. Parking, Access

Because live theatre is intended to entertain, it is important that the experience is a pleasant one from start to finish. Patrons consciously and unconsciously tend to rate restaurants and theatres on a number of features. Accessibility and ease of parking are two that have profound effects on the audience. There is a practical maximum distance that most patrons are willing to travel to see an average production—usually 30-45 minutes. The more popular and highly rated the show, and the greater the promotion, the further they are willing to travel. Once at the theatre, parking can be another source of frustration. Adaptive re-use facilities often have little or no dedicated parking, leaving attendees to fend for themselves on local streets. This is especially vexing for older patrons and those with physical impairments.

2. Security

Facilities situated in urban and certain suburban environs have the added challenge of having their patrons’ feel insecure with their surroundings. In these “transitional communities,” the concern may be real or simply a matter of perception. It is nonetheless a factor in the success of a facility.

Where one is required to park on the street after dark, in a district where the buildings reflect poorly on the neighborhood, patrons may think twice when next considering that location.

3. Restaurants and Serving Amenities

More often than not, theatre attendees package their evening's entertainment with refreshments and dining. Situating a theatre within a short drive of quality dining is a decided advantage. This is the case in locales such as Westwood, Old Pasadena and to some extent, Downtown Los Angeles. Restaurants within walking distance of a theatre are an even better arrangement. Generally, facilities isolated from any kind of amenities or nightlife are at a disadvantage.

4. Theatre Facilities

It is said that if a business does something well, that the patron will tell a friend about it; but if a business does something poorly, the patron will tell *ten* friends about it. Other than the program itself, the most important part of the theatrical experience is the facility. From the moment the patron arrives at the parking area, they are evaluating their experience. Is the parking and access convenient? Is the facility attractive and well maintained? Is the staff prompt, friendly and helpful? Is the seating comfortable? Do the production facilities support and enhance the programming? All of these must be answered in the affirmative.

5. Rental Market Issues

Attracting shows and rentals is a strategic consideration that cannot be overstated. This element takes into account the quality and amenities of the facility. Factors in the rental decision include: seating capacity, stage capacity, equipment, layout, management, and of course, price. The more desirable and popular the venue, the higher the rent it will command.

11. NEIGHBORING AND COMPARABLE VENUES

This report primarily compares midsize venues in the Target Market catchment area.

a. Existing Facilities – Comparable

Compared to other major clusters in Los Angeles, the Calabasas location has relatively few potential competitors. Comparable mid-range facilities fall in the range of 200 to 500 seats and feature a dedicated professional theatrical-style performance space. These must be contrasted to schools, institutions and other multi-purpose facilities. For the most part, local venues can be considered complementary in the sense that each helps to develop the overall theatre-going market, and to contribute to the vitality of the local arts and culture market.

On the other hand, comparable neighboring facilities may be in competition when it comes to facility rentals. A quality facility, with unique

features will attract a larger audience, and will nearly always be more attractive to a renter whose goal it is to fill the seats with paying customers.

According to Thomas Mitze, Director of the nearby Thousand Oaks Civic Arts Plaza, traffic congestion is an “ally.” Since it takes so long to get to Downtown locales like the Music Center, many suburban theatregoers simply opt for a local theatre.

Live events, by definition cannot overlap, and generally do not compete on a head-to-head basis. Seldom do two shows vie for the exact same audience at the same time. While there may be rivalries for rentals and co-productions, there is little or no rivalry for audiences among theatres. Touring shows usually make their stops far enough apart that there is no real question as to which venue will serve which markets.

El Portal Theatre – 17 miles east of the Calabasas PAC, is one of the most distant facilities to conceivably share its market. In addition to its 350-seat MainStage Theatre, the El Portal offers a second stage with its 86-seat Forum Theatre, and the Judith Kaufman Art Gallery. It is privately owned and very active in the rental market. Programming includes package touring shows, celebrity showcase performances, concerts and musicals. It features a full fly loft, 19 person orchestra pit, concessions and marquee. The facility is situated across the street from the Academy of Television Arts and Sciences in the NoHo Arts District—an adaptive re-use of a 1926 Vaudeville house, turned movie theatre, turned back to stage in 2000. The El Portal facility utilization factor is approximately 280 program days per year. 11206 Weddington St. North Hollywood, CA.

Skirball Cultural Center – 14 miles east of the Calabasas PAC, has two dedicated theatre facilities in the midsize range: the Cotsen Auditorium, seating 515-750, and the Magnin Auditorium which accommodates 350. There are a number of other halls, terraces and other rental spaces at this location. 2701 N Sepulveda Blvd. Los Angeles, CA.

Madrid Theatre – Located approximately five miles from the PAC, the Madrid would likely be the most competitive existing venue. It is similar in attributes to the proposed project. An adaptive re-use theatre turned movie-house, turned theatre, with 430-seats. The Madrid has some limitations. Parking is on the street, and the adjacent neighborhood is an older transitional area with a median family income under \$40,000,⁴² The area is within a community redevelopment zone, and the retail area has established itself as “Antique Row,” but is somewhat lacking in complementary uses, such as dining or other hospitality assets. It is reasonably well equipped, but limited with no fly space above the stage. The facility is owned by the City of Los Angeles, and until recently had management challenges. It is now operated by the Valley Cultural Center, which has enhanced its programming and rental operations, reducing the

⁴² US Census 2000

amount of operational subsidy needed from the City of Los Angeles. Programming includes a mix of professional, community, and student productions, an expansive exhibit space for visual artists and an arena for Madrid Theatre productions. Notwithstanding its challenges, the Madrid has a reasonably high utilization factor with approximately 291 days of programming per year. 21622 Sherman Way, Canoga Park, CA.

West Valley Playhouse – Primarily a Community Theatre Format with 170 seats, the West Valley Playhouse is a half block north of the Madrid Theatre. It features local symphony, and an array of cultural and artistic offerings from the west San Fernando Valley. 7242 Owensmouth Ave., Canoga Park, CA.

Scherr Forum – 13 miles from the PAC, is a 394-seat second stage to the 1800-seat Fred Kavli Theatre. Owned by the City of Thousand Oaks, the Janet & Ray Scherr Forum serves as a locale for a number of civic activities, including morphing into City Council chambers. While it would provide some competition, for rentals in particular, the facility is running at a very high utilization rate with some 200 days of performance plus rehearsal, load-in and City Council meetings. 2100 E. Thousand Oaks Blvd., Thousand Oaks, CA.

Valley Alliance for the Arts: Main Stage (Proposed) – The Valley Alliance for the Arts is in the process of raising \$80 million to fund the construction of a “premier venue for musical performances by local, national and world-renowned artists; symphonies, popular and jazz concerts, ballet, Broadway-style musicals, Las Vegas style shows and other performances.” The proposed 1800 seat main stage would provide exhibit space and be accompanied by a 500-seat children’s theatre. Topanga Canyon Blvd. Woodland Hills, CA.

Valley Alliance for the Arts: Second Stage (Proposed) – The proposed 1800 seat VAA main stage would be accompanied by a 500-seat “children’s theatre.” Just over four miles from the PAC site, depending on programming and marketing, this could be a very likely competitor. This would be a new facility, presumably built with first class professional design, equipment and amenities. It is scheduled to be co-located with substantial retail, refreshment and dining opportunities, and have adequate and secure parking facilities. If strategically booked and limited to “children’s theatre” programming, it would not detract significantly from the PAC. If marketed in the same category as the PAC, the rental competition would be of some significance. Topanga Canyon Blvd. Woodland Hills, CA.

Cal State University, Northridge, Performing Arts Center: Main Stage (In Development) - 1700-seat performance hall in a university setting, seeking “Broadway-caliber” productions, concerts, cultural events, K-12 education, master classes, community and campus dramatic programming

opportunities. Expected completion: 2009. This is a large format and not expected to compete with the PAC. 18111 Nordhoff St., Northridge, CA.

Cal State University, Northridge, Performing Arts Center: Second Stage (In Development) - 250-Seat flexible performance theatre, art gallery, arts walk, lecture hall, classrooms, hospitality space and outdoor gardens. Because of the ongoing demand for campus-based facilities, they generally have very few, if any, dates available for rentals. With this, and the theatre's 13-mile distance from the PAC, any prospective competition from the facility would not be significant. 18111 Nordhoff St., Northridge, CA.

Will Geer Theatricum Botanicum – with 299 seats, is nine miles from the PAC—close enough in size and distance to matter. However, as an outdoor amphitheatre, its programming is very specific. It is a summer repertory theatre producing classics and new works, presented in repertory using a resident acting company. Along with the rep, it offers a children's concert series, an Academy of the Classics and educational programs offering exposure to the classics and Living History plays. This facility, if anything would be a complement to the PAC in developing the area's cultural programming market.

Pierce College Performing Arts Building – Seating 350, the facility primarily serves the Pierce College campus. Campus: 6201 Winnetka Ave, Woodland Hills, CA.

Smothers Theatre, Pepperdine University – One of the closest alternatives to Calabasas, the Smothers Theatre seats 450 in a fixed format with another with another possible 50 seats in the non-orchestra pit configuration. Programming centers around student and university-related productions, as well as a rich and high-quality set of musical, dance, and performance touring shows.⁴³

Agoura Hills Facility – (Rumored) it has been suggested that the City of Agoura Hills may be considering construction of a theatre. If a similar facility were built so close to the PAC, it would have two results. It would compete for rentals, potentially splitting whatever rental market the PAC might otherwise have; and the two venues would contribute to one another's success by strengthening the local theatre cluster—building the regional cultural market.

High School Auditoriums – (Proposed) Calabasas High School and Agoura Hills High School would each construct 750-seat \$12 million auditorium/theatres if a bond measure scheduled for mid-2006 is successful. The facilities would generally not be used for the same type of programming as the PAC, and it does not appear that they would present any direct competition. However, the PAC would not be able to rely upon these two educational institutions as user-renters if they have larger

⁴³ These are short-run productions and performers.

facilities of their own. In the community theatre context, it is likely that the high school theatre, music and dance programs could be a source of emerging talent, and that the PAC would serve as a stimulant to the success of these programs.

b. Regional Venues

The adjacent City of Los Angeles, population 3,745,742⁴⁴ has a number of performance centers. The Kodak Theatre, 3,600 seats, in Hollywood and the Downtown Shrine Theatre, with over 5,000 seats, are the largest Los Angeles venues. Los Angeles' main Music Center complex, with a combined 8,450-seat capacity, is located approximately 22 miles to the southeast of the proposed site. All of these theatres would exert some limiting pressure on support for a large format venue.

Existing regional venues would have little or no economic effect on the PAC as a moderate-midsize facility. Stimulation of cultural appreciation and the cultivation of theatre-going audiences is a very real benefit of having a large number of theatrical operations within the Los Angeles market. The proposed PAC has the potential to develop its own specific niche in the urban-suburban entertainment market.

12. DISTINGUISHING FEATURES OF THE SITE

a. Complementary Adjacent Uses

Because of its proximity to commercial uses and amenities such as restaurants, taverns and upscale retail activities, the location has an advantage over many other competitors. The nearest existing activity and dining center is the Calabasas Commons, which abuts the new Civic Center site. The commons includes upscale retail uses, a six-screen Edwards Cinema, and eleven restaurants including several with upscale fine dining. There are a number of additional dining and shopping opportunities across Calabasas Road from the Commons, and within walking distance to the east in Old Town.

The positive synergy created by this positioning is a very important consideration for the live theatre market. The combination is a distinct competitive advantage. The existing foot traffic provides a strong potential base of upscale entertainment seekers.

b. Art Gallery

The art gallery portion of the facility adds to the flavor and culture of the theatre experience, and to the bottom line of the operation. The space would normally be open three to four hours per day on show days.⁴⁵ This can be accomplished with volunteers who may also offer hospitality and

⁴⁴ Source: U.S. Census Bureau, 2004 American Community Survey (estimate)

⁴⁵ Wednesday thru Sunday

tours of the facility. Depending on the configuration of the public spaces and offices, supervision might also be provided by the office staff. Gallery functions can also be outsourced to an existing art professional.

13. FEASIBILITY ANALYSIS

a. Prior Report

A prior report was prepared for the City of Calabasas in 2002. The document, titled “Needs Assessment & Facility Recommendation,” sought to determine whether Calabasas *needed* a community theatre. The current study departs from the prior study in at least two respects. The current endeavor seeks to determine what is possible and feasible, rather than just what is needed. The prior report was based upon a relatively small amount of stakeholder input, and did not analyze the market potential for the attraction and development of new audiences.

b. Current Report

What is now being proposed is a “professional” rather than a local “community” theatre.

A professional theatre would be an enterprise, built on a business model aspiring to operate on a break-even or better basis. While it would provide a key community asset for the community of Calabasas, it would also serve more than just the City. At minimum, it would serve the west San Fernando Valley, Las Virgenes and east Conejo Valley areas.

Based upon comparable ticket and subscription prices, a professional theatre would require a certain threshold seating capacity in order to attract and afford appropriate productions and programming. A full size professional stage house has certain practical minimum dimensions, and requires certain indispensable equipment. This main theatre component varies little across a wide range of medium to large facilities. Likewise the front-of-house spaces, lobby and office areas also have certain minimum dimensions. The facility’s space program involves a certain “fixed overhead” even before the seating is factored in.

c. Size and Format Feasibility

It is the consensus of the project team that the economics of professional theatre will dictate a minimum reasonable capacity of 350-seats. Site-space permitting, and to allow for leeway, a 400-seat venue is being proposed. The additional 50-seat capacity would add potential revenue to each event. Owing to the nature of construction, the addition of interior seating would not proportionately increase the cost of construction. Once the stage area, lobby area and building framework have been provided for, the cost per square foot to add another 50 seats will not significantly impact funding feasibility.

In the present context of providing a community amenity, the building fund stands apart from the operations of the performing arts center. The difficulty or feasibility of raising the necessary building funds is addressed separately, and not considered in the operating model.

Physical feasibility of constructing a 400-seat facility on the proposed site is a determination of the space program. The guidance received from the project proponents in this regard was to create a model for a high quality professional venue. CCG concurs that such a professional venue will be the most economically feasible, and most likely to justify the construction of an entirely new performing arts center.

If space were to permit, a 99-seat, equity-waiver multiform second stage is also being recommended as an option to increase the flexibility of the complex.

Programming is another issue that bears upon the formatting calculation. From an economic standpoint, the highest and best use of the facility is professional theatre. The annual programming model, in addition to more esoteric and localized events, includes a season of four professional productions, which are being used as the lynchpins of the economic model.

CCG uses a production cost per seat, per show, to determine the appropriate number of seats and average ticket prices for the model. Using a 400-seat model, with an average facility utilization factor of 60%-70%, and an average production cost of \$5,000 per show (\$40,000/week), a conservative production cost per seat is in the range of \$20 or less. For comparison, tickets to professional events at venues like the Scherr Forum in Thousand Oaks, range \$25-\$35. With major acts, tickets can go as high as \$60 to 80. However, the higher cost of higher ticket attractions usually precludes their appearance at small to medium venues.

14. COMPETITIVE FEASIBILITY

There is no reason to believe that the PAC would have a competitive disadvantage to any existing venue. Indeed, the location and demographics are highly conducive to success. A new theatre in an upscale community, built to rigorous professional specifications, would be highly attractive to touring companies and event producers.

Because of its desirable location, anticipated ease of access and adequate parking, and its proximity to desirable complimentary amenities: upscale restaurants, taverns and shopping, there is every reason to believe that the PAC would have a competitive advantage over facilities with less to offer.

a. Programming and Booking

The Calabasas region embraces a broad range of programming. Prime determinants of programming are market demographics and the unique



personality of the respective communities. Certain patterns also emerge as to business models, ranging from multi-purpose halls for hire, to dedicated theatres with fully implemented, self-produced seasons. Loyal subscriber bases usually attend the latter.

The visioning document of the project proponents mentions “repertory theatre” as a core of its programming. This approach might be appropriate if the format was to be non-professional community theatre, but would not be advisable in the professional theatre format. Repertory theatre where a single company puts on a variety of plays is distinguished from a number of different companies and different actors putting on short-lived plays in the same theatre. It would be difficult for the venue to initially assemble this sort of production capability in its first few years of existence.

15. FINANCIAL FEASIBILITY

The PAC has the potential to equal or exceed other midsize venues, as to financial viability. Based upon the within programming/financial model, with proper management and marketing, it would appear that the PAC could be financially viable. However, it is the exception rather than the rule that public or private subsidies are not required to make up for operating shortfalls.

While it is possible that these subsidies would not be needed, it would be most prudent to assume that annual subsidies in the range of \$60,000 to \$300,000 would be required. This is especially true in the early years of operation. Direct fundraising would be required, or an endowment fund of \$1,200,000 to \$6,000,000 could be established.

a. Financial Model

The financial model created is based upon a calendar in which the facility is booked with a wide cross-section of events, servicing a number of cultural and civic needs identified by the project proponents. In general, the community-serving activities generate the least revenues, but are seen as core to the mission of the PAC. These events also build goodwill and provide a method for bringing a larger and more diverse audience to the location (see Appendix 2 – Financial Model – Notes and Assumptions).

Many of the cities in the region consider a minimal community investment in a PAC as part of their cultural offerings.⁴⁶ At this time, the City of Calabasas does not intend to contribute to the project. This assumption will be preserved in the analysis of this report. In instances where the revenue stream for the theatre is not adequate to fully fund operations, an estimate is provided of the endowment size necessary to generate that ongoing subsidy.

⁴⁶ The Cities of Simi Valley, Thousand Oaks and Los Angeles all provide some level of support for their community performing arts centers.

For purposes of this feasibility study, a preliminary fiscal analysis was performed identifying the revenue potential and cost profiles of five alternative theatre size models: a 100-seat community-style theatre, a 200-seat community-style theatre, a 200-seat professional theatre, a 350-seat professional theatre, and a 400-seat professional theatre.

After the evaluation of these models, two program mixes were identified for operational review—one in the community PAC format and one in the professional-style PAC format. The overall program mixes for these two formats are set forth in Appendix 1. These program mixes were then integrated with market-based estimates of ticket prices, attendance level, and rental levels to develop an operational model for each. The results of the operational models for the two community formats (100 seats and 200 seats) are given in Figure 29.

Community PAC Operational Budget Overview		
	100 Seats	200 Seats
Ticket Revenues ⁴⁷	126,299	252,598
Rental Income ⁴⁸	150,174	150,174
Variable Equipment/Staff Revenues ⁴⁹	88,679	88,679
Total Revenues	365,152	491,451
Fixed and Overhead Costs ⁵⁰	422,440	422,440
Variable Equipment/Staff Costs ⁵¹	104,231	112,696
Production Costs ⁵²	128,504	160,688
Total Costs	655,175	695,824
Total Net Profit / Loss	-290,023	-204,373
Endowment needed to cover loss	\$5,800,445	\$5,412,457

Fig. 29 – Community-style Theatre Operational Budget Overview

In the community PAC format, the programming mix is limited by the design and scale of the theatre and most of the programming is centered on one-week, co-produced and rental functions. Operationally, this type of theatre is difficult to fund as depicted in Figure 29.⁵³ Either model would

⁴⁷ The revenue model reflects median ticket prices of \$40 for major events, \$25 for minor events, and \$150 for fundraisers. It also assumes that 75 percent, 50 percent and 100 percent of the seats in the house, respectively, will be *purchased* tickets for each format (that they will produce ticket revenue).

⁴⁸ Base daily rental rates are estimated \$1,000 per day for commercial, \$800 per day for nonprofit organizations, and \$500 per day for City of Calabasas events. Loading and rehearsal days are estimated at \$500 per day for commercial renters, \$400 per day for nonprofit renters, and \$400 per day for City renters, respectively. Rent for days with more than one performance or event are priced at \$1,300 per day for commercial, \$1,100 per day for nonprofits, and \$650 per day for City users. This is likely on the optimistic, and thus conservative, side for this type of venue.

⁴⁹ Priced at five percent over cost

⁵⁰ These are detailed in Figure 31.

⁵¹ These include both those costs associated with the revenues recovered in the section above, as well as the direct technical costs associated with co-produced events for which there is no revenue recovery.

⁵² Includes artist fees, set building, costumes, etc. as needed for the specific productions

⁵³ Note that the utilization levels also decline slightly as the loss of large-scale productions limit the major revenue-producing events (there is a fixed number of weekends in the calendar).

require an endowment of \$5.5 – 6.0 million dollars to be sustainable without subsidy from the city.

Figure 30 contains the comparable matrix for the three sizes of professional-style PAC assessed by this team.

Professional-style PAC Operational Budget Overview			
	200 Seats	350 Seats	400 Seats
Ticket Revenues ⁵⁴	688,375	1,204,656	1,376,750
Rental Income ⁵⁵	120,600	120,600	120,600
Variable Equipment/Staff Revenues ⁵⁶	71,215	71,215	71,215
Total Revenues	880,190	1,396,471	1,568,565
Fixed and Overhead Costs ⁵⁷	488,690	488,690	488,690
Variable Equipment/Staff Costs ⁵⁸	158,250	158,250	158,250
Production Costs ⁵⁹	564,688	590,703	599,375
Total Costs	1,211,628	1,237,643	1,246,315
Total Net Profit / Loss	-331,438	158,828	322,250
Endowment needed to cover loss	\$6,628,760	0	0

Fig. 30 – Professional-style Theatre Operational Budget Overview

⁵⁴ The revenue model reflects median ticket prices of \$40 for major events, \$25 for minor events, and \$150 for fundraisers. It also assumes that 75 percent, 50 percent and 100 percent of the seats in the house, respectively, will be *purchased* tickets for each format (they will produce ticket revenue).

⁵⁵ Base daily rental rates are estimated \$1,000 per day for commercial, \$800 per day for nonprofit organizations, and \$500 per day for City of Calabasas events. Loading and rehearsal days are estimated at \$500 per day for commercial renters, \$400 per day for nonprofit renters, and \$400 per day for City renters, respectively. Rent for days with more than one performance or event are priced at \$1,300 per day for commercial, \$1,100 per day for nonprofits, and \$650 per day for City users.

⁵⁶ Priced at five percent over cost

⁵⁷ These are detailed in Figure 31.

⁵⁸ These include both those costs associated with the revenues recovered in the section above, as well as the direct technical costs associated with co-produced events for which there is no revenue recovery.

⁵⁹ Includes artist fees, set building, costumes, etc. as needed for the specific productions

In this model, the operational fiscal feasibility is much stronger, in large part due to the net revenue from the professional, touring shows possible in this size and format. While some overhead and costs are higher, the overall business model is much more robust.

In the moderate-midsize theatre model, the “break-even” point (where net profit/loss is \$0) is 302 seats for the proposed model.

b. Expenses

The expenses associated with running a PAC fall into two categories. The first, fixed and/or overhead expenses, captures those costs that the PAC will need to pay no matter what type of production is present. These costs include salaries of staff, maintenance on the facilities and equipment, office expenses, and core marketing and promotion costs. The second category of costs reflects those variable costs specific to the individual productions. These can include specialty personnel costs, equipment costs, production costs, etc. These fluctuate significantly by program type.

The assumptions and issues within each of these areas are documented below.

1. Fixed Expenses

For purposes of this analysis, two models of the fixed expenses were developed—one for each theatre model. In the first version, given in Figure 31, the fixed costs of a community theatre are presented. In the development of any PAC, there is a direct need for at least two staff. One of the challenges of managing a PAC venue is the need for a member of the staff (especially in publicly-owned venues) to be present at all events and times. Given the concentration of performances in the evenings to maximize audience size, this places a major burden on the staff and necessitates the hiring of at least two full-time staff (see Appendix 3 – Technical Staffing).

There is also a base level of expenses associated with the operation of a PAC venue relative to marketing, training, office activities (insurance, postage, etc.) and the provision of prudent reserves for the equipment and infrastructure of the theatre.

Calabasas PAC – Fixed Cost Estimates		
	<u>Community</u>	<u>Professional</u>
<u>Income</u>		
Net Concessions Revenues	-8,400	-8,400
<u>Salaries</u>		
Executive Director	60,000	70,000
Project Coordinator	40,000	50,000
Administrative Assistant		30,000
Maintenance/Custodial	31,200	31,200
Payroll Burden @ 32.5%	42,640	58,890
Total Salaries	173,840	240,090
<u>Operations</u>		
Audit and accounting	24,000	24,000
Conferences and Education	500	500
Custodial/Maintenance Supplies	6,000	6,000
Dues and Subscriptions	500	500
Equipment Rental - General	12,000	12,000
Insurance	17,500	17,500
Marketing and PR	20,000	20,000
Publicist	8,000	8,000
Telemarketing	30,000	30,000
Internet Marketing	4,800	4,800
Misc. Expenses	500	500
Office Supplies	4,800	4,800
Printing	2,400	2,400
Outside Services - General	6,000	6,000
Postage and Delivery	6,000	6,000
Telephone and Internet Service	6,000	6,000
Utilities	48,000	48,000
Total Operations	197,000	197,000
<u>Reserves</u>		
Maintenance reserve	30,000	30,000
Equipment repair/replacement	30,000	30,000
Total Reserves	60,000	60,000
Total Net Fixed Costs	422,440	488,690

Fig. 31 – Fixed and Overhead Cost Estimates

2. Variable Expenses

In the preparation of any set of productions, there are also costs associated with the development of the production itself. These costs range from a rentals—or payments to attract and retain the major touring shows (in the professional programming model)—to artist fees for performers, to set design and construction for co-produced activities. The magnitude and character of these costs vary dramatically by the type of program and activity. This analysis models these costs in detail in the context of the specific programs proposed in the sample program as detailed in Appendix 1. The assumptions used to convert this programming to costs are presented in Appendix 2.

One area worthy of specific mention in this analysis is the handling of add-on labor. Common to the theatre community is the need to provide production assistance to renters and customers in the form of labor to unload/load materials, operate spotlights and soundboards, cameras, microphones, etc. These individuals are typically billed out to the renter as an extra cost beyond the rental (sometimes called part of the “house package”).

This analysis performed a detailed review of these costs and includes them as both part of the cost stream (in terms of the money it would cost the theatre to hire and retain them) and the revenue stream (at cost plus a small markup).⁶⁰ Figure 32 provides examples of these costs from the 400-seat professional theatre example. Note that for promotional tours, the major touring shows, and the co-produced events, that these variable costs are not billed out, but rather represent the theatre’s contribution to the production of the show—and yet the costs must be incurred and paid by the theatre. Ticket revenues discussed later in this study offset these expenses.

The production costs represent artist fees, tour retainers and other costs associated with the specific events, and are paid from the proceeds of ticket sales.

⁶⁰ This accounting approach thereby creates the most complete assessment of the revenues and costs possible.

Event Type	Days	Variable Staff/Equipment Revenues	Variable Staff Cost	Production Cost
Idle Days	68	0	0	0
Venue tours	9	0	-1,920	0
Touring Show	111	0	-67,320	-470,000
Co-produced	32	0	-18,246	-69,375
Rentals	131	67,099	-64,384	0
Fundraisers	3	0	-2,460	-60,000
City Events	4	1,613	-1,536	0
Nonprofit events	7	2,503	-2,384	0
Total	365	71,215	-158,250	-599,375

Fig. 32 – Variable Equipment and Personnel Costs

c. Facility Utilization Factor

The key element of a successful performance venue is its facility utilization factor. By keeping the facility booked, and assuming a reasonable rate per event, the fiscal viability of the venue can be evaluated, both generically and also for specific formats and sizes. In the preparation of this analysis, and in consultation with theatre directors in the local marketplace, a facility utilization factor of 70.1 percent was used for the Small theatre models and 78.9 percent for the midsize theatre model.⁶¹

d. Positive Cash Flow Model

Once the facility is up and running, the entities operating it would seek to manage it in such a way has positive cash flow from “earned income” in order to sustain PAC operations. In performing arts venues, this is not always the case. Very often, it is necessary to have ongoing campaigns to raise funds in order to sustain operations. Government subsidies are common, as are endowments and contributions from individuals and corporations.

e. Factors Affecting Revenue Budgets

Understanding the revenues that a prospective theatre is likely to realize is a complex process at best. In the context of a study of operational feasibility of a theatre program, it is essential to understand the specific

⁶¹ The main difference in these utilization levels reflects (1) the larger blocks of time captured by the three-week runs of the four professional, touring shows possible in the professional theatre venue; and (2) the need to concentrate more programming in the weekend periods for the smaller and co-produced runs possible in the community-style theatre format.

character of the programming involved. For example, in a largely rental model, the revenue to the theatre will reflect the specific demand for that space times the rental rate (accounting for the different rates charged different types of customers). In a co-produced model, or in the moderate touring show model, the revenue stream is the sale of tickets. Figure 33 contains the revenue estimates used for the professional 400-seat theatre as an example of these differences.

Event Type	Days	Rental Income	Ticket Revenues
Idle Days	68	0	0
Venue tours	9	0	0
Touring Show	111	0	1,058,000
Co-produced	32	0	138,750
Rentals	131	114,200	0
Fundraisers	3	0	180,000
City Events	4	2,000	0
Nonprofit events	7	4,400	0
Total	365	120,600	1,376,750

Fig. 33 – Example Major Revenue Streams by Category, Professional PAC

The primary revenue stream in this model is the 4-part touring show category. Co-produced events show very moderate net revenues, especially when offset against the \$87,621 in costs detailed in Figure 32.

f. Factors Affecting

To develop these estimates, some important assumptions were made regarding the ticket pricing and revenue ticket sales⁶² for the various types of events. The price of a ticket will vary according to the quality of the production, exceptional demand, the date and time of the performance, and the type of production. To account for these differences, three median price levels for tickets were used: \$40 for major events (such as the major touring shows), \$25 for other (and most co-produced events) and matinees, and \$150 for fundraisers. These values are consistent with the market for the Calabasas area.

⁶² This refers to the fact that, at many performances, some fraction of the filled seats are given out on a discounted or complimentary basis. As a result, the actual paid admission is lower than attendance or less than capacity.



Attendance levels are another key to the model. For purposes of this analysis, 75 percent of the seats were assumed to be revenue producing for the major events, 50 percent for minor events, and 100 percent for fundraisers. Again, these values are consistent with the market in the Calabasas area.⁶³

Another important source of income in this analysis is the rental rate for use of the theatre. For the professional theatre model, this shows up as a relatively minor stream, but in the community-style theatre it becomes key to the fiscal viability of the theatre. To be as conservative as possible, this was also tested under a range of possible values. The core rent values used in the preparation of this analysis are given in Figure 34.

Rent Assumptions for Operational Models	
Rental – Commercial	1,000
Rental - Non-Profit	800
Rental - City of Calabasas	500

Fig. 34 – Rental Rate Assumptions Base Daily Rate⁶⁴

Although not included in the model, low-intensity uses such as spoken word, assemblies, panels and seminars are possible in off-times on show days. Creative programming could add substantially to the rental income stream.

g. Alternative Funding Sources

It is conceivable that the entire budget for the operation of the PAC will not necessarily have to be derived from revenues associated with performances. Alternative revenue streams could include foundation grants, federal and state arts-related grants, local government contributions (including the city or the school district), or earnings from an endowment.⁶⁵ To obtain grants, the study team notes that the PAC will likely want to retain a professional grant-writer and fundraiser to assist their efforts. Generally, however, it has been the policy of this team to focus on a stand-alone fiscal model. Thus, this analysis assumes that any shortfalls will be funded by endowment income alone.

⁶³ The assumptions regarding ticket price and sales were tested through sensitivity analysis to ascertain what level of variation would change the recommendations of this analysis and the tolerance levels were adequate to support this study’s recommendations with high confidence.

⁶⁴ The detailed analysis actually incorporates rehearsal, loading, and double-event days into the calculation built around these core rates.

⁶⁵ “Unearned Income”



16. START-UP CARRY AND RESERVES

The PAC's local and target market areas involve a relatively small number of existing theatre uses when compared to other areas of Los Angeles and Ventura Counties. It will be a substantial challenge to build a level of cultural awareness in the market area. Programming and positioning of the venue will be critical in the first few years of operation. Grants, contributions subsidies and other "unearned income" will be critical during this period.

It is highly unlikely that the PAC could hope to approach a break-even level for three to five years. Considering the ramp-up and assuming an even rate of facility utilization development of one-third in year one, and two-thirds in year two, 1.5 to 2.5 times annual budget should be allocated to accommodate initial revenue shortfalls.

17. FUNDRAISING PROBABILITIES – CAPITAL CAMPAIGN

a. National Trend

In the U.S. theatre industry, foundation support has declined on average since its peak in 2001, but growth in average individual contributions has exceeded growth in inflation by 63%.

b. The Vision

A vision is an essential first step in order to persuade contributors that this cause is more worthy of their support than the many other competing alternatives. The project plan needs to be realistic and viable, sufficiently clear to leave little question in the minds of the prospective benefactor. Contributors are also more likely to invest in projects where proponents exude a degree of confidence.

Most projects start with little or no momentum. Energy must be strategically applied in order to set the campaign in motion. This is often in the form of one or more major financial commitments and major endorsements. People are drawn to projects supported by important, wealthy or famous people, and by companies and foundations.

Contributions attract other contributions, and participants attract other participants. Thus, it is of the utmost importance to demonstrate activity and steady progress toward the campaign goals.

c. Capital Campaign – Building Fund

The fundraising necessary for a project of this magnitude would require the services of experienced fundraising professionals. Strategies have to be carefully developed, and the contacts cultivated discreetly.

The single biggest challenge to the enterprise is the initial capital campaign. Unfortunately, it is also the *first* challenge, and does not benefit

from any sort of bricks-and-mortar certainty. Proponents begin with nothing more than a handful of papers and a dream. Credibility and momentum are key to such efforts.

The demographics of Calabasas indicate an above-average ratio of high-income households. For decades, the community has had a strong civic core, whose activities have heightened since its successful municipal incorporation in 1991.

A number of major growth corporations and prospective supporters make their home in Calabasas and have substantial presence in the City, including:

- Countrywide Financial Corp.⁶⁶
- Wells Fargo Foundation
- Valley Crest Landscaping
- Cheesecake Factory
- Amgen
- Ryland Group
- Prudential
- Guitar Center
- First Bank of Beverly Hills
- Kresge Foundation
- Beverly Hills Bancorp
- Caminosoft Corp.
- Digital Insight Corp.
- Diodes, Inc.
- Electronic Clearing House
- Homestore.com
- IXIA
- K-Swiss
- National Technical Systems, Inc.
- Pacific Crest Capital, Inc.
- THQ, Inc.
- United Online
- ValueClick

Traditionally, the greatest potential for support comes from government grants and the philanthropy of endowments and foundations. The fundraising necessary for a project of this magnitude would require a combination of all sources.

d. Initial Endorsements for the Calabasas PAC:

1. Stephanie Edwards – Television Celebrity
2. David Lynch – Motion Picture Director

⁶⁶ Countrywide is a name sponsor for the Thousand Oaks Civic Arts Plaza

3. Motion Picture and Television Fund
4. Calabasas City Council
5. City of Agoura Hills
6. Ed Corridori, Mayor of Agoura Hills
7. California Alliance for the Arts Education
8. Class Act Musical Theatre

e. Fundraising – Operating Fund

Once the PAC is established, and based on staffing capabilities, the operating foundation would have a much higher probability of internalizing ongoing fundraising. Although professional guidance would not be necessary, it generally would improve results.

Not all theatres are self-sufficient, and most depend upon subsidies in the form of individual contributions, grants, and endowments. Goals and objectives of the enterprise must be decided early in the development process.

Some venues are owned and operated by local governments whose mission is to provide a cultural amenity for their citizens. Other facilities are run by non-profits and designed to be self-sustaining, often having to raise funds for operational subsidies. The smallest share are privately owned for-profit venues. Examples of municipally owned and/or operated neighboring facilities are the Thousand Oaks Civic Arts Plaza,⁶⁷ the Madrid Theatre in Canoga Park,⁶⁸ and the Simi Valley Cultural Arts Center.⁶⁹

Facilities supported and subsidized by foundations and government grants include the West Valley Playhouse in Canoga Park, the Rubicon Theatre in Ventura, and The Colony Theatre in Burbank. For-profit venues are less common, and include the El Portal, North Hollywood and Coronet Theatre in Hollywood. There are several college and university-based theatres in the broader region, such as Smothers theatre at Pepperdine University, Pierce College Performing Arts Building and the CSUN Performing Arts Center.

Municipal subsidies normally come from general funds or from earmarked cultural funds. In the case of the Madrid Theatre, the City of Los Angeles currently provides approximately \$60,000 per year in supplemental funding, the City of Cerritos contributes \$230,000 per year to the Cerritos Center, and the City of Simi Valley provides salaries for a staff of three, utilities, and maintenance for their Simi Valley Cultural Arts Center. These

⁶⁷ City of Thousand Oaks

⁶⁸ City of Los Angeles

⁶⁹ City of Simi Valley

in-kind contributions have a cash value somewhere in the neighborhood of \$200,000 to \$300,000.

For the non-profits, year-round fundraising campaigns are often a necessity, and may provide 50% or more of the total operating budget. The contributions allow the localities to deliver high-quality programming and at the same time, keep ticket prices affordable. This enhances the accessibility of arts and culture for an ever-larger and more diverse audience.

f. Fundraising and Philanthropy in California

Philanthropic support — money received from foundations, individuals, and corporations— plus government subsidies in 2003 total \$1.06 billion and are vital to keeping the arts accessible and affordable to all Californians. It is frequently — and accurately — argued that if the arts were to exist exclusively on ticket sales, admissions, and other participation related income, no one could afford to participate in the arts. Additional dollars to subsidize the costs of making and presenting art will always be necessary.

Philanthropic support is vital to keeping the arts affordable and accessible—including government subsidies such as grants from the California Arts Council or city arts commissions.

Californians not only provide financial support, they generously give their time. Arts and cultural organizations are reliant on community volunteers serving on boards of directors or providing pro bono legal, financial, design and other professional services. For the majority of organizations, volunteers constitute a critical unpaid labor force serving as ushers, docents, set builders, technicians, and participants in artistic presentation, as well as performing ongoing administrative functions. California nonprofit arts organizations' aggregate volunteer hours total 10 million. Using the Independent Sector's 2002 dollar valuation of volunteer time, that is the equivalent of \$165.4 million.

Regranting within the arts sector is a critically important function generating economic activity. Many arts councils and arts commissions in California cultivate and then regrant public and private sector funds to artists and arts and cultural organizations in their communities.

For example, the City of Los Angeles Cultural Affairs Department annually regrants millions of dollars to hundreds of nonprofit arts organizations. The majority of these organizations would never have the resources to cultivate these dollars on their own. Local regrant programs around the state collecting and regrating both private and public sector dollars are a major source of stability for thousands of organizations bringing arts and culture to millions of residents. Arts councils and commissions that exist to

guide and support community cultural development, account for over \$100 million in annual expenditures in California's economy.⁷⁰

18. ELEMENTS OF SUCCESS

Project Proponents – Spotlight the Arts Foundation

As a group, the project proponents appear enthusiastic, well connected, well grounded, politically astute, and committed for the long term. Owing to the short life of the foundation, there is no track record worthy of comment, and no indication of a "major" fundraising ability in the absence of professional assistance

The single most important ingredient in a project such as the Calabasas PAC is the quality and commitment of the project proponents. Theatre is a unique enterprise involving a large measure of volunteer effort and enthusiasm. Spotlight the Arts Foundation was established in order to create a vehicle for the development of the PAC.

STA envisions a performance venue for both professional and community-based production in music, dance, repertory theatre and other events such as educational outreach and after-school programs, film festivals such as The Method Fest, art exhibitions, student recitals, conferences, seminars and meetings, religious services, even special large council meeting could be easily accommodated.

STA has done preliminary research and conceptualizing assisting this report process. The group has also provided assistance in identifying stakeholders and community liaison.

Spotlight the Arts was established in June 2004, as a California non-profit corporation, certified for IRC §501(c)(3) charitable status by the Internal Revenue Service. It is comprised of a board of local citizens and businesspeople interested in establishing a venue in the City of Calabasas for the visual and performing arts. STA now has over 400 member/supporters on its roster, including individuals and entities from surrounding communities.

To assist with long-term viability, STA plans to raise an endowment in order to subsidize theatre operations and programs.

A major-donor fundraising specialist will be retained and a fundraising board developed, to include prominent individuals from the business community.

⁷⁰ *The Arts: A Competitive Advantage for California II*, Report, California Arts Council, Sacramento, CA, April 2004, Chapter 2, Economic Impacts of the Nonprofit Arts, Section A, Organizational Expenditures and Revenues

19. OUTREACH AND STAKEHOLDERS

Between October 2005 and January 2006, several dozen stakeholders were addressed in person, in interviews and through questionnaires. The purpose of this outreach was to gain insights into the community and its cultural landscape. Participants were selected, not randomly chosen, and did not make up all segments of the community. The value of their input was in gauging whether *any* level of support existed for the PAC, and how they believed it might fit into the community. General feedback was elicited on a number of physical, aesthetic, programming and operational topics.

Over 80% of those interviewed believed that Calabasas *needed* a performing arts center. Some who did not believe it was *needed* felt that it could, nonetheless be *supported*. There was general consensus that the facility should be privately funded through grants and donations from foundations, businesses and private parties. If the Civic Center site will allow, it is considered a good location for the PAC, but there are concerns about access and parking availability. Several voiced concern over duplication of other venues such as the Thousand Oaks Civic Arts Plaza.

Although many agreed with the suggestion that the size range of 350-400 would be appropriate, there were those who felt this would be too small for many desired uses. Although many favored including a 99-seat equity-waiver multiform theatre, the sentiment was nearly two to one against it.

Stakeholders were near unanimous in believing that the PAC would help business at the Calabasas Commons and in Old Town Calabasas. It was also suggested that hotels would receive a boost, that schools and school programming would benefit, and that the economic benefits could have a regional impact, extending east into the west San Fernando Valley and west into Westlake Village. Concerns were raised that without adequate parking, the PAC might have a negative impact on local business.

The Method Fest, film festivals, civic and community events were all seen a probable benefactors of a new center. Over 80% felt that the PAC should include gallery space. Many believed that the venue would help improve the cultural and civic identity of Calabasas, including promotion of local events and historical sites.

The most extensive input related to unique features the facility should include: Screening facilities, attractive lobby and gardens, ample staging and backstage areas, craft shops, state-of-the-art audio, video and lighting equipment, efficient acoustics, fly space and well-designed seating with boxes rather than balconies.

Alternatively, some suggested flexible seating and stage configuration to allow for theatre in the round, dinner theatre and cabaret formats; spaces for patrons to meet before and after shows. Attractive exterior design, gardens and landscaping were proposed. It was also suggested that the

PAC include things uniquely Calabasas, such as photographic and artistic displays, along with native plants and trees.

Programming recommendations included: Educational, speakers, professional theatre, music, drama, dance, family-appropriate shows, light operas, recitals, musical theatre, and school related-events. There was broad support for the inclusion of professional theatre productions, and slightly more for the inclusion of community theatre. The idea of in-house productions was also well supported.

The most popular forms of theatre programming included: Drama, comedy, classics, musicals and children's theatre. Musical preferences were: Chamber, including the Calabasas Chamber Orchestra, symphony, classical and jazz. In dance, the favorites were ballet and folk. Favored special events were Film festivals, speakers, holiday events and education.

Over 60% were opposed to the city operating the facility, and 80% felt it should be run by a foundation. Many qualified their responses by suggesting going with "whatever works best" or "makes the most financial sense," including the possibility of joint management.

There was little dispute as to what the "biggest obstacle for the PAC" would be: funding and money were the most common responses. Other obstacles included: consensus, commitment, logistics, traffic, parking, organizational development and coordination with the city.

None doubted that the community would support the PAC with attendance and volunteerism, and 60% of those felt that the community would support it with contributions and rental usage. Respondents indicated a willingness to travel 30 to 50 miles to attend theatre involving large or favored venues. A number of respondents from the local community claim the need to rent space that the PAC would offer. A large percentage requires capacities bordering on, or exceeding a 350-400-seat facility. Suggested prevailing rental rates ranged from \$300 to \$1,000 per event/day. There was some interest in a monthly rate. Others felt the venue should be made available at no cost to schools and certain cultural groups.

Community user/renter audiences include: families, parents, relatives students, religious groups and community members, ranging from Westlake Village to the southwest San Fernando Valley. Forms of advertising used by renters include: Newspaper, mail, email, word of mouth and promotion in schools and churches (see Appendix 10 Stakeholder Outreach, Responses and Tabulation).

20. ECONOMIC AND CULTURAL BENEFITS

Stakeholders overwhelmingly expect the PAC to enhance the local economy, with increased activity for local restaurants, recreation and other

lifestyle activities. The PAC would complement the highly compressed commercial core of the City and enhance its pedestrian orientation.

a. Economic Impact on Local Businesses

According to the data and calculations of *Americans for the Arts*, the Calabasas PAC can be expected to generate 47 additional jobs in the community, \$1,270,340 in additional household income, \$53,628 in state government revenue, and \$55,156 in local government revenue.⁷¹

Given the active Calabasas nightlife, and the relative captivity of the customer base, it is possible that the economic impacts could be greater than those indicated, which are based on national averages.

“If it’s doable, it will really add a new cultural dimension to have one of the greatest regional libraries and a performing arts theatre” “People really want to enjoy these cultural activities closer to home. It adds to the culture of the entire West San Fernando Valley.”

Barry Groveman, Mayor, City of Calabasas

“Although there might be some competition raising private funds for the CSUN and Calabasas centers at the same time, the San Fernando Valley needs both.” “The Valley has a lack of cultural centers . . . anyplace where we can showcase the talent of the region adds to the richness of the Valley.”

Carmen Ramos Chandler, Cal State University Northridge

“Community performing arts centers seem to survive and thrive in areas across Southern California, and Calabasas has the right demographics for such a project.” “The San Fernando Valley is big enough that it could support several centers of this type . . . Calabasas is right on the 101 Freeway and it has the demographics to support a center with an eclectic base. A Calabasas center could draw from the entire West San Fernando Valley.”

Jack Kyser, Chief Economist, Los Angeles Economic Development Corporation.

b. The Arts Market

Nonprofit arts are economic engines in communities both small and large. In the state’s more rural communities, arts venues are essential elements in downtown revitalization, generating an impact of \$120 million annually.⁷² In California’s large metropolitan areas, the arts make important contributions to urban renewal and development. In Los Angeles

⁷¹ Based upon a market population of <1,000,000, an annual budget of \$1,500,000 and annual attendance of 5,600,000 patrons.

⁷² *The Arts: A Competitive Advantage for California II*, Report, California Arts Council, Sacramento, CA, April 2004, Chapter 2, Economic Impacts of the Nonprofit Arts, Section A, Organizational Expenditures and Revenues



County, which has the largest economic impact of the arts in the state, \$2 billion is contributed to the economy annually.

Total nonprofit arts sector spending in California is \$2.2 billion⁷³

Nonprofit arts generate millions of dollars in tax revenue. The earnings of arts sector employees and the combined spending of the state arts organizations and 71.2 million arts attendees generate impacts on state and local taxes — an impact totaling nearly \$300 million, as of this report.

The state's 71.2 million arts attendees spend much more than the price of admission—a billion dollars more—which contributes significantly to economic activity in the state's overall economy. An example of an off-site expenditure is what a family of five spends in addition to arts festival admission and purchases made at the festival. This might include, for example, breakfast on the way to the festival, the cost of a new pair of comfortable walking shoes, parking, fuel and tolls.⁷⁴

c. Economic Impacts of the Arts

Theatres contributed over \$1.46 billion to the U.S. economy in 2004 in payments for salaries, goods and services. More than half (54%) ended the year in the black, but ticket sales covered a decreasing share of expenses, 5.1% less than in the year 2000. Expense growth outpaced inflation over the five-year period by 8.9%. The California Department of Tourism calculates that one out of every four dollars (\$17 billion annually) spent by tourists is culturally related.⁷⁵

In spite of California's difficult economic environment and the effects of 9/11, nonprofit arts organizations attract an audience of 71.2 million and bring a \$5.4 billion impact to the state's economy, including 66,300 full-time (40,000 arts related plus 26,300 having an impact on the arts) and 95,100 part-time jobs, and generate nearly \$300 million in state and local taxes.⁷⁶

In just one decade, California's nonprofit arts and cultural sector shows triple digit growth. When results of the 1994 study were compared with current findings, significant increases were revealed:

- The overall economic impact of the arts in 2004 was 152 percent greater than in 1994.
- Local and state taxes generated as a result of the arts were up 279 percent.
- Admissions and on-site sales increased 141 percent.
- Arts and cultural organization worker income increased 89 percent.
- Arts and cultural organization income increased 207 percent.

⁷³ *Ibid*

⁷⁴ *Id.* Section B, Audience Spending

⁷⁵ *The Arts: A Competitive Advantage for California II*, Report, California Arts Council, Sacramento, CA, April 2004

⁷⁶ *Ibid*

- Grants and contributions to the arts grew 318 percent.

Between 1994 and 2004, California's population increased 16 percent and the state budget grew 23 percent; however, the California Arts Council's appropriation from the State General Fund to serve the residents of California decreased 92 percent—from \$12.6 million in 1994 to \$1 million in 2004.⁷⁷

21. MANAGEMENT AND GUIDANCE

a. Management Requirements

The management team will determine the success of the enterprise, particularly in its early years. The project proponents will need to recruit and hire an experienced manager for theatre operations; one who understands programming, promotion and marketing.

The second key member of the team is the fundraising professional. During ramp-up of operations, supplemental funding will likely be necessary, and some degree of subsidy may become a regular part of the annual budget. Necessity may dictate this, or it may be by choice in the interest of lowering ticket prices and improving access.

Management and operational services can be supplemented by volunteers and possibly by the judicious sharing of City employees.

b. Non-Profit Organization

Most cultural organizations are formed as IRS Section 501(c)(3) charitable non-for-profit entities. Contributions made to these entities are tax-deductible, and this is the major reason individuals, philanthropists and corporations provide support. Although the board members of such entities are volunteers, they must nonetheless be extremely careful in administering their trust in handling charitable funds. The Internal Revenue Service issues the original letter of determination, and can terminate the organization's charitable status if it decides they are functioning outside of their guidelines. Officers and directors are also accountable to the California Attorney General.

c. Board of Trustees

1. *Member Mix and Diversity*

The Board of Trustees has the ultimate authority and responsibility for the activities of the non-profit.

The Board of Trustees for the PAC, whether it be an extension of STA, or a newly established organization, forms the hub of a network of contributors, supportive foundations and patrons at all levels. Because of

⁷⁷ *Ibid*

the cultural character of the enterprise, demographic and cultural diversity is an important ingredient.

Celebrities can be great assets to a performing arts center. As performers, they enlarge the audience and widen the marketing area. As sponsors and supporters, they give credibility to campaigns and to the perception of the venue within the marketplace. They can be part of the Board of Trustees, or can serve on an Advisory Council or other honorary position.

Talent mix is also important to the Board's success. Typically, such groups will include artistic disciplines in theatre, dance and music, along with professional skills such as attorneys and accountants. Naturally, the Board needs to be well represented to patrons, donors and philanthropic organizations. Artists who have produced both equity and non-equity theatre are of great assistance in developing and overseeing programming.

The Board of Trustees can meet annually, quarterly or more frequently, depending on the size of the PAC, the complexity of its affairs and the number of issues pending at any given time. Routine matters are usually delegated to the Chief Executive Officer (CEO) the Executive Board or a smaller Management Committee.

2. Recruitment

Board members are most likely to come from the ranks of civic and cultural leaders. Those who have the knowledge, wherewithal and community networks are most apt to ably serve and manage the enterprise.

3. Expectations

Unless they bring some equivalent resource to the enterprise, each Board member should be expected to make an annual contribution that can range from \$1,000 or more. They also work as volunteers at the venue and assist in fundraising campaigns.⁷⁸

d. Committees

1. Honorary Board

The Honorary Board⁷⁹ is generally the least active, but in many ways the most important of the project proponents. It is generally comprised of celebrities, captains of industry, respected members of the community and philanthropists. Everyone involved is expected to make some investment in the enterprise. In the case of celebrities, they bring artistic dimension and a certain cachet that helps attract and maintain patrons and supporters. Civic leaders provide that all-important local connection, helping to ensure that the PAC is integral part of the community, and is

⁷⁸ Fundraising – unpaid – workers – each give some – min \$1,500+/yr Valley Cultural center is \$1,000 – They have to set the example

⁷⁹ May also be termed a Board of Governors, Advisory Board, etc.

responsive to its needs. The contributors establish momentum among their peers, attracting and maintaining a base of supporters and patrons of the arts. It is not unusual for a member of the Honorary Board to also be involved in other ways, such as performance or service on the Board of Trustees.

2. Executive Committee

The Executive Committee normally meets monthly, and is more involved in management of the organization than the Board of Trustees. Depending on the size, this Board can function as a Management Committee, working directly on the day-to-day details of PAC operation. If it is too large to conduct informal meetings, or to handle classified information, such as human resource issues or giving direction to the CEO, a smaller Management Committee is advisable.

3. Finance & Legal

Accountants and attorneys are a welcome addition to any board. They are usually able to spot potential accounting and legal issues before they have a chance to become problems. The organization still may wish to retain outside accounting services, and have a corporate attorney available when needed. Conflicts can arise in having the corporate accountant also serve as treasurer of the organization. This puts the individual in the position of monitoring his or her own work product.

4. Fundraising

Without fundraising, there is no project. Resources are the lifeblood of the PAC. The brightest and best of the support group need to be recruited for the capital campaign. The best volunteer fundraisers are local philanthropists. Having contributed at the request of others, they have standing to seek reciprocity.

Unless there is in-house expertise, it is good practice to retain an experienced fundraising professional. Their services can range from simply training and advising your fundraising committee, to working with them, and helping to manage the ongoing process. Reputable fundraising consultants usually will not provide a turnkey service. The best campaigns are those that are professionally run and strongly supported by volunteers (see Appendix 12 – Fundraising and Sponsorships).

5. Government/Community Relations

The PAC must have a strong bond with the community. This means working with the local jurisdiction in all ways possible. Local city council members, county supervisors and state legislators are all good points of contact. Much of this is coordinated with their staff and field deputies.

6. Membership

The entry-level supporter of the theatre is the “member,” individuals who make small, regular dues contributions. Beyond their financial support, this

larger group has a value in being able to carry the message to the broader community. Because they have “bought in” to the enterprise, they support events, help as volunteers and as docents when needed.

7. Marketing

The marketing group consists of members of the advertising, marketing and public relations community. Sales professionals have much to contribute, as do members of the creative community. This group can help to position the center and its programming in the marketplace. Brand development is another key objective.

8. Programming

Programming and marketing involve similar skills, and generally should be considered together. What will appeal to cutting-edge communities like Santa Monica and West Hollywood, may not appeal to the more suburban areas of Calabasas, Woodland Hills or Conejo Valley. In setting up the programming group, participants should be selected based upon their experience in theatre programming and management. A practical understanding of theatre trends is also valuable . . . the experience accumulated by being a regular part of the theatre scene.

9. Nominating/Recruitment

The Board of Trustees will need continual replenishment with enthusiastic and talented members. One or more members, active in the community, should be assigned to be on watch, actively recruiting new members for the Board. This individual may also be working in fundraising and member recruitment.

10. Strategic Planning

Strategic planning is a function of the Board of Trustees itself, working with staff. Annual retreats have proven successful, ranging from a half-day local event to a four-day marathon at an exotic locale. The goal is not only to allow members to remove themselves from day-to-day disruptions, but to provide a bonding experience as well.

22. MARKETING AND PATRON ATTRACTION

a. Marketing and Sales

Sales and marketing are subsets of the positive cash flow challenge. There are at least two segments to the market for a performing arts center. The first is the attraction of existing theatregoers and patrons of the arts. The second comes under the heading of cultural development. In the case of Downtown Los Angeles, West Hollywood, Santa Monica, Sunset-Wilshire and NoHo corridors, the existing theatres actually complement one another, and have helped to place theatre top-of-mind for surrounding communities. They have also established themselves as

entertainment centers for regional audiences. This includes the natural attraction of quality production companies and rentals.

b. Advertising Media

Because the Los Angeles market is large, mass media tends to be quite expensive. While the Cost per Thousand (CPM) rates are reasonable, it is the size of the market for television and radio that makes it difficult to reach target audiences. The most effective marketing is done through the print and cable media, which can be segmented quite effectively.

The Acorn is a small. And relatively inexpensive newspaper that services the local communities of Calabasas, Hidden Hills, Agoura Hills, Westlake Village, Oak Park and North Ranch. Reaching further out, specialized print media with high propensity art and culture audiences, include: L.A. Weekly, City Beat, LA Stage Magazine, Jewish Journal, Frontier Magazine, New York Times, Valley Scene newspaper and LA Stage Times, which is a coop advertising program of the LA Stage Alliance. In 2005, LASA processed 1,100 coop ads, reaching over one million daily readers of the Los Angeles Times.⁸⁰

The Los Angeles Times and Los Angeles Daily News serve as media outlets to the broader general market, but can be geographically segmented. Other publications include: LA Times Calendar, Valley Magazine, Calabasas magazine, and the Ventura Star.

Ticket listings on ticket brokers TicketMaster, Ticketron and TheatreMania, also increase exposure and increase audience access.

c. Telemarketing and Internet Marketing

Over the last decade, the Internet has changed the way business in all sectors is conducted. The travel and entertainment sectors are in the technological vanguard. A professional and well maintained website is an absolute essential for the PAC. Although, tickets are offered through brokers, patrons should be able to access a complete calendar, seating chart and online ticketing.

d. Earned Media

The least expensive and often most effective form of marketing is through "earned media."⁸¹ While there is a cost associated with retaining a publicist, these services can often be arranged through volunteer efforts. Press releases, reviews and complimentary invitations are employed for outreach to the media.

The ballyhoo of a new venue, with strong programming, is likely to generate early interest. The downside of earned media is that it cannot be

⁸⁰ LA Stage Alliance

⁸¹ "Earned Media" is commonly used to describe newspaper articles, TV news stories, web news, letters to the editor, op-ed pieces, and "fast polls" on TV and the Web.

controlled. The media might not appreciate the PAC's programming or productions, and will share their opinions with the rest of the world.

e. Initial Launch Outreach Strategies

In the early days of operation, it is important that the PAC be exposed to as many people as possible. Free tours, receptions, and complimentary tickets and performances are all ways to show the prospective audience the way to the theatre. This is a costly exercise, but a necessary component in introducing the PAC and the community to one another.

Community, civic, religious and educational organizations are preferred vehicles for outreach programs. Simply giving away the produce of the center can diminish the market perception of value. However, coordinating it through special civic connections provides the outreach while maintaining the context of value.

f. Cross-Marketing and Cross-promotions

For entertainment and recreation, cross-promotion packages offer great opportunities. Typically, the PAC would join other venues in the region in packaging a season or marketing complementary events. Local restaurants can join with the PAC in offering an evening's entertainment, including dinner and a show. Tickets can be given out on the radio and discounts can be offered in newspaper. There are endless synergistic possibilities.

23. HISTORY OF THE LOCAL AREA

The upscale yet rustic City of Calabasas was incorporated in 1991. It occupies a unique position in the San Fernando Valley region, with its rich history, on the frontier of the Hollywood entertainment industry. As such, it shares the stage with nearby Santa Monica Mountain communities as home to actors, artists, writers and other members of the creative community.

Until the 1950s, the entire western San Fernando Valley was committed primarily to agriculture and ranching. When the post WWII housing boom began, development gradually spread west eventually reaching Calabasas. The community has always been attractive to those wanting to enjoy a certain rural quality of life.

Situated along El Camino Real – US Hwy 101 Ventura Freeway, Calabasas originally served as a resting place for the Franciscan Monks in 1795 as they sought a location for their next mission. Much later, in the 1860s, it would be a barn in the Calabasas area where the first Protestant services were held in the San Fernando Valley.

The name Calabasas derives from a Spanish term used to describe the region, namely, La Canada de las Calabasas, which translates to “the Canyon of the wild gourds.” In recognition of this distinction, the town



began holding annual Pumpkin Festivals in the late 1970s recreating the Old West Harvest fair and celebrating the pastoral days of yore.

Much of Calabasas' early history is tied to the story of Miguel Leonis, who in the late 1800s established his shepherding empire in the Valley. It was on the Calabasas Road that Leonis built his two-story adobe, which still stands. Merchants, residents and community leaders have attempted to preserve the rustic image of the Old West along the town's main street.⁸²

The mountainous topography of the City is both a blessing and a challenge. While the mountains provide a scenic backdrop, they also inhibit population densities within one, three and five-mile radii.

The recent successful transition of the "Method Fest" from Burbank to Calabasas augurs well for the City's ability to support additional artistic and cultural venues. The perception of Calabasas is very positive in the western San Fernando Valley, Las Virgenes and Malibu catchment areas.

The quality of the Las Virgenes Unified School District has also been a continuing lure for families with school-age children.

⁸² Bearchell, Charles and Larry D. Fried The San Fernando Valley: Then and Now, Windsor Publications Encino CA 1988

24. INTERVIEWEES, RESOURCES AND PROJECT TEAM

Ackerman, Bruce D., President/CEO Economic Alliance of the San Fernando Valley
Bailey, Kevin J., NoHo Arts Center
Barbee, Bruce, Woodland Hills Community Theatre
Bell, Laura, Shepard of the Valley Lutheran School
Bianconi, Nancy, El Portal Theatre
Bowin, Tina, Canoga Park High School
Brumlik, Fran, Temple Aliyah
Chandler, Carmen Ramos, Spokesperson Cal State University, Northridge
DiFrancisca, C., Church of the Canyon
Donato, Joe, Acura 101 West
Eden, Raymond L., Canejo Valley Harmony Oaks Chorus
Evans, Pamela, Bay Church PFA
Fagen, J.
Friedman, Rabbi Eli, Chabad of Calabasas
Gaines, Jill
Gereboff, Dr. Barbara, Kadima Hebrew Academy
Gordon, Christina, Ivy Academia Charter School
Grovesman, Barry, Mayor, City of Calabasas
Harrison, Sally, Agoura High School Theatre Arts Boosters
Herman, Ann, Woodland Hills Private School
Hopper, Kenneth W., Executive Director, New West Symphony
Kass, Stacey, Chaparral Elementary School PFC
Kinsey, James W. III, President/CEO Valley Cultural Center
Kipnes, Rabbi Paul, Congregation or Ami
Kissane, Tony, Calabasas Chamber Orchestra
Koester, Jolene, President, Cal State University, Northridge
Kyser, Jack, Chief Economist, LAEDC
Schell, Laurie T. Executive Director, California Alliance for Arts Education
Leader-Stoeber, Denise, General Manager, Madrid Theatre
Leff, Harry M., A.E. Wright Middle School, Director of Music
London, Amy, Class Act Musical Theatre
McCord, Bob, Sagebrush Cantina
Melgoza, Robert, Arthur Murray Dance Studio
Mesivta of Greater Los Angeles
Mitze, Thomas C., Director, Thousand Oaks Civic Arts Plaza, Fred Kavli Theatre for the Performing Arts, Janet and Ray Scherr Forum Theatre, Thousand Oaks, CA
Mitze, Marnie Duke, Director, Smothers Theatre, Pepperdine University

Monahan, Ann and Mike, Showboat Troupe & Dance Co.
Mosley, John, Las Virgenes Unified School District
Montes, Anthony
Ralphe, David, General Manager, Simi Valley Cultural Arts Center, City of Simi Valley
Reeves, Catherine, Director CSUN Imagine the Arts Campaign
Ridinger, Kerri, Rock Church
St. Paul Lutheran Church
Schreiber, Sherri, Calabasas High School Music Boosters
Sliwka, Melanie
Tan, Norbert, Managing Director, Rubicon Theatre, Laurel Theatre, Ventura, CA
Theodore, Dawn, A Step in Time School of Dance
Thibedeau, Kristin, MUSIC Foundation
Toth-Tevel, Kim, AHH! Chorus
Vann, Rabbi Yakov, Calabasas Shul
Vassar, Natalya, Dance in Motion
Warren, Stephanie
Washburn, Dennis, Councilman, City of Calabasas

The Calabasas Performing Arts Center Feasibility Study Proponents and Workgroup

Bianconi, Nancy, Theatre Consultant, CivicCenter Group
Cooper, Stephanie, Membership Co-Chair, Spotlight the Arts
Cyffka, Josie, Treasurer, Spotlight the Arts
Devine, Lesley, Spotlight the Arts, Former Mayor of Calabasas
Forrest Associates
Gambardella, Debbie, Co-Chair, Spotlight the Arts
Ihly, AIA, Ryan C., Barton Myers Associates, Inc. Architects, Planners
Keeler, Toby, Co-Chair, Spotlight the Arts
Myers, Barton, AIA, Barton Myers Associates, Inc. Architects, Planners
Peters, John, Vice Chair, Spotlight the Arts
Sachs, Alva, Community Outreach Coordinator, Spotlight the Arts
Scales, Robert R. Ph.D., Dean (Emeritus) Univ. So Cal. School of Theatre
Scott, Robert L., Project Director, CivicCenter Group
Shires, Michael A. Ph.D., Pepperdine University, School of Public Policy
Tamuri, Maureen AIA, Community Development Director, City of Calabasas
Waters, Heather, Barton Myers Associates, Inc. Architects, Planners
Wolfson, Jonathan, Councilman, City of Calabasas



25. STATISTICAL METHODOLOGY AND RESOURCES

CivicCenter Group (CCG) has assessed typical theatre operating, programming and financial requirements, and is recommending strategies for audience attraction, identifying objectives that will maximize financial independence. The team has created an enterprise model, built upon a typical program mix and calendar to match perceived market demand. Capital and programming revenue generation opportunities have been folded into a pro forma funding and facilities cost model.

CCG has analyzed the competitive feasibility of the PAC against other existing and proposed theatre ventures expected to be constructed through 2008.

CCG is also making recommendations for PAC staff and STA board development commensurate including: leadership recruitment, provisions for an executive director, project development and fundraising.

CCG has assessed prospective economic benefits to the community and to the City's income occasioned by theatre activities and presence in the community, including: direct economic benefits, local retail, restaurants and hospitality, as well as secondary benefits such as sales and property taxes, and effects on property values.

a. Demographic Data

The Demographic data contained in this report are a subset of the data produced in the annual Claritas Demographic Update. This Update relies on the U.S. decennial census for an accurate starting point, and a variety of sources indicating change following the census.

The 2005 Update is based entirely on 2000 census data, geography and definitions.

Many of the current-year estimates and five-year projections come from the Claritas Update. In addition to the annual demographic estimates and projections, the Claritas Update provides a series of detailed census tables ratio-adjusted, or "smoothed," to relevant current year totals.

b. Prizm_{NE} Where Analysis – Market Potential Index (MPI)

The Market Potential Index (MPI) determines location of the target markets based on two observations:

1. The best prospects for theatre are existing audiences.
2. In choosing a place to live, people tend to seek out neighborhoods compatible with their lifestyles, where they find others in similar circumstances with similar consumer behavior patterns. Once established, the character of a neighborhood tends to persist over time, even though individual residents come and go.

By identifying the types of neighborhoods in which existing audiences are now found, it is possible to accurately predict the types of neighborhoods where future audiences can be found and developed.

c. Project Goals & Methodology

Claritas performed an analysis examining the profile characteristics of live theatre.

Attendees. The objectives of this study are to determine:

The geographic areas that contain high concentrations of people who go to live theatre performances.

d. PRIZM_{NE} Profiling

Claritas received specifications for a PRIZM_{NE} profile using Simmons National Consumer Survey data. The profile was created from counts of survey participants who attend live theatre shows. Each Simmons survey participant is assigned to one of the sixty-six PRIZM_{NE} neighborhood lifestyle clusters. Each PRIZM_{NE} Cluster represents a distinct consumer market segment comprised of households with similar demographics, lifestyles, and consumer behavior.

The Simmons profile counts show the number of adults who fit the behavior of the profile.

The base counts are the Simmons total survey households. Please note that because the profiles show adult counts based to households, it is possible to have a profile count larger than the base count as there is typically more than one adult per household.

This resulted in the following profile:

Live Theatre Attendees (50,387,882)

The number enclosed in parentheses indicates the total number of adults who fit the profile in the U.S.

WHERE are the targets?

e. Understanding Market Potential Index

Market Potential Index Maps rank markets (geounits) by the Market Potential Index (MPI) for the specified profile. The MPI indicates each market's propensity to use a product, compared to an average of 100. The map is a graphic representation of the MPI report, with each quartile represented by a different shade.

Note Market Potential Index is primarily used as a way of ranking markets from high to low in terms of demographic potential. MPI tends to vary far less across markets than actual buying rates do, so there is a tendency for MPI to under-predict performance in good markets and over-predict

performance in bad markets. Beware of too much emphasis on exact value of MPI, rather than as a relative ranking measure.

Markets are ranked in descending order by MPI. Subtotals are shown for each quartile (approximate fourth) of the total household count for the area reported on.

To compute MPIs, Claritas calculates (1) the percentage of households within each Cluster in each of the markets reported on and (2) the equivalent of a sixty-six Cluster PRIZM_{NE} profile report for the product, and then calculates a weight-averaged MPI for each of the markets.

The distribution calculation MPIs are weighted as follows:

Clusters present in the market, Percentage of households per Cluster in market

(From BG data set), National Index for product (for profile), Cluster's contribution to MPI.

26. CIVICCENTER GROUP – PROJECT TEAM

Robert L. Scott, LLB, Project Director, Planning & Research Project Director Mulholland Institute. Former President, Los Angeles City Planning Commission, and Director of CivicCenter Group. Chairman Valley Industry & Commerce Association and Founding Chair, Economic Alliance of the San Fernando Valley. Author/Editor/Publisher: *Our Future Neighborhoods*, *The Changing Face of the San Fernando Valley*, *Rightsizing Local & Regional Government*, *Workforce San Gabriel Valley*, *Almanac 2000: SFV*, *Community Indicators 2000*, *SGV Living Almanac*, and *Panorama City UDAT Concept Plan*. Southern California public policy editorials, numerous specialized business and civic reports and publications. Recognized in various civic and public policy roles on local, state and federal levels. Twenty-five year member of the California and U.S. Supreme Court Bar associations.

Michael Shires, Ph.D., Pepperdine University, Economics/Public Policy Associate professor of public policy and director of the Murray S. Craig Digital Democracy Laboratory. Former research fellow at the Public Policy Institute of California and a doctoral fellow at RAND Graduate School of Policy Studies, including state, regional, and local policy; technology and democracy; higher education policy; strategic, political, and organizational issues in public policy; and quantitative analysis. M.B.A. Anderson Graduate School of Management at UCLA, and M.Phil. and Ph.D. in public policy analysis from the RAND Graduate School.

Robert R. Scales, Ph.D., Dean Emeritus, USC School of Theatre Theatre Consultant, Vice President and Technical Director, Theatre Projects Consultants, Inc., Ridgefield, Connecticut. Theatre Consultant/Technical Director: McCallum Theatre, Seattle Repertory Theatre, University of Washington, Banff School of Fine Arts, Missouri Repertory Theatre, Stratford Festival Theatre, Annenberg Center for Performing Arts at University of Pennsylvania and the Guthrie Theatre. Instructor: University of Minnesota, Hardin-Simon University. Member: Theatre Board of Directors - Entertainment Services and Technology Association Foundation, Los Angeles Theatre Alliance, 24th Street Theatre, Namaste Theatre Company and San Diego California Starlight Theatre, American Theatre of Higher Education, Illuminating Engineering Society, National Association of Schools of Theatre, United Scenic Artists Lighting Associate, Society of Motion Picture & Television Engineers, Theatre Center Group, and the United States Institute of Theatre Technology.



Nancy K. Bianconi, Theatre Consultant, Operations, Programming, Marketing and Fundraising. Thirty years consulting with charities, corporations and government in arts and community programming. Produced award-winning festivals, concerts and plays. Provided technical assistance to theatres in New York and Los Angeles in the areas of financial management, organizational structure, strategic planning, marketing and resource development. Experience: L.A. CRA, 22 equity waiver theatres, NoHo Theatre & Arts Business Collaborative, arts advocate, L.A. Cultural Affairs Department, Valley Theatre League technical assistance, financial management, board development and audience development, Broadway Theatre Center New York City, NoHo Theatre & Arts Festival, principal in NoHoartsdistrict.com, NoHo Gallery LA.” and NoHo Tours, Board of Directors of Theatre Unlimited, Avery Schreiber Theatre, Whitmore Lindley Theatre productions, manages the Civic Light Opera of South Bay Cities, El Portal Theatre and Road Theatre Company's group sales program, Music Festivals 'n the Park.

27. GLOSSARY OF TERMS

Acoustical Properties – Sound changes as a consequence of auditorium shape, proportion and volume. The ability of materials used in a project to reflect or absorb sound also controls the noise and communication clarity of a facility.

Adaptive Re-Use – Redevelopment and planning term, is a process that adapts buildings for new uses while retaining their historic features.

Age/Sex – The data on age were derived from the answers to a question that was asked of all people. The age classification is based on the age of the person in complete years as of April 1, 2000. The age of the person is usually derived from their date of birth information. Their reported age was used only when their date of birth information was unavailable. Estimates and projections of age/sex composition are usually produced with modified cohort survival procedures that are the most complex part of the Claritas Update methodology. This method ages population based on age/sex specific survival probabilities, and estimates births over the estimation period. Group quarters and other populations that do not “age in place” are not aged.

Agreement – Arrangement between the parties regarding a method of action.

Architect – One who designs and coordinates the construction of a building project. Architect Basic Phases of work include the following: 1st- Schematic Design, 2nd- Design Services Development, 3rd- Construction Documents, 4th- Bidding or Negotiating, 5th- Construction.

Architect Fees – Funds paid directly to the architect, usually on a scheduled basis, as the project progresses. This fee may or may not include specialized consultants required for the project.

Architectural Details – Decoration, shapes, and detailed material that are used by the architect to give the building a certain character and look.

Architectural Drawing – Sketch that shows the appearance of the proposed building.

Architectural Lighting – General lighting of every space in the building: the fixture, type of lamp and wattage to produce the desired level of illumination in each area.

Back of House – Spaces in a theatre generally from the curtain to the stage door, including the stage, wings, dressing rooms, storage areas, fly space, greenroom, control booth, orchestra pit, and other production spaces.

Black Box Theatre – The black-box theatre is a simple, somewhat unadorned performance space, usually a large square room with black walls and a flat floor. Such spaces are easily built and maintained, and are

usually home to plays or other performances with very basic technical arrangements-- limited sets, simple lighting effects, and an intimate focus on the story, writing, and performances rather than technical elements. The seating is typically loose chairs on platforms, which can be easily moved or removed to allow the entire space to be adapted to the artistic elements of a production. Common floor plans include thrust, modified thrust, and arena.

Building Codes – Codes that will apply to the design and building of a facility. There are numerous codes and the code that applies is the one enforced by the party that has the local jurisdiction.

Building Envelope/Shell – Exterior elements of a building that comprise the enclosed waterproof shell.

Building Permit – Local and state authorization to build the desired project requires an application and fee. This is to validate zoning and environmental issues as well as determine the value of property for tax purposes, etc.

Cannibalize – Marketing term used to describe the infringement or overlap of one business or facility over another. The act of taking business away from a competitor.

Circulation – Movement of persons and goods in a facility to efficiently do the activities for which the facility is built.

Conceptual Plan – Floor plan of a possible building that would include all the parts desired and how it might fit together and be placed on a site.

Conceptual Rendering – Sketch of what a facility might look like and how it might be situated on the site.

Construction – Work that is done on the site creating the new facility.

Construction Contingencies – Options that might be implemented during construction to save costs or cover over budget items.

Construction Cost – Cost of the actual construction of the facility that is paid to the construction companies for the materials and services. This does not include costs of performance equipment, seats, furnishings, and client costs such as site acquisition, legal and design fees, permits, etc.

Consultants – Specialist who assist the client, users, architects, and owners in making decisions about and designing specific elements of a facility. Specialists in performance facilities (theatre, acoustic and cost) may be contracted by the owner, where the engineering team (structural, mechanical, electrical, landscape, etc.) are employed by the architect.

CUNA – or the Change in Unrestricted Net Assets, includes operating income and expenses; unrestricted facility and equipment, board designated and endowment gifts; capital gains and losses; capital campaign expenses; and gifts released from temporary restrictions in the

current year. $CUNA = \text{TOTAL UNRESTRICTED INCOME} - \text{TOTAL UNRESTRICTED EXPENSES}$

Destination – As used in planning, travel and economic development, a destination usually refers to a hotel or other activity center that is the object of a deliberately planned trip. Destinations are distinguished from a stop.

Design – The plan, vision, drawings, and specification of a facility to be built.

Design Criteria – Elements that are agreed upon by the architect, owner, and client that relate to purpose, goals, standards, aesthetics, and quality of the facility to be designed and built.

Educational Attainment – The data on schooling completed reflects self-reported information on the highest level of school completed or the highest degree received. High school graduates include those who received their diplomas or the equivalent (GED, for example), and did not attend college. Graduate/Professional degrees include those in medicine, dentistry, law, pharmacy, chiropractic and the like. Degrees from vocational, trade or business schools were not included unless they were college level degrees. Degrees from barber schools, cosmetology schools and the like were specifically excluded from the professional school category.

Equipment – Discreet device or machinery that may be part of a facility or theatrical system.

Equipment Contractor – Company that provides and installs a particular piece of equipment in the facility.

Facility Utilization Factor – The number of days or performances per year for which the facility is booked with paying uses.

Feasibility Study – Study made to determine the demand for a facility, operational viability of a facility, and presence of, or likelihood of developing resources to pay for a facility.

Fly System, Fly Tower, Fly Space – Space above the stage, out of audience view where sets, props, backdrops and even performers can be quickly raised and lowered.

Front of House – Spaces in a theatre from the curtain forward, including the auditorium, lobby, front office and ticket booth.

Funding – The sources of money that are available to pay for the project.

Grid – Grid: 1) the arrangement of wooden or metal slats above which are mounted the pulley blocks of the flying system. 2) The system of trusses and bars from which lanterns are hung. (Concert)

Gross Square Feet – Total amount of square feet of the building, including the exterior walls.

Grossing Factor – Percentage of designated usable (net) square footage within a particular building type's requirements to cover the restrooms, mechanical spaces, corridors, and wall thicknesses, etc. square footage.

Hard Cost – Direct expense to achieve any part of the project. Direct Cost and Construction Cost are also used to indicate Hard Cost.

Household – A household includes all people who occupy a housing unit. A household can also be referred to as an occupied housing unit. Households are classified by type according to the sex of the householder and the presence of relatives. There are two types of households—family households and non-family households.

Household Income – Household income includes income earned by all persons age 15 years or older living together in a housing unit (i.e., all household members).

House Seating Configuration – Design decisions concerning seating will affect aisles, entrances, exits and occupancy. Two common seating arrangements for a theatre are Continental and Aisle seating. Design of the seating configuration of a performing space requires specific locations for entrances and exits to meet codes, as well as dealing with comfort and circulation issues.

Load-in – The process of unloading the show, sets, props and other equipment from trucks, building, setting up and placing for transport to another location.

Load-out – also “Strike” is the process of dismantling and loading the show, sets, props and other equipment onto trucks for transport to another location.

Mean (Average) – This measure represents an arithmetic average of a set of values. It is derived by dividing the sum (or aggregate) of a group of numerical items by the total number of items in that group. For example, average family size is obtained by dividing the number of people in families by the total number of families (or family householders).

Median – The median divides the total frequency distribution into two equal parts: one-half of the cases fall below the median and one-half of the cases exceed the median. A median may be a more meaningful statistic than an average because it minimizes the effect of values falling way above or below the norm that may disproportionately influence the overall average.

Mixed Use – Zoned or planned for otherwise “non-compatible” combinations of uses. A practice combining residential, retail, commercial, and in some cases, industrial uses.

Mounting a Show – The total process of creating a production or show that involves producers, designers, builders, performers, etc.

Multi-Form Space – Space that achieves its flexibility by movement of seating, walls, or boxes to reconfigure the stage and audience relationships.

Multiplex(ing) – Presenting more than one show in more than one auditorium at the same location.

Multi-Purpose Space – Space that is designed for a variety of activities such as music, theatre, dance, lectures, etc. and has a flexible arrangement of stage and audience possibilities.

Net Square Feet – Interior dimensions of all designated usable space within the building.

Net to Gross Factor – Ratio between net and gross square feet, usually in a performing arts building upward of 1:1.6.

Occupancy – Each space is designed to accommodate a certain number of persons who can safely be in that space. Safe occupancies are determined by codes and relate to the type of activity that is happening in the space.

Occupation – Occupation describes the kind of work the person does on the job. The occupational classification system developed for the 2000 census consists of 509 specific occupational categories for employed persons arranged into 23 major occupational groups.

Orchestra – The main floor of a theatre.

Patrons – Customers or clients of an enterprise, especially a regular customer. Also used to refer to one who contributes to, and supports someone, or something, such as a *patron of the arts*.

Pedestrian Oriented District – An area of a community designed to encourage walking. Primarily used for the promotion of commercial centers and main streets as destinations. A POD combines the attraction of multiple events, encounters and opportunities, promoting a park-once or public transit combination visit.

Per Capita – Per Capita: Latin for "by heads." A measurement that is presented in terms of units per person, as opposed to a total or aggregate figure.

Percentage – This measure is calculated by taking the number of items in a group possessing a characteristic of interest and dividing by the total number of items in that group, then multiplying by 100.

Population – The number of persons residing in a defined geographical area. The census counts people at their "usual residence," or where they live and sleep most of the time. Any persons with seasonal residences are to be counted at the housing unit where they reside most of the time.

Presenter – A promoter or venue hiring a theatre company to stage a production at a fixed rate, usually as part of a tour.

Project Cost – Total cost of the project including construction, site acquisition, legal cost, permits, fees, etc.

Proscenium – The theatre’s stage format—a large archway or rectangle, at or near the front of the stage, through which an audience may view a performance. The audience directly faces the stage, which is typically raised several feet above front row audience level. The main stage is the space behind the proscenium arch, marked by a curtain that can be lowered or drawn closed. The space in front of the curtain is called the "apron."

Race – The race definitions include the following basic categories: White, Black or African American, American Indian and Alaska Native, Asian, Native Hawaiian and Other Pacific Islander, and Some other race. However, because the race standards permit respondents to mark one or more race categories, there are actually 63 categories—the six basic races plus 57 possible combinations of two or more races.

Repertory Company – (Theatre) is traditionally applied to the practice of a single company putting on a variety of plays successively for short runs, typically from a week to a month. This is distinguished from a company performing a single play for a long run, and from a number of different companies and different actors putting on short-lived plays in the same theatre. Typically, a repertory company would aim to perform a wide variety of styles: a comedy, a thriller, a mystery, a play by a recent playwright, a play from fifty years ago, and so on. While performing one, it might well be rehearsing its next.

Schematic – Sketch ideas of how a project might be arranged, general ideas of circulation, functions, layouts of spaces, etc.

Scope of Work – The range of specific work that is to be performed by each team member in a project.

Scoping – The process of developing the scope of work for a project, as in “scoping meetings.”

Section – Architectural; elevation of a building plan at a certain exterior side or through the building at a particular location.

Shared Parking – Shared parking may be applied when land uses have different parking demand patterns and are able to use the same parking spaces/areas throughout the day.

Site Concept – Showing how the new facility will work and look in the space assigned for it. Models are often used to show how the facility will fit a particular location.

Space Program – Specifics about spaces that are to be in the facility, their use, the net square footage, and what will be in each space.

Square Foot Cost – Cost of the building divided by the total gross square feet of the floors of the facility.

SRO – Standing Room Only. An event in which all seats are occupied leaving only places to stand. [Wikipedia]

Stage House – The stage and everything up to the grid.

Summer Stock – A summer stock theatre is a theatre that generally produces plays only in the summertime. The name combines the seasonal aspect with a tradition of putting on the same shows each year and reusing "stock" scenery and costumes. Some smaller theatres still continue this tradition, and a few summer stock theatres have become highly-regarded theatre festivals.

Summer stock theatres frequently take advantage of better weather by having their productions outdoors. The reliance on stock often leads summer theatres to specialize in a particular type of production, such as Shakespeare plays, musicals, or even opera. Some notable summer theatres include: Utah Shakespearean Festival, Santa Fe Opera, Oregon Shakespeare Festival, Williamstown Theatre Festival, Berkshire Theatre Festival Calgary & Toronto Summerstock Theatre Festival and Glimmerglass Opera.

Theatre Consultant – Specialist assisting in design of a performing arts facility and all of its theatrical systems. Services can include programming, marketing, and fundraising.

Theatrical Lighting – Lighting equipment that is used to light and control the light for a performance.

Theatrical Rigging – Equipment in a theatre that handles the movement of scenery and lights in the stage house.

Theatrical Sound and AV – Sound effects, communication, sound reinforcement, and audio-visual systems in a theatrical facility.

Transitional Communities – For purposes of marketing analysis, a coined phrase to describe communities, neighborhoods and other areas that are stigmatized by real or perceived blight and insecurity. This may be the result of dilapidation, vandalism or high-profile transiency.

Touring Show – A complete show for hire through an agent, paid on a fixed rate that involves no risk to the show and all to the presenter. Usually books a series of linked engagement traveling across a wide geography.

Users - Persons and groups that will use the facility.

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APPENDIX 1 – PROGRAMMING MODEL – ANNUAL

APPENDIX 1

APPENDIX 2 – FINANCIAL MODEL – NOTES AND ASSUMPTIONS

Figure 35 illustrates prospective differences in the programming mix under the two formats modeled for this analysis—the community Performing Arts Center format and the Professional Theatre format.

Program Mix	Community	Professional	Community	Professional
Idle Days	100	68	27%	19%
Venue Tours	9	9	2%	2%
Touring Show		111	0%	30%
Co-Produced	75	32	21%	9%
Rental Event	160	131	44%	36%
Fundraisers	3	3	1%	1%
City Event	4	4	1%	1%
Non Profit	14	7	4%	2%
Total	365 days	365 days	100%	100%

Fig. 35 – Program Mix Assumptions Under Alternative Theatre Formats

APPENDIX 3 – TECHNICAL STAFFING FOR PROGRAMMING

1. Production Stage Manager:

Create and coordinate schedule of the stage and backstage. Serve as contact for all using the facility in regard to stage and backstage needs. Stage Manage productions where there is not a stage manager, calling cues and directing all stage activity. Determine performer and production crew calls in coordination with Technical Director, Production Director and PAC Administrator. Control information on the Callboard and supervise the operation of the stage door.

2. Technical Director/Crew Chief:

Direct and supervise all technical activities of the stage and facility that relate to productions and stage related equipment. Determine the crews and calls required for each activity under this supervision. Serve as the operator of stage equipment and be the stage crew for simple productions. Be responsible to maintain all stage equipment and create a safe working environment for the technical operation of the facility. Provide training and supervision of the crews that will serve as stagehands, lighting, sound, video and wardrobe crews.

3. Assistant Technical Director:

This position would be a second to the Technical Director and be the Master Technical who would run the Multiform Theatre technically.

4. Production Crew/Stagehand/Board Operators:

The individuals that hold these positions should be trained by the Performing Arts Center to operate the equipment in the theatre and perform any backstage role needed for the production area. Since these are part-time positions, an available pool of trained students and local community individuals should be collected and trained to fill the stage, lighting and sound crew roles. The pay for this group would range from \$10.00 to \$20.00 an hour, depending on experience and level of skills of the person.

5. Production Crew/Volunteer Stagehand:

Individuals in the community who are interested in assisting backstage should be trained by the Performing Arts Center to safely assist in stage operations as needed. There should be a pool of individuals to call and schedule to help with put-ins, lighting hangs, focuses, strikes, etc. as well as being a member of the stage crew for running a show.

Production/Technical Staffing Notes

- a) The staffing chart for the programming model is based on the staff structure described in the study.
- b) If a day of work is greater than eight hours, or the week of work is greater than 40 hours, those hours have been noted as overtime at 1.5 the regular rate.
- c) When fewer staff makes up the crew, the pay is higher, increasing the quality of the workers being employed for that event.
- d) Strikes and load-outs usually start at the close of an event. Those calls are often on the next day. Often there is a need to restore the lighting to a standard set up after a major event, so days after those shows will be important to use the larger crews to achieve that activity.
- e) There may be events that will require a crew greater than six staff. For these larger productions, volunteers should be enlisted to fill out the crews. Responsible volunteers may also fill in for any production.
- f) It is also assumed that many events may have their own crew, such as for a school, dance recital, musical groups, touring shows, etc. where personnel with that production will be part of the stage crew to put-in, run and strike.

APPENDIX 4 – LOCAL REQUIREMENTS/GUIDELINES FOR CONSTRUCTION

City of Calabasas – Generic Provisions (Excerpt)

1. The City will require the STA proposal to meet all municipal code requirements;
2. The theater cannot be taller than 35 feet [absent a variance]; non-occupied areas may be taller;
3. The architect for STA should meet with the Los Angeles County Fire Department to determine preliminary requirements for the facility; The City will require that the fire department's review is an integral part of the STA conceptual design effort;
4. The parking for the theater will need to be provided in accordance with code. Reduced parking beyond that required at minimum by the code must be supported by a parking demand study;
5. The building must be LEED rated silver in compliance with City code;
6. The project must abide by the dark sky's ordinance; lights must be out by 10:30 at night;

APPENDIX 5 – CALABASAS PAC – 400-SEAT + 99-SEAT SPACE PROGRAM

		Using the Grossing Factor of 1.65	
Common Areas		*Net Sq Ft	Gross Sq Ft
101	Interior Lobby	1,958	3,231
102	Foyer	122	
103	Public Circulation	122	
104	Corridors	640	
105	Stairs	840	
106	Ticket Office Windows	100	165
107	Ticket Office Manager	80	132
108	Elevators	200	
109	Elevator Machine Room	80	
110	Elevator Lobby	80	
111	Telephones/Water	72	
112	Concessions	70	116
113	Concessions Storage	10	17
114	House Manager Office	100	165
115	Coatcheck	94	155
116	Janitor Closet	30	
117	Furniture Storage	20	33
118	Male Restrooms	238	
119	Female Restrooms	583	
120	Restroom-Unisex #1	120	
121	Restroom-Unisex #2	120	
100	<i>Public Areas</i>	<i>5,679</i>	<i>4,013</i>
401	Green Room	600	990
402	Crew and Chorus Restroom Shower	600	990
403	Wardrobe/Wig Room	180	297
404	Laundry	150	248
400	<i>Performer Support</i>	<i>1,530</i>	<i>2,525</i>
501	Vending	30	50
500	<i>Production Spaces</i>	<i>30</i>	<i>50</i>
601	Executive Director Office	250	413
602	Administrative Office	150	248
603	Development Director Office	150	248
604	Business Manager/Booking	120	198
605	Operations Manager	120	198
606	Tech Office	300	495
607	Copy/Mail Room	90	149
608	Administrative Storage	100	165
609	VIP Lounge	300	495
600	<i>Administration</i>	<i>1,580</i>	<i>2,607</i>

701	Stage Door Office	160	264
702	Janitorial Storage	350	
703	Maintenance Storage	250	
704	Loading Dock	120	
705	Tech Corridor from Loading Dock to Stage	1,200	1,980
706	Garbage Disposal	150	
707	Freight Elevator	88	
	700 Services	2,318	2,244
	Common Areas	11,137	11,438

400 Seat Proscenium Theatre

*Net Sq Ft Gross Sq Ft

101	Sound & Light Locks	240	
102	Public Circulation	60	
103	Corridors	960	
	100 Public Areas	1,260	
201	Auditorium Orchestra Floor Level	1,934	3,191
202	Auditorium Parterre Level	483	797
203	Auditorium Balcony Level	718	1,185
204	Auditorium Boxes	164	271
	200.1 Performance Spaces-Audience	3,299	5,443
250	Stage	4,500	7,425
251	Intermediate Galleries	480	792
252	Loading Gallery	240	396
253	Dimmer Room	90	149
254	Sound Rack Room	44	73
255	Company Switches	64	106
256	Auditorium Catwalks/Light Bridges	480	792
257	Orchestra Pit	180	297
258	Orchestra Pit Overhang	240	396
259	Orchestra Pit Sound & Light Locks	120	198
260	Grid	4,000	6,600
261	Forestage Grid	600	990
262	Light Control Rooms	110	182
263	Sound Control Room	125	206
264	Projection Room	120	198
265	Follow Spot Room	150	248
266	Sound Cockpit/Mix Position	144	238
	200.2 Performance Spaces-Production	11,687	19,284
301	Janitor Closet	30	
302	Crossover Corridor	452	
303	Scenery Storage	360	594
304	Orchestra Shell Storage	150	248
305	Valuables Temporary Storage	180	297
306	Backstage Unisex Restroom	96	
	300 Stage Support	1,268	1,139

401	Star Dressing Room #1	200	330
402	Star Dressing Room #2	200	330
403	2/4 Person Dressing Room #1	280	462
404	2/4 Person Dressing Room #2	280	462
405	Chorus Room #1	300	495
406	Chorus Room #2	300	495
	400 Performer Support	1,560	2,574
501	Common Areas	180	
502	Secure Lower Level Storage	800	1,320
	500 Production Spaces	980	1,320
	400 Seat Proscenium Theatre	20,054	29,759

99 Seat Multiform Theatre		*Net Sq Ft	Gross Sq Ft
101	Sound & Light Locks	160	
102	Public Circulation	20	
103	Corridors	320	
	100 Public Areas	500	
201	99 Seat Theatre	1,200	1,980
202	Overhead - Pipe Grid	1,200	1,980
203	99 Seat Theatre Control Room	200	330
	200 Performance Spaces	2,600	4,290
301	Scenery Storage	180	297
	300 Stage Support	180	297
401	2/4 Dressing Room #1	280	462
402	2/4 Dressing Room #2	280	462
	400 Performer Support	560	924
	99 Seat Multiform Theatre	3,840	5,511

Total Net Sq Ft 35,031

Approximate Gross Sq Ft @ 1.34 46,942 46,708

*Note: Items in the Net Sq Ft column that are not entered into the Gross Sq Ft are items that are usually considered to be in the Gross for this type of facility when a grossing factor of 1.65 is utilized.

APPENDIX 6 – CALABASAS PAC – SEAT SPACE PROGRAM ALTERNATIVES

The following are five cursory Space Program alternatives at: 400 seats per the model, 400 seats pared down to minimum spaces, and models at 300, 200 and 100 seats:

Main Theatre	Net Square Feet				
	400 Seats	400 Minimum	300 Seats	200 Seats	100 Seats
Common Areas					
101 Interior Lobby	1,958	1,958	1,750	1,500	1,000
102 Foyer	122	122	122	122	122
103 Public Circulation	122	122	122	122	122
104 Corridors	640	640	640	350	200
105 Stairs	840	840	840	420	0
106 Ticket Office Windows	100	100	100	100	100
107 Ticket Office Manager	80	80	80	80	80
108 Elevators	200	200	200	0	0
109 Elevator Machine Room	80	80	80	0	0
110 Elevator Lobby	80	80	80	0	0
111 Telephones/Water	72	72	72	72	72
112 Concessions	70	70	70	70	70
113 Concessions Storage	10	10	10	10	10
114 House Manager Office	100	100	100	100	100
115 Coatcheck	94	94	94	94	94
116 Janitor Closet	30	30	30	30	30
117 Furniture Storage	20	20	20	20	20
118 Male Restrooms	238	238	200	150	100
119 Female Restrooms	583	583	450	350	250
120 Restroom-Unisex #1	120	120	120	120	120
121 Restroom-Unisex #2	120	120	120	0	0
<i>Public Areas 100</i>	<i>5,679</i>	<i>5,679</i>	<i>5,300</i>	<i>3,710</i>	<i>2,490</i>
401 Green Room	600	600	600	400	400
402 Crew and Chorus Restroom Shower	600	600	600	300	300
403 Wardrobe/Wig Room	180	180	180	0	0
404 Laundry	150	150	150	150	150
<i>Performer Support 400</i>	<i>1,530</i>	<i>1,530</i>	<i>1,530</i>	<i>850</i>	<i>850</i>
501 Vending	30	30	30	30	30
<i>Production Spaces 500</i>	<i>30</i>	<i>30</i>	<i>30</i>	<i>30</i>	<i>30</i>

	400	400	300	200	100
Common Areas	Seats	Minimum	Seats	Seats	Seats
601 Executive Director Office	250	250	250	250	250
602 Administrative Office	150	150	150	150	150
603 Development Director Office	150	150	150	150	150
604 Business Manager/Booking	120	120	120	120	120
605 Operations Manager	120	120	120	120	120
606 Tech Office	300	300	300	150	150
607 Copy/Mail Room	90	90	90	90	90
608 Administrative Storage	100	100	100	100	100
609 VIP Lounge	300	300	300	300	300
<i>Administration 600</i>	<i>1,580</i>	<i>1,580</i>	<i>1,580</i>	<i>1,430</i>	<i>1,430</i>
701 Stage Door Office	160	160	140	100	100
702 Janitorial Storage	350	350	300	200	200
703 Maintenance Storage	250	250	200	150	150
704 Loading Dock	120	120	120	50	50
705 Tech Corridor Loading Dock to Stage	1,200	1,200	1,200	600	600
706 Garbage Disposal	150	150	150	100	100
707 Freight Elevator	88	88	88	0	0
<i>Services 700</i>	<i>2,318</i>	<i>2,318</i>	<i>2,198</i>	<i>1,200</i>	<i>1,200</i>
Common Areas Subtotals	11,137	11,137	10,638	7,220	6,000
Main Theatre					
101 Sound & Light Locks	240	240	240	120	120
102 Public Circulation	60	60	60	60	60
103 Corridors	960	960	960	500	400
<i>Public Areas 100</i>	<i>1,260</i>	<i>1,260</i>	<i>1,260</i>	<i>680</i>	<i>580</i>
201 Auditorium Orchestra Floor Level	1,934	1,534	1,200	1,200	800
202 Auditorium Parterre Level	483	483	440	400	0
203 Auditorium Balcony Level	718	718	600	0	0
204 Auditorium Boxes	164	164	164	0	0
<i>Performance Spaces-Audience 200.1</i>	<i>3,299</i>	<i>2,899</i>	<i>2,404</i>	<i>1,600</i>	<i>800</i>
250 Stage	4,500	4,500	4,500	3,000	3,000
251 Intermediate Galleries	480	480	480	0	0
252 Loading Gallery	240	240	240	0	0
253 Dimmer Room	90	90	90	90	90

	400	400	300	200	100
Main Theatre	Seats	Minimum	Seats	Seats	Seats
254 Sound Rack Room	44	44	44	44	44
255 Company Switches	64	64	64	64	64
256 Auditorium Catwalks/Light Bridges	480	480	480	480	480
257 Orchestra Pit	180	180	180	0	0
258 Orchestra Pit Overhang	240	240	240	0	0
259 Orchestra Pit Sound & Light Locks	120	120	120	0	0
260 Grid	4,000	4,000	4,000	0	0
261 Forestage Grid	600	600	600	0	0
262 Light Control Rooms	110	110	110	110	110
263 Sound Control Room	125	125	125	125	125
264 Projection Room	120	120	120	120	120
265 Follow Spot Room	150	150	150	150	150
266 Sound Cockpit/Mix Position	144	144	144	0	0
<i>Performance Spaces-Production 200.2</i>	<i>11,687</i>	<i>11,687</i>	<i>11,687</i>	<i>4,183</i>	<i>4,183</i>
301 Janitor Closet	30	30	30	30	30
302 Crossover Corridor	452	452	452	452	452
303 Scenery Storage	360	360	360	360	360
304 Orchestra Shell Storage	150	150	0	0	0
305 Valuables Temporary Storage	180	180	100	50	50
306 Backstage Unisex Restroom	96	96	96	96	96
<i>Stage Support 300</i>	<i>1,268</i>	<i>1,268</i>	<i>1,038</i>	<i>988</i>	<i>988</i>
401 Star Dressing Room #1	200	200	200	200	200
402 Star Dressing Room #2	200	200	200	200	200
403 2/4 Person Dressing Room #1	280	280	280	280	280
404 2/4 Person Dressing Room #2	280	280	280	280	280
405 Chorus Room #1	300	300	300	0	0
406 Chorus Room #2	300	300	300	0	0
<i>Performer Support 400</i>	<i>1,560</i>	<i>1,560</i>	<i>1,560</i>	<i>960</i>	<i>960</i>
501 Common Areas	180	180	0	180	180
502 Secure Lower Level Storage	800	0	0	0	0
<i>Production Spaces 500</i>	<i>980</i>	<i>180</i>	<i>0</i>	<i>180</i>	<i>180</i>
Main Theatre Subtotals	20,054	18,854	17,949	8,591	7,691

	400	400	300	200	100
99-Seat Multiform Theatre	Seats	Minimum	Seats	Seats	Seats
101 Sound & Light Locks	160	0	0	0	0
102 Public Circulation	20	0	0	0	0
103 Corridors	320	0	0	0	0
<i>Public Areas 100</i>	<i>500</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
201 99 Seat Theatre	1,200	0	0	0	0
202 Overhead - Pipe Grid	1,200	0	0	0	0
203 99 Seat Theatre Control Room	200	0	0	0	0
<i>Performance Spaces 200</i>	<i>2,600</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
301 Scenery Storage	180	0	0	0	0
<i>Stage Support 300</i>	<i>180</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
401 2/4 Dressing Room #1	280	0	0	0	0
402 2/4 Dressing Room #2	280	0	0	0	0
<i>Performer Support 400</i>	<i>560</i>	<i>0</i>	<i>0</i>	<i>0</i>	<i>0</i>
99 Seat Multiform Theatre Subtotals	3,840	0	0	0	0
Total Net Square Feet	35,031	29,991	28,587	15,811	13,691
Approximate Gross Square Feet⁸³	46,942	40,188	38,307	21,187	18,346

⁸³ Applying using a gross to net SF multiplying factor of 1.34:1

APPENDIX 7 – ESTIMATED FACILITY COST MODEL – ALTERNATIVES

PAC Facility Construction Calculations 400+99 Seat Configuration	Units	Price/sf/ea	Amount	Price /sf/ea	Amount
Sq Ft Construction	46,942	350	16,429,700	500	23,471,000
Soft Costs	0.250		4,107,425		5,867,750
Equipment	1	1,978,000	1,978,000	1,978,000	1,978,000
Subtotal			22,515,125		31,316,750
Parking	125	29,200	3,650,000	29,200	3,650,000
Subtotal			26,165,125		34,966,750
Reserve	3%		784,954		1,049,003
Total			26,950,079		36,015,753

PAC Facility Construction Calculations 400 Seat Minimum Configuration	Units	Price/sf/ea	Amount	Price /sf/ea	Amount
Sq Ft Construction	40,188	350	14,065,800	500	20,094,000
Soft Costs	0.250		3,516,450		5,023,500
Equipment	1	1,728,000	1,728,000	1,728,000	1,728,000
Subtotal			19,310,250		26,845,500
Parking	100	29,200	2,920,000	29,200	2,920,000
Subtotal			22,230,250		29,765,500
Reserve	3%		666,908		892,965
Total			22,897,158		30,658,465

PAC Facility Construction Calculations 300 Seat Configuration	Units	Price/sf/ea	Amount	Price /sf/ea	Amount
Sq Ft Construction	38,307	350	13,407,450	500	19,153,500
Soft Costs	0.250		3,351,863		4,788,375
Equipment	1	1,728,000	1,728,000	1,728,000	1,728,000
Subtotal			18,487,313		25,669,875
Parking	75	29,200	2,190,000	29,200	2,190,000
Subtotal			20,677,313		27,859,875
Reserve	3%		620,319		835,796
Total			21,297,632		28,695,671

PAC Facility Construction Calculations 200 Seat Configuration	Units	Price/sf/ea	Amount	Price /sf/ea	Amount
Sq Ft Construction	21,187	350	7,415,450	500	10,593,500
Soft Costs	0.250		1,853,863		2,648,375
Equipment	1	913,000	913,000	913,000	913,000
Subtotal			10,182,313		14,154,875
Parking	50	29,200	1,460,000	29,200	1,460,000
Subtotal			11,642,313		15,614,875
Reserve	3%		349,269		468,446
Total			11,991,582		16,083,321

PAC Facility Construction Calculations 100 Seat Configuration	Units	Price/sf/ea	Amount	Price /sf/ea	Amount
Sq Ft Construction	18,346	350	6,421,100	500	9,173,000
Soft Costs	0.250		1,605,275		2,293,250
Equipment	1	873,000	873,000	873,000	873,000
Subtotal			8,899,375		12,339,250
Parking	25	29,200	730,000	29,200	730,000
Subtotal			9,629,375		13,069,250
Reserve	3%		288,881		392,078
Total			9,918,256		13,461,328

Includes theatre construction, parking construction and equipping of auditorium, stage and production facilities

APPENDIX 8 – STAGE AND AUDITORIUM EQUIPMENT COST ESTIMATE

400-Seat + 99-Seat

Category	Description	Cost
Audience Seating	400 Audience Fixed Fold Up Chairs	\$120,000
Audio/Sound	Speakers, Amplifiers, Control Console, Sound; Reinforcement, Stage Communications, Cable, Microphones, Audio	350,000
Floor Equipment	Orchestra Lift, Marley Dance Floor, Portable Risers	250,000
Lighting/Electrical	Dimmers, Control Consoles, Lighting Instruments, Cable, Distribution, Lighting Supplies	400,000
Material Handling	Personnel Lifts, Dollies, Carts, Storage Devices	50,000
Multiform Theatre	Theatrical Equipment & Portable Seating	250,000
Projection/Video	Projection Screen, Digital Projection, Stage Monitoring System, Video Monitoring	150,000
Rigging	Counterweight System, Chain Motors, Hardware	350,000
Soft Goods	Curtains, Scrim, Cyclorama, etc.	58,000
<hr/> Preliminary Stage Equipment Total		\$1,978,000

APPENDIX 9 – STAGE AND AUDITORIUM EQUIPMENT COST ESTIMATE – ALTERNATIVES

Preliminary Stage Equipment

		<i>400 Seat</i>	<i>300 Seat or 400 Seat Min</i>	<i>200 Seat</i>	<i>100 Seat</i>
<i>Equipment Group</i>	<i>Description</i>	<i>Cost</i>	<i>Cost</i>	<i>Cost</i>	<i>Cost</i>
Audience Seating	Audience Fold Up Chairs	\$120,000	\$120,000	\$80,000	\$40,000
Audio/Sound	Speakers, Amplifiers, Control Console, Sound Reinforcement, Stage Communications, Cable, Mics, Audio	\$350,000	\$350,000	\$150,000	\$150,000
Floor Equipment	Orchestra Lift, Marley Dance Floor, Portable Risers	\$250,000	\$250,000	\$50,000	\$50,000
Lighting/Electrical	Dimmers, Control Consoles, Lighting Instruments, Cable, Distribution, Lighting Supplies	\$400,000	\$400,000	\$250,000	\$250,000
Material Handling	Personnel Lifts, Dollies, Carts, Storage Devices	\$50,000	\$50,000	\$50,000	\$50,000
Multiform Theatre	Theatrical Equipment & Portable Seating	\$250,000	\$0	\$0	\$0
Projection/Video	Projection Screen, Digital Projection, Stage Monitoring, System, Video Monitoring	\$150,000	\$150,000	\$75,000	\$75,000
Rigging	Counterweight System, Chain Motors, Hardware	\$350,000	\$350,000	\$200,000	\$200,000
Soft Goods	Curtains, Scrim, Cyclorama, etc.	\$58,000	\$58,000	\$58,000	\$58,000
	<i>Preliminary Stage Equipment Total</i>	\$1,978,000	\$1,728,000	\$913,000	\$873,000

Tuesday, March 21, 2006

APPENDIX 10 – STAKEHOLDER OUTREACH, RESPONSES AND TABULATION

APPENDIX 10

APPENDIX 11 – LOS ANGELES AND VENTURA COUNTY THEATRE VENUES

Performance/Exhibit Space Data - Greater LA area				
City/Community	Venue Name	Seats	Number	Street
Redondo Beach	Redondo Beach Performing Arts Center	1445	1935	Manhattan Beach Blvd
Agoura Hills	Agoura High School (Proposed)	750	28545	W Driver Ave
Agoura Hills	Canyon Club		28912	Roadside Dr
Agoura Hills	Stage Door		28311	W Agoura Rd.
Altadena	Farnsworth Park's Wm B Davis Auditorium		568	E Mount Curve Ave
Anaheim	Pearson Park Amphitheatre		401	N Lemon St
Anaheim	Second Stage		431	N Brookhurst
Beverly Hills	Beverly Hills Performing Arts Ctr	509		
Beverly Hills	Beverly Hills Playhouse	84	254	S Robertson Blvd
Beverly Hills	Canon Theatre	382	205	N Canon Dr
Beverly Hills	Theatre 40 Theatre Company	70	241	Moreno Dr
Beverly Hills	Wilshire Theatre	1910	8440	Wilshire Blvd
Brea	Curtis Theatre - Brea Civic & Cultural Center	199	1	Civic Center Circle
Brentwood	Brentwood Theatre	500	11301	Wilshire Blvd
Brentwood	Wadsworth	1400	11310	Wilshire Blvd
Burbank	Apex Playhouse		139	N San Fernando Blvd
Burbank	Burbank Center Stage - Colony Theatre Company	276	555	N Third St
Burbank	Falcon Theatre	130	4252	Riverside Dr
Burbank	Limelight Theatre, The		10634	Magnolia Blvd
Burbank	Alliance Theater, The	60	3204	W Magnolia Blvd
Burbank	Gene Bua Acting For Life Theater	75	3435	W Magnolia Blvd
Burbank	Little Victory Studio		3324	W Victory Blvd
Burbank	Serendipity Theater Co. - GTC Burbank - Grove Theatre Center	98	1100	Clark Ave
Burbank	Starlight Bowl Amphitheatre - Burbank Civic Light Opera		1249	Lockheed View Dr
Burbank	Third Stage, The		2811	W Magnolia Blvd
Burbank	Victory Center Theater		3326	W Victory Blvd
Calabasas	Agoura Hills/Calabasas Community Center		27040	Malibu Hills Rd
Calabasas	Calabasas High School (Proposed)	750	22855	Mulholland Hwy
Calabasas	Motion Picture and Television Fund Theatre			
Camarillo	Camarillo Community Theatre	225	330	S Skyway Dr
Canoga Park	Madrid Theatre	430	21622	Sherman Way
Canoga Park	West Valley Playhouse	170	7242	Owensmouth Ave
Carlsbad	Carlsbad Community Cultural Arts Center	400	3557	Munroe St
Century City	Shubert Theatre, The	2139	2020	Avenue of the Stars
Cerritos	Cerritos Center for the Performing Arts	1747	12700	Center Court Dr
Cerritos	Cerritos Center for the Performing Arts - Sierra	330	12700	Center Court Dr
Claremont	Ben Bolinger's Candlelight Pavilion	299	455	W Foothill Blvd
Claremont	Lyman Hall/Pomona College	250	340	N College Ave
Coronado	Lamb's Player's Theatre	350	1142	Orange Ave
Costa Mesa	Orange County Performing Arts Center		600	Town Center Drive
Costa Mesa	South Coast Repertory Amphitheatre	200	655	Town Center Drive

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Costa Mesa	South Coast Theatre, Main Stage	507	3410	Bristol
Costa Mesa	South Coast Theatre, Second Stage	161	3410	Bristol
Covina	Covina for the Performing Arts		104	N Citrus Ave
Covina	Covina Valley Playhouse	184	104	N Citrus Ave
Culver City	Actors Gang	99	9070	Venice Blvd
Culver City	Gascon Center Theatre		8737	Washington Blvd
Culver City	Ivy Substation	200	9070	Venice Blvd
Culver City	Jazz Bakery		3233	Helms Ave
Culver City	Kirk Douglas Theatre		9820	Washington Blvd
Culver City	Veteran Memorial Auditorium		4117	Overland Ave
Downey	Downey Civic Center - Downey Civic Light Opera	748	8435	Firestone Blvd
Eagle Rock	Occidental College - Children's Theatre		1600	Campus Rd
Eagle Rock	Occidental College - Keck Theatre	399	1600	Campus Rd
Eagle Rock	Occidental College - Remsen Bird Hillside Amphitheatre		1600	Campus Rd
Eagle Rock	Occidental College - Thornhall Theatre		1600	Campus Rd
Encino	Encino Community Center	179	4935	Balboa Blvd
Encino	Children's Theatre Experience		18034	Ventura Blvd
Encino	LA Cabaret		17271	Ventura Blvd
Glendale	Glendale Centre Theatre	430	324	N Orange St
Glendale	Theatre Banshee		2466	E Chevy Chase Dr
Glendale	Alex Theatre, The	1381	216	N Brand Blvd
Glendale	Glendale Centre Theatre		324	N Orange St
Glendale	Glendale Civic Auditorium	1100	1401	N Verdugo Rd
Glendale	Glendale Community College Theatre		1500	N Verdugo Rd
Glendale	Glendale Symphony Orchestra		401	N Brand Blvd
Glendale	The Stars Theatre		417 1/2	N Brand Blvd
Glendale	A Noise Within		234	Brand Blvd
Glendora	Citrus College - Haugh Performing Arts Center	1440	1000	W Foothill Blvd
Glendora	Citrus College - Little Theatre		1000	W Foothill Blvd
Granada Hills	Granada Theatre		18167	Chatsworth St
Hermosa Beach	Hermosa Beach Playhouse - Hermosa Civic Theatre	502	710	Pier Ave
Hollywood	American Legion Hall, Hollywood	800	2035	N Highland Dr
Hollywood	American New Theatre		1540	N Cahuenga Ave
Hollywood	Avalon Hollywood		1735	N Vine St
Hollywood	Bang Improv Theatre	49	457	N Fairfax
Hollywood	Cast Theatre		804	N El Centro
Hollywood	Cast-at-the-Circle Theatre		800	N El Centro
Hollywood	Catalina Bar & Grill		6725	W Sunset Blvd
Hollywood	Celebration Theatre	64	7051	Santa Monica Blvd
Hollywood	Celebrity Centre Theatre		5930	Franklin Ave
Hollywood	Cinegrill Hollywood Radisson Roosevelt Hotel		7000	Hollywood Blvd
Hollywood	Coleman Smith Artistic Company Theatre		6448	Santa Monica Blvd

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Hollywood	Copperview Theatre		1953	N Cahuenga Ave
Hollywood	Crossley Theatre, The		1760	N Gower St
Hollywood	Egyptian Arena Theatre	99	1631	N Las Palmas Ave
Hollywood	Gardenia, The		7066	Santa Monica Blvd
Hollywood	Hollywood Bowl, The		2301	N Highland Ave
Hollywood	Hollywood Court Theatre		6717	Franklin Ave
Hollywood	Hollywood Fight Club Theatre		6767	Sunset Blvd
Hollywood	Hollywood Playhouse		1445	N Las Palmas Ave
Hollywood	Hudson Guild Theatre	43	6543	Santa Monica Blvd
Hollywood	Hudson Mainstage Theatre	99	6539	Santa Monica Blvd
Hollywood	Las Palmas Theatre, The		1462	N Las Palmas Ave
Hollywood	Lex Theatre, The		6760	Lexington Ave
Hollywood	Metropole Theatre Works		1277	N Wilton Pl
Hollywood	New Ivar Theatre		1605	N Ivar Ave
Hollywood	Next Stage, The & Tres Stage		1523	N La Brea
Hollywood	Open Fist Theatre	99	1625	N La Brea
Hollywood	Palladium, The Hollywood		6215	Sunset Blvd
Hollywood	Sacred Fools Theatre Company - Heliotrope Theatre		660	N Heliotrope Dr
Hollywood	Sierra Stage, The		1444	N Sierra Bonita Ave
Hollywood	Skylight Theatre	99	1816 1/2	N Vermont Ave
Hollywood	Stage of Grace		1611	Cahuenga Blvd
Hollywood	Stella Adler Theatre (Upward Bound Productions)		6773	Hollywood Blvd
Hollywood	Steve Allen Theatre		4773	Hollywood Blvd
Hollywood	Theatre District at the Cast		804	N El Centro
Hollywood	Theatre of Arts		1621	N McCadden Pl
Hollywood	Theatre West	175	3333	Cahuenga Blvd West
Hollywood	Theatre/Theatre		6425	Hollywood Blvd
Hollywood	Trestage		1523	N La Brea
Hollywood	UCLA - James Dolittle Theatre		1615	N vine St
Hollywood	Village Theatre, The	225	961	Broxton Ave
Hollywood	Pantages Theatre	2703	6233	Hollywood Blvd
Huntington Beach	Huntington Beach Playhouse (Central Library)	319	7111	Talbert Ave
Inglewood	Forum, The		3900	W Manchester Blvd
Inglewood	Inglewood Playhouse		740	Warren Ln
Inglewood	Miracle Theatre	500	226	S Market St
Irvine	Concert Hall/Univ. CA at Irvine	231		
Irvine	Village Theatre	420		
La Canada	Dramatis Personae		1418	Descanso Dr
La Habra	La Habra Theatre		311	S Euclid St
La Jolla	La Jolla Playhouse		2910	La Jolla Village Dr
La Mesa	Lamplighters Community Theatre		8053	University Ave
La Mirada	La Mirada Theatre for the Performing Arts	1264	14900	La Mirada Blvd

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Laguna Beach	Laguna Playhouse, Moulton Theatre	420	606	Laguna Cyn Blvd
Lancaster	Lancaster Performing Arts Center	1258	750	W Lancaster Blvd
Leimert Park	Vision Complex		4310	Degnan Blvd
Long Beach	Cal State Long Beach - Carpenter Performing Arts Ctr	1074	6200	Atherton St
Long Beach	Cal State Long Beach - Marth B. Knobel Dance Theatre	230	6200	Atherton St
Long Beach	Edison Theatre	99	213	E Broadway
Long Beach	Found Theatre		251	E 17th St
Long Beach	Gerald R. Daniel Recital Hall/Univ	286	270	1250 N Bellflower Blvd
Long Beach	Long Beach Conv/PAC - International City Theatre	289	300	E Ocean Blvd
Long Beach	Long Beach Conv/PAC - Long Beach Arena	11045	300	E Ocean Blvd
Long Beach	Long Beach Conv/PAC - Terrace Theatre	2969	300	E Ocean Blvd
Long Beach	Long Beach Playhouse - Mainstage	200	5021	E Anaheim St
Long Beach	Long Beach Playhouse - Studio Theatre	98	5021	E Anaheim St
Long Beach	Pyramid at Long Beach State University	4000	1250	Bellflower Blvd
Los Angeles	2100 Square Feet		5615	San Vincente Blvd
Los Angeles	Acme Comedy Theatre		135	N La Brea Ave
Los Angeles	Actors Art Theatre		6128	Wilshire Blvd
Los Angeles	Ahmanson Theatre	2115	135	N Grand Ave
Los Angeles	Annenberg School Auditorium	220		
Los Angeles	Assistance League of Southern California	335	1370	N St Andrews Pl
Los Angeles	Attic Theatre & Film Centre		5429	W Washington Blvd
Los Angeles	Barnsdall Gallery Theatre	300	4800	Hollywood Blvd
Los Angeles	Biltmore Hotel		506	S Grand Ave
Los Angeles	Bird in the Hand Productions		2470	Inverness Ave
Los Angeles	Black Dahlia Theatre	30	5453	W Pico Blvd
Los Angeles	Bob Baker Marionette Theater	180	1345	W 1st St
Los Angeles	California Science Center and IMAX Theater	477	700	State Dr
Los Angeles	Caminito Theatre (Long Beach City College)	299	1305	E Pacific Coast Hwy
Los Angeles	Camino Theatre (Los Angeles City College)		855	N Vermont Ave
Los Angeles	Candlefish Theatre		1540	N Cahuenga Blvd
Los Angeles	Cavern Club Theatre		1920	Hyperion Ave
Los Angeles	Celebrity Center Theatre		5930	Franklin Ave
Los Angeles	Center Theatre Group		135	N Grand Ave
Los Angeles	Century City Playhouse	99	10508	W Pico Blvd
Los Angeles	Chaplin Theatre at Raleigh Studios		5500	Melrose Ave
Los Angeles	Chelsey Playhouse		5131	Chelsey Ave
Los Angeles	Coast Playhouse		8325	Santa Monica Blvd
Los Angeles	Company of Angels, The	50	2106	Hyperion Ave
Los Angeles	Complex, The		6476	Santa Monica Blvd
Los Angeles	Coronet Theatre, Stage 1	284	366	N La Cienega Blvd
Los Angeles	Coronet Theatre, Stage 2	168	366	N La Cienega Blvd
Los Angeles	Court Theatre		722	N La Cienega Blvd

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Los Angeles	Dorothy Chandler Pavilion	3189	135	N Grand Ave
Los Angeles	Downtown Playhouse		929	E 2nd St
Los Angeles	East West Players		120	Judge John Aiso St
Los Angeles	El Ray Theatre	400	5515	Wilshire Blvd
Los Angeles	El Rey Theatre		5515	Wilshire Blvd
Los Angeles	Elephant Space		6322	Santa Monica Blvd
Los Angeles	Evidence Room Theatre	99	2220	Beverly Blvd
Los Angeles	First Stage		6817	Franklin Ave
Los Angeles	Fountain Theatre, The	99	5060	Fountain Ave
Los Angeles	Gallery Theatre		4800	Hollywood Blvd
Los Angeles	Gardner Stages		1501	N Gardner
Los Angeles	Getty Center (Harold Williams Auditorium)	450	1200	Getty Center Dr
Los Angeles	Getty Center (Lecture Hall)	250	1200	Getty Center Dr
Los Angeles	Greek Theatre - Griffith Park		2700	N Vermont Ave
Los Angeles	Greenway Court Theatre		544	N Fairfax Ave
Los Angeles	Groundling Theatre, The		7307	Melrose Ave
Los Angeles	Harman Avenue Theatre		522	N. La Brea
Los Angeles	Harris Hall 101	200	3000	Watt Way
Los Angeles	Henry Fonda/Music Box Theatre	862	6126	Hollywood Blvd
Los Angeles	Inner City Cultural Center		514	S Spring St
Los Angeles	Japan American Cultural & Community Center		244	S San Pedro St
Los Angeles	John Anson Ford Amphitheatre	1241	2580	Cahuenga Blvd E
Los Angeles	Kodak Theatre		6801	Hollywood Blvd
Los Angeles	Lillian Theatre		1076	Lillian Wy
Los Angeles	Los Angeles City College		855	N Vermont Ave
Los Angeles	Los Angeles County Museum of Art		5905	Wilshire Blvd
Los Angeles	Los Angeles Memorial Sports Arena	16500	3939	S Figueroa St
Los Angeles	Los Angeles Theatre Center - Moving Arts	200	514	S Spring St
Los Angeles	Los Angeles Theatre Center, Space #2	296	514	S Spring St
Los Angeles	Los Angeles Theatre Center, Space #3	320	514	S Spring St
Los Angeles	Los Angeles Theatre Center, Tom Bradley Theatre, #1	490	514	S Spring St
Los Angeles	Lost Studio		130	S La Brea Ave
Los Angeles	Luckman Fine Arts Complex Theatre - Cal State LA		5151	State University Dr
Los Angeles	Magna Carta Theatre Co.			
Los Angeles	Masquer's Caberet		8334	W 3rd St
Los Angeles	Matrix Theatre		7657	Melrose Ave
Los Angeles	McCadden Place Theatre - Adam Hill theatre	50	1157	N McCadden Place
Los Angeles	Melrose Theatre, The		733	N Seward St
Los Angeles	Met Theatre	99	1089	N Oxford Ave
Los Angeles	Museum of Contemporary Art		250	S Grand Ave
Los Angeles	Natural History Museum of Los Angeles County	350	900	Exposition Blvd
Los Angeles	Alfred Newman Recital Hall	290	3616	Trousdale Pkwy

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Los Angeles	Nine O'Clock Players Theatre	330	1367	N St Andrews Pl
Los Angeles	Nosotros Theatre		1314	N Wilton Pl
Los Angeles	Off Ramp Theatre		1953	N Cahuenga Blvd
Los Angeles	Orpheum Theatre		842	S Broadway
Los Angeles	Pan Andreas Theatre		5125	Melrose Ave
Los Angeles	Pantages Theatre		6233	Hollywood Blvd
Los Angeles	Petersen Automotive Museum		6060	Wilshire Blvd
Los Angeles	Pilot Light Theatre		6902	Santa Monica Blvd
Los Angeles	Plaza De La Raza	201	3540	N Mission Rd
Los Angeles	Quantum Theatre Company		8550	Cashio St
Los Angeles	Relentless Theatre Company, The			
Los Angeles	Robert Pickering Theatre, The		6560	Hollywood Blvd
Los Angeles	Shakespeare Festival LA		1238	W 1st St
Los Angeles	Shrine Auditorium & Exposition Center		649	W Jefferson Blvd
Los Angeles	Sierra Stage, The		1444	N Sierra Bonitas Ave
Los Angeles	Skirball Cultural Center, Cotsen Auditorium, 750/515	750	2701	N Sepulveda Blvd
Los Angeles	Skirball Cultural Center, Magnin Auditorium	350		
Los Angeles	Southern California Jewish Repertory Theatre		5850	W 3rd St
Los Angeles	Stages Theatre Center		1540	N McCadden Pl
Los Angeles	Staples Center		1111	S Figueroa St
Los Angeles	Strassberg Creative Center, Lee		7936	Santa Monica Blvd
Los Angeles	Strub Theatre - Loyola Marymount	173	7900	Loyola Blvd
Los Angeles	Studio Theatre - Dramatic Dance Workshop		3433	Cahuenga Blvd West
Los Angeles	Tamarind Theatre		5919	Franklin Ave
Los Angeles	Taper Forum, The Mark	747	135	N Grand Ave
Los Angeles	Tell-It-Theatre		10950	S Central Ave
Los Angeles	Theatre 68		6419	W Sunset Blvd
Los Angeles	Theatre Neo - Hudson Avenue Theatre		6537	Santa Monica Blvd
Los Angeles	Third Street Theatre		8140	W 3rd St
Los Angeles	Towne Street Theatre		4104	Budlong Ave
Los Angeles	Twenty-Fourth (24th) Street Theatre		1117	W 24th St
Los Angeles	University of Southern California - Scene Dock Theatre		1030	W 37th St
Los Angeles	Vox Humana Theatre Company			
Los Angeles	Walt Disney Concert Hall	2400	111	S Grand Ave
Los Angeles	West Coast Ensemble		522	N La Brea Ave
Los Angeles	Wilshire Ebell Theatre	1270	4401	W 8th St
Los Angeles	Wiltern Theatre		3790	Wilshire Blvd
Los Angeles	Write Act Theatre		6128	Yucca St
Los Angeles	Zephyr Theatre		7456	Melrose Ave
Los Angeles	Ahmanson Theatre	2115	135	N Grand Ave
Los Angeles	Geffen Playhouse		10886	Le Conte Ave
Los Angeles	Storybook Theatre		3333	Cahuenga Blvd

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Los Angeles	Theater West		3333	Cahuenga Blvd West
Los Angeles	Theatre Craft Playhouse		7445	Sunset Blvd
Los Angeles	University of Southern California - Bing Theatre	585	3500	Watt Way
Los Angeles	University of Southern California - Bovard Auditorium	1549	3551	Trousdale Pkwy
Los Angeles	Wiltern Theatre		3709	Wilshire Blvd
Los Angeles	Wooden-O Theatre		2207	Federal Ave
Malibu	Malibu Stage Company		29243	Pacific Coast Hwy
Malibu	Smothers Theatre/Pepperdine Univ.	515	24255	Pacific Coast Hwy
Mission Viejo	McKinney Theatre		28000	Marguerite Pkwy
Moorpark	Magnificent Moorpark Melodrama & Vaudeville Co.		45	E High
Moorpark	Theatre on High Street	285	45	E High
Newport Beach	Orange County Museum of Art		850	San Clemente Dr
North Hollywood	Actors Workout Studio	40	4735	Lankershim Blvd
North Hollywood	Avery Schreiber Theatre - Bitter Truth Playhouse	48	11050	Magnolia Blvd
North Hollywood	El Portal Center for the Arts, Main	350	5269	Lankershim Blvd
North Hollywood	El Portal Center for the Arts,	86		
North Hollywood	NewPlace Theatre Center		4900	Vineland Ave
North Hollywood	NoHo Arts Center	45	11136	Magnolia Blvd
North Hollywood	NoHo Arts Center - American Renegade Stage I	99	11136	Magnolia Blvd
North Hollywood	Playhouse West, Studio One		4250	Lankershim Blvd
North Hollywood	Playhouse West, Studio Two		10634	Magnolis Blvd
North Hollywood	Sanford Meisner Center for the Arts		5124	Lankershim Blvd
North Hollywood	Theatre of NOTE	50	1517	N Cahuenga Blvd
North Hollywood	Whitmore-Lindley Theatre Center	48	11006	Magnolia Blvd
North Hollywood	aaah CAPELLA		5907	Lankershim Blvd
North Hollywood	Actors Alley		5269	Lankershim Blvd
North Hollywood	Actors Forum Theatre	45	10655	Magnolia Blvd
North Hollywood	Actors Workout Studio		4735	Lankershim Blvd
North Hollywood	Antaeus Co., The		4916	Vineland Ave
North Hollywood	Chandler Studios - Action Reaction Theatre Company	33	12443	Chandler Blvd
North Hollywood	Creative Center		11223 1/2	Magnolia Blvd
North Hollywood	Deaf West Theatre	65	5112	Lankershim Blvd
North Hollywood	Eclectic Company, The		5312	Laurel Canyon Blvd
North Hollywood	ELATE's Lincoln Stegman Theatre		6020	Radford Ave
North Hollywood	Haunted Studios		11345	N Chandler Blvd
North Hollywood	Interact Theatre		11855	Hart St
North Hollywood	Jewel Box Theatre, The		10426	Magnolia Blvd
North Hollywood	Kindness of Strangers & Back Parlor Theater, The		4378	Lankershim Blvd
North Hollywood	Lankershim Arts Center - Synthaxis Theatre	42	5108	Lankershim Blvd
North Hollywood	Lonny Chapman's Group Repertory Theatre		10900	Burbank Blvd
North Hollywood	NoHo Actors Studio(s)	46	5215	Lankershim Blvd
North Hollywood	Playhouse West 2		10634	Magnolia Blvd

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
North Hollywood	Playhouse West School & Repertory Theatre		4250	Lankershim Blvd
North Hollywood	Raven Playhouse, The (Joy Theatre)		5233	Lankershim Blvd
North Hollywood	Road Theater Co. at the Lankershim Arts Center		5108	Lankershim Blvd
North Hollywood	Sanford Meisner Center for the Arts		5124	Lankershim Blvd
North Hollywood	Secret Rose Theatre	47	11246	Magnolia Blvd
North Hollywood	Theatre Unlimited Studios (T.U.)		10943	Camarillo St
North Hollywood	Two Roads Theater	48	4348	Tujunga Blvd
North Hollywood	ZJU Theatre / Limecat Family Theatre		4850	Lankershim Blvd
Northridge	Cal State Northridge: PACenter Existing SU	500	18111	Nordhoff St
Northridge	Cal State Northridge: Performing Arts Center New Hall	250	18111	Nordhoff St
Northridge	Cal State Northridge: Performing Arts Center Theatre	1700	18111	Nordhoff St
Oceano	The Great American Melodrama & Vaudeville	260	1863	Pacific Blvd Hwy 1
Ojai	Ojai Arts Center Theatre		113	S Montgomery St
Ojai	Theatre 150		918	E Ojai Ave
Orange	Shakespeare Orange County (Chapman University)	250	12740	Main St
Oxnard	Oxnard Performing Arts & Convention Center	1614	800	Hobson Wy
Oxnard	Petit Playhouse (Elite Theatre Co)		730	S B St
Pacific Palisades	Theatre Palisades		941	Temescal Cyn Rd
Palm Desert	McCallum Theatre for the Performing Arts		73000	Fred Waring Dr
Palm Springs	Annenberg Theatre/Palm Sprngs. Mus.	450	101	Museum Dr
Palm Springs	Palm Canyon Theatre	230	538	N Palm Cyn Dr
Pasadena	Basement Theatre, The		464	E Walnut
Pasadena	Boston Court			
Pasadena	Caltech's Beckman Auditorium	1155	332	S Michigan Ave
Pasadena	Caltech's Ramo Auditorium	375	77	Caltech Campus
Pasadena	Dramatic New Arts Theatre		42	East Walnut
Pasadena	Festival of Contemporary Music Theatre		30	N Raymond Ave
Pasadena	Knightsbridge Theatre		35	S Raymond Ave
Pasadena	Norton Simon Museum		411	W Colorado Blvd
Pasadena	Pasadena Civic Auditorium	3000	300	E Green St
Pasadena	Pasadena Playhouse	700	39	S El Molino Ave
Pasadena	Playhouse Balcony Theatre	99	39	S El Molino Ave
Pasadena	Rose Bowl Stadium	92542	1001	Rose Bowl Dr
Pasadena	Starmakers		1406	N Lake Ave
Pasadena	Pasadena Civic Auditorium	2981	300	E Green St
Pasadena	Pasadena Playhouse State Theatre	683	39	S El Molino Ave
Port Hueneme	Oceanview Theatre	566	575	E Surfside Dr
Redlands	Glenn Wallich's Theatre	340	1200	E Colton Ave
Redlands	Redlands Footlighters Theatre	200	1810	Barton Rd
Riverside	Landis Performing Arts Center		4800	Magnolia Ave
Riverside	Riverside Community Players	194	4026	14th St
Riverside	Univ. Theatre/Univ CA at Riverside	496	900	University Ave

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Riverside	Watkins Recital Hall/Univ. Riverside	175	900	University Ave
Rolling Hills Estate	Dominguez Hills Theatre/Cal State Univ	475	1000	Victoria St
Rolling Hills Estate	Norris Center for the Performing Arts	451	27570	Crossfield Dr
Rolling Hills Estate	Norris Pavilion Forum, The	194	501	Indian Peak Rd
San Bernardino	Theatrical Arts International		562	W 4th St
San Diego	Lyceum Theatre		79	Horton Plaza
San Diego	San Diego Junior Theatre (Casa del Prado Balboa Park)		1650	El Prado
San Diego	Spreckels Theatre		121	Broadway
San Diego	Starlight Musical Theatre (Balboa Park)		2005	Pan American Plaza
San Gabriel	San Gabriel Civic Auditorium	1428	320	S Mission Dr
San Pedro	Warner Grand Theatre	1566	478	W 6th St
Santa Ana	Galaxy Theatre (Dinner)	350	3503	S Harbor Blvd
Santa Barbara	Arlington Center for the Performing Arts	2018	1317	State St
Santa Barbara	Center Stage Theatre	156	751	Paseo Nevo
Santa Barbara	Garvin Theatre	400	721	Cliff Dr
Santa Barbara	Granada Theatre	950	1216	State St
Santa Barbara	Lobero Theatre		33	E Canon Perdido St
Santa Barbara	Victoria Theatre (Hall)	320	33	W Victoria St
Santa Monica	Barnum Hall Theatre - Humanities Center	200	601	Pico Blvd
Santa Monica	Barnum Hall Theatre - Santa Monica Civic Light Opera	1200	601	Pico Blvd
Santa Monica	Highways Performance Space		1651	18th St
Santa Monica	Magicopolis		1418	4th St
Santa Monica	Miles Memorial Playhouse		1130	Lincoln Blvd
Santa Monica	Morgan-Wixson Theatre	199	2627	Pico Blvd
Santa Monica	Powerhouse Theatre	75	3116	2nd St
Santa Monica	Santa Monica Civic Auditorium	3000	1855	Main St
Santa Monica	Santa Monica College - Madison Site Theatre (const)	541	1050	Santa Monica Blvd
Santa Monica	Santa Monica Museum of Art		2525	Michigan Ave
Santa Monica	Santa Monica Playhouse - Main Stage	88	1211	4th St
Santa Monica	Santa Monica Playhouse - The Other Space	65	1211	4th St
Santa Monica	Taboo Theatre Mosques		1416	N La Brea Ave
Santa Monica	Upfront Comedy Showcase	420	123	Broadway
Santa Monica	Virginia Avenue Project, The		3000	W Olympic Blvd
Santa Paula	Santa Paula Theatre Center		125	S 7th St
Sherman Oaks	Cozy's Bar & Grill		14058	Ventura Blvd
Sherman Oaks	Open Stage West		14366	Ventura Blvd
Sherman Oaks	LA Connection-Comedy Theatre		13442	Ventura Blvd
Sherman Oaks	VIP Tickets		14515	Ventura Blvd
Sherman Oaks	Whitefire Theater	99	13500	Ventura Blvd
Silverlake	Moving Arts @ Silverlake		1822	Hyperion Ave
Simi Valley	Actors' Repertory Theatre of Simi		12408	Hillside Dr
Simi Valley	Simi Valley Cultural Arts Center	235	3050	Los Angeles Ave

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Solana Beach	North Coast Repertory Theatre		300	5th St
Sonora	Sierra Repertory Theatre (East Sonora Theatre)	202	13891	E Mono Hwy
Sonora	Sierra Repertory Theatre (Fallon House Theatre)	274	13891	E Mono Hwy
South Gate	Los Pinos Theatres		9325	Long Beach Blvd
South Pasadena	Fremont Centre Theatre		1000	Fremont Ave
Studio City	One on One Theatre		11331	Ventura Blvd
Studio City	Women in Theatre		11684	Ventura Blvd
Studio City	Celtic Arts Center		4843	Laurel Cyn Blvd
Studio City	Chamber Theatre, The		3759	Cahuenga Blvd
Studio City	Excalibur Theatre Co.		12655	Ventura Blvd
Studio City	Los Angeles Designers' Theatre			
Studio City	Theatre East	50	12655	Ventura Blvd
Studio City	Theatre Partnership Fund		8348	Tujunga Ave
Studio City	Ventura Court Theatre		12417	Ventura Ct
Sylmar	[Unknown]		13356	Eldridge Ave
Tarzana	Theatre of Will		5211	Bothwell Rd
Tarzana	Raven House Inc.		18331	Linnet
Thousand Oaks	California Lutheran University: Theatre		60	W Olsen Rd
Thousand Oaks	Civic Arts Plaza: Fred Kavli Theatre	1800	2100	E Thousand Oaks Blvd
Thousand Oaks	Civic Arts Plaza: Janet & Ray Scherr Forum Theatre	394	2100	E Thousand Oaks Blvd
Thousand Oaks	Conejo Players Theatre	188	351	S Moorpark Rd
Thousand Oaks	Hillcrest Center for the Arts	148	403	W Hillcrest
Topanga	Will Geer Theatricum Botanicum	299	1419	N Topanga Cyn Blvd
Torrance	El Camino College Ctr for the Arts - Campus Theatre	353	16007	Crenshaw Blvd
Torrance	El Camino College Ctr for the Arts - Marsee Auditorium	2048	16007	Crenshaw Blvd
Torrance	James Armstrong - Torrance Cultural Arts Center	502	3330	Civic Center Dr
Torrance	Palos Verdes Players	140	2433	Moreton St
Tujunga	Playhouse of the Foothills		10034	Commerce Ave
Universal City	Gibson Amphitheatre at Universal CityWalk		100	Universal City Plaza
Universal City	Rhumba Room		100	Universal City Plaza
Upland	Grove Theatre	400	276	E 9th St
Valencia	California Institute Arts Theatre	350	24700	McBean Pkwy
Valencia	College of the Canyons - VitalExpress Ctr Prfmng Arts	900	26455	Rockwell Cyn Rd
Valley Glen	Valley College - Main Stage	300	5800	Fulton Ave
Valley Glen	Valley College - Monarch Hall	600	5800	Fulton Ave
Van Nuys	California Cottage Theatre		5220	Sylmar Ave
Venice	Pacific Resident Theatre		703	Venice Blvd
Venice	Venice Theatre Works (Electric Lodge)		1422	Electric Ave
Ventura	Livery Theatre, The		34	N Palm St
Ventura	Rubicon Theatre (Laurel)		1006	E Main St
Ventura	Ventura College Theatre	470	4667	Telegraph Rd
Ventura	Ventura County Community Theatre		2186	Eastman Ave

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Ventura	Ventura Theatre		26	S Chestnut St
Vista	Moonlight Amphitheatre (Avo Playhouse)	382	1200	Vale Terrace Dr
Walnut	Mt. San Antonio Comm College - Recital Hall	250	1100	N Grand Ave
Walnut	Mt. San Antonio Comm College - Sophia B. Clark Theatre	415	1100	N Grand Ave
West Hills	Golden Performing Arts Center		23233	Saticoy St
West Hollywood	Actors Circle Theatre		7313	Santa Monica Blvd
West Hollywood	Actors Studio Inc		8341	De Longpre Ave
West Hollywood	Coronet Theatre		366	N La Cienega Blvd
West Hollywood	Globe Theatre - Shakespeare Society of America		1107	N Kings Rd
West Hollywood	House of Blues	1000	8430	W Sunset Blvd
West Hollywood	Irish Theatre Arts Center		1261	Fairfax Ave
West Hollywood	Key Club		9039	W Sunset Blvd
West Hollywood	Le Petite Theatre		8555	Beverly Blvd
West Hollywood	Mambo Room (Former Luna Park)		665	N Robertson Blvd
West Hollywood	Roxy		9009	Sunset Blvd
West Hollywood	St. Ambrose Arts Center		1261	N Fairfax Blvd
West Hollywood	St. Genesis Theatre		1047	N Havenhurst Dr
West Hollywood	The Space		7070	Santa Monica Blvd
West Hollywood	Theatre at the Improv		8162	Melrose Ave
West Hollywood	Tiffany Theatre		8532	Sunset Blvd
West Hollywood	Troubadour		9081	Santa Monica Blvd
West Hollywood	West Hollywood Park Auditorium		647	N San Vincente Blvd
West Hollywood	West Hollywood Playhouse		666 1/2	N Robertson Blvd
West Hollywood	Working Stages		1516	N Gardner
West Hollywood	Write Act Repertory Company		8539	Sunset Blvd
West Los Angeles	Odyssey Theatres		2055	S Sepulveda Blvd
West Los Angeles	Venice Mootney Theatre, The		2508	Stoner Ave
Westchester	Westchester Playhouse		8301	Hindry Ave
Westwood	Audry Skirball-Kenis Theatre	117	10886	Le Conte Ave
Westwood	Geffen Playhouse	522	10886	Le Conte Ave
Westwood	Hammer Museum		10899	Wilshire Blvd
Westwood	UCLA - Freud Playhouse	559	245	E Charles E Young Dr
Westwood	UCLA - James Bridges Theatre		405	Hilgard Ave
Westwood	UCLA - Macgowan Little Theatre		10833	La Conte Ave
Westwood	UCLA - Pauley Pavilion	9000	164	Pauley Pavilion
Westwood	UCLA - Royce Hall	1814	B100	Royce Hall
Westwood	UCLA - Shoenberg Hall	528	405	Hilgard
Westwood	UCLA - Tennis Center	4997	405	Hilgard
Westwood	University of Judaism - Gindi Auditorium	479	15600	Mulholland Dr
Whittier	Whittier College - Shannon Ctr for the Performing Arts	413	6760	Painter Ave
Whittier	Whittier Community Theatre	403	7630	S Washington Ave
Whittier	Whittier Playhouse	180	6708	Greenleaf Ave

Performance/Exhibit Space Data - Greater LA area

City/Community	Venue Name	Seats	Number	Street
Woodland Hills	Class Act Musical Theatre		5345	Wilhelmina Ave
Woodland Hills	Lou Bredlow Pavilion	10000	5800	Topanga Cyn Blvd
Woodland Hills	Pierce College Performing Arts Building	350	6201	Winnetka Ave
Woodland Hills	Valley Cultural Center [Proposed]		21550	Oxnard St

FOUNDATION GRANTS

Prepared by Nancy Bianconi

Private Foundations - What to look for:

- What is the correct name of the foundation, its address and phone number?
- Name and title of the primary contact person?
- Names of donors, trustees and officers?
- Can you call them for information or discuss your organization and its needs?
- Do they have a local or regional office that you can contact?
- Any geographic restrictions on grant recipients?
- What types of organizations can apply for grants; who can apply?
- What types of proposals do they typically fund, what is their area of interest?
- Does the foundation have any priorities?
- Who have received recent grants, how much and for what?
- What types of proposals do they seem to favor?
- Do they exclude certain types of proposals?
- Review their financial information, assets, range of grants funded, average grant.
- Do they publish an annual report or informational brochure? If so, request that you be sent such information.
- Do they require an application? If yes, you will need to request one.
- Do they require a letter of inquiry or a concept paper prior to the submission of a proposal?
- Do they have deadlines for submission?
- When do they meet?
- Do they have an established review process?
- Are there any stated reasons why your organization should not submit a proposal?

Typical Foundation Profile:

AHMANSON FOUNDATION

9215 Wilshire Boulevard

Beverly Hills, CA 90210

Phone: (310) 278-0770 Fax: (310) 278-4581

Fiscal Year: 10/31/98 Federal HN: 956089998

CONTACT NAME: Lee Walcott, Managing Director

FUNDER TYPE: Private: Independent Foundation

PURPOSE: To increase quality of life, primarily in Los Angeles County.

FUNDING PRIORITIES: Arts and humanities, education, health and a broad range of human services.

PROGRAM LIMITATIONS/ RESTRICTIONS; No grants to individuals for continuing support, annual campaigns, deficit financing, professorships, internships, individual scholarships, fellowships, exchange programs, productions, film, media or loans.

GEOGRAPHIC LIMITATIONS: Primarily in Los Angeles County

TOTAL ASSETS: \$783,894,000

TOTAL GRANTS PAID; \$38,598,000

NUMBER OF GRANTS: 489

GRANT RANGE: Smallest Grant \$1,000 - Largest Grant \$5,500,000

NUMBER OF GRANTS TO FIRST-TIME RECIPIENTS: 62

GRANTS AUTHORIZED FOR FUTURE PAYMENT: \$51,000,000

PREFERRED CONTACT PROCEDURE: Write or telephone for application guidelines.

PUBLIC INFORMATION AVAILABLE: Application guidelines, annual report

APPLICATION DEADLINES: None

SPECIFIC BOARD MEETING DATES: Quarterly

TYPICAL TIME TO DECISION: Thirty to ninety days

SAMPLE GRANTS: West Valley Boys and Girls Club (\$35,000) for furnishings and equipment for a new program.

Henry E. Huntington Library and Art Gallery (\$50,000) toward the Gardens Initiative

OFFICERS & DIRECTORS:

Robert H. Ahmanson, President; William H. Ahmanson, Vice President; Howard F. Ahmanson Jr.; Lee Walcott, Vice President and Managing Director; Karen A. Hoffman, Secretary and Program Officer; Frances Y.L. Chung, Assistant Secretary; Kristen O'Connor, Treasurer; Daniel N. Belin, Lloyd E. Costen, Robert M. DeKruif, Robert F. Erburu.

Some Basic Do's and Don't's When Preparing A Proposal:

Do:

1. Know your funding source
2. Know your turf
3. Follow the format
4. Write clearly
5. Be logical and balanced
6. Be specific
7. Be thorough
8. Critique your own proposal before a funder does
9. Be positive

Don't:

1. Argue with a funder's assumptions
2. Philosophize
3. Confuse your organization's needs with those of your clients

4. Include surprises
5. Promise more than you can deliver
6. Submit an incomplete proposal or one, which has not been thoroughly read and edited

HOW TO WRITE A GRANT PROPOSAL

Cover Letter

The cover letter will introduce yourself and your company on your organization's letterhead. Use this letter to summarize the nature of your grant proposal, the reason why you are requesting the grant, the objectives you hope to achieve, a brief description of your project and a little information about the qualifications of you and your firm. The letter should be short, no more than one or two pages.

Cover Page

Your written grant proposal should begin with a cover page. Most funding sources will seek the following information.

- a. Title of the project
- b. Names and address of the organization
- c. Name of the funding source
- d. Proposed project dates
- e. The amount of money requested
- f. Signature of project director and/or legally responsible agent
- g. An abstract of the project
- h. Date of submission

Table of Contents

Create a Table of Contents that presents the information in your proposal in a professional light.

Project Summary

Next, your proposal should have a project summary page that describes all the important information about your project:

Your mission statement

The need or existing problem

Your background information

What you want to do

Your total budget

Your grant request

Statement of Need

The need statement states why your project is important at this time. It will define the problem in terms of what is happening in the community, who is affected and where the need exists. You will need to provide persuasive facts like census data, surveys, interviews, existing outcome data and expert opinions to support your need statement. Also, take time to describe the community that will be served and the long-range goals that will be achieved.

Goals and Objectives

The goals and objectives section follows the project introduction and statement of need. Goals state what will be accomplished in general - long-range terms. Objectives state what will happen in practical, measurable terms. A well-developed objective includes a statement of change in thought, behavior or service as the result of the project.

Project Plan

This section follows your goals and objectives section. This part of the proposal describes how you are going to achieve your objectives in the most efficient matter. Give details to let the agency know the specific activities you will use to develop and deliver the services. This should be presented in such way that the grantor will be convinced that you are qualified or have adequate knowledge of how to accomplish the tasks stated in the objective.

You may want to include a timeline that demonstrates how you plan to complete the project. The timetable will clarify the assignment of responsibility, identify the project director (you) and give a completion date.

Evaluation of Effectiveness

Every agency wants to know if the projects they fund are successful. Use this section of the proposal to demonstrate how effective your program will be and how you plan to measure and monitor your project's progress in light of the stated objectives. This outcome information and how it will be measured is required in most government grant proposals.

Personnel

Include resumes of key personnel involved in the project. Include general information about the qualifications and experiences of staff and employees.

Budget for Project

Your proposal will need a one-to-two page, accurate and well-presented budget summary that allows the funding source to measure the cost effectiveness of the project. Most funding sources will provide budget forms, which require a line-itemization of expenses. Here are a few of the categories:

- a. Professional and non-professional fees (salaries, wages, consultant fees);
- b. Supplies;
- c. Equipment: purchased and rented;

- d. Travel: mileage, transportation, meals, and lodging;
- e. Telephone and postage;
- f. Publications and association dues;
- g. Other expenses such as rent, utilities, etc. on a pro-rated basis

Other Funding Sources

List other sources of funding that you have already received to strengthen your request.

Future Funding Requirements

If you think the project will extend beyond the initial grant period, say so. Then let the foundation know how you plan to keep the project financed in the future.

Supporting Documentation

Include one or two letters of endorsement, an article about the community need and anything else that will substantiate the need for your project.

15 QUESTIONS EVERY PROPOSAL NEEDS TO ANSWER

1. Why is the project needed?
2. How will organization meet that need?
3. How will the project be carried out?
4. Where will it take place?
5. How long will the project take?
6. Who is applying for the grant?
7. Who will receive the money?
8. Who will manage the project?
9. Who will ultimately benefit from the grant?
10. How much will the project cost?
11. How much is the grant request?
12. What makes your project unique?
13. What makes your solution to the problem or need effective?
14. What talents do you bring to the project?
15. Who will assist you in completing the project?

ABCs OF CORPORATE SPONSORSHIP

Part 1 - Understanding how Corporate Sponsorship Works

What is Corporate Sponsorship?

Corporate sponsorship is a method used by corporations to get publicity, advertising and credibility within the community and their target audiences. When a corporation sponsors a theatre performance, they may use their advertising dollars and not their charitable giving funds. It is a way for theatre companies to fund their project without being a not-for-profit organization. Some corporate sponsors will only fund not-for-profit organizations.

How does the Corporation Benefit from Sponsoring a Theatre Production?

Theatre sponsorship is an effective vehicle for advertising, promoting a positive corporate image and creating a high profile for the corporation and its product. Sponsorship is one of the most effective ways to market to a target audience,

What Benefits Can the Theatre Company Offer a Corporation?

Depending on the show, budget, size and type of production, you may want to consider the following benefits:

- Sponsor name and logo on all print advertising (flyers/posters, postcards and tickets)
- Front-page advertisement in theatre program
- Recognition in local publicity
- Signage and banner within venue and surrounding outdoor area Name on Marquee Product presentation
- On-stage acknowledgement of sponsor (ask sponsor to come on stage)
- Recognition by politician and/or local celebrity
- House seats
- Guest at cast party
- Guest of Honor at opening night Gala
- One theatre performance designated to sponsor's employees
- Theatre available for sponsor's board meeting, sales presentations, etc.

What Can a Theatre Company Ask for?

In-kind

Theatres can ask for an in-kind or cash contribution. In-kind donations can be just as valuable as a cash contribution - if the donation helps decrease the production/run budget. If a theatre company is new to the corporate sponsorship world, asking for an in-kind donation is a good way into the door.

Depending on your production needs, the following in-kind donations may be useful:

- Products for drawings and giveaways
- Refreshments for "Opening Night"

- Printing of posters flyers, programs, etc.
- Purchase of advertisement in program
- Purchase of print and broadcast advertising
- Use of sponsors' bulk buying media rates
- Mailing of show's promotional pieces
- Corporate executive loaned to theatre for his/her expertise
- Information about theatre to be placed in corporate promotional materials
- Sponsor's product or service, i.e., paints, wood, doth material, etc.
- If corporation has customer billings, have them include a theatre solicitation
- Ask corporation to "open doors" to their potential theatre sponsors

Cash

Asking for a cash contribution can prove more difficult for emerging theatre companies. Corporations are either looking for exposure to large numbers of people or a certain "niche" market. Corporations may also want a theatre company to have been funded by other corporate sponsors. To interest sponsors, smaller venues need to count the number of attendance multiplied by the number of performances. For example, a 49-seat house has performances eight times a week for six weeks. This calculates to 2,352 people exposed to your sponsor. A theatre company may also want to consider joining with other theatre companies that are close by to increase the numbers for the sponsor. A small house can make up for not having more seats by getting a lot of publicity for the sponsor.

How Much to Ask For?

Deciding on what to ask for is like figuring out how much the ticket price should be. The theatre company needs to generate enough money to cover its production and run costs. However, the ticket price must be competitive with similar productions at other theatres. Corporate sponsors have criteria by which they decide how much money to give. It is usually based on the amount of exposure they will receive and if the demographics of the audience fit their target market. Of course, if you have a personal or business relationship with a decision maker within the corporation, that will help. There are many variables in setting down an exact formula on how much sponsorship dollars to request. For example, it could be a company's 50th Anniversary and they have a larger advertising budget for that year or company may be adding a new product line and your theatre audience may be their target market.

The following example is only a guide and may be helpful to your theatre company's plans.

Examples

A theatre company is doing a play at a 60-seat venue. They have no advertising budget and have a slim chance for media pick-up/publicity. Their audience reflects the general population within the area. Corporate sponsorship request would range between \$100 and \$350.

A theatre company is doing a play at a 60-seat venue. The lead actor has recently starred on a "soap." One of the other company actors has a public relations background

and is determined to get local media coverage. The local councilperson has been invited to play a small part in the play on "Opening Night." Corporate sponsorship request would range between \$300 and \$1,000,

How to find a Corporate Sponsor that is interested in Your Production?

Corporations have specific goals to reach with their sponsorship dollars. A theatre company must match the corporation's audience demographics. For example, you are producing a children's theatre production. Potential sponsors would be corporations that market to children, parents and grandparents. Solicitations would go to toy retailers, family clothing stores (i.e., Target, Walmart) private schools or theme parks.

If the theatre company has an audience that usually frequents a particular production or is loyal to the theatre company, they should try to match it with a sponsor. For example, if your audience is mostly over 60 years of age, try getting sponsorship from AARP, investment planning firms, healthcare providers or retirement homes.

The first sponsor you need to solicit is the "media sponsor." The media sponsor can be a newspaper, radio station, cable or TV station because they provide the theatre with free or discounted advertising. For example, if doing a children's production, solicit Parent Magazine or if doing traditional drama, try a senior-focused newspaper. Once you have secured a media sponsor, it is easier to secure other types of sponsors. Non-media sponsors will feel more confident that your production will be properly publicized, sell more tickets and have a better chance of increased corporate exposure.

How do I develop a Corporate Sponsorship Package?

A corporate Sponsorship Package is very similar to what you hand out to the media. The package needs to include the following:

- History of Theatre/theatre company
- Why corporation should sponsor this play
- Bios on Artistic Director, Managing Director, Board President, Actors
- Flyers of past productions
- Photographs of person that have face recognition
- Subscriber season info
- List of past and present sponsors
- Press Clippings
- Recognition from community
- If not-for-profit, IRS Letter of Determination
- If for-profit, copy of BRTC or Articles of Incorporation

The above materials need to be included in a two-pocket folder. Be sure to include business card.

Your one to two page cover letter should clearly state:

- Who you/theatre is
- What your are requesting
- Why you are requesting it
- Why should the corporation give to you
- Benefits to the corporation

Part 2 - The Solicitation Process

What is Corporate Sponsorship?

Before sending out a corporate solicitation packet, it is more economical to contact a prospective sponsor to find out if your event is something they would be interested in sponsoring. The advertising, corporate giving or event sponsorship department handles corporate sponsorship. Be prepared with a 60-second description of the event and how it benefits the corporation. After your pitch, try to find out the following information:

- Do they have written guidelines for corporate sponsorship?
- How do you apply for sponsorship, i.e., concept paper, application or full solicitation packet?
- What type of projects/events do they sponsor?
- Do they make gifts of purchase or offer services?
- Are there any other funding restrictions?

If the corporation is interested in more information, promptly mail out the requested information. If the person wants an application filled out, don't send materials in another format. Make sure you have the proper spelling of the contact's name and his/her correct title.

After mailing the package, wait 10 to 15 days (depending on where the package is being mailed) before doing a telephone follow up. Many people fear rejection and wait for the corporation to contact them. Chances of this happening are next to none. It is your responsibility to call them, unless the corporation's policy is that they will call you back if they are interested. When calling, you may have to leave several messages before someone calls you back. Be persistent and polite. They may turn you down or they may need additional information. If they turn you down, ask why. It may be something you can change for that sponsor or future sponsors. The most common reasons corporations turn down sponsorship opportunities are as follows:

1. All funds have been expended for the year.
2. The producer's experience does not match the size of the event.
3. The event doesn't fit the corporation's demographics/audience.
4. The event is not in the service area.
5. The corporate packet is not professionally done.
6. The sponsorship levels are too high.
7. The sponsorship benefits do not match the sponsorship levels.

What Happens When the Corporation Says "Yes?"

Once the corporation decides to sponsor your project, they will ask you to sign a sponsorship agreement. Some corporations will require a person-to-person meeting, but most corporations take care of the details by phone, e-mail, etc. The agreement will clarify the sponsor and producer's obligations, i.e., type and amount of sponsorship, benefits provided by the producer, the legal status of the producer, etc. The corporation

may require the producer to have proper insurance and name the corporation as an additionally insured. The corporation may also require a city business license, resale number, etc.

Keep a Good Working Relationship With Your New Sponsor

Once your sponsor funds your event, don't neglect them! It is very important to keep up good communication. Send the sponsor periodic progress reports, ask if they have any questions or concerns about the event, and make sure you live up to your end of the agreement. After the event, a thank you letter informing them of how successful the event turned out is a must. Emphasize the areas the corporation would find important, such as size of audience, attendance of community leaders, amount of money raised, etc. Most corporations appreciate a folder of media coverage and advertising from the event. Include in the folder newspaper/magazine articles, event photos, flyers, posters and anything else that highlights the corporation's participation. After the event, place an ad in a local newspaper thanking your sponsors.

Remember, you want to have the support of these sponsors for future projects. Stay in touch with them through your newsletters or a simple letter updating them on your work. You may want to consider the corporation for a representative to sit on your Board of Directors or Advisory Council. Complimentary show tickets are a good way to keep your name in front of them!

Hiring a Professional to Get Corporate Sponsors

Whether or not to hire a person or company to solicit corporate sponsors depends on the needs of the company. If the company has a staff member who is experienced, competent and has the time to solicit sponsors, it may be best to use that person. However, most theatre groups do not have these resources and may want to consider hiring an outside consultant to secure corporate sponsors or hiring a new employee. There are many qualified consultants, however, there are many consultants who can't do this job. The following tips will help you to select a quality and qualified consultant:

1. Ask your professional network who they use for corporate sponsor solicitation. Interview at least three candidates.
2. Ask for a resume or firm brochure.
3. Request a list of corporate sponsors s/he has secured for previous events.
4. Ask for references for similar events. Be sure to check the references.
5. Does s/he prepare corporate solicitation packages? If yes, ask for examples.
6. Does her/his services include sponsorship negotiations and communication through the day of the event or strictly cold calling for appointments with the producer negotiating the deal?
7. Does the consultant have liability insurance? Are they willing to add you as an additionally insured on their insurance policy?
8. How is the consultant paid?

Straight commission - 15-20% of sponsorship dollars or in-kind value of donated goods and services. This percentage would be for cold calling through dosing the deal.

Hourly wage - depending on the track record of the consultant, hourly fees range between \$20-60 per hour for cold calling through closing the deal.

Combination - a lower hourly rate with a lower percentage of commission.

9. Be clear on whether the person you are hiring is an employee or an independent consultant. If the person is an employee, you must carry worker's compensation insurance. IRS has a booklet on "How to determine whether a person is an employee or independent contractor/"

10. Always have a written agreement between you and a consultant. Have an attorney who is experienced in contract law review the agreement before signing.



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