



To: Members of Dublin City Council
From: Dana L. McDaniel 
Date: August 23, 2018
Initiated By: Michelle L. Crandall, Assistant City Manager
Re: Resolution 40-18 – Cooperative Agreement with Ohio University

Background

Resolution 40-18 authorizes the City Manager to enter into a cooperative agreement with Ohio University to share the costs to hire an individual, via a professional services agreement, who would assist with next steps related to the ongoing exploration of a future cultural and performing arts center. Attached is the related memorandum dated June 28, 2018 and referenced information previously provided to Council.

This resolution was brought forward for consideration during the July 2, 2018 Council meeting. At that time, following Council discussion, Council tabled the resolution and requested that staff bring the legislation back for consideration once further support by other organizations to advance this effort had been identified. The following is a summary of the financial support, in-kind services support and letters of support in response to Council's request.

Financial Support

Since the July Council meeting, staff has reached out to four organizations that currently have an understanding of and some level of interest in exploring the potential for a Cultural and Performing Arts Center. Those four organizations are:

- Dublin Arts Council (DAC)
- Dublin Convention and Visitors Bureau (DCVB)
- IGS, specifically Scott White
- Crawford Hoying

All four were asked for financial support of the professional services detailed in the attached agreement between the City of Dublin and Ohio University at a contribution level of \$2,000 each in 2018 and \$4,000 each in 2019. All have agreed to this level of support. This equates to total contributions of \$8,000 in 2018 and \$16,000 in 2019.

If Council approves Resolution 40-18, both Scott White and Crawford Hoying would make their contributions directly to the Ohio University Foundation, designating that the funds be used specifically for payment of the services called out in the agreement. The City will invoice the Dublin Arts Council and the Dublin Convention and Visitors Bureau for their contributions. This provides for an equitable division of the contributions among Ohio University and the City and allows the agreement to remain as originally written with each entity providing 50% of the total costs.

Additional In-kind Partner Support

As noted in the June 28 memorandum, in addition to cost sharing and financial support of Ohio University and Crawford Hoying respectively, both are offering the following in-kind services:

- Ohio University has offered in-house marketing design services that will be needed to promote an understanding of the potential vision for the Center.
- Ohio University is hiring a Development position that will be located in Dublin. While this individual will be assisting with development related to all OU Dublin campus building and program opportunities, he or she would work in tandem with the person hired under the cooperative agreement to promote support for both Tantrum Theater and the cultural and performing arts center. Ohio University alumni could serve as a key base of ongoing support for both Tantrum and a future cultural and performing arts center.
- Crawford Hoying has agreed to provide meeting/touch-down space for the consultant to have a presence within the Bridge Street District.

Letters of Support

Attached are letters of support from the following organizations/individuals:

- Columbus Children's Theatre
- DHVANI India Performing Arts Society of Central Ohio
- Dublin City School District
- Hilliard City School District
- Muirfield Civic Action Committee, Muirfield Association

Regarding support of the Dublin and Hilliard Schools, Ohio University's College of Fine Arts faculty and staff have met with Dublin City Schools and Hilliard City Schools to discuss current and future opportunities to provide college level education in the performing arts through the Schools' STEAM/Academy type programs. These discussions have also included use of space within the new Emerald Campus to house production space needed for Tantrum Theater, such as set design/construction, costume design, etc. Finding space "off-site" for these types of activities will allow for a reduction in the proposed square footage and construction costs of a Cultural and Performing Arts Center.

Cooperative Agreement Cost Sharing (Updated)

The funding for the professional services agreement and associated expenses would be shared between the City and Ohio University for up to 22 months beginning in September of 2018. The contributions would be as follows and are lower for 2018 than previously shown, due to the fact that close to two months have passed since this was first brought to Council in July:

- **2018** (September-December) – City of Dublin and Ohio University each contribute \$17,000 for a total contribution of \$34,000. Of this total, \$22,000 would apply to the professional services agreement and up to \$12,000 would be designated for associated expenses.
- **2019** (January – December) – City of Dublin and Ohio University each contribute \$36,500 for a total contribution of \$73,000. Of this total, \$66,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses.
- **2020** (January – June) *if contract is extended* - City of Dublin and Ohio University each contribute \$20,000 for a total contribution of \$40,000. Of this total, \$33,000 would apply

to the professional services agreement and up to \$7,000 would be designated for associated expenses. The professional services agreement will contain an option to extend for an additional six months dependent upon the December, 2019 analysis of the project's viability.

Consulting Services

The consultant hired as part of this cooperative agreement will assist in completing the following action plan. The purpose of this plan is to provide City Council and potential partners additional needed information to determine the feasibility of Council's goal. A key component of this is whether there is community, corporate and/or individual interest in and funding support for a cultural and performing arts center. This information will be provided no later than December, 2019.

- Build broader awareness of and interest in the opportunities that a cultural and performing arts center could create in the Dublin community.
- Gather additional feedback from community members, potential partners and facility users as to needed and/or desired elements of a future center.
- Identify and engage additional partner organizations.
- Identify and engage additional facility users.
- Work with a volunteer advisory group and the four partner organizations to determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
- Work with a volunteer advisory group that will focus on championing and guiding support and serve as a community sounding board.
- Develop a plan for the shared use of the center as a basis for a revised business plan and an eventual economic impact study.
- By December, 2019 provide an analysis of additional interested partners and center users; community support; and donor support/capacity to fund a cultural and performing arts center for the Dublin community.

Ohio University Support of Tantrum Theater

As noted in the June 28 memorandum, to date Ohio University has made an approximate \$4 million investment in the first three summer seasons of Tantrum Theater. With execution of this agreement, Ohio University will fund a fourth season in 2019. At the end of 2019, the critical decision will be made as to whether there is an identified community interest in and support for a cultural and performing arts center. If it is concluded that sufficient support does not exist, Tantrum Theater would no longer continue to operate in the City of Dublin.

Recommendation

Staff is recommending approval of Resolution 40-18. Should you have questions prior to the Council meeting, please contact Michelle Crandall, Assistant City Manager at 614-206-4886 (mobile) or 614-410-4403 (desk).

RECORD OF RESOLUTIONS

Dayton Legal Blank, Inc., Form No. 30045

Resolution No. 40-18

Passed _____, 20____

A RESOLUTION AUTHORIZING THE CITY MANAGER TO ENTER INTO A COOPERATIVE AGREEMENT WITH OHIO UNIVERSITY TO SHARE THE COSTS OF A PROFESSIONAL SERVICES AGREEMENT FOR SERVICES RELATED TO THE EXPLORATION OF A CULTURAL AND PERFORMING ARTS CENTER

WHEREAS, Dublin City Council established a 2013-2014 goal to explore the creation of a cultural arts center to provide a gathering place where the Dublin community can celebrate creativity in both personal and shared experiences of the arts; and

WHEREAS, the City, in partnership with Ohio University, the Dublin Arts Council and Crawford Hoying has taken steps to examine the need for and feasibility of such a center; and

WHEREAS, following the recent completion of a capital campaign feasibility study, several recommendations emerged that require the time and expertise of an individual with the appropriate development and fine arts background to assist with carrying out those recommendations; and

WHEREAS, in order to determine whether interest, additional partners and financial support exist to establish a cultural and performing arts center, certain recommended steps need to be completed by December 2019.

NOW, THEREFORE, BE IT RESOLVED by the Council of the City of Dublin, State of Ohio, _____ of the elected members concurring, that:

Section 1. The City Manager is hereby authorized to execute the contract attached hereto with Ohio University, College of Fine Arts.

Section 2. This Resolution is effective upon passage, in accordance with Section 4.04(a) of the Revised Charter.

Passed this _____ day of _____, 2018

Mayor – Presiding Officer

ATTEST:

Clerk of Council

Cooperative Agreement Between the City of Dublin and Ohio University

This Cooperative Agreement (“Agreement”) between the City of Dublin (“City”) and Ohio University’s College of Fine Arts (“University”) represents a mutual understanding and agreement among the parties to financially and administratively fund and engage a qualified consultant to focus on the recommendations identified in the capital campaign feasibility study prepared by Skystone Partners related to the exploration of a cultural and performing arts center.

1. PARTIES

- 1.1 City of Dublin
- 1.2 Ohio University, College of Fine Arts

2. BACKGROUND AND IDENTIFIED NEEDS OF THE PARTIES

2.1 The City of Dublin is dedicated to a vision of being “A global city of choice. Vibrant. Innovative. Engaged.” and to a mission that includes providing “the best quality of life and environment in which our businesses and residents can thrive”. In 2013-2014 City Council adopted among its 2013-2014 goals, a goal that called for the following:

”Create a gathering place where the Dublin community can celebrate creativity in both personal and shared experiences of the arts. Review and consider community models for creating a cultural arts center in Dublin, envisioning a multi-disciplinary complex, with space for educational resources, popular and innovative performing arts, and exhibit space for visual arts.”

Toward the realization of this goal, over the past four years the City has completed a market study, business plan, and a fundraising feasibility study to determine the potential for a cultural and performing arts center. Additionally, in partnership with Ohio University, the Dublin Arts Council and Crawford Hoying, the City has served on Ohio University’s Tantrum Theater Advisory Committee and completed site visits to several theaters throughout the U.S.

Based on recommendations provided by the firm that completed the capital Campaign Feasibility Study in November 2017, the City realizes the need to have an individual dedicated to focusing on building awareness of and support for a cultural and

performing arts center and identifying and helping to build relationships with additional Center partners and users.

2.2 Ohio University's College of Fine Arts formed Tantrum Theater, a professional theater company, in 2015 and chose Dublin as its home. Operating out of the City's Abbey Theater, Tantrum Theater is now entering its third summer season. A significant investment of nearly \$4 million has been committed by Ohio University over the first three seasons to ensure high quality professional theater for the community and a valuable learning experience for students and actors involved with the productions.

In order to commit on-going funding beyond the 2019 season, Ohio University realizes the need for Tantrum Theater to become more financially sustainable and for strides to be made toward the realization of a more permanent home in a future cultural and performing arts center.

3. PURPOSE

In order to realize the needs of the parties, this Agreement is established in order to share the costs of a consultant to focus on the recommendations identified in the capital campaign feasibility study. Specifically, the consultant will carry out the following functions:

- Build awareness of and interest in the opportunities that a cultural and performing arts center could provide to the Dublin community.
- Gather additional feedback from community members, potential partners and facility users as to needed and desired elements of a future center.
- Identify and engage additional partner organizations.
- Identify and engage additional facility users.
- Work with a volunteer advisory group that will focus on championing and guiding support and will serve as a community sounding board.
- Work with the volunteer advisory group and the four partner organizations to determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
- Develop a plan for the shared use of the center as a basis for a revised business plan and an eventual economic impact study.
- By December 2019, provide an analysis of potential center partners, users and associated programming; community interest and support; and partner and donor capacity to fund a cultural and performing arts center for the Dublin community.

4. BUDGET

4.1 Total Budget for Project (22 months) beginning September 2018:

4.1.1 2018 (September-December) – City of Dublin and Ohio University each contribute \$17,000 for a total contribution of \$34,000. Of this total,

\$22,000 would apply to the professional services agreement and up to \$12,000 would be designated for associated expenses.

- 4.1.2 2019 (January-December) – City of Dublin and Ohio University each contribute \$36,500 for a total contribution of \$73,000. Of this total, \$66,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses.
- 4.1.3 2020 (January-June - if the contract is extended) – City of Dublin and Ohio University each contribute \$20,000 for a total contribution of \$40,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses. The professional services agreement will contain an option to extend this for an additional 6 months dependent upon the December 2019 analysis of the project viability.
- 4.2. The City will engage the consultant through use of a professional services agreement. The City may terminate this professional services agreement with 30 days written notice.
- 4.3 Ohio University will pay its initial yearly contribution for 2018 to the City no later than 60 days after execution of this Agreement. Subsequent 2019 and 2020 contributions shall be paid by January 1st of each year. The City will return a pro rata share of this annual contribution during any period of time that a consultant is not engaged by the City.
- 4.4 In the event that the project expectations cannot be met, the parties may mutually agree to a revised cost estimate and revised cost sharing.

5. TERMS OF AGREEMENT

- 5.1 This Agreement shall commence upon valid execution by all parties and shall expire on approximately June 30, 2020.
- 5.2 The parties agree that the rights granted under this Agreement shall be used solely by each other and that such rights are non-transferable or assignable without the express written consent of all parties.
- 5.3 This Agreement shall be construed and interpreted, and the rights of the parties determined in accordance with the laws of the State of Ohio.
- 5.4 This Agreement constitutes the entire agreement among the parties, and no changes or modifications to this Agreement shall be made unless agreed to by all parties in writing.
- 5.5 This Agreement may be amended by a separate writing signed by all of the parties. Each amendment shall be incorporated as if fully rewritten into this agreement.

6. AUTHORIZING SIGNATURES AND DATES

IN WITNESS WHEREOF, the parties have executed this Agreement through the signatures indicated below.

Dana McDaniel
City of Dublin
City Manager

Date: _____

Matthew Shaftel
Dean, College of Fine Arts
Ohio University

Date: _____



T: 614.224.6673
F: 614.224.8844
W: www.ColumbusChildrensTheatre.org

177 E. Naghten St.
Columbus, OH 43215

August 22, 2018

Dublin City Council
5200 Emerald Parkway
Dublin, OH 43017

Dear Members of the Dublin City Council:

Columbus Children's Theatre reaches over 110,000 students each year with immersive and experiential theatre programming to engage students in Central Ohio. The fastest growing segment of the business lies within the educational arm of the organization. Through the Academy six to nine-week workshop sessions are offered for students ages 4-18 during the fall, winter, and spring sessions along with ten weeks of summer camps. Many of these classes are offered in suburban communities such as Dublin to reduce travel time for families.

Between 20-25% of class registrants live in Dublin and would benefit from a facility in their own community. Columbus Children's Theatre would explore the opportunity to offer classes in Dublin to better serve the growing customer base should a new facility become a reality.

Sincerely,

A handwritten signature in black ink, reading 'Susan Pringle', is written over a printed name and title.

Susan Pringle
Executive Director
Columbus Children's Theatre

DHVANI

India Performing Arts Society
of Central Ohio

Tuesday, August 14, 2018

To: Whom it may concern

As the founder and president of Dhvani, it was my pleasure to meet and begin working with Mr. Daniel Dennis of Tantrum Theater. As a community cultural organization promoting the performing arts, it is one of our goals to widely share the performing arts of India with the greater community in Columbus and in Central Ohio.

We bring to our community some of the leading dancers and musicians from India to share their performances. We have worked in collaboration with the Otterbein University, with OSU department of dance and South Asian Studies, Cedarville University and the Richland Academy in Mansfield. Their students and faculty often attend our programs. We have held lectures, performances and interactive events on their campuses. Our most rewarding programs were interactive dance and music events we held for the children of Richland Academy and one other Title I school in Mifflin Township. The children were delighted able to meet and interact with musicians and dancers and learn and share together. All of us came away enriched by the time we spent together.

Photos of these events may be seen at – [Richland Academy](#) and [Mifflin Township Schools](#)

At Dhvani, our goal is to bring the performing arts, not merely to the stages and evening theaters, but also into the daily lives of our community, our citizens, and our interactions. I need not remind any of you of the power of the arts to enrich, to sensitize, to question our basic assumptions and to improve our daily interactions.

In a similar vein, we recently discovered the Tantrum Theater because of Mr. Dennis who reached out to us with a proposal to collaborate on a future event. We have met and are working together to come up with a sustainable and ongoing process of sharing and collaborating so that each of our organizations, our regular members, and the greater community can be benefitted and enriched.

Members of Tantrum Theater attended a recent dance and storytelling performance by one of our visiting artists. I too was fortunate enough to attend

DHVANI

India Performing Arts Society
of Central Ohio

their recent powerful musical production of Next to Normal and to observe the audience interaction following one of the performances.

For those who did not have the good fortune to see this performance which was presented at the Abbey Theater in July this year, I say with all sincerity that you missed a powerhouse performance. I attended it expecting a solid community theater performance and had my socks blown off. It was a moving and energetic performance every bit as good as any theater I have seen in New York, London or Mumbai and Chennai. I left that evening bursting with the emotions and thoughts it awakened in me as well as the pride of being a citizen of Columbus, Ohio. And I was proud of Dublin too, which to date I had seen only as a more affluent neighborhood among many. But that Dublin should nurture such a theater surely sets her in a special roll.

Columbus and Central Ohio are blessed with a variety of cultural events and a richness that reflects both the artists and the aficionados in our community. We are doubly blessed to have a large number of local families who enjoy and support the arts with their attendance, participation and financial generosity. Dublin is ideally positioned to lead the way by nurturing a performing arts center that not only presents great programming but also serves the myriad other community arts organizations with collaboration and learning opportunities that benefit the entire community in the greater metropolitan area. We are home to an array of cultures that could all be tapped and shared through such an approach. The Abbey Theater and the Tantrum Theater group could spearhead this effort with the support of the city and participation of other organizations like Dhvani.

I cannot say enough about the richness that the Tantrum Theater brings to our community. From the attendance I saw at the full houses, all of our citizens think so as well. Dhvani looks forward to a rich and fulfilling collaboration with them beginning in a few weeks with an artist interaction and continuing for the foreseeable future.

Sincerely



Shankar Ramachandran



ACADEMICS AND STUDENT LEARNING SECONDARY EDUCATION

August 21, 2018

Dear Dublin City Council,

Over the last 13 months, I have had the distinct pleasure of working with Rachel Cornish, Michael Lincoln, Rebecca VerNooy, and Matthew Shaftel on a partnership between the Dublin City School District and the Ohio University College of Fine Arts. The meetings we have had during this time have led to the development of potential academic pathways in theatre arts for our students at all three of our comprehensive high schools and the new Emerald Campus.

With the addition of the contract position by the City of Dublin, the partnership that we have with Ohio University and the Tantrum Theatre will continue to develop. The possibility of our students working closely with Ohio University professors in authentic, professional theatre spaces and productions will allow them to gain experiences that simply are not available at the majority of public school districts across the United States. This type of partnership between our city government, our K-12 public school district, and a national-renowned institution of higher education will undoubtedly continue to set the City of Dublin apart from any other community in the country.

Much of the programming we currently have at the Emerald Campus revolves around Science, Technology, Engineering and Math (STEM) coursework. As a district we want to add the Arts into this space so that we can become more "STEAM" focused. We have a visual art component in our BioMedical Research Academy, but we would love to have a performing arts program included in our offerings so students maintain a well-rounded, world-class education that aligns to our Profile of a Graduate. The hiring of the position you are considering as a city council will positively impact our work in the Dublin City School District. Dr. Shaftel, the Dean of the College of Fine Arts at Ohio University, has also shared ideas on the possible creation of academic pathways around Creative Therapies that would combine art, music, theatre, and graphic design with medical interventions that could connect to the OU Heritage College of Osteopathic Medicine located right here in Dublin. These hybrid pathways fit directly with our vision at Emerald Campus to blend the content and experiences our students get in our current BioMed, Engineering, IT and Entrepreneurship Academies.

All three of our high school theatre departments have been involved in many these conversations as well. They are excited to have this possible connection to Ohio University to provide our students with the next level of curriculum once they have exhausted the five courses we offer in our high school course catalogue. Additionally, we brought in the Hilliard City School District, which partially resides in the City of Dublin, to discuss possible partnerships with their three high schools and their innovative learning center. Having all six high school theatre departments from two high achieving school districts working in collaboration with Ohio University has added a new level of enthusiasm to the program development.

As a school district, we value our partnerships with both the City of Dublin and Ohio University. Our academic programs benefit greatly from the individual partnerships we have. Our hope is that through the addition of the Director of Cultural Arts position you are voting on, we can bring all three entities together to create even better things for our community, our families and our students in Dublin.

Sincerely,

Craig M. Heath
Director of Secondary Education
Dublin City School District



Hilliard City School District

John Marschhausen, Ph.D., Superintendent • Brian W. Wilson, Treasurer/CFO

August 21, 2018

Dear Dublin City Council,

It has been a pleasure working with Craig Heath and Kristy Venne on expanding the partnership between The Dublin City Schools Emerald Campus and Hilliard City Schools that already exists with the Cisco Academy offerings. In our meetings so far, we have identified six specific areas where we could expand this partnership with the assistance of Tantrum Theater and Ohio University. These are areas where neither district has something similar already in place, but could be important to many students in both Dublin City Schools and Hilliard City Schools.

Theater is not an area where a student can effectively learn and train just by sitting in a classroom. Hands on internships are crucial for students to be able to fully grasp the extensive aspects of both the behind-the-scenes technical side of this art form, as well as on-stage acting. Ohio University is willing to partner with our two school districts to provide this very type of important training for our students.

Ohio University is also willing to provide preparatory courses for these internships in a way that will also provide our students college credit. These are courses that extend a bridge from the current theater classroom experiences our districts offer, to the professional setting the internships would provide. College credit for arts courses is an area in both school districts' curricula that lags behind other areas.

Another extremely important area of the curriculum this partnership would be able to provide is Theatrical Dance and Choreography. This part of an actor's training is often the most neglected and poorly developed area for students leaving our districts and hoping to pursue theater in college.

We hope this partnership continues to thrive as a large number of Dublin and Hilliard students will be exposed to wonderful opportunities that few other school districts can provide. Our students will have a distinct advantage in this area thanks to the foresight of their community.

Sincerely,

John Bandow

John Bandow
Director of High School Curriculum

Dr. Mark Sholl

Dr. Mark Sholl
Performing Arts Coordinator

Ready For Tomorrow

2140 Atlas Street • Columbus, OH 43228 • Phone (614) 921-7000 • FAX (614) 921-7001
www.hilliardschools.org



**MUIRFIELD
ASSOCIATION**



August 22, 2018

To: Dublin City Council

From: Bob Fathman
Chair, Civic Action Committee
Muirfield Association

Dear Council Members:

I write in support of the Resolution coming before you to enter into a partnership with Ohio University to explore the possibility of establishing a Cultural and Performing Arts Center in Dublin. One of the many comments I have received in surveying our Civic Action Committee Members stated:

"That study would be a terrific idea. The Abbey Theater is nice, but limiting due to its size and configuration. Having a venue accessible for a variety of groups would add to Dublin's community value and economy."

Other comments mentioned similarly purposed facilities in New Albany and a smaller site in Worthington, suburbs that compete with Dublin for attracting corporate and residential clients.

We hope that Council will view this Resolution as consistent with the demographics of our Dublin community, and support moving us forward the next step.

Thanks for your consideration of our comments.

Robert Fathman, Chair, Muirfield Village Civic Action Committee
614-579-1699
rfathman@gmail.com



To: Members of Dublin City Council
From: Dana L. McDaniel
Date: June 28, 2018
Initiated By: Michelle L. Crandall, Assistant City Manager
Re: Resolution 40-18 – Cooperative Agreement with Ohio University

Summary

Staff recommends Council pass Resolution 38-18 to enter into an Agreement for the purpose of continuing to explore the level of interest in the community regarding a possible Cultural and Performing Arts Center. This also represents a unique opportunity to share the cost of this exploration with those who have expressed a more recent interest in this possible endeavor.

Background

In 2013, Dublin City Council established a goal as follows:

"Create a gathering place where the Dublin community can celebrate creativity in both personal and shared experiences of the arts. Review and consider community models for creating a cultural arts center in Dublin, envisioning a multi-disciplinary complex, with space for educational resources, popular and innovative performing arts, and exhibit space for visual arts."

In support of this goal, the following has been undertaken to explore the goal's feasibility:

From 2014 through 2017, several studies were completed as noted below. Additional information pertaining to these studies as well as copies of the full studies are included with this memorandum.

- Market Study/Needs Assessment – This assessment concluded that a gap in the central Ohio market exists for a mid-size 300-400 seat flexible performance space. The study further concluded that there is a demand for performing arts in Dublin and central Ohio.
- Business Plan – This plan provided recommendations related to staffing levels, revenue sources, governance options (ownership and operations) and a five-year operating budget pro-forma. This pro-forma shows 52% of the budget being covered by earned income in the first year of operations and rising to 71% of the budget being covered by earned income by the fifth year of operations.

It is important to note that staff would not recommend the City own or operate the center. Other options have been explored with one being private ownership of the building and leasing to a non-profit that runs the operations of the center.

- Programming Study - This study, initiated by Ohio University, provided an analysis of space needs and construction estimates. The preliminary results showed a need for 95,147 gross square feet and a construction estimate of \$30 million. The space needs assessment

included production shops and other ancillary uses that could be located offsite. Ohio University has initiated discussions with Dublin City Schools regarding potential placement of these uses off-site and to be part of a partnership that would further develop an Arts Academy within existing school academy space. This study will be revised as the initial assessment is reviewed further.

- Capital Campaign Feasibility Study – This study involved confidential interviews with 30 potential donors, key community leaders and arts organization professionals. Interview responses provided insight as to the level of support for a cultural and performing arts center and needed next steps before a successful capital campaign can be undertaken. If the recommended next steps are addressed, Skystone suggests, based upon the completed group of interviews, that there is potential to raise \$7.5 - \$10 million. The report further provided three options, with Option C being the preferred option of the four partner organizations and the one that City staff would recommend pursuing:
 - Option A – Secure \$20 million toward the \$30 million goal from a combination of contributions from the City of Dublin, Ohio University and Crawford Hoying, raising the remaining \$10 million through private philanthropic dollars.
 - Option B – Pursue a \$10 million campaign to renovate and expand the existing Abbey Theater.
 - Option C – Build a strong organizational infrastructure to support short and long-term aspirations for this initiative in the following ways:
 - Commission an economic impact study.
 - Identify, recruit and develop a strong volunteer advisory group specifically focused on the development of a performing arts center in Dublin.
 - Determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
 - Identify community partners for the organization and develop a plan for shared use of new or enhanced space that reflects the needs and desires of the community.
 - Establish key organizational benchmarks such as development of a sustainable funding plan and establishment of a community engagement and communication plan.
 - Hire an Organizational Administrator.
 - Retain Fundraising Counsel.

It was further agreed -- and is being recommended with this resolution -- that in order to pursue several of these recommendations, an individual would need to be hired with the appropriate background in the performing arts and philanthropy to carry out many of the recommended next steps.

Attached are project updates and studies that have been previously provided to Council that give greater detail and perspective.

Partner Interest

In 2014, both Ohio University and Crawford Hoying came forward expressing their interest in partnering with the City in the pursuit of this City Council goal. Ohio University was interested in establishing a professional theater company to be associated with their theater program within the

College of Fine Arts. Crawford Hoying had independently explored the idea of a theater within the Bridge Street District. Additionally, the Dublin Arts Council was interested in being involved to explore opportunities for expanded visual arts, including possible gallery and classroom space within the Bridge Street District. The City has been fortunate to have such interest in the project among these organizations. The background, expertise and support they have brought to the effort have been significant.

Ohio University Support of Tantrum Theater

It is important to note that Ohio University to date has made an approximate \$4 million investment in the first three summer seasons of Tantrum Theater. With execution of this agreement, Ohio University will fund a fourth season in 2019. At the end of 2019, the critical decision will be made as to whether there is an identified community interest in and support for a cultural and performing arts center.

The Agreement, if approved, would share the costs among the participants to engage a consultant with experience in this area to assist with next steps identified in the capital campaign feasibility study.

Consulting Services

The consultant hired as part of this cooperative agreement will assist in completing the following action plan. The purpose of the action plan is to provide City Council and potential partners additional needed information to determine the feasibility of Council's goal. A key component of this is whether there is community, corporate and/or individual interest in and individual and corporate funding support for a cultural and performing arts center. This information will be provided no later than December, 2019.

- Build broader awareness of and interest in the opportunities that a cultural and performing arts center could create in the Dublin community.
- Gather additional feedback from community members, potential partners and facility users as to needed and/or desired elements of a future center.
- Identify and engage additional partner organizations.
- Identify and engage additional facility users.
- Work with a volunteer advisory group and the four partner organizations to determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
- Work with a volunteer advisory group that will focus on championing and guiding support and serve as a community sounding board.
- Develop a plan for the shared use of the center as a basis for a revised business plan and an eventual economic impact study.
- By December, 2019 provide an analysis of additional interested partners and center users; community support; and donor support/capacity to fund a cultural and performing arts center for the Dublin community.

Cooperative Agreement Cost Sharing

The funding for the professional services agreement and associated expenses would be shared between the City and Ohio University. These costs would be shared for up to 24 months

beginning in July of 2018. The contributions would be as follows and are slightly lower than those included in the May 17, 2018 update provided to Council:

- **2018** (July-December) – City of Dublin and Ohio University each contribute \$22,500 for a total contribution of \$45,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$12,000 would be designated for associated expenses.
- **2019** (January – December) – City of Dublin and Ohio University each contribute \$36,500 for a total contribution of \$73,000. Of this total, \$66,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses.
- **2020** (January – June) *if contract is extended* - City of Dublin and Ohio University each contribute \$20,000 for a total contribution of \$40,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses. The professional services agreement will contain an option to extend for an additional six months, dependent upon the December, 2019 analysis of the project's viability.

Additional Partner Support

In addition to the cost sharing outlined above, Ohio University and Crawford Hoying are offering the following project support as in-kind services:

- Ohio University has offered in-house marketing design services that may be needed to promote an understanding of the potential vision for the center.
- Ohio University is hiring an additional Development position that will be located in Dublin and will focus on development related to the Ohio University Dublin campus and associated programs. While the Dublin campus will be his/her primary focus, this position would work in tandem with the person hired under the proposed cooperative agreement to promote both Tantrum Theater and the cultural and performing arts center. Ohio University alumni could serve as a key base of ongoing support for both Tantrum and a future cultural and performing arts center.
- Crawford Hoying is offering space in Bridge Park for the consultant to use as meeting and touch-down space.

Recommendation

Staff recommends approval of Resolution 40-18. As previously stated, this agreement and the professional services it provides will aid Council as it continues to determine the feasibility of its goal.

Should Council have any questions or comments regarding this, please contact Michelle Crandall, Assistant City Manager at 614-410-4403 (desk) or 614-206-4886 (mobile).

**Cooperative Agreement
Between the
City of Dublin and
Ohio University**

This Cooperative Agreement (“Agreement”) between the City of Dublin (“City”) and Ohio University’s College of Fine Arts (“University”) represents a mutual understanding and agreement among the parties to financially and administratively fund and engage a qualified consultant to focus on the recommendations identified in the capital campaign feasibility study prepared by Skystone Partners related to the exploration of a cultural and performing arts center.

1. PARTIES

- 1.1 City of Dublin
- 1.2 Ohio University, College of Fine Arts

2. BACKGROUND AND IDENTIFIED NEEDS OF THE PARTIES

2.1 The City of Dublin is dedicated to a vision of being “A global city of choice. Vibrant. Innovative. Engaged.” and to a mission that includes providing “the best quality of life and environment in which our businesses and residents can thrive”. In 2013-2014 City Council adopted among its 2013-2014 goals, a goal that called for the following:

”Create a gathering place where the Dublin community can celebrate creativity in both personal and shared experiences of the arts. Review and consider community models for creating a cultural arts center in Dublin, envisioning a multi-disciplinary complex, with space for educational resources, popular and innovative performing arts, and exhibit space for visual arts.”

Toward the realization of this goal, over the past four years the City has completed a market study, business plan, and a fundraising feasibility study to determine the potential for a cultural and performing arts center. Additionally, in partnership with Ohio University, the Dublin Arts Council and Crawford Hoying, the City has served on Ohio University’s Tantrum Theater Advisory Committee and completed site visits to several theaters throughout the U.S.

Based on recommendations provided by the firm that completed the capital Campaign Feasibility Study in November 2017, the City realizes the need to have an individual dedicated to focusing on building awareness of and support for a cultural and performing arts center and identifying and helping to build relationships with additional Center partners and users.

2.2 Ohio University's College of Fine Arts formed Tantrum Theater, a professional theater company, in 2015 and chose Dublin as its home. Operating out of the City's Abbey Theater, Tantrum Theater is now entering its third summer season. A significant investment of nearly \$4 million has been committed by Ohio University over the first three seasons to ensure high quality professional theater for the community and a valuable learning experience for students and actors involved with the productions.

In order to commit on-going funding beyond the 2019 season, Ohio University realizes the need for Tantrum Theater to become more financially sustainable and for strides to be made toward the realization of a more permanent home in a future cultural and performing arts center.

3. PURPOSE

In order to realize the needs of the parties, this Agreement is established in order to share the costs of a consultant to focus on the recommendations identified in the capital campaign feasibility study. Specifically, the consultant will carry out the following functions:

- Build awareness of and interest in the opportunities that a cultural and performing arts center could provide to the Dublin community.
- Gather additional feedback from community members, potential partners and facility users as to needed and desired elements of a future center.
- Identify and engage additional partner organizations.
- Identify and engage additional facility users.
- Work with a volunteer advisory group that will focus on championing and guiding support and will serve as a community sounding board.
- Work with the volunteer advisory group and the four partner organizations to determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
- Develop a plan for the shared use of the center as a basis for a revised business plan and an eventual economic impact study.
- By December 2019, provide an analysis of potential center partners, users and associated programming; community interest and support; and partner and donor capacity to fund a cultural and performing arts center for the Dublin community.

4. BUDGET

4.1 Total Budget for Project (24 months) beginning July 2018:

4.1.1 2018 (July-December) – City of Dublin and Ohio University each contribute \$22,500 for a total contribution of \$45,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$12,000 would be designated for associated expenses.

4.1.2 2019 (January-December) – City of Dublin and Ohio University each contribute \$36,500 for a total contribution of \$73,000. Of this total,

\$66,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses.

- 4.1.3 2020 (January-June - if the contract is extended) – City of Dublin and Ohio University each contribute \$20,000 for a total contribution of \$40,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$7,000 would be designated for associated expenses. The professional services agreement will contain an option to extend this for an additional 6 months dependent upon the December 2019 analysis of the project viability.
- 4.2. The City will engage the consultant through use of a professional services agreement. The City may terminate this professional services agreement with 30 days written notice.
- 4.3. Ohio University will pay its initial yearly contribution for 2018 to the City no later than 60 days after execution of this Agreement. Subsequent 2019 and 2020 contributions shall be paid by January 1st of each year. The City will return a pro rata share of this annual contribution during any period of time that a consultant is not engaged by the City.
- 4.4. In the event that the project expectations cannot be met, the parties may mutually agree to a revised cost estimate and revised cost sharing.

5. TERMS OF AGREEMENT

- 5.1 This Agreement shall commence upon valid execution by all parties and shall expire on approximately June 30, 2020.
- 5.2 The parties agree that the rights granted under this Agreement shall be used solely by each other and that such rights are non-transferable or assignable without the express written consent of all parties.
- 5.3 This Agreement shall be construed and interpreted, and the rights of the parties determined in accordance with the laws of the State of Ohio.
- 5.4 This Agreement constitutes the entire agreement among the parties, and no changes or modifications to this Agreement shall be made unless agreed to by all parties in writing.
- 5.5 This Agreement may be amended by a separate writing signed by all of the parties. Each amendment shall be incorporated as if fully rewritten into this agreement.

6. AUTHORIZING SIGNATURES AND DATES

IN WITNESS WHEREOF, the parties have executed this Agreement through the signatures indicated below.

Dana McDaniel
City of Dublin
City Manager

Date: _____

Matthew Shaftel
Dean, College of Fine Arts
Ohio University

Date: _____



To: Members of Dublin City Council
From: Dana L. McDaniel
Date: May 17, 2018
Initiated By: Michelle L. Crandall, Assistant City Manager
Re: Performing Arts Center – Update & Proposed Next Steps

Background

This memorandum is being provided to present background materials related to the exploration of a cultural and performing arts center, update recent progress and propose next steps. It is important to note that this information serves to prepare Council for a resolution that will be presented at the June 11 Council meeting that would authorize the City Manager to enter into an agreement with Ohio University to share the cost of professional services to hire a consult that would assist with next steps identified in the recently completed capital campaign feasibility study.

The current partners involved in this project include the City, Ohio University (Tantrum Theater), Crawford Hoying and the Dublin Arts Council. This project began in 2013 as a City Council goal, with initial steps being pursued in 2014 with the additional interest and involvement of both Ohio University and Crawford Hoying. As you will see from the background materials, a series of strategic steps have occurred since 2014 to determine the viability of a cultural and performing arts center for the City of Dublin.

Background Materials

Attached are the following documents related to the history of this project:

- Two previous performing arts center Council updates dated May, 2017 and November, 2017.
- An overview document with a chronological history of significant accomplishments, next steps and synopses of several project studies.
- 2015 Needs Assessment/Market Study completed by Webb Management Services
- 2015 Business Plan completed by Webb Management Services
- 2017 Capital Campaign Feasibility Study completed by Skystone Partners

Recent Progress

- Program/Space Needs Study - In March, 2017 Ohio University engaged Theater Projects to complete a programming study to determine potential uses, space needs and preliminary construction cost estimates for the facility. In October, 2017 Theater Projects provided a preliminary program and associated construction cost estimates in the \$30-\$35 million range. A construction estimator reviewed the estimate and placed the total project cost closer to \$30 million.

- Capital Campaign Feasibility Study - In August, 2017 Skystone Partners was selected to complete this study. A Study Committee was formed to assist Skystone with an understanding of the project and to select key interviewees. The Study Committee consisted of representatives of each of the four partner organizations, two residents and three Skystone representatives. During October and November, Skystone conducted 30 confidential interviews with potential donors, key community leaders and arts organization professionals.

The results of these interviews were shared with the Study Committee on November 27, 2017. The study provided interview findings, showing results broken down by individuals interviewed and corporate representatives interviewed. Interview responses provided insight as to the level of support for a cultural and performing arts center and needed next steps before a successful capital campaign can be undertaken. If the recommended next steps are addressed, Skystone suggests, based upon the completed group of interviews, that there is potential to raise \$7.5 - \$10 million of the total \$30 million project cost. The report further provided three options to consider as follows:

- Option A – Secure \$20 million toward the \$30 million goal from a combination of contributions from the City of Dublin, Ohio University and Crawford Hoying, raising the remaining \$10 million through private philanthropic dollars.
- Option B – Pursue a \$10 million campaign to renovate and expand the existing Abbey Theater.
- Option C – Build a strong organizational infrastructure to support short and long-term aspirations for this initiative in the following ways:
 - Commission an economic impact study.
 - Identify, recruit and develop a strong volunteer advisory group specifically focused on the development of a performing arts center in Dublin.
 - Determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
 - Identify community partners for the organization and develop a plan for shared use of new or enhanced space that reflects the needs and desires of the community.
 - Establish key organizational benchmarks such as development of a sustainable funding plan and establishment of a community engagement and communication plan.
 - Hire an Organizational Administrator.
 - Retain Fundraising Counsel.

The four partner organizations agreed that moving forward with the recommendations identified in Option C should be pursued at the same time as the programming study completed by Theater Projects should be re-visited to consider space allocation and construction alternatives that could result in a lower project cost. It was further agreed that in order to pursue the identified recommendations, an individual would need to be

hired with the appropriate background in the performing arts and philanthropy to carry out many of the recommended next steps.

- Dublin Foundation - Staff met with the Foundation leadership on several occasions during 2016 and 2017 to discuss their potential role in this and other community projects. The Dublin Foundation has continued to work with the Columbus Foundation to look at strategic next steps to best define the foundation's future and build upon past success. The City has kept the Columbus Foundation leadership updated on the performing arts center and they have provided feedback and helpful direction as the project has progressed.

On February 14, 2017 several City and Ohio University staff members met with the Dublin Foundation's executive committee, along with representatives of the Columbus Foundation, to explore sharing the cost of hiring a full-time executive director for the Dublin Foundation. Currently, the Dublin Foundation has no part-time or full-time staffing. The proposal presented by the City and OU was for the cost to be evenly shared for the first two years and for the individual hired to focus a majority of his/her time during the initial two years on carrying out the recommended next steps identified in the Skystone report. Support for this concept appeared to be strong following the meeting. A draft agreement, job description and recruitment profile were prepared for consideration by the Dublin Foundation's full board. The cost for each of the three entities was estimated in the draft agreement to be \$50,000/year for two years to realize \$150,000 in total funding each year. Unfortunately, the full board did not feel that the Dublin Foundation was in a position at this time to provide the organizational support or funding needed for the position and declined the offer.

Proposed Next Steps

City staff, along with Ohio University, the Dublin Arts Council and Crawford Hoying remain in agreement with the proposed next step of engaging, through a professional services agreement, an individual to focus on the recommendations identified in the capital campaign feasibility study. Specifically, to carry out the following, with assistance from the four partner organizations:

- Build awareness of and interest in the opportunities that a cultural and performing arts center could provide to the Dublin community.
- Gather additional feedback from community members, potential partners and facility users as to needed and desired elements of a future center.
- Identify and engage additional partner organizations.
- Identify and engage additional facility users.
- Work with a volunteer advisory group that will focus on championing and guiding support and serve as a community sounding board.
- Work with the volunteer advisory group and the four partner organizations to determine and clearly articulate vision, mission, values and programs that resonate with user organizations and potential patrons.
- Develop a plan for the shared use of the center as a basis for a revised business plan and an eventual economic impact study.
- By December, 2019 provide an analysis of potential center programming and community, partner and donor support/capacity to fund a cultural and performing arts center for the Dublin community.

The funding for this consultant and associated expenses would be shared between the City and Ohio University. Crawford Hoying has agreed to provide meeting and touch-down space for the consultant to have a presence within the Bridge Street District.

The costs would be shared for up to 24 months beginning in July of 2018. The contributions would be as follows:

- 2018 (July-December) – City of Dublin and Ohio University each contribute \$24,000 for a total contribution of \$48,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$15,000 would be designated for associated expenses.
- 2019 (January – December) – City of Dublin and Ohio University each contribute \$40,000 for a total contribution of \$80,000. Of this total, \$66,000 would apply to the professional services agreement and up to \$14,000 would be designated for associated expenses.
- 2020 (January – June) - City of Dublin and Ohio University each contribute \$24,000 for a total contribution of \$48,000. Of this total, \$33,000 would apply to the professional services agreement and up to \$15,000 would be designated for associated expenses. The professional services agreement will contain an option to extend for this additional 6 months dependent upon the December, 2019 analysis of the project's viability.

Proposed Agreement with Ohio University

The proposed agreement with Ohio University to support the cost sharing of this consulting position will be brought forward for Council's consideration at the June 11 Council meeting. In addition to the above noted contributions, the agreement will also call for the waiver of fees for Tantrum Theater's use of the Abbey Theater in 2018 and 2019. This would provide Ohio University's College of Fine Arts with approximately \$30,000 in 2018 (\$20,000 previously waived through hotel/motel bed tax grant) and \$50,000 in 2019. This funding would be specifically designated to both support their contribution to the joint agreement and to support the hiring of a part-time development director that would be tasked with building a stronger donor/membership base for Tantrum Theater. This part-time position and the consultant would, from time to time, work together. As Tantrum builds donor support for their operations, there are opportunities to engage a portion of those same donors in support of a cultural and performing arts center.

It is important to note that Ohio University to date has made an approximate \$4 million investment in the first three summer seasons of Tantrum Theater. With this agreement, Ohio University will fund a fourth season in 2019. At the end of 2019, the critical decision will be made as to whether there is an identified community interest in and support for a cultural and performing arts center. If it is determined that the support does not exist, Tantrum Theater will cease to operate in 2020 or will be forced to find a permanent home in a more appropriate facility outside of the City of Dublin. This agreement provides for an individual to be actively engaged with key community members and organizations to assist the City and Ohio University in making a final determination as to whether the pursuit of a cultural and performing arts center is a viable project at this point in time.

Recommendation

For information only. Should Council have any questions or comments regarding this, please contact Michelle Crandall, Assistant City Manager at 614-410-4403 (desk) or 614-206-4886 (mobile).

Dublin Community

Cultural and Performing Arts Center (CPAC) Overview

This document provides a summary of progress toward the realization of a potential cultural and performing arts center, as well as proposed next steps and a synopsis of several completed studies. The project is currently a working partnership among the City of Dublin, Ohio University, the Dublin Arts Council and Crawford Hoying.

Review of Progress | 2013- 2017

2013-2014 Dublin City Council Goal

"Create a gathering place where the Dublin community can celebrate creativity in both personal and shared experiences of the arts. Review and consider community models for creating a cultural arts center in Dublin, envisioning a multi-disciplinary complex, with space for educational resources, popular and innovative performing arts, and exhibit space for visual arts."

2015

- Market Study/Needs Assessment completed
- Business Plan completed
- Abbey Theater secured for Tantrum Theater
- Tantrum Theater Steering Committee formed
- Ohio University engages Shuler-Shook to complete a preliminary programming analysis

2016

- Site visits in Dallas, NYC, DC and Cleveland with representatives of all four partners
- Tantrum Theater premieres their first summer season
- OU makes a 3-year commitment of \$4 million to their professional theater company
- Potential CPAC site identified by Crawford-Hoying within Bridge Park
- Meeting with Columbus Foundation for guidance regarding community philanthropy, the Dublin Community Foundation and performing arts center development

2017

- Hired a Project/Owner's Representative
- Ohio University engaged Theater Projects to begin a comprehensive programming study
- Invested in acoustical modifications to the Abbey
- Completed a Capital Campaign Feasibility Study testing the full estimated \$30 million facility cost

2018

- Discussed possible partnership with the Dublin Community Foundation to hire a Foundation Executive Director to focus first 18-24 months on creating awareness of and additional partners/users for a CPAC. Dublin Community Foundation did not believe they could assist with the financial support of a full-time Executive Director.

Moving Forward | Next Steps

2018 - 2019

- Finalize a partnership agreement with Ohio University to hire, via a professional services agreement, an individual to focus on building awareness & support for a CPAC and on identifying additional partners and/or users of the facility.
 - Crawford Hoying providing office/meeting space free of charge
- OU to hire a part-time development coordinator for Tantrum Theater
- On-going revisions to the programming study based on primary uses/needs as cost effective alternative
 - Look at moving secondary/supporting components off-site
- Consideration of alternative locations in Bridge Street District
- Identify/recruit/develop a strong volunteer advisory group
- Identify other partners and users of the facility
- Secure partner capital investment commitments
- Identify additional philanthropic support
- Ensure success of Tantrum's third season

Beyond 2019

- Complete a revised business plan
- Create a 501(c)(3) to operate the facility
- Begin Capital Campaign

Study Synopses

Needs Assessment/Market Study (2015)

This assessment was completed in February, 2015 by Webb Management Services Inc. As part of the assessment, the following was completed:

- Conducted 36+ interviews with City leaders, community leaders and central Ohio arts organization representatives.
- Examined Dublin and central Ohio market demographics/characteristics to determine the level of interest in and demand for performing arts.
- Reviewed existing Dublin and regional performance facilities to determine appropriate size for a new facility in Dublin.

The recommendations of the assessment are as follows:

- A new mid-size (300 – 400 seats) flexible performance space can be supported.
- Indoor/outdoor performance space (+/- 1,000 seats) can also be considered.
- A Cultural District should be created within the Bridge Street District.
- Development of a regional professional producing theater company in partnership with Ohio University is endorsed.

For each recommendation above, the study provides supporting information and best practice examples. More detailed information pertaining to the recommendations can be found on pages 44-61 of the assessment.

Business Plan (2015)

This plan was completed in November, 2015 by Webb Management Services Inc. Building from the completed Needs Assessment described above and the assumption of a 300-400 seat cultural and performing arts center, the Business Plan includes the following:

- A review of nine comparable operations examining physical components, theater seating, annual operating budget, staffing, programming/utilization, operations/governance and booking priorities.
- Recommended operating goals to guide leadership toward sound decision making in the day-to-day operations of a new facility.
- A programming strategy that incorporates presenting performances, producing performances, community events, educational programming and facility rentals.
- Five governance options for consideration with a summary of the pros and cons of each.
- A series of facilities management considerations related to the following:
 - Facility scheduling
 - Selection of resident art organizations
 - Tiered rental rates
 - Labor and user fees
 - Ticketing services and capturing ticket buyer data
 - Food services including concessions, catering and café options

- Development of volunteer support of the operations
- Sustainability considerations of both the facility and operations

- Recommended staffing needs, including a brief description of key positions and a preliminary organizational chart.
- A projected pro-forma operating budget for the first five years of operation based on an array of identified and estimated income sources and operating expenses. Included with this is an estimation of facility activity and rental rates.

This plan should be revisited and revised once a more comprehensive understanding of facility programming and associated uses is determined.



City of Dublin

Office of the City Manager

5200 Emerald Parkway • Dublin, OH 43017-1090

Phone: 614-410-4400 • Fax: 614-410-4490

Memo

To: Members of Dublin City Council
From: Dana L. McDaniel, City Manager 
Date: May 4, 2017
Initiated By: Michelle L. Crandall, Assistant City Manager
Re: Performing Arts Center Update

Background

Consideration of a cultural/performing arts center was first initiated in June of 2013 as part of City Council's adopted 2013-2014 strategic goals. Since mid-2014, the City of Dublin and Ohio University have been working in partnership to explore opportunities for the construction of a Performing Arts Center (PAC) within the Bridge Street District. Also in 2014, Crawford Hoying reached out to the City and Ohio University to express their interest in partnering on the construction of a PAC within Bridge Park. This future PAC would be home to Tantrum Theater, a professional theater company that was established by Ohio University in 2016. In addition, the PAC could potentially host a variety of other performing, cultural and visual art opportunities, including an art gallery.

As Ohio University continues to build its professional theater company and the awareness of Tantrum Theater in Dublin, work also continues toward the potential of a future cultural/performing arts center. Following the completion of a market feasibility study, business plan and preliminary programming study in 2014 and 2015, focus shifted in late 2015 and early 2016 toward finding a home for Tantrum Theater and producing a first summer season. In mid-2016 and now into 2017, focus is being placed on both Tantrum's second season and the next steps of realizing a future performing arts center (PAC). The following is an update of progress in the last few months related to the PAC.

Steering Committee

In September of 2014, Ohio University established a Tantrum Theater Steering Committee. Representatives of Ohio University (College of Fine Arts), City of Dublin and Dublin Arts Council made up the membership of this committee. Michelle Crandall, Assistant City Manager, has served as the City's representative to this committee from its inception. With the on-going need to build community awareness and support for Tantrum and a possible future PAC, OU has begun to expand this steering committee to include Dublin community members and a representative from Crawford Hoying. Additions to the committee include Joel Campbell as a community member and Russ Hunter as Crawford Hoying's representative. Donna Goss will also join the committee, as her involvement as Development Director will be key moving forward. One to two other community members are anticipated to be added in the next few months.

Theater Visits

In August of 2016, a team representing Ohio University, City of Dublin, Dublin Arts Council and Crawford Hoying toured four professional theaters to gain a better understanding of preferred design and function options, as well as ownership and governance models. The four theaters, all of similar size and scope, included the following:

- Theater for a New Audience (Polonsky Shakespeare Center), Brooklyn, New York
- Wyle Theater, Dallas Texas
- Woolly Mammoth, Washington, D.C.
- Playhouse Square, Cleveland, Ohio (several theater spaces)

These tours provided great insight as to space design considerations, lessons learned by each organization, operational revenues/expenses and the pros and cons of the various ownership and governance structures that can be considered.

Design Firm and Project Representative Selection

In March of this year, Ohio University engaged Theater Projects to conduct a programming study to determine potential uses, space needs and preliminary construction cost estimates for a future facility. Theater Projects, with offices in Connecticut, London, Paris and Shanghai, is a world-renowned theater design and consulting firm that has been in business since 1957. Three of the theaters toured by the team were designed by this firm. This study will be completed in July.

In April of this year, the City engaged a project representative to assist all of the partners with project management, design considerations, and to facilitate discussions regarding ownership, construction and governance of the facility. The project representative selected, Jay Panzer, has extensive background specific to theaters and performing arts centers, both in central Ohio and throughout the country.

Fundraising Feasibility and Capital Campaign

The City has also recently begun discussions with the Dublin Foundation regarding their potential role in assisting Ohio University with the fundraising aspects of this project. Staff briefed Council regarding the Foundation's interest in future community projects during Council's February retreat. Ohio University has since expressed strong interest in working in partnership with the Dublin Foundation on a joint capital campaign.

In the coming weeks an RFP will be prepared and advertised for the selection of a firm to complete a capital campaign feasibility study. The results of this study will show the potential in the Dublin community for fundraising for the construction of a PAC. This study would not commence until after Theater Projects has completed their work and a preliminary construction cost estimate is known. The three partnering organizations anticipate sharing in the cost of this feasibility study.

Ownership and Governance

Following the August tours, the three organizations began more in-depth conversations concerning ownership and governance. Currently, discussions revolve around a model under which Crawford Hoying would be responsible for construction of the building, with a preferred location in Bridge

Park, and Ohio University would be responsible for building out the theater component of the space. Ohio University, potentially in partnership with The Dublin Foundation, would take the lead on fundraising, with the City assisting as needed and appropriate. Currently, City staff does not anticipate the City having any property interest in the facility. These discussions are only preliminary and the programming study could yield other potential uses that would be of interest to the City or other entities or that could alter this current preferred model. Discussions have also included the potential for the creation of a separate not-for-profit entity that could own and operate the performing arts center.

Staff will continue to keep Council updated as components of this project progress. In the coming months, results of the programming study will be provided to Council along with updates regarding ownership and governance discussions.

Recommendation

For information only. Should Council have any questions or comments regarding this project, please contact Michelle Crandall, Assistant City Manager at 614-410-4403 (desk) or 614-206-4886 (mobile).



To: Members of Dublin City Council
From: Dana L. McDaniel 
Date: November 3, 2017
Initiated By: Michelle L. Crandall, Assistant City Manager
Re: Performing Arts Center - Update

Background

Attached is a previous performing arts center update for Council from May, 2017. This memorandum provides additional information of progress made since May. As a reminder, the current partners involved in this project include the City, Ohio University (and the Tantrum Theater), Crawford Hoying and the Dublin Arts Council.

Program/Space Needs Study

In March, Ohio University engaged Theater Projects to complete a programming study to determine potential uses, space needs and preliminary construction cost estimates. After multiple interviews with key stakeholders and numerous space planning iterations, that study is nearing completion and preliminary construction cost estimates appear to be in the \$30–35 million range. The City's project representative is working with Theater Projects and a construction management company to refine these calculations.

Fundraising Feasibility Study

In June, a Request for Proposals was advertised for the completion of a fundraising feasibility study. Nine proposals were received by the July 14 deadline. These proposals were reviewed and narrowed to the top three by a subset of the Steering Committee. Interviews with the top firms were completed in early August. Skystone Partners was selected as the preferred firm. Skystone has met with the Steering Committee to develop a "case for support" and a list of potential donors to contact for interviews. Those interviews are currently underway and will continue through mid-November. On November 21, Skystone will present their findings to the Steering Committee. These findings will determine whether it is viable to move forward with a capital campaign and the establishment of a non-profit to operate the center.

Staff will continue to keep Council updated as components of this project progress, including final results of the programming study and the fundraising feasibility study.

Dublin Foundation

To date, the Dublin Foundation has not been formally engaged with this project. Staff has met with the Foundation leadership on several occasions to discuss their potential role in this and other community projects. The Dublin Foundation is currently working with the Columbus Foundation to look at strategic next steps to best define the Foundation's future and build upon past success. City staff will continue to stay in contact with the Dublin Foundation as they move forward. If at some point it makes sense to involve them in this project, staff will work to make that happen.

Memo re. Update on Performing Arts Center
November 2, 2017
Page 2

The City has kept the Columbus Foundation leadership updated on the performing arts center and they have provided feedback and helpful direction as the project has progressed.

Recommendation

For information only. Should Council have any questions or comments regarding this, please contact Michelle Crandall, Assistant City Manager at 614-410-4403 (desk) or 614-206-4886 (mobile).



City of Dublin

Office of the City Manager

5200 Emerald Parkway • Dublin, OH 43017-1090

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Memo

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From: Dana L. McDaniel, City Manager 
Date: May 4, 2017
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As Ohio University continues to build its professional theater company and the awareness of Tantrum Theater in Dublin, work also continues toward the potential of a future cultural/performing arts center. Following the completion of a market feasibility study, business plan and preliminary programming study in 2014 and 2015, focus shifted in late 2015 and early 2016 toward finding a home for Tantrum Theater and producing a first summer season. In mid-2016 and now into 2017, focus is being placed on both Tantrum's second season and the next steps of realizing a future performing arts center (PAC). The following is an update of progress in the last few months related to the PAC.

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Design Firm and Project Representative Selection

In March of this year, Ohio University engaged Theater Projects to conduct a programming study to determine potential uses, space needs and preliminary construction cost estimates for a future facility. Theater Projects, with offices in Connecticut, London, Paris and Shanghai, is a world-renowned theater design and consulting firm that has been in business since 1957. Three of the theaters toured by the team were designed by this firm. This study will be completed in July.

In April of this year, the City engaged a project representative to assist all of the partners with project management, design considerations, and to facilitate discussions regarding ownership, construction and governance of the facility. The project representative selected, Jay Panzer, has extensive background specific to theaters and performing arts centers, both in central Ohio and throughout the country.

Fundraising Feasibility and Capital Campaign

The City has also recently begun discussions with the Dublin Foundation regarding their potential role in assisting Ohio University with the fundraising aspects of this project. Staff briefed Council regarding the Foundation's interest in future community projects during Council's February retreat. Ohio University has since expressed strong interest in working in partnership with the Dublin Foundation on a joint capital campaign.

In the coming weeks an RFP will be prepared and advertised for the selection of a firm to complete a capital campaign feasibility study. The results of this study will show the potential in the Dublin community for fundraising for the construction of a PAC. This study would not commence until after Theater Projects has completed their work and a preliminary construction cost estimate is known. The three partnering organizations anticipate sharing in the cost of this feasibility study.

Ownership and Governance

Following the August tours, the three organizations began more in-depth conversations concerning ownership and governance. Currently, discussions revolve around a model under which Crawford Hoying would be responsible for construction of the building, with a preferred location in Bridge

Park, and Ohio University would be responsible for building out the theater component of the space. Ohio University, potentially in partnership with The Dublin Foundation, would take the lead on fundraising, with the City assisting as needed and appropriate. Currently, City staff does not anticipate the City having any property interest in the facility. These discussions are only preliminary and the programming study could yield other potential uses that would be of interest to the City or other entities or that could alter this current preferred model. Discussions have also included the potential for the creation of a separate not-for-profit entity that could own and operate the performing arts center.

Staff will continue to keep Council updated as components of this project progress. In the coming months, results of the programming study will be provided to Council along with updates regarding ownership and governance discussions.

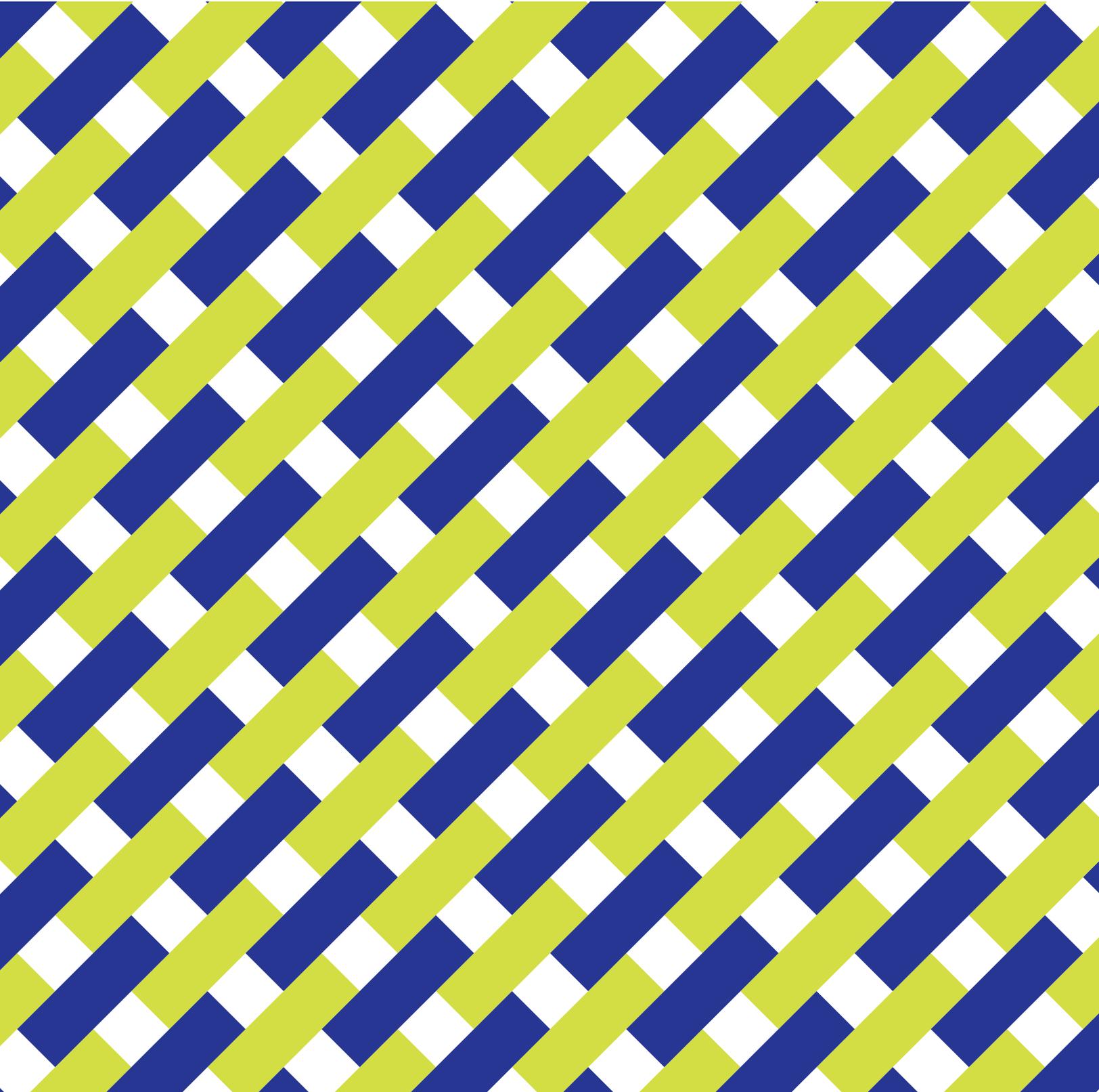
Recommendation

For information only. Should Council have any questions or comments regarding this project, please contact Michelle Crandall, Assistant City Manager at 614-410-4403 (desk) or 614-206-4886 (mobile).

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February 2015

Performing Arts Facilities Needs Assessment

City of Dublin, OH

1. Executive Summary
2. Presentation Deck
3. Dublin Market Analysis
4. Comparable Markets Analysis
5. Facility Inventory

contact:

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Section 1. Executive Summary

executive summary

to: Michelle Crandall, City of Dublin
from: Duncan Webb + Carrie Blake, Webb Management Services
regarding: Performing Arts Facilities Needs Assessment
date: February 12, 2015

Following is an executive summary of our needs assessment for the potential development of new performing arts facilities in Dublin.

Introduction

Webb Management Services, Inc. is a management consulting practice for the development and operation of performing arts facilities. We work for governments, schools, developers, and arts organizations on facility feasibility, business planning, and strategic planning. The practice was founded in 1997, and we just started our 342nd assignment.

For this first component of our work, we have been asked to establish if there is a need and opportunity to develop new performing arts facilities in and for the City of Dublin. Our approach is to assess potential demand for facilities (on the part of audiences and users), the current supply of facilities, and how the development of new facilities might serve the broader goals of the City. We have also considered if and how a partnership with Ohio University might make sense for the City, supporting the creation of a new summer theatre festival and, eventually, a new resident professional producing theatre company based in new facilities.

The Market for Performing Arts Facilities in Dublin

The first component of the assessment is to consider the potential audience for events that might take place at new performance facilities. A comprehensive market analysis utilized demographic information for Dublin, the City's 15- and 30-mile radii, and the Columbus CBSA. (CBSA, or Combined Statistical Area, is an acronym used by the U.S. Census Bureau to define a metropolitan region.) National figures are also included for context where appropriate. These data, along with input from interviews, allow the resident market to be characterized as:

- * *Growing:* In all market areas, the population is growing. In Dublin, the population is projected to reach 48,338 by 2020, a change of 15.20% from 41,751 in 2010. Although the population is growing in the 15- and 30-mile radii and CBSA, growth is happening at a

slightly slower rate. In the CBSA, for example, the rate of growth between 2010 and 2020 is projected at 8.91%, while in both radii it is projected at 10.5%.

- * *Well Educated:* Dublin's population has very high levels of educational attainment. Seventy-one percent of the population has a Bachelor's degree or higher compared to 42% of the population in the 15-mile radii, 33% in the CBSA, and 28% in the US as a whole.
- * *Affluent:* The City of Dublin has a considerable amount of wealth. Nearly 35% of the population has a household income of \$150,000 or higher. Nationally, only 8% of the population falls into this income bracket. Throughout the region, household income levels are largely concentrated in the \$50,000-\$74,999 range or lower. There are also significant gaps in median household incomes. While in Dublin the median household income is projected to reach \$124,198 by 2020, it will hover around the \$60,000 mark in the 15- and 30-mile radii and CBSA. Although significant, the gaps in income correlate with levels of educational attainment.
- * *Family Oriented:* Locally and regionally the population is young. In Dublin, 28% is age 17 or younger, while in the radii and CBSA 24% is 17 or younger. Dublin, however, also has a significant population between the ages of 45 and 54 (17%) and 55 and 64 (14%). Outside of Dublin, we see somewhat larger percentages of 25 to 34-year-olds and 18 to 24-year-olds in the 15-mile radius.
- * *Diverse:* Dublin and the surrounding area are quite diverse. While the white population is significant, there are growing Black or African American, Asian, and Hispanic or Latino populations. Interestingly, populations appear to be concentrated in specific areas. In Dublin, for example, roughly 15% of the population is Asian compared to 5% in the 15-mile radius. The 15-mile radius, however, has a slightly larger Hispanic or Latino market than Dublin, the 30-mile radius, or the CBSA. And, in the 30-mile radius there is a larger Black or African American population.

This diversity is further emphasized linguistically. Although 84% of Dublin's population speaks English at home, 8% speak an Asian Pacific Islander language, and 5% speak an Indo-European language. Anecdotal information suggests that more than 60 languages are spoken in Dublin City Schools, which services Dublin as well as a portion of Columbus.

When considering audience potential, it is also important to understand tourists and tourism:

- * According to the Dublin Convention and Visitors Bureau, 2.6 million people visited Dublin last year. The City includes 15 hotels with more than 2,000 rooms, which had an occupancy rate of 66% last year. Visitors are regional; most travel from between 250 and

400 miles away. Key markets include Cleveland, Akron, Pittsburgh, Detroit, and Indianapolis.

- * A 2011 visitor survey by the Dublin CVB confirmed that visitors are mostly middle-aged and relatively affluent. Thirty-seven percent of those surveyed had visited Dublin four times or more, and 69% of visitors overall were repeat visitors. Visitors travel to Dublin to see an attraction (26%), attend the Irish Festival (13%), or to attend or participate in a sporting event (11%). While in Dublin, only 3% of visitors went to the theater/attended a play or performance, 4% saw Art in Public Places exhibitions, and 10% went to an historical museum or landmark. When asked what would make them more likely to visit Dublin, 15% of respondents answered cultural and arts events/activities.
- * In 2006, the Dublin Convention and Visitors Bureau (DCVB) teamed up with North Star Destination Strategies to develop a brand for the City of Dublin. Interestingly, the study found that despite Dublin's lack of Irish heritage, visitors expected to have an Irish experience based a perceived connection to Dublin, Ireland. Based on this, the CVB adopted the tagline, "Irish is an Attitude".

All of this suggests that the market for new arts facilities is small but very strong, with interesting diversity and a family focus. The regional market also has potential to participate in the arts, particularly within the 15-mile ring. The tourist market is sizeable and focused on weekday and business travel; even still, many visitors like to participate in arts activities, and there is a goal to increase weekend visitation. In addition, regional arts groups report that northern Columbus (including Dublin) represents a regional market opportunity.

The Arts in Dublin

This needs assessment was informed by a set of interviews with local artists, organizations, community leaders, and members of the community, which helped to suggest the state of the local arts community, levels and types of demand for particular cultural facilities and programs in Dublin and potential partnerships to support the development of any recommended facilities. That research suggested the following:

- * There is demand for up to 228 uses of performance space that ranges in capacity from 150 to 2,000 seats. Most of this demand is for facilities of less than 700 seats.
- * Dublin supports very strong visual arts and public art programming via Dublin Arts Council (DAC). But while DAC presents some summer performances in the parks, there is an overall lack of performing arts—even in restaurants and bars. Community interviews suggest programming gaps and latent demand for theatre, dance, music, opera, performing arts camps and programs for kids, family programming and hands-on and interactive

programming. There is a general sense that the City's Abbey Theater is underutilized, however the public does not understand its physical and technical limitations.

- * Dublin City Schools has emerged as an interested and potential partner for the development and use of new facilities. District leadership is interested in new facilities to support training opportunities for students, afterschool arts programs, middle school performances and spaces that might support a 'creativity movement' that is developing in its schools.
- * Even more intriguing is a potential partnership with Ohio University on the development of a new regional professional producing theatre company in Dublin. While discussions were initially focused on new facilities in Dublin as a potential home for the University's summer theatre festival (previously located on Cape Cod), there is now recognition of a larger opportunity to eventually extend the summer festival into a year-round organization.

Existing Facilities

In order to understand the competitive situation for facilities and programming, we have identified 67 total facilities in the region (8 in Dublin) that are used on a regular basis for live performance. Dublin has one true community performance facility (the Abbey Theater), which has significant technical limitations. Local producing occurs in churches and schools. Regionally, there is a lot of producing activity, with more than half of facilities producing their own content (however, many of these are schools/universities). There is limited local presenting (the presentation of touring artists and entertainment), though the City does present family programming at the Abbey Theater.

Regionally, there is a large and diverse set of facilities serving the market, though few have high levels of availability for potential renters. CAPA and Promowest Live operate a number of facilities and are the primary regional presenters. While CAPA presents a mix of commercial and local performances of varying genres, Promowest Live focuses solely on music. A few suburban community arts venues have been developed in the last several years, including those in Worthington and New Albany.

All of this suggests that there are gaps in the inventory of facilities and that opportunities for participation are lacking. The principal size gap is in the ± 500 seat capacity range; locally there is a quality gap across the board.

Community Benefits + Impacts

The Dublin Community Plan has established priorities in the areas of education (new and better opportunities), public places (more and better places), Town Center development (expanded to

create a sense of place and support a range of activities) and community character (expressed through festivals, events, and other cultural opportunities). There is also a desire to develop the community in such a way that additional companies can be recruited to Dublin and that they can build and support a younger workforce.

The development of new cultural facilities can be a key element in pursuing all of these broader community goals. They can support new educational opportunities, build a sense of places, enliven the Town Center, strengthen community character and support a younger workforce.

Conclusions on the Viability of New Performance Space

There is a case to develop new arts facilities in Dublin based on the following:

- * Dublin and its surrounding area is a strong market for the arts, with high levels of educational attainment, household income, and a large set of visitors.
- * Locally, there is a lack of quality local performance space and regionally there is a lack of available performance space.
- * There is an opportunity for more diverse and consistent performing arts programming to complement existing visual and public art and serve the local and regional population.
- * There is a strong set of potential partners with the ability to develop quality programming.
- * There is strong demand for performance space on the part of arts groups, schools, City programs, and community organizations.
- * Finally, new facilities would support City goals and priorities and provide increased economic impacts.

Recommendations

All of this leads to a series of recommendations, which are not mutually exclusive. Elements can be developed over time.

1. New Mid-Size Flexible Performance Space

We propose a new 300 to 400-seat performance space with a high level of flexibility, including the ability to convert to flat floor. It should also have a multi-purpose room that can act as a rehearsal hall, event space and even support smaller performances, as well as other support spaces. There should be large public spaces with strong food and beverage capabilities, and then classrooms and other program space depending on the needs of partners.

This recommendation will support the summer partnership with OU and the opportunity to develop a professional producing theatre program with the University. It complements the Abbey Theater, which can remain a workhorse, training ground and family destination while a new facility would

provide aspirational performance space for students and amateurs. And it responds to demand on the part of local groups and complements proposed banquet/conference center

There are a number of good examples of facilities like this around the country, ranging from the very expensive Polonsky Shakespeare Center in Brooklyn to the very reasonable Near West Theatre in Cleveland. Since new facilities could be located near the proposed banquet space, Addison Conference and Theatre Center in suburban Dallas provides a good example of co-locating cultural and conference facilities.

2. Indoor/Outdoor Performance and Event Space

We would also recommend considering the development of a new $\pm 1,000$ -seat seasonal but enclosed performance event space. This idea is to create a larger and flexible space that can be used for a good portion of the year (say up to six months) to support a range of events, from concerts and other performances to festivals and other community gatherings. The space should have the acoustical quality to support both unamplified and amplified music, and should have some backstage accommodations.

There are a number of precedents for a project like this. There is the musically oriented Ozawa Hall at Tanglewood, owned and operated by the Boston Symphony Orchestra in support of its summer season in the Berkshires (MA). The hall operates as an enclosed summer space for up to 1,200 patrons. But when the weather is favorable the back and side walls are opened to allow additional patrons to view and hear performances from the surrounding lawn.

Another example is the Wild Beast at CalArts in Valencia CA. Here there is an enclosed stage and outdoor seating for up to 1,000 people. An indoor version is created by closing a large rolling wall, making an indoor classroom or recital hall with a capacity of up to 150.

We are drawn to this idea as a relatively low-cost way to support additional programs in Dublin. The seasonality fits with the current schedule of festivals, and plans are already in the works for an outdoor amphitheater.

3. Create a Cultural District

Our third recommendation is to partner with developers and arts organizations to animate other parts of the Bridge Street Project with arts and culture, effectively creating a cultural district. This might include public art, temporary art installations in empty or raw retail space, and/or incentives to arts businesses to locate in the area.

We see this as an attractive opportunity, as it builds on strengths of Dublin Arts Council, helps to develop a cultural identity for Dublin, and promotes the Town Center as a destination. There are

many good examples of cultural districts in communities similar to Dublin. One of our favorites is the Canalway Cultural District in Lowell, Massachusetts.

Endorsement of the Professional Producing Theatre Company

Finally, we endorse the idea of developing a regional professional producing theatre company in partnership with Ohio University. An analysis of comparable markets suggested that Columbus has capacity to support additional professional producing theatre. The program and space would create a unique attraction for Dublin. And we see potential for the project to contribute to City goals around Town Center development, developing a younger workforce, and corporate recruitment.

We also like the idea of incrementally developing the theatre producing function, starting with the summer program like the one that OU maintained in Monomoy. It will be important to ensure that programming is different from the work coming out of groups like Short North and CATCO. After the summer program has established a model, audience base and reputation, expansion into a year-round organization will be a reasonable extension. Note that the expansion to a year-round organization will drive the need to add a set of production-related spaces to the project.

Section 2. Presentation Deck

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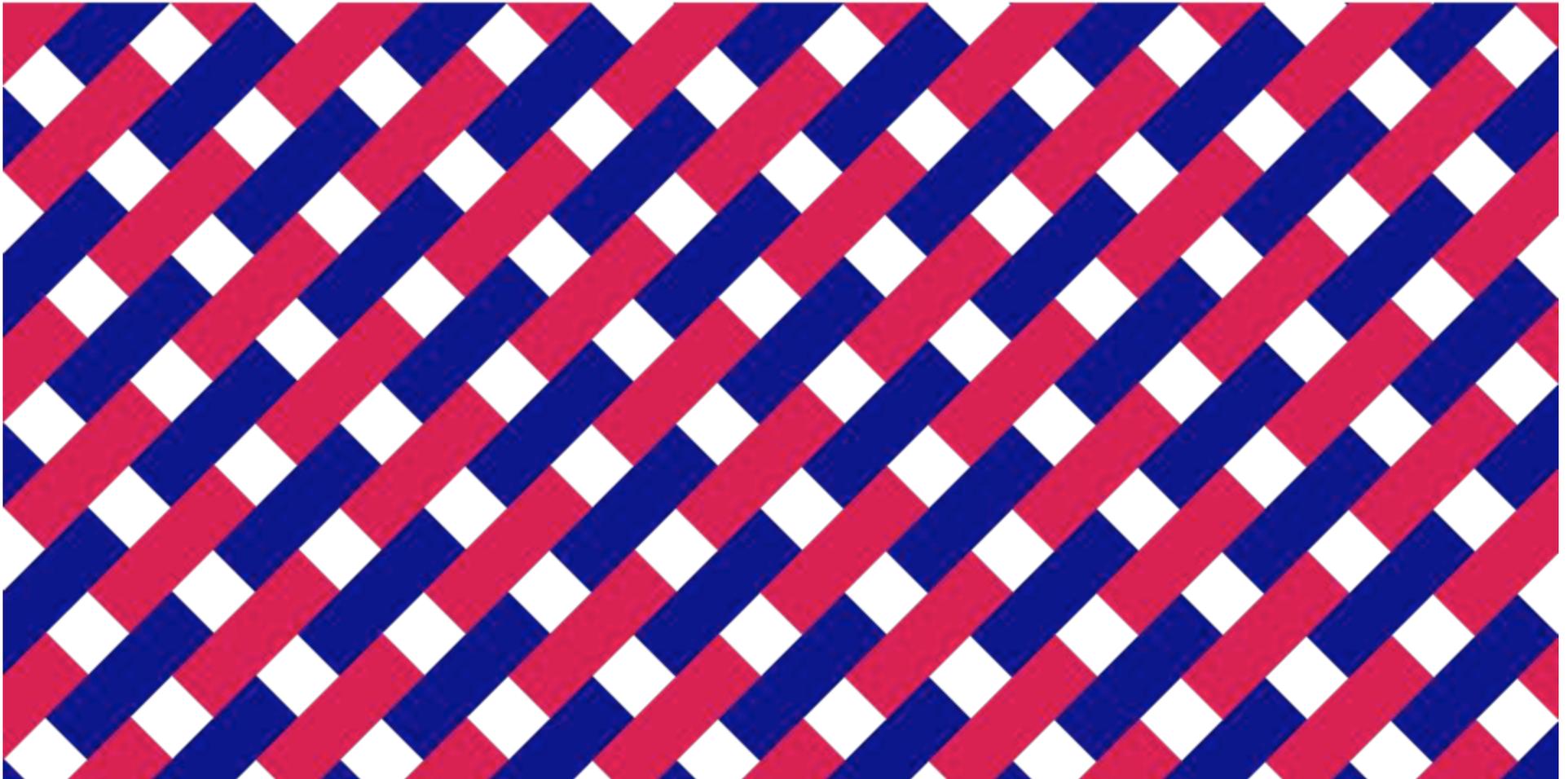
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January 26, 2014

Performing Arts Facilities Needs Assessment

City of Dublin



Webb Management Services

Background

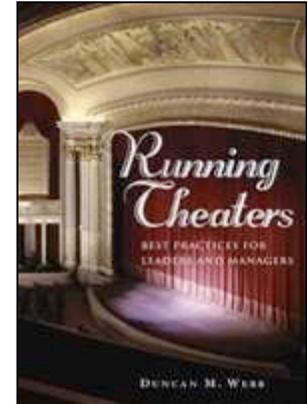
- * Management consulting practice for cultural facility development and operation
- * Small and focused company based in NYC
- * Clients are government, arts groups, developers and educators
- * In our 16th year, starting our 342nd project

Services

- * Feasibility studies
- * Business plans
- * Strategic plans
- * Cultural plans
- * District plans

Staff

- * Former artists + arts administrators
- * Degrees in arts, business and finance
- * Experts in cultural planning, organizational development, research and facilities



Needs assessment scope of services

- * Investigate the need for performing arts facilities
- * Along the way, consider the potential opportunity to develop a regional producing professional theatre company in conjunction with Ohio University

- * The four key issues:
 - * Audience demand
 - * Facility + regional theatre supply
 - * Uses, users + partners
 - * Community impacts + benefits



Study informants

Margie Amorose	Dublin Chamber of Commerce	Michael Lincoln	Ohio University
Becky Carlson	City of Dublin	Yung-Chen Lu	Asian Festival
Mary Fran Cassidy	Dublin Singers	Marivi Magan	Dublin Arts Council
Marilee Chinnici-Zuecher	City of Dublin	Dana McDaniel	City of Dublin
Jon Cook	McConnell Arts Center	Tracy Miller	Dublin School District
Rachel Cornish	Ohio University	Jack Pigman	Dublin Community Bands
Michelle Crandall	City of Dublin	Amy Saley	City of Dublin
Scott Dring	Dublin Convention + Visitors Bureau	Lynette Santoro-Au	City of Upper Arlington
Matt Earman	City of Dublin	Michael Schirtzinger	City of Dublin
Bryan Faller	Dublin Arts Council	Bob Shook	Schuler Shook
Kathleen Fox	Pizzuti Solutions	Press Southworth	Jazz Arts Group
Robert Gibson	Dublin School District	Bob St. Lawrence	Ohio University
Donna Goss	Ohio University	Matthew Starr	Crawford Hoying
Marsha Grigsby	City of Dublin	Nelson Yoder	Crawford Hoying
David Guion	Dublin Arts Council		
Tom Hoadley	Dublin City Schools		
Tom Holton	Dublin Historical Society		
Naomi Hoyt	Dublin Arts Council		
Margaret Kennedy-Dykas	Ohio University		
Steve Langworthy	City of Dublin		
Tim Lecklider	City of Dublin		
Alison LeRoy	City of Dublin		



Forces + trends

- * Decline in traditional performing arts audience
- * Decline in traditional public sector arts funding
- * Increasing competition for private sector philanthropy
- * Increasing fragility of nonprofit arts organizations

At the same time...

- * Increasing active arts participation
- * Improving arguments for arts “value”



How to respond?

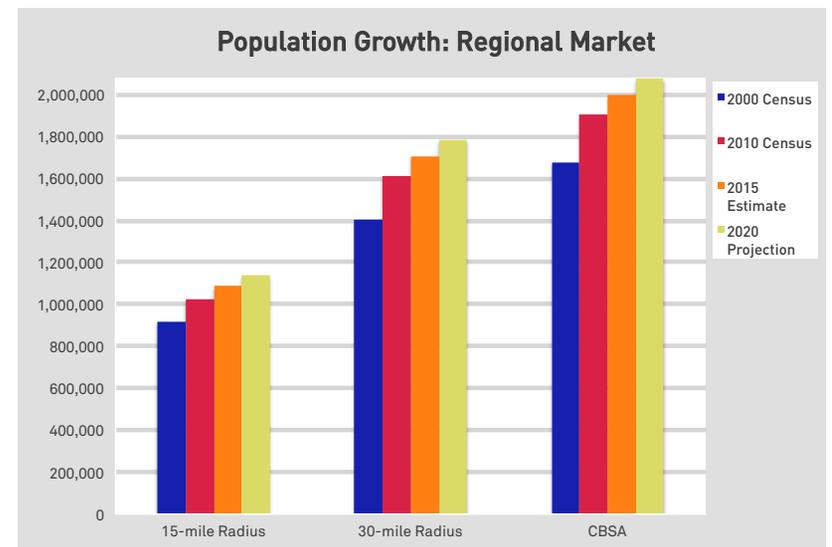
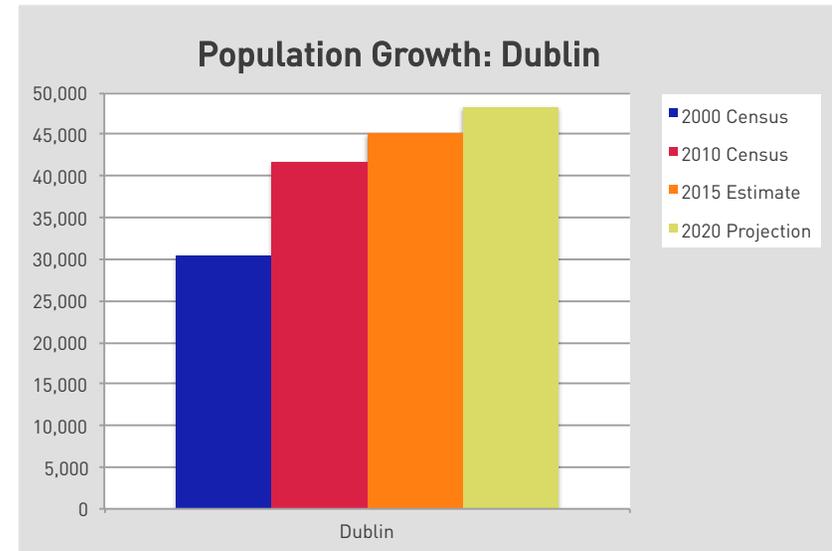
- * From “Friday night lights” to “the community living room”
- * More opportunities for active participation and education
- * Low cost of access
- * From arts palaces to arts districts
- * Stress the social experience
- * Partners, partners, partners



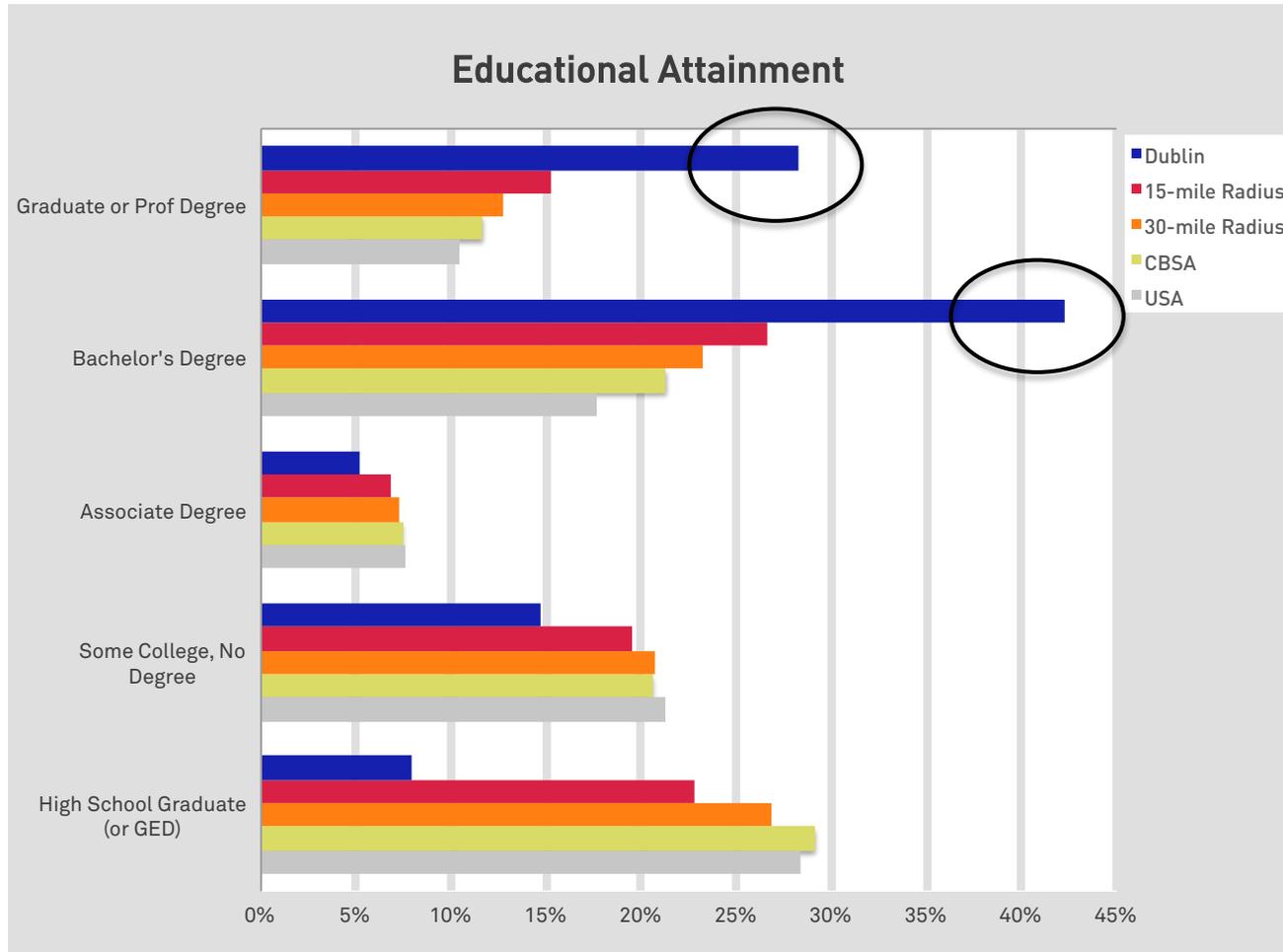
Market size

- * For the purpose of this study, we examined a regional market defined as Dublin, the 15 and 30 mile radii surrounding Dublin, and the Columbus CBSA
- * Dublin is growing at a faster rate than the all other market segments

Regional Population Growth Rates			
	2000-2010	2010-2015	2015-2020
Dublin	37.1%	8.0%	7.2%
15-mile Radius	11.4%	6.0%	4.5%
30-mile Radius	14.9%	6.0%	4.5%
CBSA	13.6%	5.1%	3.9%



Market characteristics

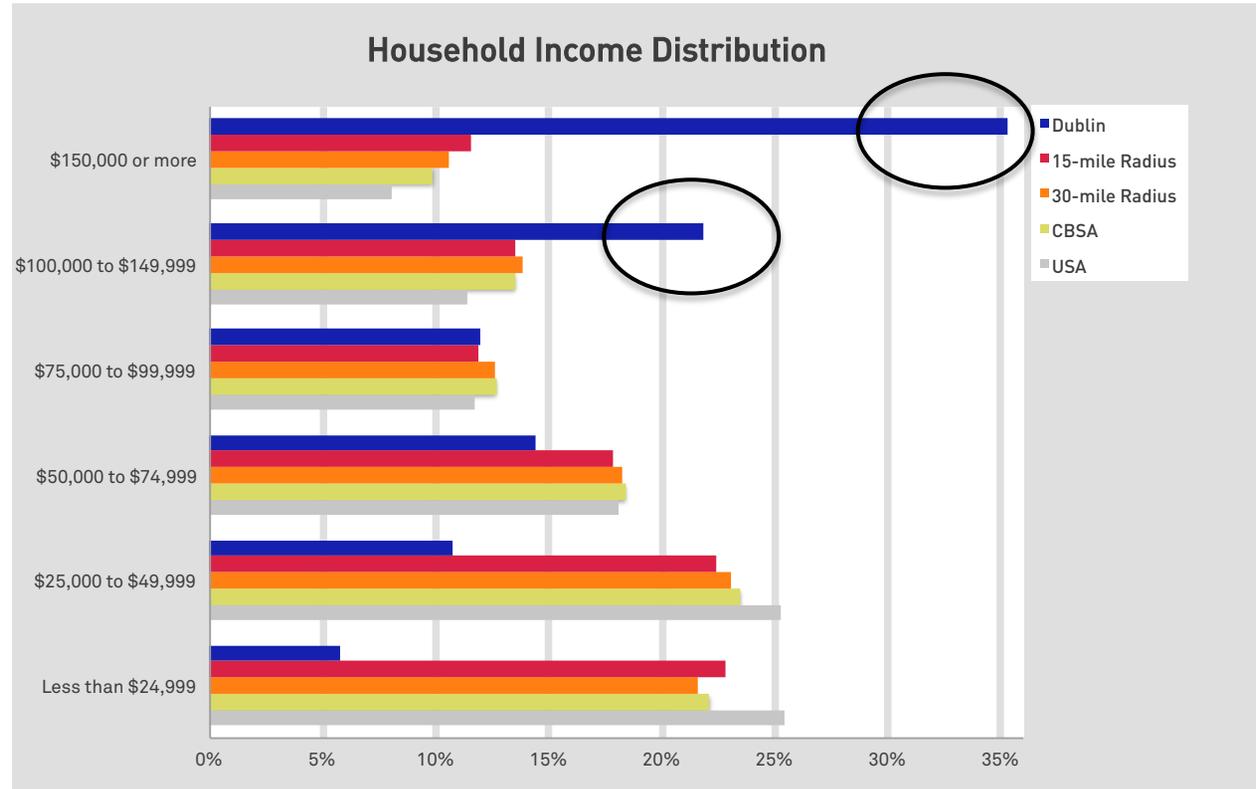


* Dublin has significantly higher levels of educational attainment than the region



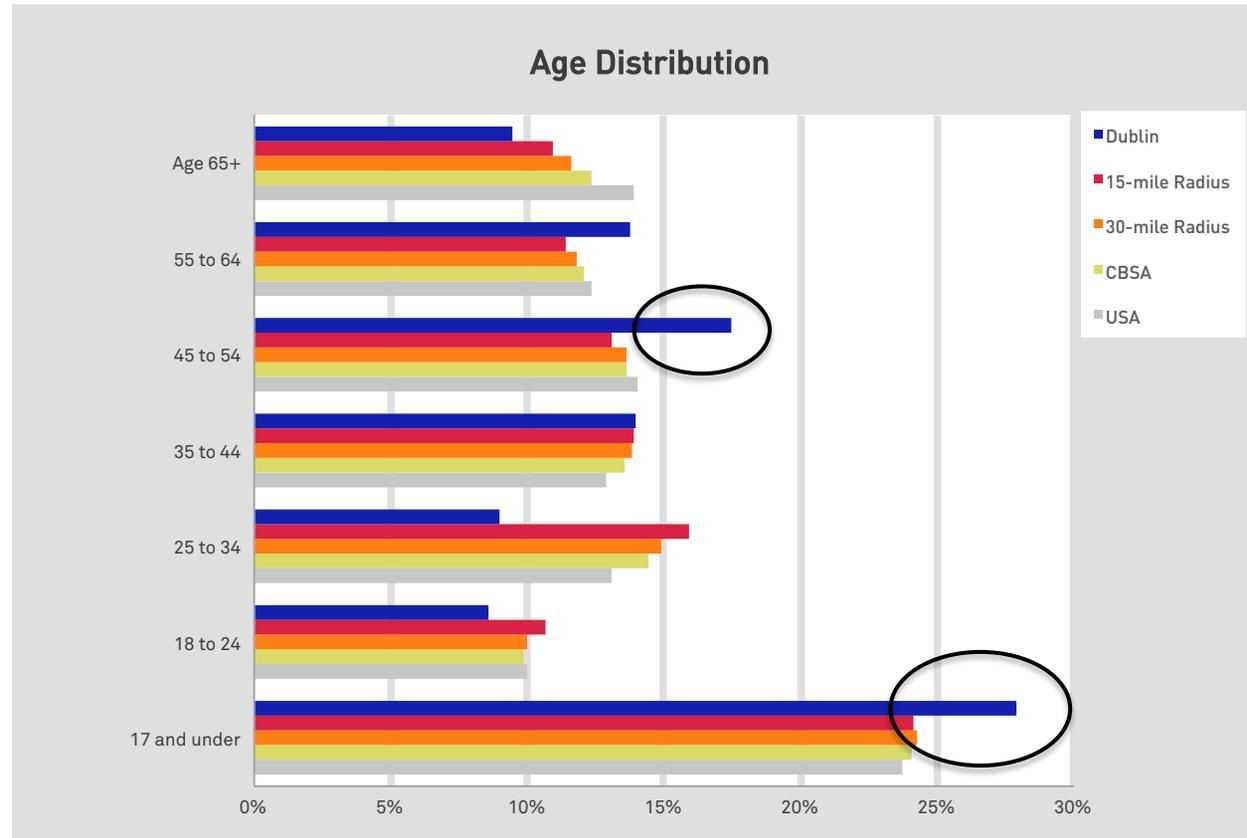
Market characteristics

* Dublin is also quite affluent, significantly more so than the region, which has higher than average levels of household income



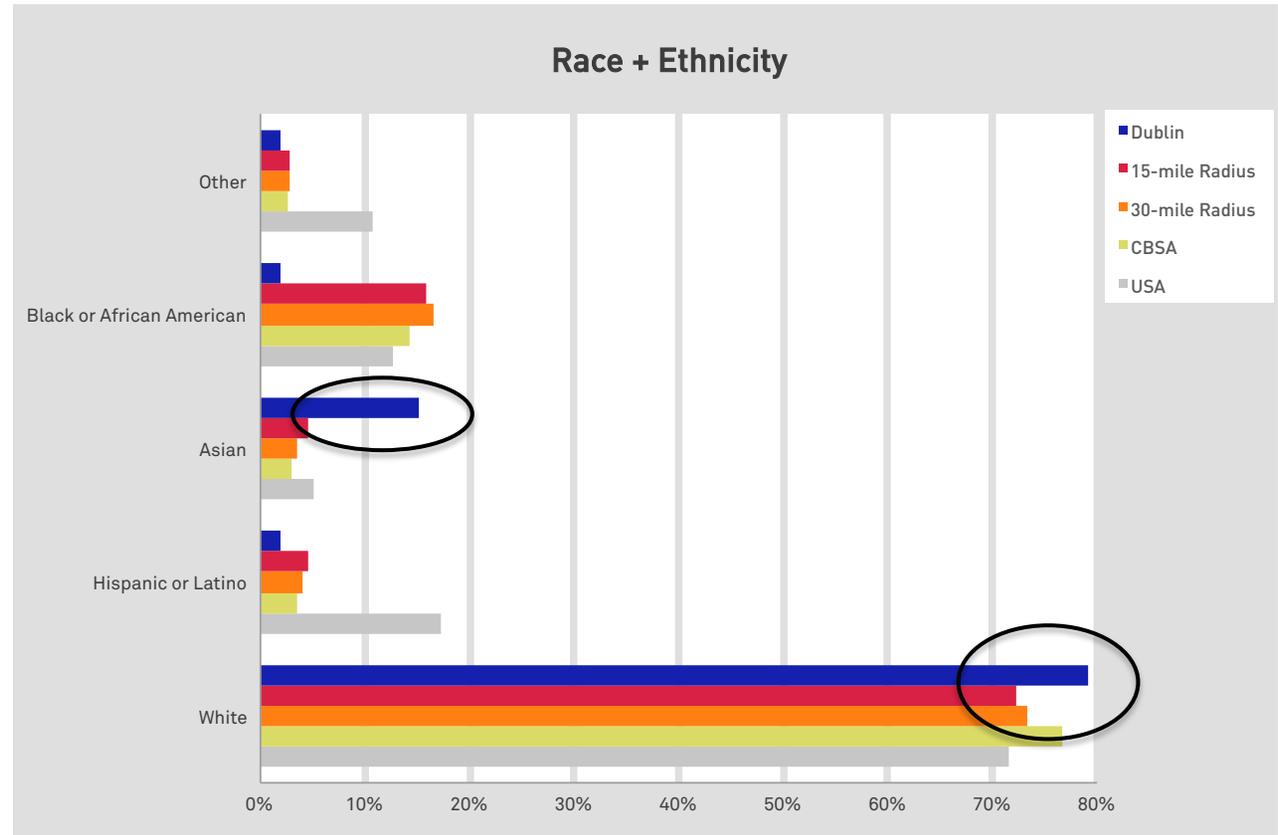
Market characteristics

- * Dublin is very family oriented, with a large concentration of children
- * There is also a higher than average concentration of empty nesters
- * There are lower levels of retirees and young adults than the nation and the region



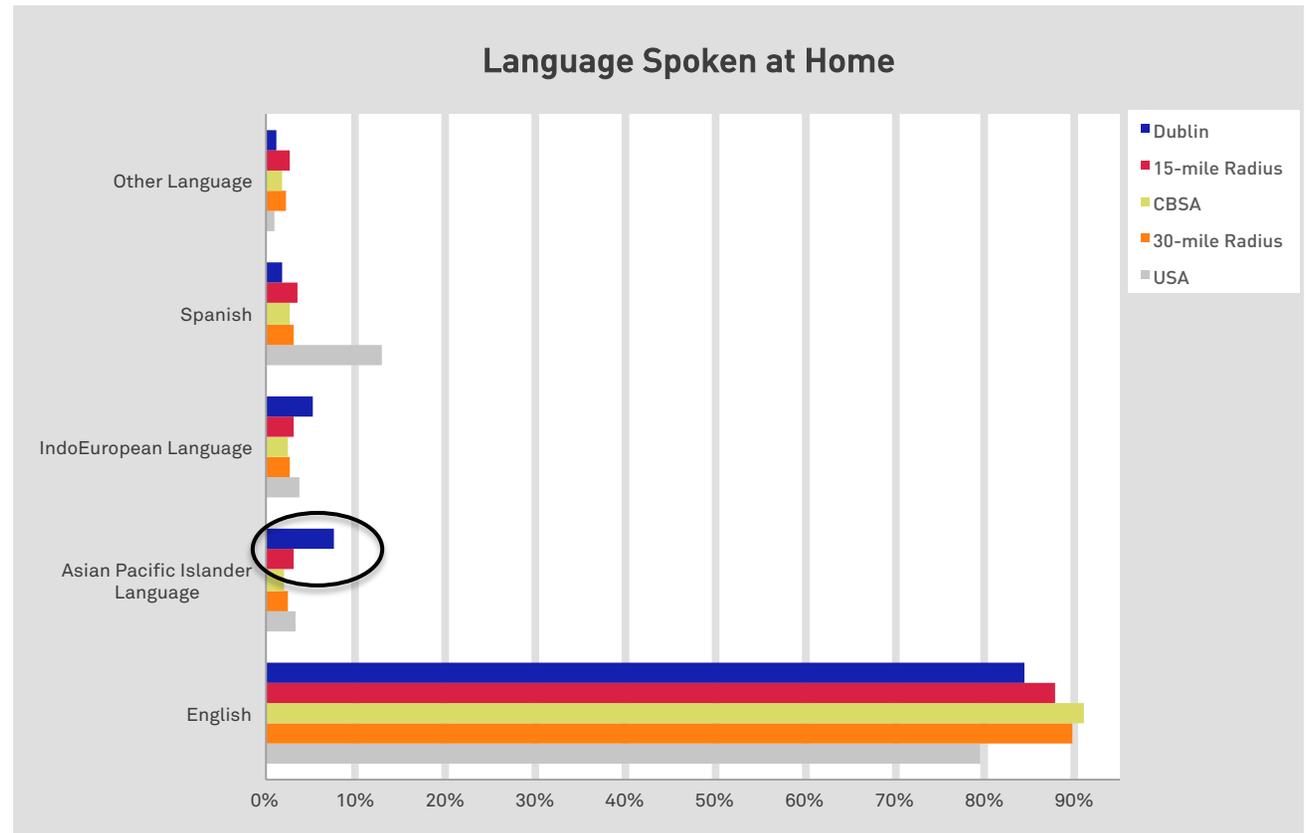
Market characteristics

- * Dublin and the surrounding area have moderate levels of diversity
- * Locally there is a large Asian population
- * Regionally there is a larger than average Black/African-American population
- * The region has a much lower concentration of Hispanic/Latino residents than the nation



Market characteristics

- * Diversity is further emphasized linguistically
- * 8% of households speak an Asian Pacific Islander language at home
- * Anecdotal information suggests that more than 60 languages are spoken in Dublin City Schools, which services Dublin and a portion of Columbus



Local tourism

- * Dublin CVB indicates:
 - * 2.6M visitors annually; 70% is business travel
 - * 15 hotels with 2,000+ rooms that had a 2014 occupancy rate of 66%; weeknights are busiest
 - * Visitors are primarily regional, with most coming from up to 300 miles away
 - * Art in Public Places is rated high for visitor satisfaction
 - * A key challenge is lack of convention space; largest accommodates 300 people
- * A 2011 survey of brand effectiveness suggested:
 - * Visitors tend to travel in pairs and many are repeat visitors
 - * Many travel to see an attraction (26%), attend the Irish Festival (13%) or participate in a sporting event (11%)
 - * Smaller proportions attend live performance (3%), see Art in Public Places (4%), or visit an historical museum or landmark (10%)
 - * 15% would be more likely to visit if there were more/other cultural and arts events
 - * Most are influenced by the City's 'Irish feel'
 - * Sports visitors are trying to save on lodging costs by staying out-of-town



Market conclusions

- * The local market for arts and culture is small but very strong, with interesting diversity and a family focus
- * The regional market also has potential, particularly within the 15-mile ring
- * The tourist market is sizeable and focused on weekday and business travel; even still, many visitors like to participate in arts activities, and there is a goal to increase weekend visitation
- * Regional arts groups report that northern Columbus (including Dublin) represents a market opportunity
- * Interesting market segments include:
 - * *Asian population for Asian language and ethnically specific programming*
 - * *Families for family programming, group participation and arts education*
 - * *Middle-age adults and empty-nesters for participatory opportunities and live performance*
 - * *Tourists for a variety of offerings*

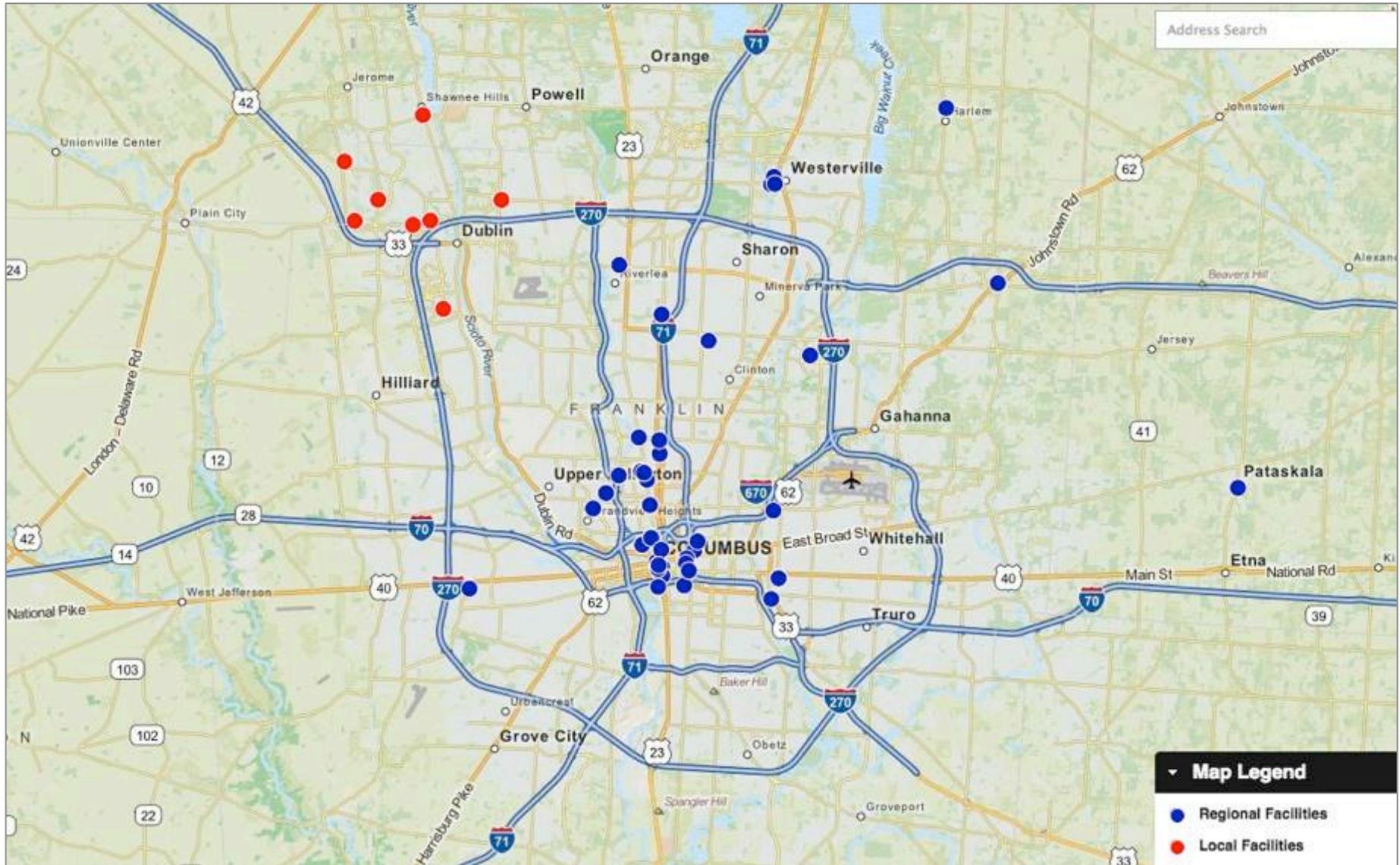


Arts in Dublin

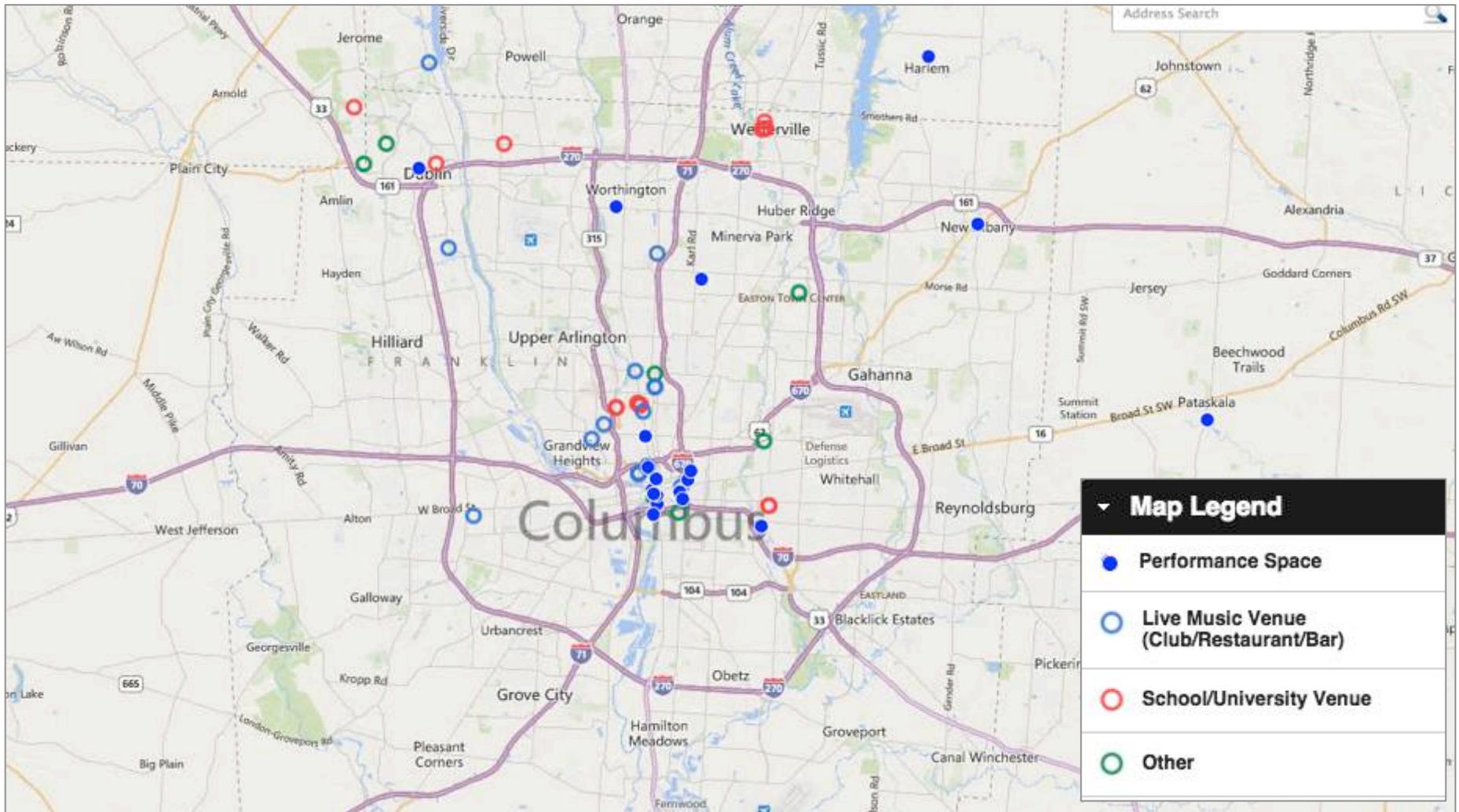
- * Very strong visual arts and public art via Dublin Arts Council
- * While DAC does some summer performances in the parks, there is an overall lack of performing arts—even in restaurants and bars
- * Community interviews suggest programming gaps and latent demand for:
 - * *Theatre*
 - * *Dance*
 - * *Music*
 - * *Opera*
 - * *Performing arts camps and programs for kids*
 - * *Family programming*
 - * *Hands-on and interactive programming*
- * There is a general sense that the Abbey Theater is underutilized, however the public does not understand its physical and technical limitations



Existing facilities



Existing facilities



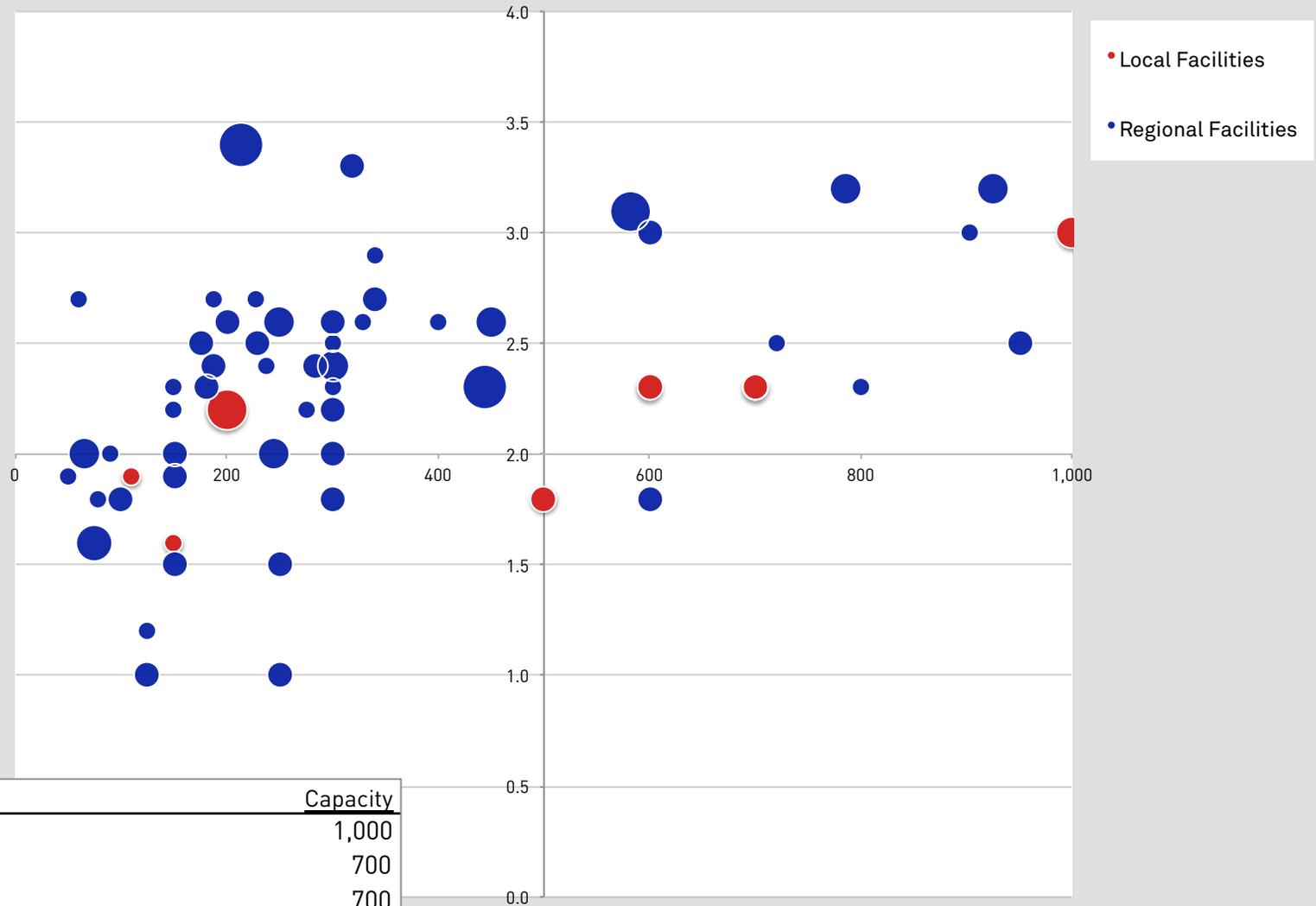
Existing facilities

- * 67 total facilities - 8 in Dublin used on a regular basis for live performance
- * Dublin includes one true community performance facility (Abbey Theater) which has significant technical limitations
- * *Producing*: Local producing occurs in churches and schools; Regionally, there is a lot of producing activity, with more than half of facilities producing their own content (however, many of these are schools/universities)
- * *Presenting*: Limited local presenting, though the City presents family programming at the Abbey Theater
- * Local facilities are generally well-equipped but have low to no availability for outside groups as they are located in schools, churches, or are restaurants/bars



Existing facilities

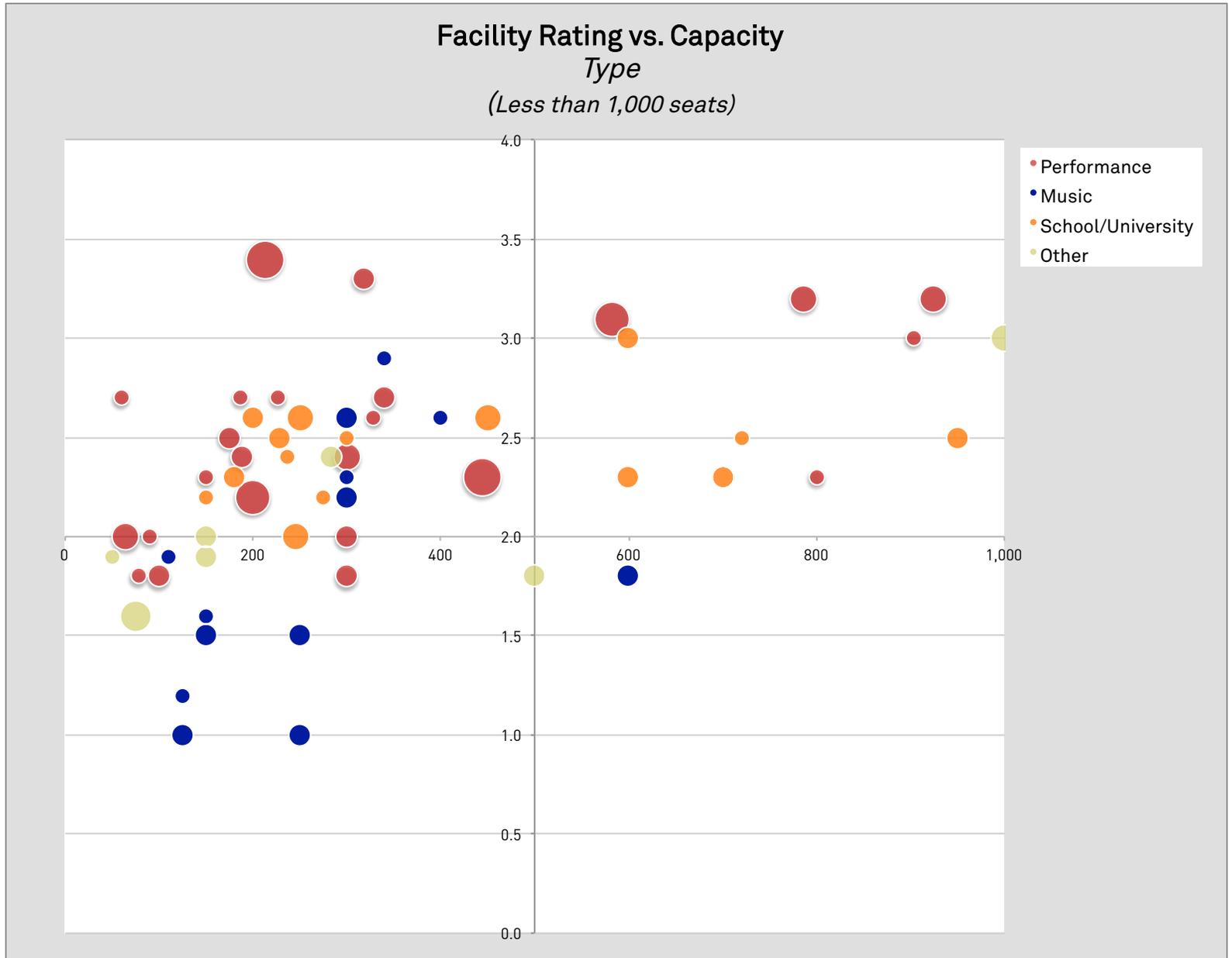
Facility Rating vs. Capacity
(Less than 1,000 seats)



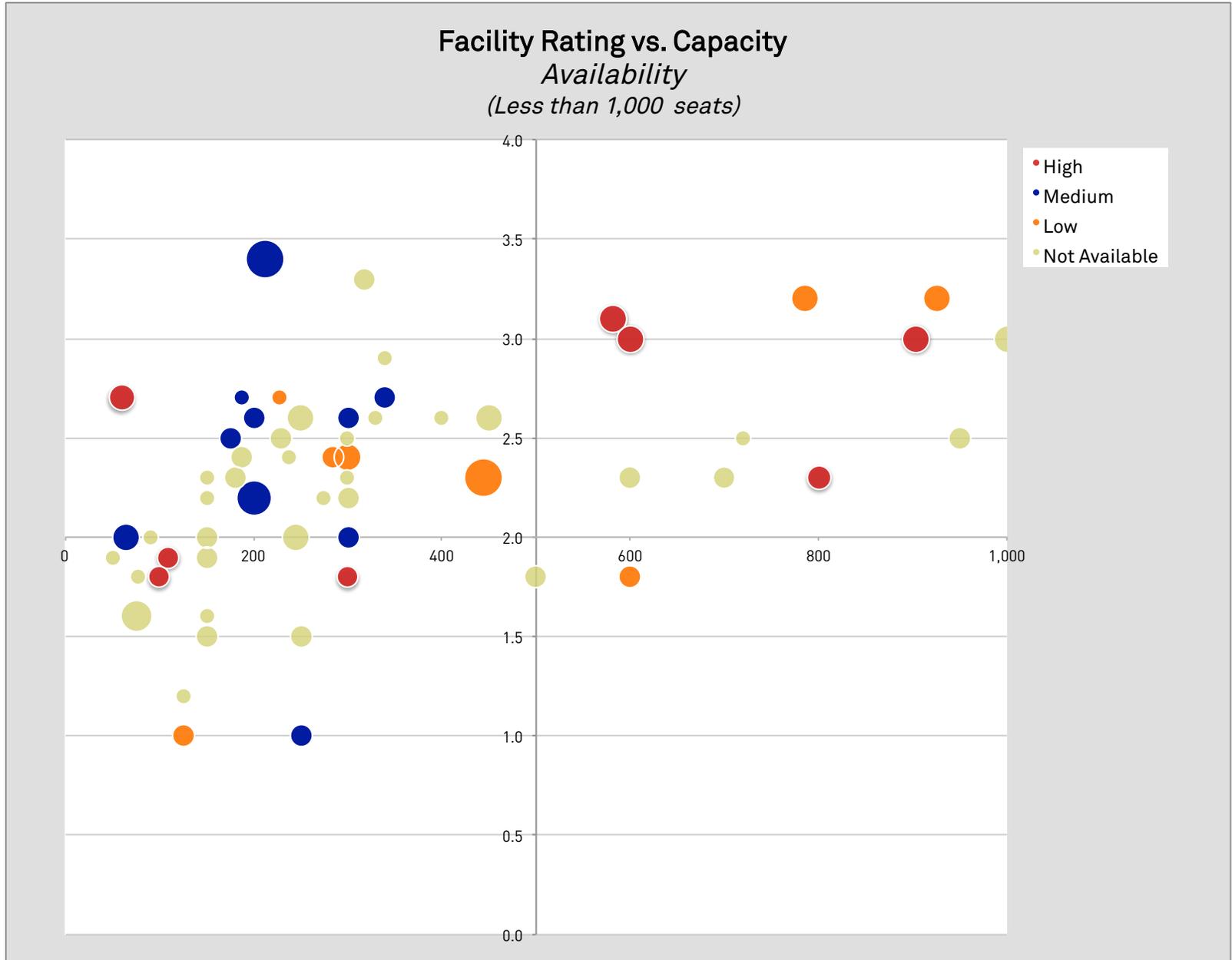
Local Facility	Capacity
Radiant Life Church	1,000
Coffman High School	700
Jerome High School	700
Scioto High School: Marina Davis PAC	600
St. Brigid of Kildare Catholic Church	500
Dublin Community Recreation Center: Abbey Theater	200
On the Rocks	150
Morgan House	110



Existing facilities



Existing facilities



Performance space conclusions

- * Local facilities and opportunities for participation are lacking
- * Dublin includes one true performance space, which has significant limitations in terms of quality and features
- * Other existing spaces are affiliated with schools, churches or are restaurants/bars
- * A good mix of regional spaces but few have high availability
- * CAPA and Promowest Live operate a number of facilities and are the primary regional presenters; while CAPA presents a mix of commercial and local performances of varying genres, Promowest Live focuses solely on music
- * A few suburban venues have been developed in the last several years, including those in Worthington and New Albany
- * The principal size gap is in the ± 500 seat capacity range; locally there is a quality gap across the board



User demand

User Demand: Performance Facilities

	Performances	Rehearsals/ Tech	Other	Total	Desired Venue Capacity	Notes
Dublin Arts Council*	4			4	Varies	
City of Dublin Events*	6			6	2,000	Presenting
Dublin Singers	1	1		2	1,500	Acoustics
Asian Festival*	6	3		9	1,000+	Presenting; All disciplines
Dublin School District: Middle School Concerts	6	6		12	700+	Acoustics, large stage
Dublin School District: Music Competitions	12			12	700+	Acoustics, large stage
Dublin School District: Musical Theatre	12	25		37	700+	
Jazz Arts Group Presenting Series	4				600+	
Dance Schools (Various)*	6	6			500+	
Jazz Arts Groups Performance Groups	6	6		12	400+	Flat floor option
Dublin Singers	3	3		6	400+	Acoustics
Meetings + Conventions*			10	10	400+	
Dublin Community Bands Joint Concert	1	1		2	300+	
Upper Arlington Cultural Arts Division*	4	4		8	300+	
Dublin Historical Society	4			4	300	
Dublin Wind Symphony	4	4		8	300	Large stage
Ohio University*	48	32		80	300	8 prod, 12 weeks; Flexibility
Dublin Swing Orchestra	4	4		8	200	Flat floor for dancing
Dublin Brass Band	4	4		8	150	
Total	135	99	10	228	-	

*Indicates estimation



User demand

User Demand: Performance Facilities				
	Performances	Rehearsals/ Tech	Other	Total
1,000 seats+	17	4	0	21
401 to 999 seats	40	37	0	61
150 to 400 seats	78	58	10	146
Total (Days)	135	99	10	228

- * Majority of demand for small to mid-size performance space
- * Users of larger space are more concerned with acoustics and include a few presenters



User demand

Key Potential Partners

- * Ohio University
 - * *Opportunity to develop professional summer theatre program with potential to expand to year round*
- * Dublin Recreation + Parks
 - * *Keen to help develop programming for new facilities that moves beyond what the Abbey Theater can accommodate*
- * Dublin City Schools
 - * *Opportunities to provide training opportunities for students*
 - * *Need space for afterschool arts programs*
 - * *Need space for middle school performances*
 - * *Educators establishing a 'creativity movement'*
- * Presenting Organizations
 - * *Several presenting organizations (Asian Festival, Jazz Arts Group) have interest in establishing series at a Dublin facility*



The regional professional producing theatre opportunity

- * Significant impetus for this study comes from potential for the City to partner with Ohio University to develop a professional regional producing theatre company, starting with the summer theatre festival
- * There is quite a bit of theatre production occurring in the market, most is at colleges and universities like Otterbein, OSU, Ohio Wesleyan and Capital University
- * The Columbus region supports two professional producing theatre organizations, CATCO and Short North Theatre

Regional Producing Theatres

Professional

CATCO
Short North Stage

School/University Producing Theatre

Dublin City Schools (local)
Capital University
Ohio Wesleyan University
Ohio State University
Otterbein University
Various secondary schools

Semi-Professional

MadLab
Shane's Dinner Theatre

Community Theatre

Abbey Theater (local)
Curtain Players
Gallery Players
Shadowbox Live
Town Hall Theatre
Worthington Community Theatre

Family/Youth Theatre

Columbus Children's Theatre
Sterling Summer Youth Theatre
Wagnall's Community Theatre



The regional professional producing theatre opportunity

Comparable Markets: Professional Producing Theatre Activity

	Columbus, OH	Indianapolis, IN	Cleveland, OH	Austin, TX
Population Size: 25-mile Radius	1,636,758	1,691,855	1,847,626	1,654,121
Population Size: Metropolitan Area (CBSA)	1,998,079	1,987,044	2,061,395	1,927,989
Educational Attainment: Bach and Higher, Age 25+	36.74%	33.21%	30.15%	42.81%
Median Household Income	\$57,179	\$54,607	\$48,841	\$63,068
Race/Ethnicity: Hispanic/Latino Population	4.6%	7.3%	5.0%	49.0%
Race/Ethnicity: Black/African American Population	17.6%	16.6%	21.7%	7.5%
Arts/Entertainment Spending per Capita	\$25.30	\$24.70	\$23.30	\$26.70
Professional (Equity) Producing Theatre Activity				
# of theatre organizations	2	5	3	3
# estimated annual productions	17	35	20	21
# estimated annual performances	206	819	411	391
# estimated annual professional theatre seats sold*	22,601	318,289	115,030	143,653
# estimated annual professional theatre seats sold per capita	0.01	0.19	0.06	0.09

*Assumes 2/3 capacity

✦ A review of professional producing theatre activity in comparable markets suggests that Columbus has market capacity for additional professional theatre activity



Community benefits + impacts

Dublin Community Plan building blocks and priorities include:

- * *Education:* Outstanding educational opportunity is a hallmark of the local quality of life, as well as a key economic development component
- * *Public Places:* Public places support interaction, quality of life; Future public areas will provide inviting spaces where the community can gather for cultural, social...civic activities
- * *Town Center:* Creates a sense of place and supports a range of economic, recreational and housing opportunities, particularly in the Bridge Street District
- * *Community Character:* Including community festivals and events, cultural opportunities and otherwise

A recent update to the plan added Public Art as a key element of Dublin's character



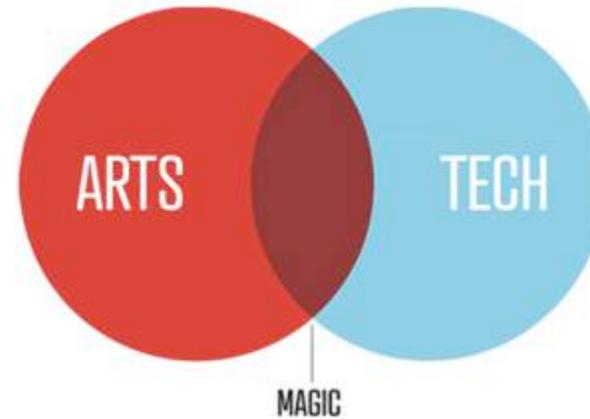
Community benefits + impacts

Other priorities heard in interviews:

- * *Building a Younger Workforce*: Ensuring that local corporations have a young and talented employment base; reducing the ‘brain drain’
- * *Corporate Recruitment*: Continuing to build on Dublin’s strong base of corporations and businesses



Community benefits + impacts



Conclusions

There is a case to develop new arts facilities based on:

- * *The market:* A strong market for the arts, with high levels of educational attainment, household income, and a large set of visitors
- * *Existing facilities:* A lack of quality local performance space and a regional lack of available performance space
- * *Programming opportunities:* More diverse and consistent performing arts programming to complement existing visual and public art and serve the local and regional population; Particular opportunity for music and regional professional theatre
- * *Partnerships:* A strong set of potential partners with the ability to develop quality programming
- * *User demand:* Strong demand for performance space on the part of arts groups, schools, City programs, and community organizations
- * *Community benefits + impacts:* New facilities would support City goals and priorities and provide increased economic impacts



Recommendations

1. New Mid-Size Flexible Performance Space

- * *What:* New 300-400 seat performance space including:
 - * High level of flexibility, with the ability to convert to flat floor
 - * Rehearsal and other support space
 - * Large public spaces with F&B capabilities
 - * Classrooms and other program space depending on partners
- * *Why:*
 - * Facilitates summer partnership with OU and opportunity for professional producing theatre program
 - * Complements the Abbey Theater, which can remain a workhorse, training ground and family destination while a new facility would provide aspirational performance space for students and amateurs
 - * Responds to demand on the part of local groups and complements proposed banquet/conference center



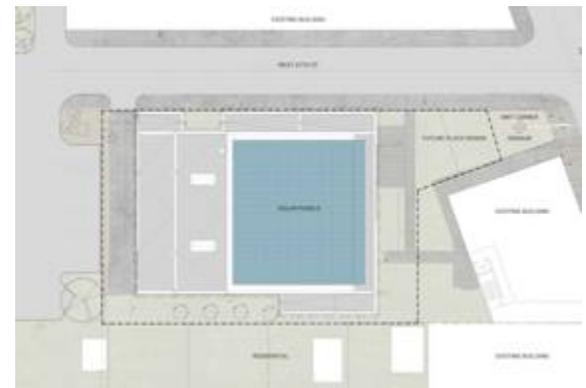
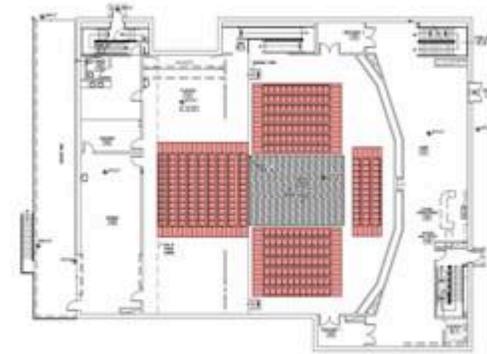
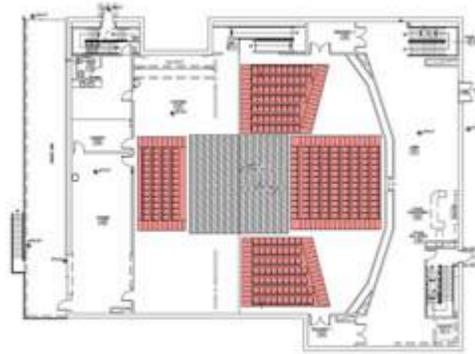
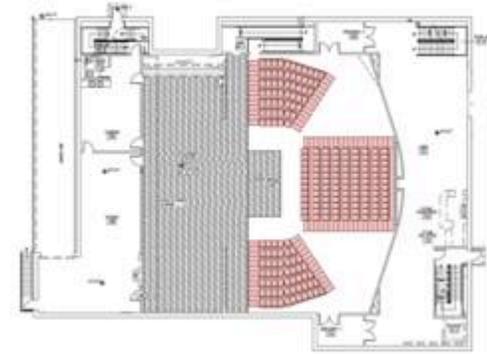
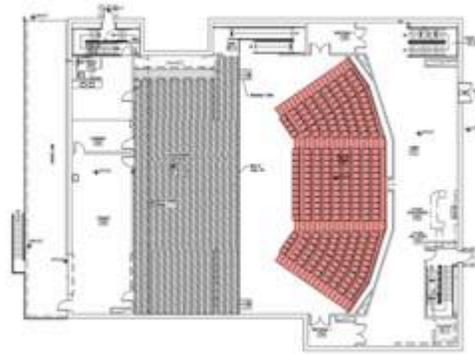
Polonsky Shakespeare Center | Brooklyn, NY

- * Opened in 2014, this 299-seat theater provides a home for a long itinerant organization
- * Other space includes production, rehearsal and administrative space, and a four story day-lit lobby
- * Extremely high level of height and flexibility to accommodate proscenium, thrust, runway, or in the round configurations
- * 2 seating galleries wrap around the stage
- * Cost: \$47M in 2014



Near West Theatre | Cleveland, OH

- * Opening in 2015 on the near west side of Cleveland
- * A 300-seat flexible studio used by this producing theatre and accessible to other regional groups
- * Multiple configurations including proscenium, thrust, round, and more
- * Other spaces include administrative space, concessions and a multipurpose space
- * Funds were raised through a collaborative capital campaign with two other organizations to benefit the Gordon Square Arts District
- * A low budget project at a size of 25K sf and cost of \$7.3M



Addison Conference + Theatre Centre | Addison, TX

- * Built in 1992; developed out of an initiative led by WaterTower Theatre
- * The 32,000 sf building was developed for the Theatre, including a 300-seat flexible main stage and 75-seat studio
- * Adjacent conference facilities include a 6K sf conference center and board room
- * WaterTower Theatre leases the theatre facilities for most of the year, presenting 11 productions



Recommendations

2. Indoor/Outdoor Performance and Event Space

- * *What:* New $\pm 1,000$ -seat performance space including:
 - * The ability to expand capacity seasonally
 - * High quality acoustics
 - * Sprung floor and backstage accommodations for dance as well as music
- * *Why:*
 - * Plans are already in the works for an outdoor amphitheater
 - * Accommodates demand for larger capacity venue
 - * Can support a range of community festivals & events



Ozawa Hall, Tanglewood Music Center | Lenox, MA

- * A 1,180-seat facility designed to mimic the rolling landscape of the Berkshire Mountains
- * Unique features include a sliding back door that opens to accommodate an additional 2,000 people on the lawn
- * Programming includes chamber music, concerts, recitals, Tanglewood Music Center orchestra concerts, dance, and popular, folk, jazz and other music and arts by well-known and world-class performers and ensembles
- * Performances attracted 320,000 visitors in 2013
- * Cost: \$17.1M (in 2014 dollars)



The Wild Beast, CalArts | Valencia, CA

- * 3,200 sf flexible music pavilion opened in 2010
- * High quality acoustics
- * When closed, the venue has a capacity of 140 and is used as a classroom and recital hall
- * A 44-foot “rolling wall” allows the space to transform into an orchestra shell with a capacity of 1,000
- * Used for classes, rehearsals, recitals, performances, and a summer concert series
- * Cost: \$4.3M (in 2014 dollars)



Recommendations

3. Create a Cultural District

- * *What:* Partner with developers and arts organizations to animate other parts of the Bridge Street Project with arts and culture through:
 - * Public art
 - * Temporary art installations in empty or raw retail space
 - * Incentivizing arts businesses to locate in the project
- * *Why:*
 - * Builds on strengths of Dublin Arts Council
 - * Develops cultural identity
 - * Promotes the Town Center as a destination



Alberta Arts District, Portland, OR

- * 20 block arts district in Alberta Neighborhood of northeast Portland
- * An arts, restaurant, and shopping destination with hostels and a hotel
- * Anchored by the 300-seat Alberta Rose Theatre, which presents live music, comedy and a twice-monthly recording of a public radio show
- * Arts businesses, including art supply stores that also offer classes, are complemented by retail, local restaurants, and food trucks



Canalway Cultural District, Lowell, MA

- * Downtown animated with the arts through public-private partnerships
- * Visual, literary, and performing artists and arts organizations were incentivized to locate in the district through financing and donated or discounted space
- * Lowell now supports seven festivals, multiple performance spaces, arts organizations, galleries and the Whistler House Museum of Art



Third Street Promenade, Santa Monica, CA

- * Pedestrian neighborhood including theaters, cinemas, retail, and restaurants
- * Outdoor programs include a twice weekly farmers market and street performer program
- * Indoor events are held at the Santa Monica Library Auditorium, Santa Monica Playhouse, churches, bars, restaurants, and retail establishments
- * Eight formal district-wide events include an arts festival and Sri Lanka Day Expo
- * The district also hosts a winter skating rink and other holiday events



Endorsement

The Professional Producing Theatre Company

We endorse the idea of developing a regional professional producing theatre company in partnership with OU

* Why?

- * The market has capacity to support additional professional producing theatre
- * The program and space would create a unique attraction for Dublin
- * Particular potential to contribute to City goals around Town Center development, developing a younger workforce, and corporate recruitment

* How?

- * Begin with a summer program like the one that OU maintained in Monomoy
- * Ensure that programming is unique from Short North and CATCO
- * Expand to year-round after the model and audience base are established
- * Drives the addition of a set of production-related spaces to the project



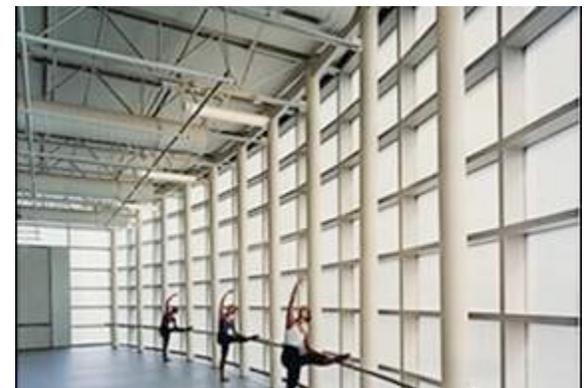
Kean University + Premiere Stages | Union, NJ

- * Premiere Stages develops and produces Equity theatre premieres, professional development, and educational initiatives for local and campus communities
- * In-residence at Kean University, outside NYC, providing students with professional training, credits towards AEA affiliation, and paid positions as actors, assistants, and interns
- * Premiere Stages produces the Premiere Play Festival in the summer, two main stage plays, an annual staged reading, and The Premiere Play Factory, a state-wide education program



Webster University + The Repertory Theatre of St. Louis | St. Louis, MO

- * A partnership developed in the early 1960s
- * Webster students have the opportunity to assist on productions
- * Orgs share the Loretto-Hilton Center for the Performing Arts, the first facility designed specifically to house a professional acting company and undergraduate theatre arts department
- * The facility includes a flexible 763-seat thrust auditorium and 125-seat studio theater, a lobby/art gallery, and various practice/rehearsal rooms
- * The Center is also home to the Opera Theatre of Saint Louis



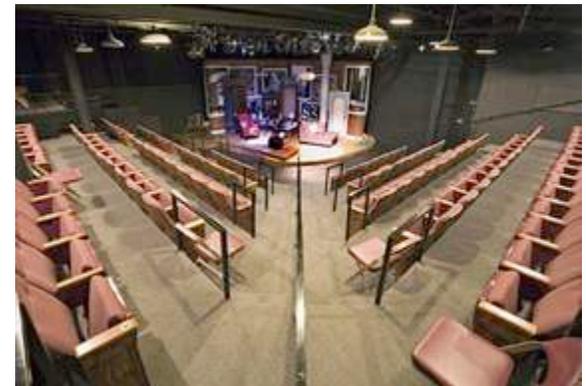
The REP, Point Park University | Pittsburgh, PA

- * A professional theatre company established at Point Park University in 1999
- * Functions as a laboratory for provocative theatre
- * Produces a regular season of four productions
- * Housed within Point Park University's Pittsburgh Playhouse located in the Oakland neighborhood
- * The University is currently in the midst of a \$74M campaign to move the Rep and conservatory programs to new facilities in a downtown campus
- * New facilities are envisioned to allow the public to watch the production process



St. Petersburg College + American Stage | St. Petersburg, FL

- * St. Petersburg College and American Stage entered into a partnership to build a new theater in 2006
- * The 182-seat Raymond James Theatre opened in 2009 as a Downtown Cultural Arts Center within a new downtown College campus
- * The College also uses a nearby church for performances and maintains a shared box office for cultural partners
- * As part of the relationship between the theatre and the school, students have the opportunity to work on productions
- * Cost: \$4.4M (in 2014 dollars)



UT Knoxville + Clarence Brown Theatre | Knoxville, TN

- * Relationship developed out of the success of a co-production between UT and the Knoxville Junior League in 1951
- * Facility, developed in 1970, is operated by the Department of Theatre
- * The head of the Department of Theatre is also the Artistic Director of the CBT, allowing the entities to be fully integrated
- * Students gain professional experience in all aspects of theatre
- * The relationship has allowed UT to develop one of the foremost MFA programs in the nation



George Brown College + Soulpepper Theatre Company | Toronto, ON

- * Founded in 1998, Soulpepper felt constrained to a summer season due to a lack of space
- * In 2000, Soulpepper entered into a partnership with George Brown College to develop/operate facilities
- * Opened in 2006, the 44K sf Young Centre has four flexible performance venues, four studios, classrooms, production and admin
- * Facilities are an extension of GBC's downtown campus, in Toronto's historic distillery district
- * Education and training programs remain independent
- * Cost: \$17M (in 2014 CAD) – each organization pursued separate capital campaigns



Discussion

Questions

- * Have we fairly described Dublin and the facilities issues?
- * What additional input and information is needed?
- * Are the recommendations in line with your sense of needs?

Things to consider

- * Interviews suggest great support for the idea but lots of questions around sustainability
- * The concept is relatively unique; most professional producing companies partnered with a college/university are on a campus



Section 3. Dublin Market Analysis

The Market for Performing Arts Facilities in Dublin

While it might seem like a simple exercise, defining a market (or audience) can actually be a complicated issue for arts facilities. In a fundamental sense, the market for arts facilities in Dublin is Dublin. But the City is part of a large and dense urban and suburban region, with additional visitors coming from far and wide. While those who live closer are likely to be more intensely involved and engaged in new facilities and programming, facilities will draw audiences, renters, and program participants from a larger area.

Plans for new facilities must succeed when they open (say, 3 to 5 years from now), but should also respond to growth and changes in the community over the next 30 years.

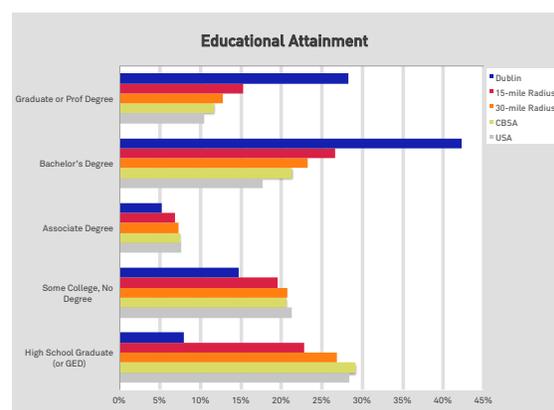
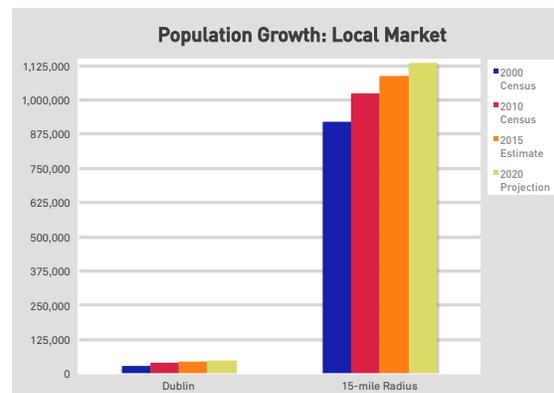
Definition and Characteristics

Our first objective in assessing demand for arts programming and facilities was to define the market and examine the potential to attract and serve additional audiences. Following this narrative is a set of demographic data highlights purchased from Nielsen, a marketing research resources company that expands and extrapolates Census data using a variety of inputs.

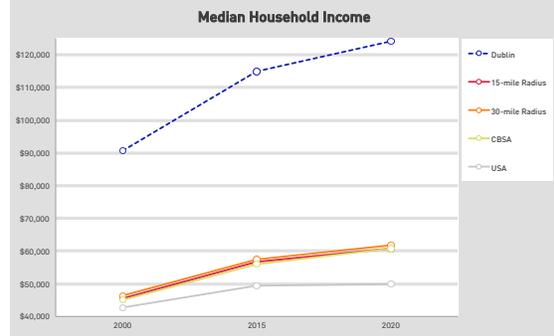
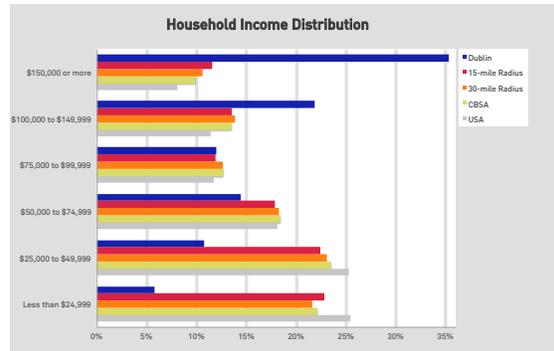
Key charts below compare figures for Dublin, the City's 15- and 30-mile radii, and the Columbus CBSA. National figures are also included for context where appropriate. These data, along with input from interviews, allow us to characterize the resident market as:

Growing: In all markets, the population is growing. In Dublin, the population is projected to reach 48,338 by 2020, a change of 15.20% from 2010's 41,751. Although the population is growing in the 15- and 30-mile radii and CBSA, growth is happening at a slightly slower rate. In the CBSA, for example, the rate of growth between 2010 and 2020 is projected at 8.91%, while in both radii it is projected at 10.5%.

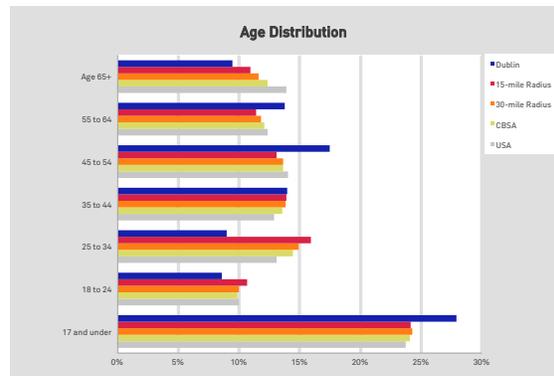
Well Educated: Dublin's population has very high levels of educational attainment. Seventy-one percent of the population has a Bachelor's degree or higher compared to only 42% of the population in the 15-mile radii, 33% in the CBSA, and 28% in the nation.



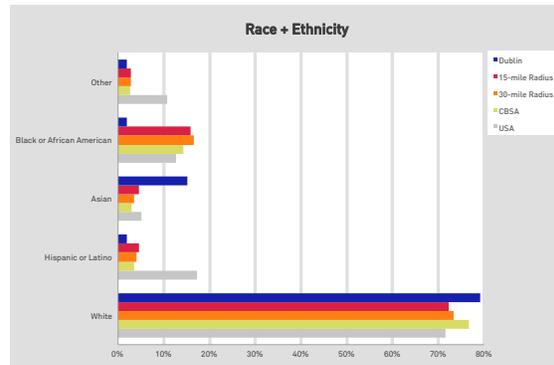
Affluent: The City of Dublin has a considerable amount of wealth. Nearly 35% of the population has a household income of \$150,000 or higher. Nationally, only 8% of the population falls into this income bracket. Throughout the region, household income levels are largely concentrated in the \$50,000-\$74,999 range or lower. There are also significant gaps in median household incomes. While in Dublin the median household income is projected to reach \$124,198 by 2020, it will hover around \$60,000 mark in the 15- and 30-mile radii and CBSA. Although significant, the gaps in income correlate with levels of educational attainment.



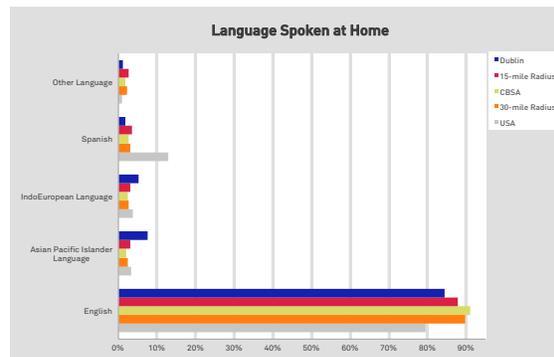
Family Oriented: Locally and regionally the population is young. In Dublin, 28% is age 17 or younger, while in the radii and CBSA 24% is 17 or younger. Dublin, however, also has a significant population between the ages of 45 and 54 (17%) and 55 and 64 (14%). Outside of Dublin, we see somewhat larger percentages of 25 to 34-year-olds and 18 to 24-year-olds in the 15-mile radius.



Diverse: Dublin and the surrounding area are quite diverse. While the White population is significant, there are growing Black or African American, Asian, and Hispanic or Latino populations. Interestingly, populations appear to be concentrated in specific markets. In Dublin, for example, roughly 15% of the population is Asian compared to 5% in the 15-mile radius. The 15-mile radius, however, has a slightly larger Hispanic or Latino market than Dublin, the 30-mile radius, or the CBSA. And, in the 30-mile radius we see a larger Black or African American population.



Linguistically, this diversity is further emphasized. Although 84% of Dublin's population speak English at home, 8% speak



an Asian Pacific Islander language, and 5% speak an Indo-European language.

Tourists + Tourism

In 2006, the Dublin Convention and Visitors Bureau (DCVB) teamed up with North Star Destination Strategies to develop a brand for the City of Dublin. Interestingly, the study found that despite Dublin's lack of Irish heritage, visitors expected to have an Irish experience based on its connection to Dublin, Ireland. Based on this, the DCVB adopted the tagline, "Irish is an Attitude". Five years later, in 2011, the DCVB decided to evaluate the effectiveness of their branding efforts, partnering once again with North Star. After a survey effort designed to gather responses from Dublin consumers and potential consumers, a final report suggested the following:

- * Survey respondents fell largely between the ages of 45-54 (28%) and were mostly female (71%).
- * The average household income of respondents was between \$50,000 and \$74,999.
- * Thirty-seven percent of those surveyed had visited Dublin four times or more, and 69% of visitors overall were repeat visitors.
- * Most visitors stayed for two nights (51%) or one night (25%). Eighty-six percent of overnight visitors stayed in a hotel.
- * Visitors tend to travel in pairs.
- * Visitors travel to Dublin to see an attraction (26%), attend the Irish Festival (13%), or to attend or participate in a sporting event (11%). While in Dublin, only 3% of visitors went to the theater/attended a play or performance, 4% saw the Art in Public Places Exhibits, and 10% went to an historical museum or landmark.
- * When asked what would make them more likely to visit Dublin, 15% of respondents answered cultural and arts events/activities.
- * Most Dublin tourists are leisure visitors who travel to the area once and are influenced by the area's Irish "feel". Comparatively, sports visitors visit more frequently, are younger in age, use fewer resources, and try to save on lodging costs by staying outside of town.

Additional information from the DCVB states that:

- * Dublin receives 2.6 million visitors annually.
- * There are 15 hotels with more than 2,000 rooms. The occupancy rate for this past year was 66%.
- * Visitors are regional, traveling from between 250 and 400 miles away.
- * Key markets include Cleveland, Akron, Pittsburgh, Detroit, and Indianapolis.

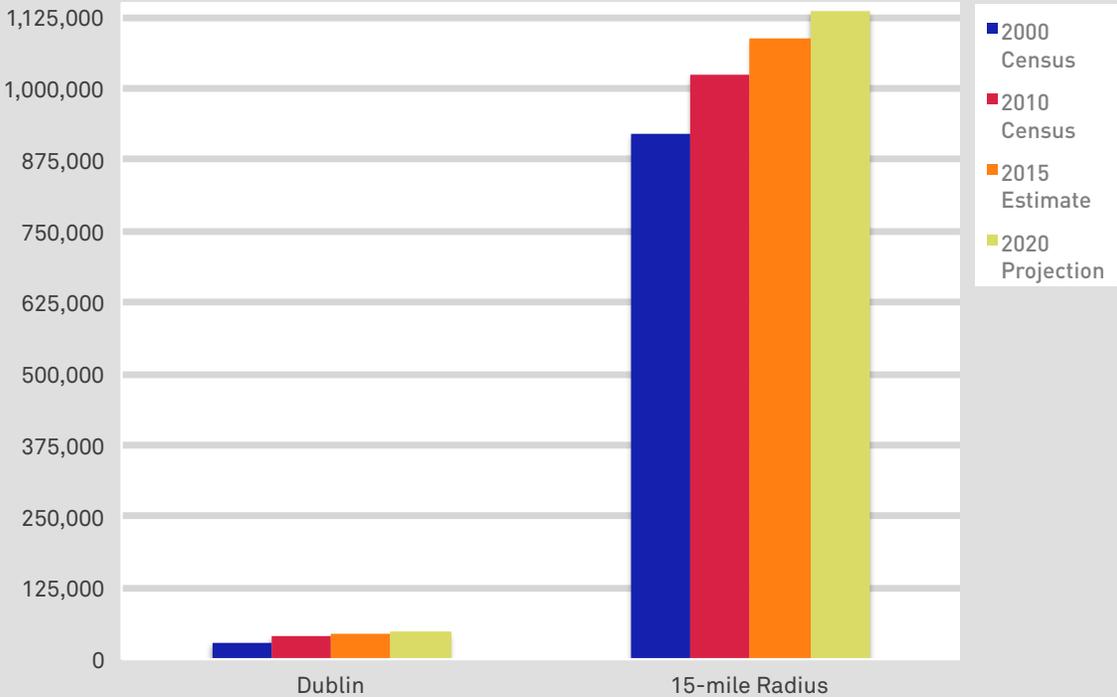
Market Summary

All of this research and analysis suggests the following:

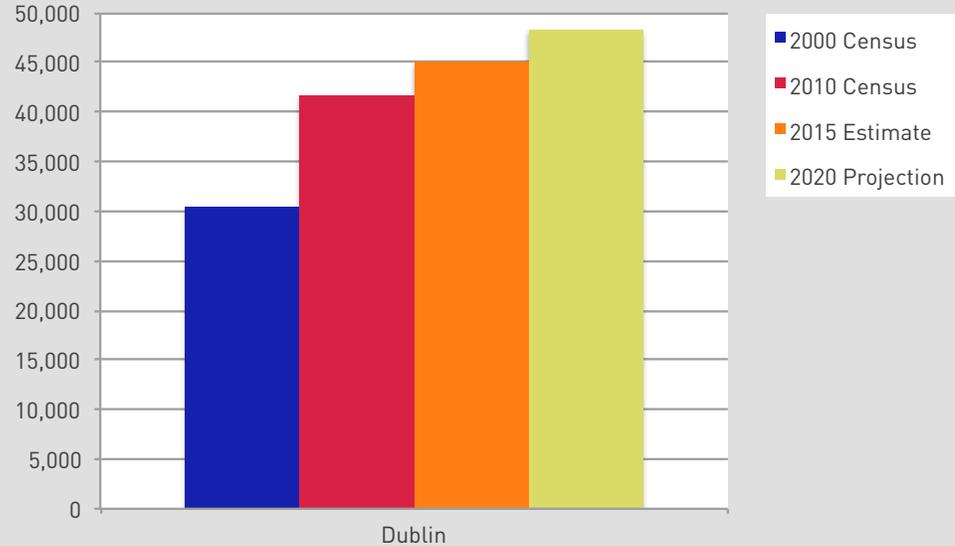
- * Key market segments include families, empty nesters, minority populations, and regional tourists.

- * Locally and regionally, the population is growing.
- * The market has high levels of educational attainment and income, two of the strongest indicators of arts participation and support.
- * There is ethnic and linguistic diversity, indicating a need for diverse and culturally specific programming.
- * Dublin is an established tourist destination that is attractive to visitors seeking a cultural experience.

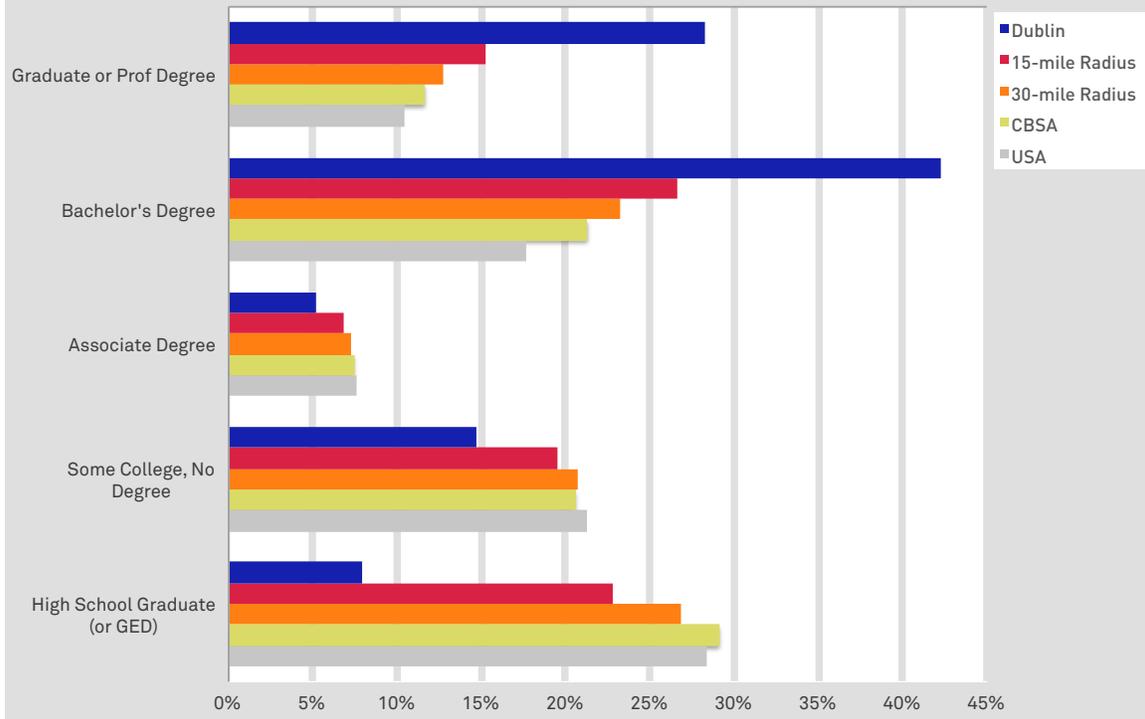
Population Growth: Local Market



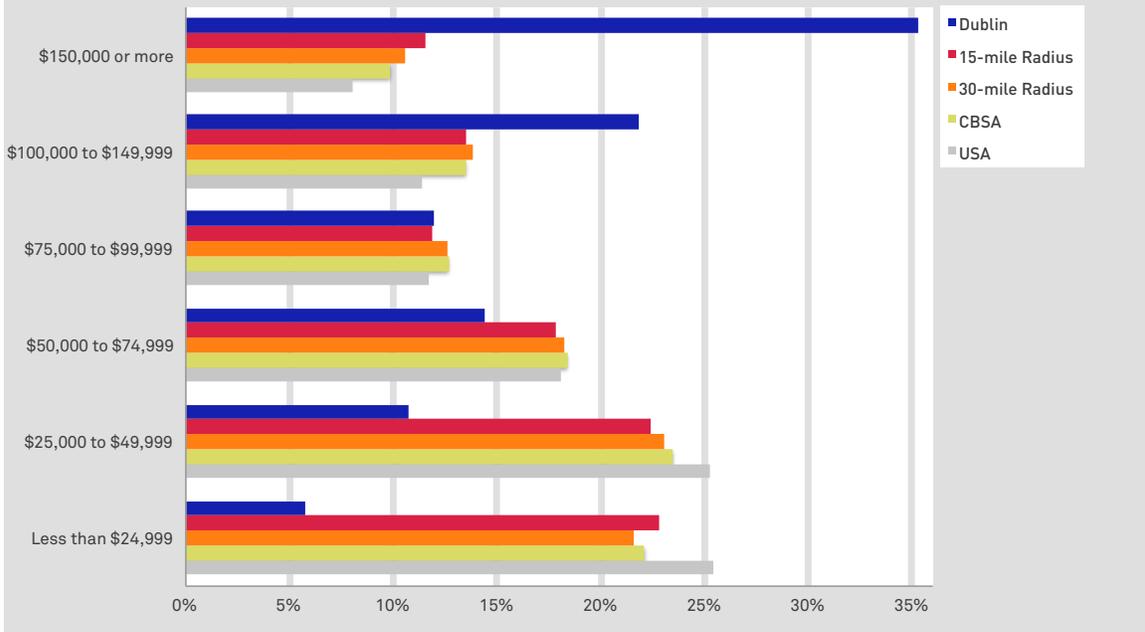
Population Growth: Dublin



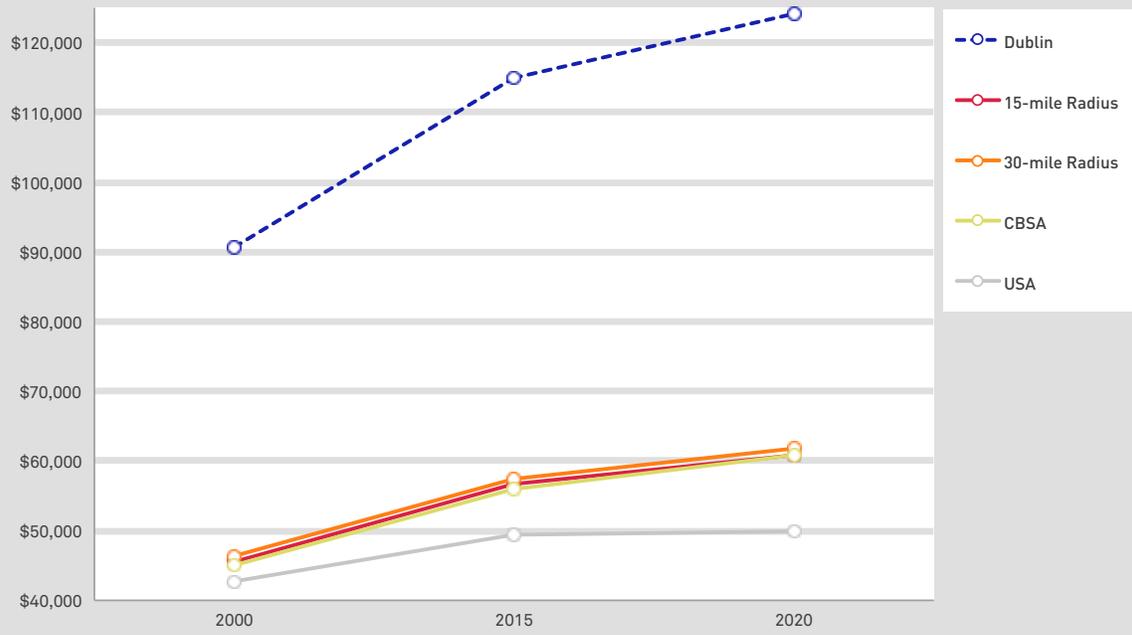
Educational Attainment



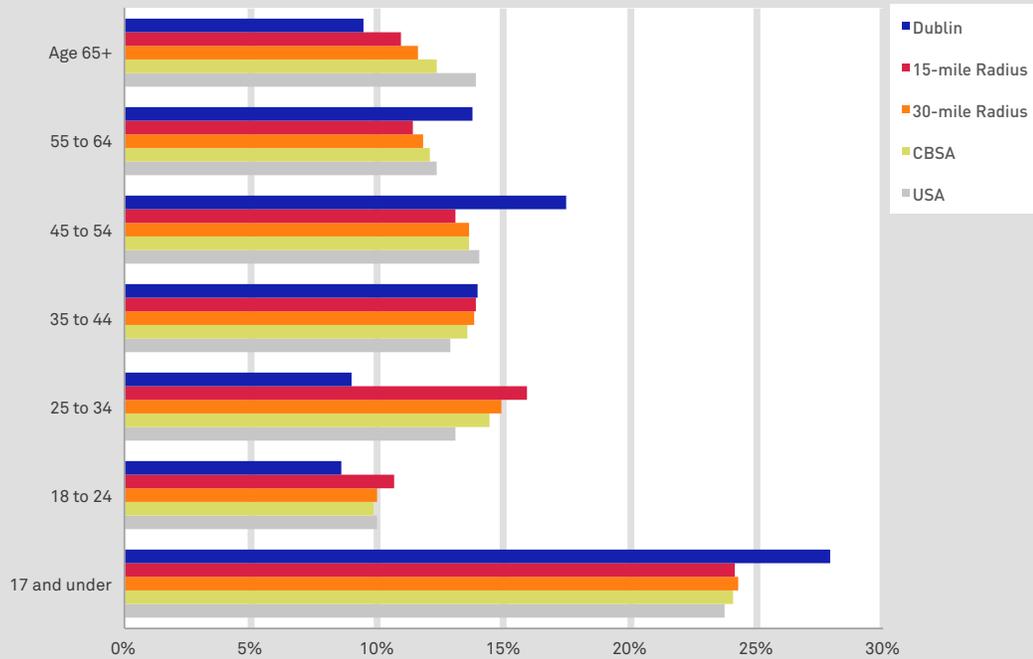
Household Income Distribution



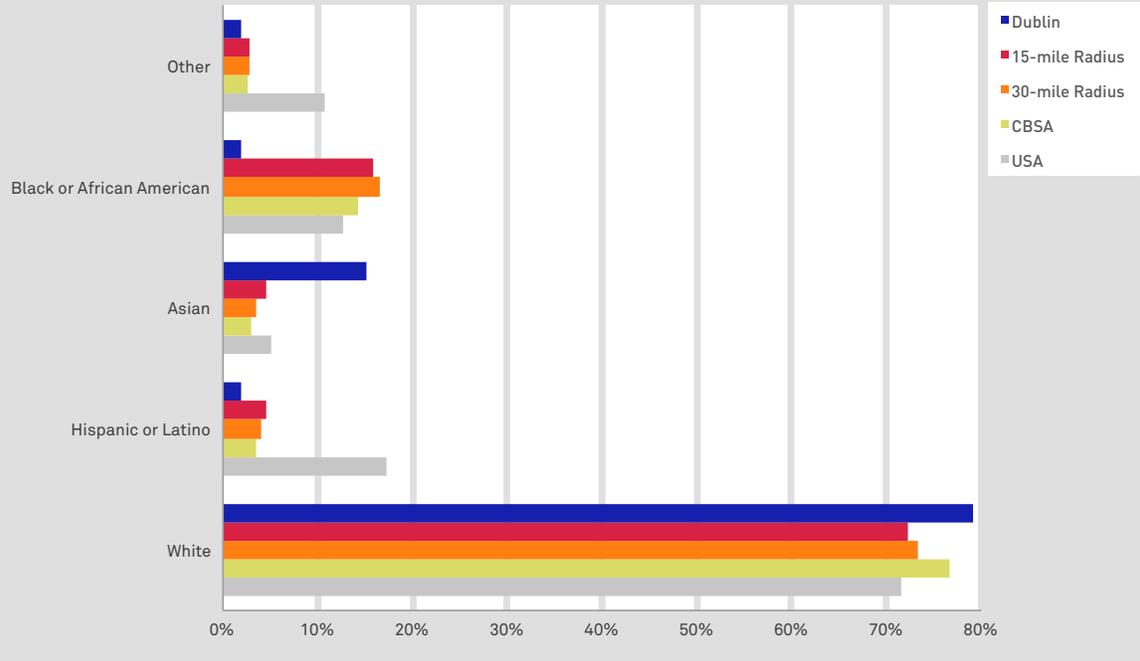
Median Household Income



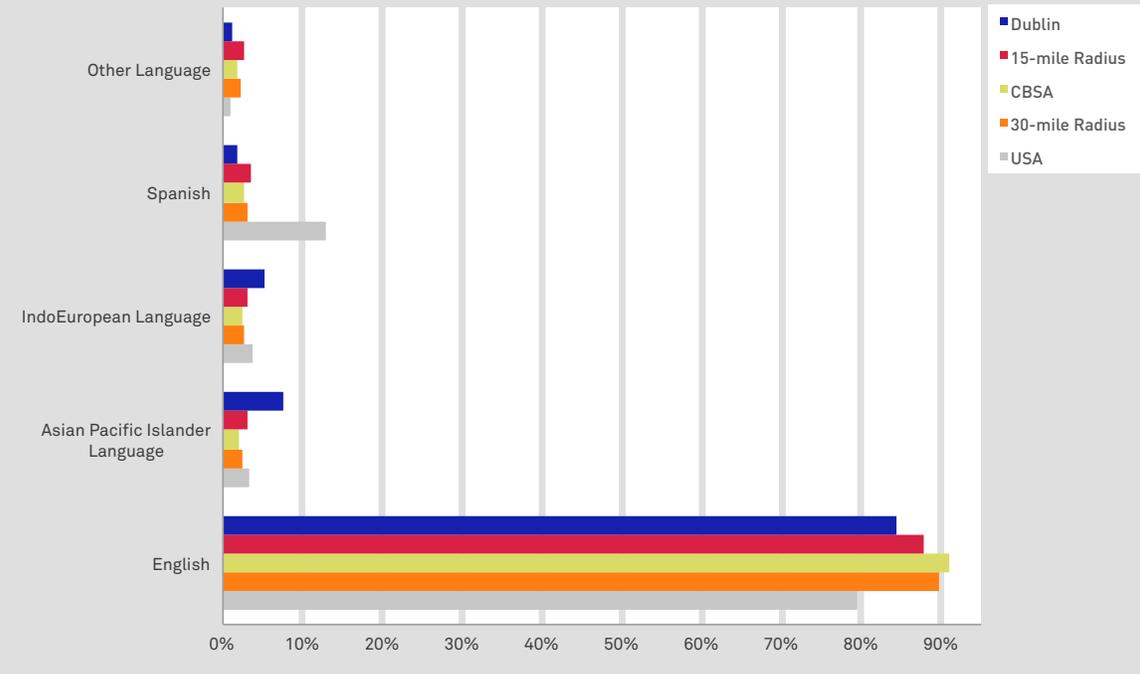
Age Distribution

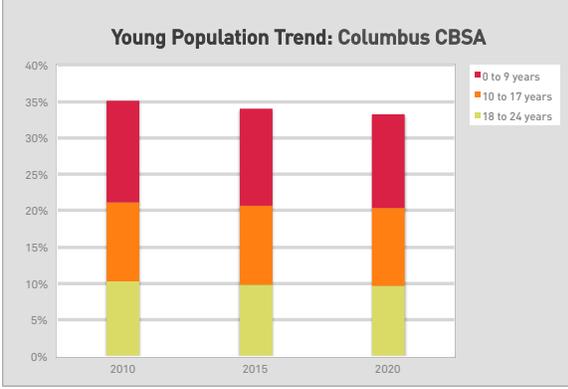
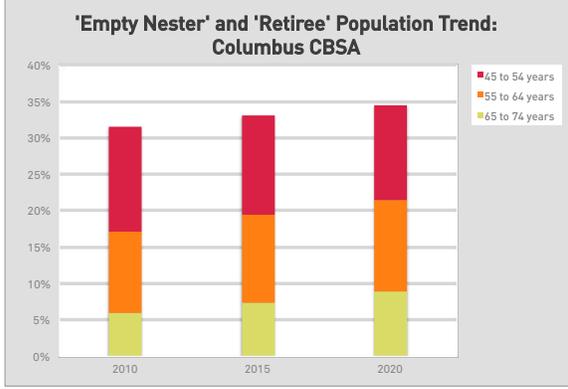
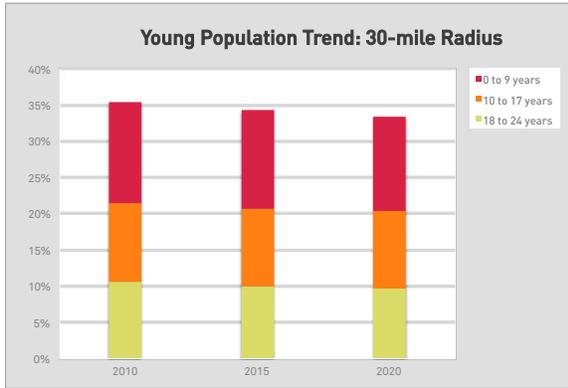
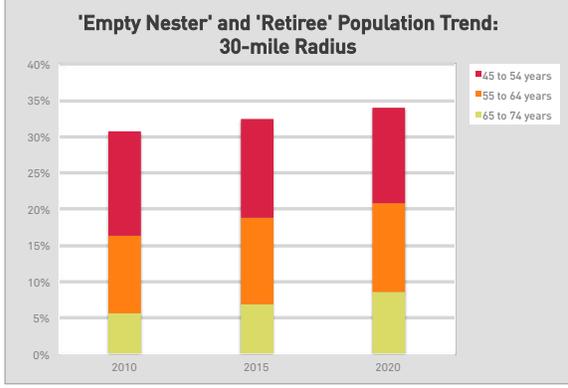
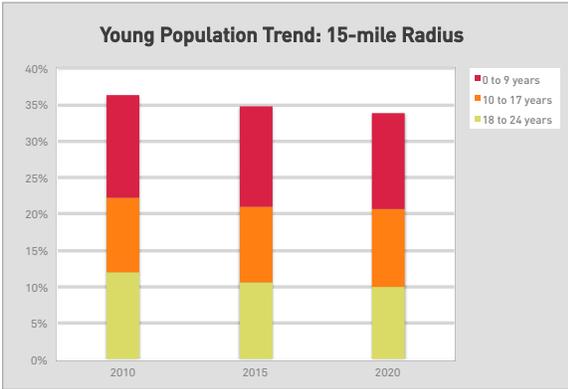
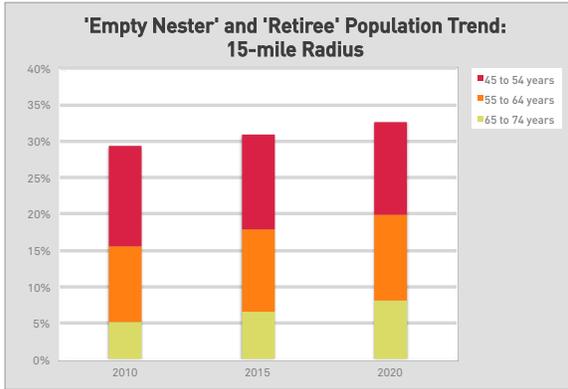
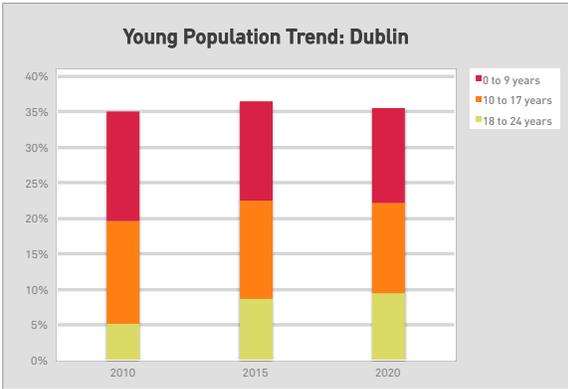
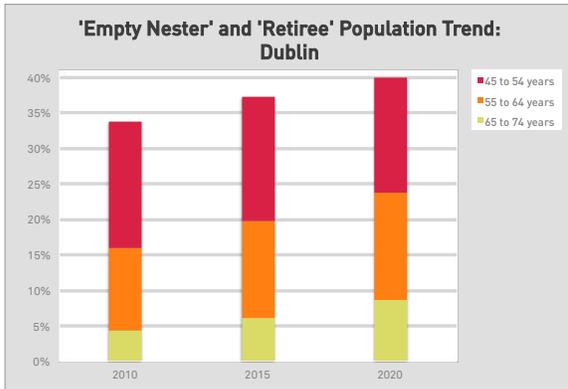


Race + Ethnicity

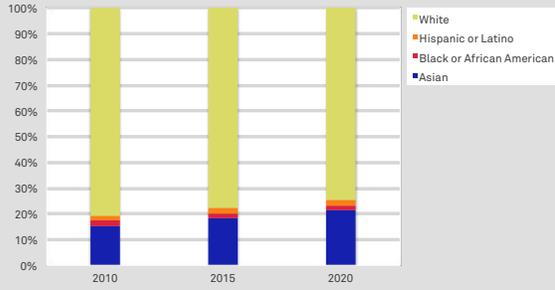


Language Spoken at Home

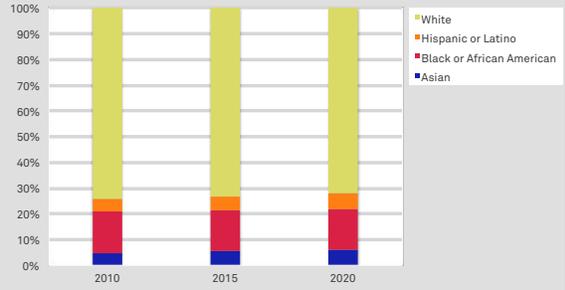




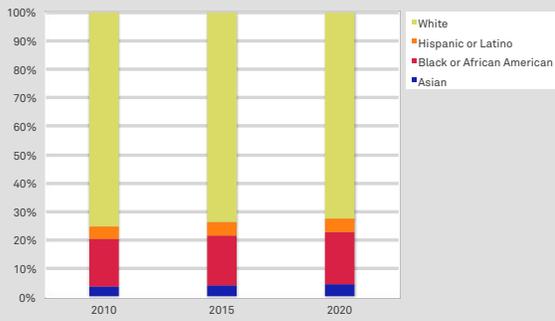
Ethnicity Trend: Dublin



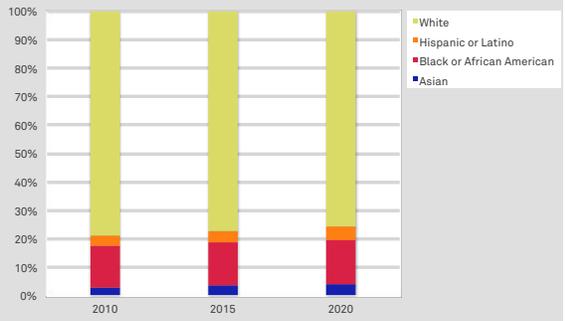
Ethnicity Trend: 15-mile Radius



Ethnicity Trend: 30-mile Radius



Ethnicity Trend: Columbus CBSA



Section 4. Comparable Markets Analysis

Comparable Markets: Professional Producing Theatre Activity

	Columbus, OH	Indianapolis, IN	Cleveland, OH	Austin, TX
Population Size: 25-mile Radius	1,636,758	1,691,855	1,847,626	1,654,121
Population Size: Metropolitan Area (CBSA)	1,998,079	1,987,044	2,061,395	1,927,989
Educational Attainment: Bach and Higher, Age 25+	36.74%	33.21%	30.15%	42.81%
Median Household Income	\$57,179	\$54,607	\$48,841	\$63,068
Race/Ethnicity: Hispanic/Latino Population	4.6%	7.3%	5.0%	49.0%
Race/Ethnicity: Black/African American Population	17.6%	16.6%	21.7%	7.5%
Arts/Entertainment Spending per Capita	\$25.30	\$24.70	\$23.30	\$26.70
Professional (Equity) Producing Theatre Activity				
# of theatre organizations	2	5	3	3
# estimated annual productions	17	35	20	21
# estimated annual performances	206	819	411	391
# estimated annual professional theatre seats sold*	22,601	318,289	115,030	143,653
# estimated annual professional theatre seats sold per capita	0.01	0.19	0.06	0.09

*Assumes 2/3 capacity

Columbus, OH

Producing Org	Venue Name	Venue Capacity	Productions	Performances	Attendance 2/3 Cap
CATCO	Riffe: Studio 1	227	4	55	8315
CATCO	Riffe: Studio 3	60	2	37	1479
CATCO	Riffe: Studio 2	187	4	55	6850
CATCO	Shedd	340	2	9	2038
			12	156	18,681
Short North Stage	The Garden Theater	150	3	31	3097
Short North Stage	The Green Room	65	2	19	823
			5	50	3,919

Indianapolis, IN

Producing Org	Venue Name	Venue Capacity	Productions	Performances	Attendance 2/3 Cap
Indiana Rep	One America Stage	610	5	124	50376
Indiana Rep	IRT Upper Stage	314	3	64	13384
Indiana Rep	IRT Cabaret	100	1	19	1265
			9	207	65,026
Beef + Boards		450	11	391	117,183
Actors Theatre of Indiana	Carmel CPA: Studio Theater	200	5	62	8,258
Heartland Actors Rep	White River State Park	5,000	1	2	117,183
Phoenix Theatre	Livia + Steve Russell Stage	135	4	70	6294
Phoenix Theatre	Frank + Katrina Basile Stage	75	5	87	4346
			9	157	10,639

Cleveland, OH

Producing Org	Venue Name	Venue Capacity	Productions	Performances	Attendance 2/3 Cap
Cleveland Play House	Allen Theatre	500	5	131	43623
Cleveland Play House	Outcalt Theatre	334	2	52	11567
Cleveland Play House	The Helen	114	2	20	1518
			9	203	56,709
Great Lakes Theater	Hanna Theatre	550	4	78	28571
Great Lakes Theater	Ohio Theatre	1,000	1	24	15984
			5	102	44,555
Dobama Theatre		195	6	106	13,766

Austin, TX

Producing Org	Venue Name	Venue Capacity	Productions	Performances	Attendance 2/3 Cap
ZACH Theatre	Topfer Theatre	420	7	191	53427
ZACH Theatre	Whisenhunt Stage	130	2	42	3636
ZACH Theatre	Kleberg Stage	230	3	62	9497
			12	295	66,560
Mary Moody Northern Theatre @ St. Edward's University		180	4	32	3,836
Austin Shakespeare	Curtain Theatre*	220	1	9	1319
Austin Shakespeare	Rollins Studio Theatre	229	3	35	5338
Austin Shakespeare	Hillside Theater*	5,000	1	20	66600
			5	64	73,257

Section 5. Facility Inventory

Regional Facility Inventory: Dublin, OH

Type	Local Facility	Capacity	Facility Features											Amenities				Availability		
			Flexible Seating	Kitchen Facilities	Rehearsal/Program Space	Sizeable Wingspace	Fly Space	Orchestra Pit	Alcohol Permit	Dedicated Parking	Café/Restaurant	Lighting Equipment	Sound Equipment	Film/Projection Equipment	Ticketing Services	Not Available	Low	Medium	High	
School/Univ.	Otterbein College Batelle Fine Arts Center: Riley Audit	275			■						■		■	■	■	■				
Music	Ace of Cups	250	■							■			■			■				
Music	The Summit	250	■															■		
School/Univ.	OSU Wexner Center: Performance Space	250	■								■	■		■	■	■	■			
School/Univ.	Otterbein College: Campus Center Theatre**	245			■						■	■	■	■	■	■	■			
School/Univ.	Otterbein College: ONSTAGE in Cowan Hall **	237			■						■	■	■	■	■	■	■			
School/Univ.	Ohio Wesleyan University: Jamison Auditorium	229			■						■	■	■	■	■	■	■			
Performance	Riffe Center: Studio 1	227	■								■	■	■	■	■	■	■			
Performance	McConnell Arts Center: Bronwynn Theatre	213		■	■						■	■	■	■	■	■	■			
School/Univ.	OSU Drake Performance + Event Center: Roy Bowen Tl	200		■	■						■	■	■	■	■	■	■			
Performance	Columbus Children's Theatre: Park Street Theatre	188			■						■	■	■	■	■	■	■			
Performance	Riffe Center: Studio 2	187									■	■	■	■	■	■	■			
School/Univ.	Capital University: Huntington Recital Hall	180									■	■	■	■	■	■	■			
Performance	Columbus Performing Arts Center: Van Fleet Theatre	175									■	■	■	■	■	■	■			
School/Univ.	Ohio Wesleyan University Chappellear Drama Center: E	150	■		■						■	■	■	■	■	■	■			
Music	Park Street Tavern*	150	■								■	■	■	■	■	■	■			
Other	Shanes Dinner Theater	150	■								■	■	■	■	■	■	■			
Performance	Short North Stage: Garden Theater ^o	150									■	■	■	■	■	■	■			
Other	OSU: Urban Arts Space*	150	■								■	■	■	■	■	■	■			
Music	Tree Bar	125	■								■	■	■	■	■	■	■			
Music	Café Bourbon Street	125	■								■	■	■	■	■	■	■			
Performance	Madlab	100	■								■	■	■	■	■	■	■			
Performance	Columbus Dance Theatre's Fisher Theatre*	90			■						■	■	■	■	■	■	■			
Performance	Curtain Players Theatre	78									■	■	■	■	■	■	■			
Other	The Wild Goose Creative*	75	■								■	■	■	■	■	■	■			
Performance	Short North Stage: Green Room	65	■								■	■	■	■	■	■	■			
Performance	Riffe Center: Studio 3	60									■	■	■	■	■	■	■			
Other	Bungalow Jazz	50	■	■							■	■	■	■	■	■	■			

*Estimated capacity

**Some estimations made

^oCurrently under renovation

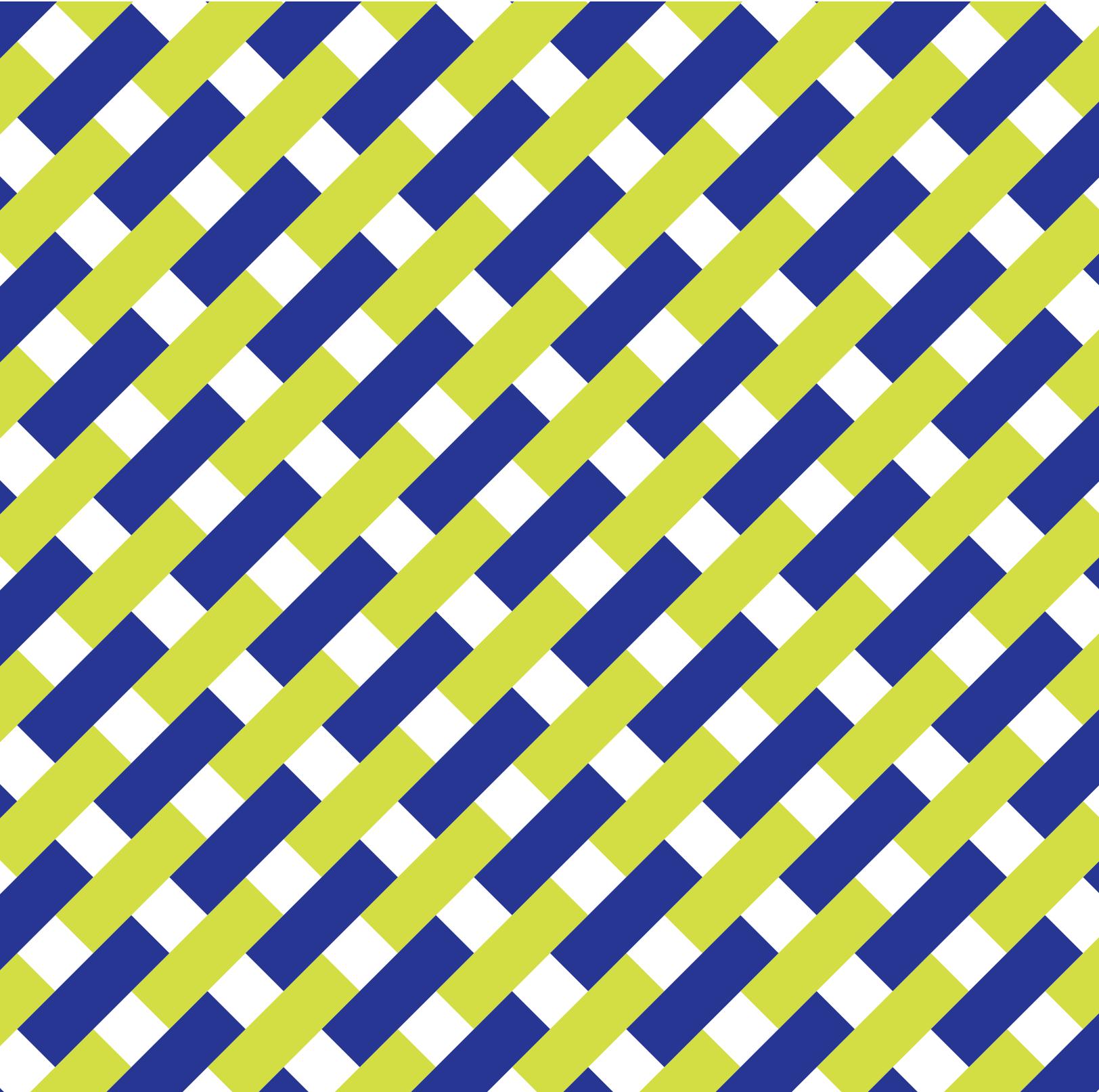
37% 12% 31% 8% 12% 15% 71% 32% 17% 86% 88% 47% 66% 56% 17% 15% 12%

37% 12% 34% 7% 15% 18% 66% 40% 21% 85% 88% 51% 58% 58% 15% 15% 12%

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*Fundraising Campaign
Feasibility
Study Report*

for the

City of Dublin

27 November 2017

Presented by:

*Elizabeth Knuppel
Lori Rassati
Julie Bergantino*



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Appendix:

- A. Preliminary Case for Support
- B. Scale of Gifts – \$5 million lead gift for \$30 million goal
- C. Letter of Introduction
- D. List of Interviewees
- E. Suggested Prospects for Major Gifts
- F. Suggested Campaign Leaders
- G. Proposed Expense Budget for Dublin Performing Arts First Fiscal Year



Introduction

Over the past several years, a planning committee comprised of representatives from the City of Dublin, Ohio University’s Tantrum Theater, the Dublin Arts Council, and Crawford-Hoying Development have undertaken a series of studies to investigate the feasibility of establishing a new performing arts center to serve the Dublin population and beyond. The committee has sought, among other factors, to determine the need, type, size and location of a new performing arts center.

The City of Dublin is considered a progressive, affluent suburb of the Columbus area. It has a population of approximately 40,000 at night and 80,000 during the day. It is marked by a growing revitalization of the historic downtown area, including new developments such as Crawford-Hoying’s Bridge Park District.

Ohio University’s Tantrum Theater, part of Ohio University’s College of Fine Arts, has presented high caliber theater to Dublin residents for two seasons as part of their larger educational initiatives within Dublin. Tantrum Theater presents three productions per summer season and employs hundreds of artists, designers, and production staff who take residence in Dublin for the nine-week season.

In August 2017, the City of Dublin retained Skystone Partners to conduct a study to determine the feasibility of a major fundraising campaign to build the facility. Planning for the study continued through October 2017, with the interview phase conducted October through November 2017. Findings were compiled and an analysis was completed in November, culminating with the presentation of Skystone Partners’ findings in this report to the study committee and guests from the leadership of Ohio University.

For the purposes of the study, the proposed funding needs were identified as follows:

Performing Arts Center capital constructions costs	<u>\$30,000,000</u>
Proposed Campaign Total	\$30,000,000

Importance of Study Interviews

The most helpful insights into campaign potential are obtained by a series of interviews with those identified as key members of the community. By speaking confidentially with people who have influence, advice, and a connection to the proposed project, the consulting team gathers a broad, representative view of the proposed initiative’s strengths and weaknesses. Weighed against norms derived from hundreds of similar studies and filtered through the consulting team’s experience, the facts, opinions, and ideas of the interviewees enable Skystone Partners to assess the likelihood of success in a major fundraising campaign.



Experience shows that the opinions expressed in confidential conversations with a properly selected group of individuals provide reliable insights into the views of the constituency as a whole. It follows then that building a study interviewee list of qualified donors, prospects, constituents, and community leaders is one of the most critical exercise conducted during the feasibility study.

Members of the study committee submitted suggestions for the study interview list including: donors and alumni from Ohio University, members of the Dublin Arts Council, prominent corporate leaders, philanthropists, former Dublin City Council members, and representatives from partner organizations. Submissions resulted in a list of 96 entities. The study committee members, assisted by Skystone Partners, then prioritized the list to 50 potential interviewees.

Interviewees were contacted either by a letter of introduction, signed by an assigned representative from the study committee, or a phone call or email from the assigned representative. The introduction letter explained that the City of Dublin, in partnership with Ohio University's Tantrum Theater, Crawford-Hoying Development, and the Dublin Arts Council, is contemplating a new project and is seeking the advice and counsel of community leaders before moving forward with its plans. The letter is included as *Appendix C*. Interviewee participation is included in this report as *Appendix D*.

During the interviews, each participant was encouraged to discuss a series of specific topics, the responses to which have been quantified in the section entitled *Interview Findings*. In addition, each was engaged in general conversation regarding a performing arts center in Dublin, its proposed mission, scope and activities, and the role such a center can play in the Dublin community and beyond. These conversations revealed various salient points of view that addressed, directly or indirectly, the key fundraising factors discussed in the section of this report titled *The Factors Affecting Fundraising Success*.

Methodology

Based on this identified fundraising priority, a preliminary case for support (*Appendix A*) was developed.

The firm also recommended the formation of a study committee to work with us during the study. The committee was vital to the study process, and assisted by:

- Formalizing the parameters and purposes of the study
- Approving the preliminary case statement to be shared with study participants
- Approving the scale of gifts (*Appendix B*) to be shared with the study participants
- Selecting and finalizing the list of study participants
- Contacting the study participants through an introduction letter (*Appendix C*), email, or phone call



Study committee members included City of Dublin Assistant Manager Michelle Crandall, Dublin Arts Council Executive Director David Guion, Ohio University College of Fine Arts Director of External Relations Rachel Cornish, City of Dublin Director of Development Donna Goss, Facility Strategies Limited Consultant Jay Panzer, Crawford-Hoying Design Director Russell Hunter, Dublin residents Gwen Wiehe and Steve Smith; and Skystone Partners team members President and CEO Elizabeth Knuppel, Vice President Lori Rassati, and Senior Consultant Julie Bergantino.

A \$30 million capital campaign is ambitious for many organizations and particularly so for a collaborative effort with no dedicated staff or history of fundraising, without existing donors, and with little administrative infrastructure. The study committee concluded that testing a \$30 million campaign with a lead gift of \$5 million was most likely to be feasible.

To interview the best possible stakeholders, study participants were selected based on criteria of believed capacity and inclination to make a seven-figure gift, as well as individuals, corporations, and foundations believed to have the potential to contribute at \$100,000+ levels.

To build the remaining study interview list, potential constituents were identified, including current Dublin Arts Council board members, prominent area Ohio University alumni, possible collaborating organizations, individuals and corporations with a stake in Dublin, community leaders and potential funders. Between October and November 2017, 29 confidential interviews were conducted.

During the course of these structured interviews, the interviewers seek answers to questions that indicate a positive environment for fundraising. Not all of these questions are posed directly, but during the course of the conversations, the participants nearly always offer opinions and perceptions that provide the answers sought. These responses are then weighed against norms that have emerged from experience derived from hundreds of similar feasibility studies. Together, the response scores and norms help the firm gauge the initiative's overall readiness to embark on a major fundraising campaign.

When the percentage of favorable responses exceeds the Skystone Partners norm, we anticipate that the organization is in a strong position to move forward. In any areas where the percentage falls below the norm, experience tells us that special steps must first be taken to ensure a successful result, or that an alternate fundraising approach should be considered.

Chosen by virtue of their leadership position, influence, active volunteer or civic involvement, giving history or financial capacity, the 29 individuals have been grouped into two categories to tally and analyze the interview responses:

Individual non-donors: Individuals who, through their leadership or giving, are viewed as key stakeholders in the community.



Corporate non-donors: Individuals representing and speaking on behalf a corporation or institution.

Without a history of giving to this specific initiative, all interviewees were categorized as non-donors.

The Factors Affecting Fundraising Success

A few essential factors characterize almost every successful major fundraising campaign. When these factors are present, an organization can effectively raise substantial funds, regardless of its size or fundraising history. Conversely, even a large organization with an experienced, committed staff, board, and campaign committee will be challenged to complete a successful campaign in the absence of these factors.

Experience demonstrates the following to be the most critical fundraising success factors:

- A **respect** on the part of constituents for the purpose and mission of the initiative
- A **belief** that there are genuine needs that must be met with some degree of urgency
- A **group** of key stakeholders and other pivotal constituents who are **able** and **willing** to assume the principal giving and leadership roles that will set the pace for participation by all others who are asked to take part in the effort
- A clear indication that there is **adequate** financial potential among the organization's constituents to provide the needed levels of support
- A **solid**, strategic campaign plan implemented by experienced fundraising staff
- A **positive**, optimistic attitude on the part of leadership and key volunteers

Any analysis of fundraising potential, therefore, must evaluate the presence or absence of these elements. The questions upon which our analysis and recommendations are based are as follows:

- 1. Do interviewees recognize the need for a performing arts center in Dublin?**
Do they appreciate the value a new performing arts center will bring to the community?
- 2. Is there approval for a proposed campaign?**
Is there understanding of and interest in a capital campaign for a performing arts center in Dublin?
- 3. Is there agreement with the proposed campaign goal?**
Do the interviewees believe the goal is attainable? Will the community support this project at this cost?
- 4. Gifts from the top of the chart attainable?**



Are there sufficient known high-level prospects which would make a six or seven figure gift to this campaign?

5. Will they contribute?

Will interviewees personally make gifts to a campaign for this purpose?

6. Will they help as campaign volunteers?

Are interviewees willing to play a role in the fundraising effort and influence others who may be potential volunteers and donors?

7. What is the degree of overall interest in the proposed campaign?

This is a subjective judgment on the part of the interviewer as to the individual's overall interest in the project.



Interview Findings

The data below shows the findings as tabulated from the interviews. In our interpretation of the data, we focus on the composite scores for the entire group of interviewees. Other comments are offered when we see a disparity among the constituent groups.

1.0 Do interviewees recognize the proposed needs?

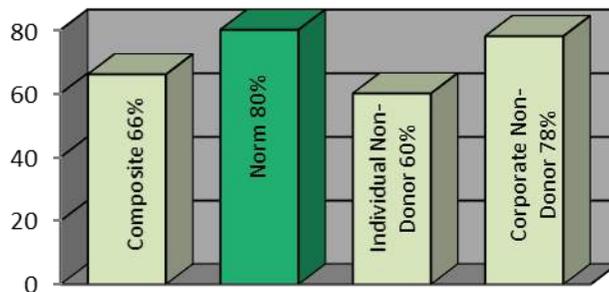
Individual Interviews:

Norm: 80% – Yes

City of Dublin: 66% – Yes

	Yes	No	Doesn't Recognize	Total
Individual Non-Donor	12	4	4	20
Corporate Non-Donor	7	1	1	9
Composite	19	5	5	29
Percent	66%	17%	17%	100%

Recognize Needs



Findings:

The second most positive of all the findings, 66 percent of all persons interviewed believe there is a need for a performing arts center in Dublin. At 78 percent, corporations overwhelmingly recognize the need for the addition of a performing arts center, which suggests that there is an opportunity to position a performing arts center as a tool for local companies to use in recruiting and retaining talent. The belief by the individual non-donors of the need for a performing arts center in Dublin was less. One fifth of individual non-donors did not recognize the need for a new performing arts center, and one fifth of individual non-donors believed there is not a need. Many interviewees



remarked on the existence of other venues they believed to be of similar purpose, and considered a new center to be a duplication of effort.

While a fair number of interviewees are conceptually in favor of the project, many questions across the spectrum still remain. Interviewees in favor of the project believed it would be nice to have a performing arts center in Dublin, but did not express great enthusiasm to use it. Interviewees do not feel a sense of urgency about the new center and believe the community feels a similar lack of importance and urgency about the project's need.

Interviewees expressed that while a new theater and exhibit space would be a welcome addition to the community, many had questions about the types of programming a performing arts center would provide to the community. Of note, only about half of the interviewees were familiar with Tantrum Theatre's offerings. Participants would like a clear picture of what educational or social benefit a performing arts center will bring to the community before fully being on board with the need.

Interviewees are concerned with the cost estimates, even for a specialty building like a theater, as well as the ongoing cost of the project through annual support. Interviewees cannot reconcile a \$30 million cost for a theater with only 400 seats.

Many interviewees were concerned about the location choice and want to see the Bridge Park District established as a vibrant development in the community where families choose to congregate to spend leisure time and discretionary funds before committing to an extraordinary fundraising effort such as this.

Interviewee comments:

"I really want to see this happen. But it's a want, not a need. Right now, the library is a need."

"It sounds really lovely. People who live here want the city to do well, they want nice things to take their friends to. There is a real interest in the arts here."

"The McCoy theater (New Albany) is right down the road. I go there all the time. It does great with their Jefferson Speakers series. Would I rather go to New Albany than Dublin? I don't really care. It really depends on the programming."

"We already have a pretty nice theater in our high school."

"What is it going to be used for? Where's the real need? Do we really need it?"

"If I'm going to go to the theater to see theater, I'm going to the Ohio Theater."

"What is the economic impact of the theaters in Worthington and New Albany? What are the other theaters doing? How many seats? Are they filling them?"



“We’re never really a city until we have a theater. I think the city needs one, and I think the city will get one – one way or another.”

“We would love to have top caliber talent in our backyard. When we go to the theater, we go downtown – and it’s a real pain to get there.”

“I’ve never seen the Abbey Theater full.”

“There is no need. Usually you do this when there’s a need. You have to build a community first. Programming creates a need, not a building.”

“To find something the community could rally around would be really cool.”

“There’s an expectation that Dublin will have something like this. With all the growth going on, it makes sense. An affluent and educated area provides interest and sustainability.”

“There are so many venues.”

“It has to be as successful as New Albany, but different. People, especially business people, don’t like duplication of effort.”

“Four hundred seats for \$30 million doesn’t equate. If you can’t get it done for half that, I wouldn’t do it.”

“This seems elitist. We have great arts in Columbus, and the people of Dublin just don’t want to leave their community to experience it.”

“You can’t afford cool stuff with only 400 seats.”

“Come back to me with plans to renovate the Abbey Theater or Recreation Center for \$10 million and I’ll be one of your biggest supporters. I’ll work and help get this done.”

2.0 Does the interviewee approve of the proposed campaign?

Individual Interviews:

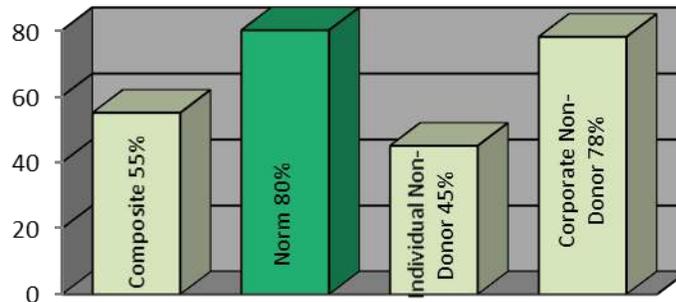
Norm: 80% – Favors

City of Dublin: 55% – Favors

	Favors	Disapproves	Non-Committal	Total
Individual Non-Donor	9	5	6	20
Corporate Non-Donor	7	0	2	9
Composite	16	5	8	29
Percent	55%	17%	28%	100%



Favors



Findings:

The idea of a fundraising campaign is very divisive. Only 55 percent of interviewees were in favor of a fundraising campaign, far below the 80 percent norm. There was, however, 78 percent agreement among corporate entities which approved of the proposed campaign. At 45 percent in favor of a campaign, individual non-donors expressed more skepticism about proceeding with a fundraising campaign.

The questions that most often surfaced by the interviewees of both types include concerns about who actually benefits from the project, exploring the possibility of accomplishing the same goals in a more cost-effective way, and concerns about the long-term sustainability of the center.

It is widely believed that Ohio University will be the primary beneficiary of a new performing arts center. Some interviewees go so far as to say that Ohio University should be the primary funder of the project. It is important to note that Ohio University's College of Fine Arts has already contributed a significant portion of their budget to the operating costs of Tantrum Theatre throughout its two-year tenure in Dublin.

Interviewees are concerned with the financial sustainability of the center. Without assurances that the performing arts center can consistently run in the black and without a history of annual fund support, interviewees are less likely to give to a capital project.

Interviewee Comments:

"You have four entities that matter here: the City, Crawford-Hoying, Ohio University, and the Dublin community. The first three need to step up and contribute before expecting the community to deliver on a \$30 million goal. Give me a call after the City, Crawford-Hoying, and Ohio University have come to the table with their combined \$20 million."



“I think people would donate this type of money. This pattern of gifts – this is what makes it look possible. I think you can really raise this, provided that you’re talking to the right people who are really sold on the project.”

“Just because you can doesn’t mean you should.”

“Timing with the library campaign is difficult.”

“There’s no existing supporting organization or staff. There’s no history of support – that’s a challenge.”

“To rely 100 percent on the public for funding doesn’t seem reasonable, but the city is spending \$19 million for the walking bridge and that’s a lot of money.”

“The only way this will work is if the corporate community steps us.”

“I don’t think the kind of giving that happens in New Albany will happen here.”

“If it was a mixed-use facility with different revenue streams, it might be easier to fund. This is not going to be self-sustaining.”

“We have a wonderful community with one of the best school districts in the Midwest and so many quality of life amenities, but this is a little over the top.”

3.0 Is there agreement with the proposed \$30 million goal?

Individual Interviews:

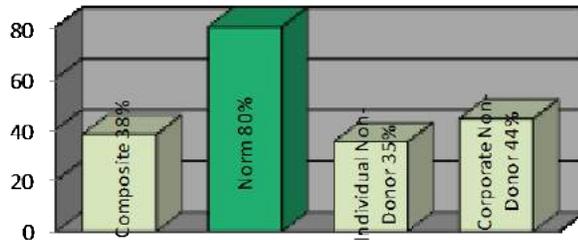
Norm: 80% – Agree with goal

City of Dublin: 38% – Agree with goal

	Agree with Goal	Goal Too High	Won’t Commit	Total
Individual Non-Donor	7	13	0	20
Corporate Non-Donor	4	5	0	9
Composite	11	18	0	29
Percent	38%	62%	0%	100%



Agree with Goal



Findings:

Interviewees agree there is great financial capacity in Dublin. The issue is, however, whether \$30 million for this project is a reasonable and attainable goal. The perception is that \$30 million far exceeds the value that the new center would bring to the community, and most believe such a high goal for this project would not be achievable. Only 35 percent of individual non-donors and 44 percent of corporate non-donors believe that this goal is attainable. Many interviewees noted there is no history of major fundraising campaigns in Dublin.

A number of interviewees suggested the planning committee consider a less expensive facility alternative by renovating the Abbey Theater to become a more suitable venue for presenting professional theater, or to drastically redesign the proposed center so the projected construction costs would not exceed \$15 to \$20 million.

Interviewee comments:

“We are very enthusiastic to learn about the possibility of developing a performing arts center in Dublin. We were very disappointed when we saw the price tag; \$30 million is not impossible, but it’s highly improbable.”

“I think that’s a lot. Four hundred seat capacity seems really small to me, too.”

“Is there talk about this being supported through taxes?”

“Thirty million is surprisingly high. I was expecting more along the lines of \$12 to \$15 million.”

“I would be (upset) if public funds were used for this.”

“That seems reasonable. There are generous individuals in Dublin.”

“Thirty million has to include operating costs. I can’t imagine \$30 million all for a facility.”

“You might be able to raise half this much.”



“Thirty million in private money is an uphill battle. A donor portion of \$10 million is doable.”

“The donors are out there. But Dublin hasn’t shown a lot of muscle memory for this kind of thing. It’s a big number for Dublin.”

“There aren’t very many people more passionate about Dublin than I am, and I wouldn’t know where to start with my phone calls. I don’t see the top 9 people today. We ought to be at \$10 million. To ask the citizens for this is a little over the moon.”

“You can get something really incredible for \$20 million.”

4.0 Does the interviewee believe the gifts from the top of the chart are attainable?

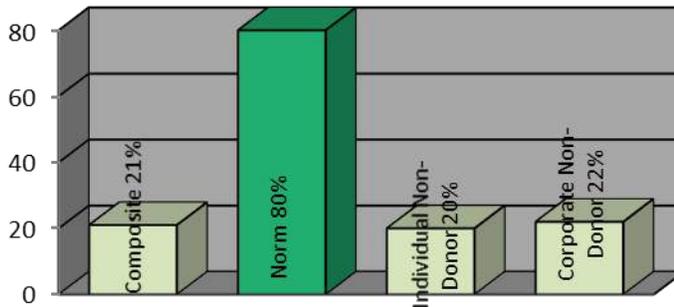
Individual Interviews:

Norm: 80% – Yes

City of Dublin: 21% – Yes

	Yes	No	Non-Committal/Don’t Know	Total
Individual Non-Donor	4	6	10	20
Corporate Non-Donor	2	2	5	9
Composite	6	8	15	29
Percent	21%	28%	52%	100%

Gifts from the Top





Findings:

Overwhelmingly, interviewees do not believe gifts from the top of the chart are attainable. Only 21 percent, well below the norm, believed it possible to secure these leadership level gifts. Both individual non-donors and corporate non-donors expressed that these gifts are not attainable.

Few potential interviewees are believed to have seven-figure capacity, and very few chose to be included in the study process. The low participation by these entities may indicate they do not view this project as a high priority and would not likely contribute at the top of the gift chart, if at all.

A very high 52 percent of the interviewees did not have an opinion or simply do not know whether the gifts from the top of the chart were possible. Most interviewees agree that the capacity exists within the Dublin community, but this statement is often made in a vague manner. Without an existing base of support, this initiative is without strong connections to individuals in the community who can identify and leverage significant resources on behalf of this effort. A lack of previous major fundraising campaigns in Dublin may also have contributed to interviewees beliefs that leadership level gifts are not attainable.

Interviewee Comments:

“I think it’s a tough ask.”

“My sense is that there is a substantial amount of money here, a fair number of people with means, even in the surrounding areas. But I really can’t say if the wealth is available.”

“You’ll have to have corporate support. We have the largest suburban chamber of commerce in the country.”

“We have a very affluent Columbus Foundation.”

“I don’t know the people in Dublin who are into the performing arts. I don’t know if anyone’s that passionate.”

“The expectation is that Crawford-Hoying should (build it) to give back.”

“I don’t know of a major philanthropist in the city of Dublin.”

“The corporations are not likely to make large gifts in general, much less for the arts.”

“People will want to give at a lower level.”



“I know a lot of people in Dublin; I just don’t know a lot of people who can write a million-dollar check.”

“You run into some problems at the \$1 million and \$500,000 levels, but the \$5 million and \$2.5 million gifts are there.”

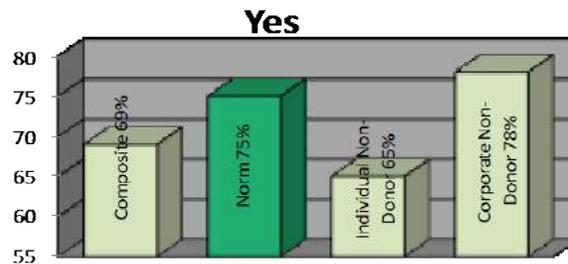
5.0 Will the interviewee contribute?

Individual Interviews:

Norm: 75% – Yes

City of Dublin: 69% – Yes

	Yes	No	Won’t Commit	Total
Individual Non-Donor	13	5	2	20
Corporate Non-Donor	7	2	0	9
Composite	20	7	2	29
Percent	69%	24%	7%	100%



Findings:

The response that 69 percent of interviewees will contribute was lower than the norm. In addition to results below the recommended norm for a successful fundraising environment, only two interviewees suggested they would make a gift in the top tier of the scale of gifts. Many indicated they would contribute a modest amount. It is worth noting that 78 percent of corporations were inclined to contribute, compared with 65 percent of individual non-donors, suggesting that local companies may find value in the good will that giving to the community offers.

Many entities identified through conversations as prospective lead donors did not indicate an inclination to give leadership level gifts. Additionally, interviewees were asked to suggest names of individuals or entities they believed would be likely to contribute at a leadership level. However, the number of potential prospects is less than



a goal of this size would require. This list of suggested major prospects is included in *Appendix E*.

It is worth noting that arts patrons feel strong ownership in the communities where they live. Residents give primarily in their own metropolitan or suburban areas, and support from outside communities is unlikely. The Dublin community must embrace the project and the bulk of the funding must be secured locally in Dublin.

Interviewee Comments:

“I’d be willing to support it. Not at the top tier, but I’d give what I can.”

“As a potential donor, a red flag for me is that we’re only fundraising to get it out of the dirt, and not to endow it. Something like this should have a reasonable endowment to make sure it’s run successfully. Nonprofits historically aren’t run well, it’s a volunteer army; it’s a struggle.”

“How’s it going to be supported long term?”

“I’m for it. I want to do it if I can, but I’m cautious. I’m really interested in doing something to support this.”

“I’d be willing to support it however I can.”

“If the city’s going to be responsible for this, then they need to be behind it as well. They’re going to have the biggest financial exposure, so if all this doesn’t springboard into something dynamic and viable and workable, then the city is left with it.”

“If the plans and campaign look like they’re going to be successful, sure I would probably contribute.”

6.0 Will the interviewee work on a campaign as a volunteer?

Individual Interviews:

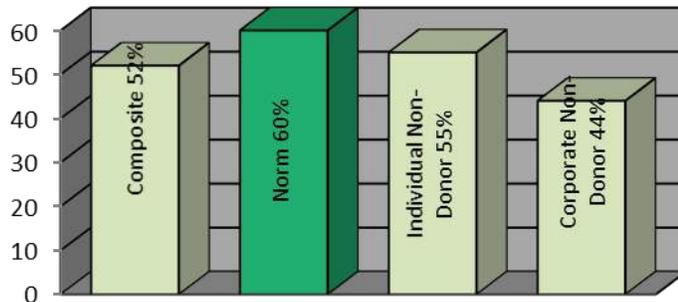
Norm: 60% – Yes

City of Dublin: 52% – Yes

	Yes	No	Won’t Commit	Total
Individual Non-Donor	11	8	1	20
Corporate Non-Donor	4	3	2	9
Composite	15	11	3	29
Percent	52%	38%	10%	100%



Will Work on Campaign



Findings:

Every successful fundraising campaign depends on a committed force of volunteers. As a fully volunteer-driven organization, the success of the proposed Dublin performing arts center campaign is completely dependent upon the willingness of community leaders to volunteer their time and talent. With only 52 percent of interviewees willing to volunteer, it is doubtful that a critical mass of volunteer workers required to run a successful campaign can be reached. Not surprisingly, more individuals (55 percent) than corporations (44 percent) indicated a willingness to work on a campaign.

Of those individuals who indicated they are willing to work on a campaign, many are only willing to take a limited role. Additionally, some of the interviewees who said they would work did so in a conditional way—if they were not engaged with other volunteer commitments or after they determine such a campaign will be successful. These responses send a clear message that a Dublin performing arts center has not yet become a high priority for those volunteers already involved. Without a high level of commitment from an inner circle of constituents, others in the community will be reticent to follow.

Additionally, there were few suggestions for leading the campaign other than honorary chairpersons. Without staff, the tasks of raising the funds becomes critical from a volunteer standpoint. Interviewees were asked to suggest names of those who would be most suited to lead a campaign. This list of suggested campaign leaders is included in *Appendix F*.

Interviewee Comments:

“We don’t have that group here that comes together to say, “how do we get this done?”

“Feel free to use me as a sounding board as you proceed. We aren’t able to officially serve on the campaign committee as we’re already committed to the library campaign, but I’d be happy to help however I can otherwise.”

“I can also help with hosting events to help raise support.”



“I’d even be interested in being on the board of the nonprofit. I think it’s a really viable thing for our city.”

“I’ll help however I can.”

“It’s time for us to pass the torch. We love Dublin, but we don’t live here anymore. I don’t think it would be in your best interest for us to participate. People our age have been contributing for a long time. We’ve done our part. You can find more effective people than us.”

“I don’t want to be the one knocking on the door, but I’d be honored to be part of it.”

“I won’t work on this until I know it’s going to be successful.”

“It depends on when it is. I wouldn’t take on a leadership role.”

“With a \$30 million goal and lead gifts like this, I wouldn’t know where to begin with my phone calls.”

“Yes, but I won’t lead. I would help where I could make connections, offer support on solicitations, etc.”

7.0 What is the interviewee’s overall attitude toward a proposed major campaign?

Individual Interviews:

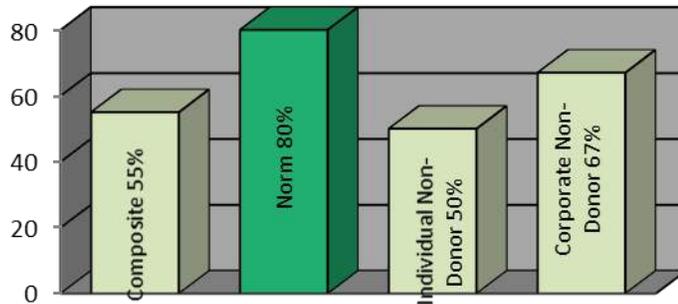
Norm: 80% – Warm / Receptive

City of Dublin: 55% – Warm / Receptive

	Warm/Receptive	Reserved	Apathetic	Opposed	Total
Individual Non-Donor	10	4	3	3	20
Corporate Non-Donor	6	3	0	0	9
Composite	16	7	3	3	29
Percent	55%	24%	10%	10%	100%



Warm/Receptive



Findings:

The community expresses an interest in a performing arts center, but at the same time is not sure what the value thereof would be. Community concerns about finances, infrastructure, leadership, location, and vision are barriers to further progress on a major fundraising project without a major lead donor who is willing to make a transformational commitment to the project at this time.

Interviewee Comments:

“This wouldn’t come to mind if someone asked what we need.”

“There’s a lot of community pride in Dublin around the festivals, the golf tournament, the schools.”

“The process with the library is a key indicator of how this project might be received. And it has been an uphill battle.”

“The Abbey Theater is fine; I would expand it.”

“Do I think we should have it? Absolutely. It would add value, but it’s almost an extra.”

“The impetus for the City to do this isn’t there.”

“It’s a great idea. Dublin has great schools, great residential areas, etc., but it hasn’t completed the community package. Right now, I have to go downtown for the community part; the focus needs to be more on the arts.”

“The reputation of theater performances in the high schools here is fantastic. That speaks to the interest in the community – there should be a real hook for local education.”



“We do love the theater. Dublin is now a destination location for people from out of town. There does seem to be a number of other similar spaces – the Abbey, the new event centers in the hotels, the rec center.”

“If you don’t dream, it won’t happen.”

“It’s got to be in the Bridge Street area.”

“The school district must have buy in.”



Analysis of Fundraising Potential - Setting a Goal

In recommending an attainable major fundraising goal, counsel examines a number of factors. While no one factor is overriding, together they suggest the amount that can be raised in a well-managed campaign. The rationale for the goal the firm recommends follows below.

The Need: In most instances, the discussion of how much to raise begins, quite appropriately, with the cost associated with the need. The \$30 million in new construction costs tested during the study reflects the current construction estimate for outfitting the center from the outside walls in. This estimate does not include the land, exterior building costs, or annual operating support. A need of \$30 million suggests a goal of \$30 million. For the purposes of this study, a preliminary case for support (*Appendix A*) was presented for the proposed campaign totaling \$30 million.

Annual Giving Results: The overall maturity and actual fundraising results of an annual fund are an indication of what can be raised in a capital campaign. In general, a feasible capital campaign goal is equivalent to five to seven times the institution's annual fund revenue. As a new collaborative partnership between the City of Dublin, Ohio University's College of Fine Arts, the Dublin Arts Council, and Crawford-Hoying Development, there are no annual fund results and no existing donors. Also, there is no organization established. These factors suggest a capital campaign goal of between \$500,000 and \$1,000,000 is attainable at this time.

Previous Campaign Results: If an organization has had a capital campaign within the past ten years, it is likely the results will be an indicator of current potential. There are no previous campaign results, which suggests an attainable first-time capital campaign goal of \$500,000 and \$1,000,000.

Interviewee Opinions: An assessment of the giving capability of an organization's top prospects is an important benchmark in determining the potential for success. The probability of success in reaching a particular goal can be measured through the use of a scale of gifts and comparing the number of gifts required at the upper ranges with the number of prospects who have been identified. This is arguably the most important factor in determining the goal for any campaign. A solid prospect list will have three to four prospects for every gift on the scale of gifts.

As this collaborative partnership does not have a pool of donors or an ongoing fundraising program, identification of key prospects was dependent upon the study committee's knowledge and opinions of key stakeholders to indicate prospect capacity or inclination. The study committee identified a fair number of top unqualified prospects to be interviewed for the study.

Through the course of the study, only two of the top unqualified prospects identified by the study committee can be confirmed as qualified prospects for a seven-figure pledge. It is worth noting that some key individuals were not available to participate in the study.



Additionally, the opinions of the interviewees are a useful indicator of an overall goal at two additional levels. We take into consideration 1) what the interviewees believe is a reasonable fundraising goal and 2) suggestions from interviewees for prospects at the top range of the gift chart.

Many interviewees agree that individuals or organizations exist in Dublin which could make a \$30 million goal happen. However, the goal feels too high for the project for philanthropy to be the sole source of revenue, and for the general interest level in a performing arts center. Only 38 percent of interviewees believed that the \$30 million proposed goal was attainable, and only 21 percent believed that gifts of \$1 million or more were attainable. This suggests a goal considerably less than \$30 million. There is a modest leadership prospect list suggested by the interviewees (*Appendix E*) which suggests a campaign goal of between \$3 million and \$5 million.

Alternative Sources of Funding: Skystone Partners consulted with experts in the domain of alternative funding sources to determine the viability for alternative finance options, such as New Market Tax Credits (NMTC), public-private finance such as Tax Increments Financing (TIF), Historic Tax Credits, and an appropriation from Ohio's capital budget. It was determined that this initiative, as currently planned, is not a viable candidate for alternative funding.

Key Interview Responses: As outlined earlier in this report, our findings for a campaign to develop a performing arts center in Dublin were well below the norm in every area questioned, including key areas of attitude toward the organization, attitude toward the needs, and overall approval of the concept. This less-than-optimal climate for fundraising indicates that further work is required to be well positioned for a major fundraising campaign. This indicates an attainable campaign goal of between \$1 million to \$2 million.

Leadership Prospects and Skystone Partners Ratings: As mentioned previously, when measuring the probability of success in reaching a particular goal by using a scale of gifts, it is necessary for an institution to have identified three to four prospects for every gift on the scale of gifts chart, particularly at the lead gifts prospect level.

To attain the number of gifts necessary at the highest level – approximately 20 – to achieve a goal of \$30 million, the performing arts center project requires between 60 and 80 known prospects of \$500,000 or more. At this point, there are not sufficient prospects at this level. The firm believes that such capacity exists in the Dublin community, but the prospects are not inclined to give at this time.

Knowledge of and relationship with an organization's key prospects is an absolute necessity for campaign success. Neither the City of Dublin nor Tantrum Theatre have gotten to know the individuals who are perceived as prospects well enough to make an assessment of possible giving level to a campaign.



While we do not directly ask a prospect the level of gift which might be considered, our fundraising insights and interview skills give us considerable experience at making an informed estimate of each interviewee's gift interest and potential. The firm's estimate is compared to the organization's internal estimate for each prospect reviewed. This allows the firm to validate or adjust the organization's internal ratings. When comparing the estimated giving amounts, the study committee's estimate was 75 percent greater than the likely gift amount from interviewees. This, combined with the number of prospects available at the upper end of the gift chart suggests a goal of roughly 25 percent of the originally proposed \$30 million, or \$7.5 million.

Summary of Analysis of Fundraising Potential: If the City of Dublin should go forward with a campaign under the current circumstances, Skystone Partners recommends that a philanthropic goal of \$3 to \$5 million will be both reaching and attainable. To be successful, efforts must begin immediately with cultivation and campaign preparation steps. Based on the study findings referenced, the planning committee will be well served to undertake the steps outlined in the *Recommendations* section under Option C in preparation for such a campaign.



Comparables

To assure our understanding and provide better analysis of the proposed performing arts center in Dublin, Skystone Partners researched a number of comparable performing arts centers to provide a basis of comparison. Below are our findings about five facilities which most closely resemble the plans for a performing arts center in Dublin, and which were mentioned most often in terms of our study. It is worth noting that each of these facilities were either renovations of an existing building, or funding was secured through a public/private partnership. Building costs ranged from \$5 million (McConnell) to \$175 million (Carmel).

Facility	LINCOLN THEATER	DAVIDSON THEATER (THE RIFFE CENTER)	MCCOY COMMUNITY CENTER FOR THE ARTS	MCCONNELL ARTS CENTER	CARMEL CENTER FOR THE PERFORMING ARTS
Location	Columbus (Downtown)	Columbus (Downtown)	New Albany	Worthington	Carmel, Indiana
Theater Seating	582	903	786	213	1,600
Programming or Resident Organizations	Dove Arts Project, Columbus Children's Theatre, Capital University Theatre, Jazz Arts Group, Judah Performing Arts Center, Leap of Faith Dance Company, Thioassane West African Dance Institute, The Ohio State University Department of Theatre	CAPA productions, BalletMet, The Columbus Gay Men's Chorus, The Columbus Symphony Youth Orchestra, and The OSU Department of Dance	Jefferson Speaker Series, New Albany Schools, New Albany Children's Ballet Theatre, New Albany Symphony Orchestra, Opera Columbus	BalletMet, Carpe Diem String Quartet, Columbus Children's Theatre, Gateway Film Center, High Road Gallery, Hixon Dance, Jazz Arts Group, Learning Never Ends, Opera Columbus, Tiny Picassos, WeJoySing, Worthington Chorus, Worthington Community Theatre, Worthington Libraries	Actors Theatre of Indiana, Booth Tarkington Civic Theatre, Carmel Symphony Orchestra, Central Indiana Dance Ensemble, Gregory Hancock Dance Theatre, Indiana Wind Symphony
Design	Egyptian Revival style theater with state-of-the-art sound and lighting, digital recording and broadcasting capabilities, and digital	Built within the Riffe Center for Government and the Arts in 1988	35,000sqft center includes auditorium, partial fly loft, lobby, black box rehearsal studio, dance studio, scene shop,	Renovated from Worthington High School built in 1915. The 20,000sqft building includes a theater, exhibition gallery, four classrooms, a digital imaging	The Palladium, with a domed European style design, has a four-fronted



	projection system. Ballroom, music education center, rehearsal rooms, keyboard/media studio, recording lab, and multi-functional instructional classrooms.		classrooms.	studio, a dance studio and rotating exhibitions.	symmetrical design with 360 degree seating.
Owner/Operated by	Lincoln Theater Association/CAPA	CAPA	The Jeanne B. McCoy Community Center for the Arts, Inc., a non-profit corporation established between the New Albany Community Foundation, the City of New Albany, Plain Township and the New Albany Plain Local School District	McConnell Arts Center Board of Trustees	The Center for the Performing Arts Board of Directors
Annual Budget	Not available	Not available	Not available	\$822,224 in 2016-17	\$8.7 million
Capital Funding	\$13.5 million renovation funded by public and private support. The City of Columbus purchased the property in 2002 and recruited CAPA to spearhead the 18-month renovation. With further funding by Franklin County and private corporations, the theater reopened in 2009 as Columbus' only urban performing arts and education center.	Construction costs for the Riffe Center totaled approximately \$130 million. Specific costs for the Davidson Theater were not available.	\$15 million total; \$5 million from New Albany-Plain Local School District (from the 2001 bond issue); \$5 million from the Village of New Albany (from Tax Increment Financing); \$3 million from Plain Township (through the TIF); \$2 million from the New Albany Community Foundation (from private donors).	In 2009, The Packard Annex, owned by the City of Worthington, was renovated with more than \$5 million in funds raised by the community. The funds raised for the renovation serve as pre-paid rent for the McConnell Arts Center to inhabit the city-owned building.	\$175 million in public funding to build the Palladium was approved by the City of Carmel, along with \$2.5 million in annual operating support.



Observations and Conclusions

1. **Community members do not feel there is a strong need for a state of the art theater space at this time.** Initiatives requiring community support in Dublin are most successful when they are tied directly to a demonstrated need. While the addition of a performing arts center has the potential to be another of Dublin's quality of life amenities, it is perceived to be a nice-to-have, not a need-to-have.
2. **Interviewees would like to see more cost-effective options considered.** Initiatives requiring community support in Dublin are most successful when they are thoughtfully planned with utmost fiscal efficiency. Dublin is a carefully planned community with a commitment to fiscal responsibility. Once a need has been identified, community members want to see proactive, creative, and resourceful solutions.

Case study: Through a creative alternative for a needed fourth high school, the Dublin City Schools purchased a world class office building that had been vacated by Verizon. This 120,000 square foot building was purchased for \$9.5 million, and will cost \$19.6 million to renovate into academic academies for Dublin students to study fields such as aeronautical engineering, biometrics, specialized nursing, IT, engineering, and robotics. This innovative and resourceful solution for students from all three high schools to attend will cost under \$30 million, and is anticipated to postpone the need for building a fourth high school for a number of years.

3. **There is a strong desire to see leadership gifts from the partner organization.** Community members and corporations want to see the City of Dublin, Crawford-Hoying Development, and Ohio University demonstrate leadership by contributing 50 to 75 percent of the estimated construction costs. Participants believe \$30 million is too much for private donors alone to give. It should be noted that from Ohio University's perspective, their College of Fine Arts already has invested heavily to bring top-quality theater to Dublin, allocating nearly \$1.9 million of its budget in the past year to the Tantrum Theatre initiative. Financial commitments from the City of Dublin and Crawford-Hoying are not yet confirmed.
4. **There is a perception that the timing is not right.** Participants expressed that even the current Dublin Library campaign, which is part of a much larger campaign with its own infrastructure and committed base of supporters, is an uphill battle in regards to fundraising. With the growth trend that Dublin has undergone, there is a desire to let the Bridge Park District become more established, and to let the library campaign proceed before embarking on another fundraising initiative.



5. **Interest in donor and campaign leadership at a high level has been lukewarm from corporations and individuals.** There is not a large body of compelled citizens to support or lead this initiative as it currently stands. While a number of participants offered to help with a campaign, very few offered to help at a leadership level.
6. **There are concerns about the economic impact on the residents if this initiative becomes a financial strain on the city.** Participants were skeptical that the theater's economic impact would be net positive, and most are concerned about the need for significant ongoing annual support for both the facility and user organizations.
7. **Programming needs to be clearly defined.** Participants' interest is limited as a result of undefined programming. While some suggestions were offered, interviewees were not able to specifically articulate what type of programming they would like to see in the space. Approximately half of the interviewees were familiar with Tantrum Theatre's presence in Dublin. It is unrealistic to justify the need for a new facility through Tantrum, as attendance numbers do not currently support the need for larger audience capacity.
8. **There is apprehension about the financial model.** A 400-seat space will be most conducive to local and regional acts. This seating capacity will be too limited for nationally or internationally known talent. Interviewees expressed concern about the number of seats being lower than what they expected for building cost estimates of \$30 million. Specific concerns were voiced regarding the economic sustainability and business model of a 400-seat space.
9. **The initiative currently has limited organizational capacity to conduct a campaign.** A major fundraising campaign takes time, extraordinary organizational focus, and the ability to move daily tasks forward effectively while attending to the long-term sustainability of the organization and the project. Currently, all organizational business for the planning committee for a performing arts center in Dublin is executed by representatives from the partner organizations who are busy professionals. With no paid staff to move the tactical and strategic vision forward, the City of Dublin and this planning committee would be challenged to undertake a campaign without significantly committed volunteers working on this project. Our findings indicate that a cadre of volunteer leaders is unavailable for this effort at this time. To assist in considering what resources would be required to build organizational infrastructure and begin building a base of programmatic and philanthropic support, Skystone Partners has developed a proposed expense budget (*Appendix G*) for the first fiscal year of an effort dedicated to the development of a Dublin performing arts center.



10. **If the cost of the project is scaled down, the campaign would be much more attractive to the interviewees.** With a clear purpose, qualified leadership gift prospects, broad community support, organizational capacity or ample volunteer leaders, it is possible the planning committee could successfully execute a major fundraising campaign at this time.

Recommendations

Based on these findings, Skystone Partners recommends the following options for the City of Dublin. With any option selected, it is critical that timely and disciplined steps are taken to assure the initiative's relevance and esteem in the community. It is recommended that if Option A or B is chosen, the work of Option C is carried out additionally.

Option A: Proceed with a non-traditional campaign

“Come back to me once you’ve secured \$20 million from the folks at the table right now.”

At the beginning of the study process, a number of possible sources were believed to have the capacity and the inclination—either alone or in combination with others—to contribute in the high seven-figures. The possibilities discussed included several prominent individuals, foundations, and corporations in Dublin. The study was unable to confirm that these possible donors/contributors have the interest or willingness to support this initiative at the extraordinary level required to raise \$30 million.

If it is possible to secure \$20 million toward the \$30 million goal from a combination of contributions from the City of Dublin, Ohio University, and Crawford-Hoying, study results indicate it is possible to raise the remaining \$10 million through private philanthropic dollars.

Option B: Consider cost-effective alternatives

“Bring me plans to renovate the Abbey for \$10 million, and I’ll be one of your biggest supporters. I’ll work and help get this done.”

Study results indicate a strong desire to consider **alternative models** to create a quality performing arts space through more resourceful and more cost-effective measures.

It is likely a \$10 million campaign to renovate and expand the existing Abbey Theater would be received as a more fiscally responsible and appropriately scaled project, and that the community would consider this to be a wise investment of resources.



Alternatively, scaling down the cost estimates by revising the current plans of a newly constructed performing arts center would also result in a more favorable campaign.

Option C: Build organizational infrastructure for now and the future

The planning committee would be well served to develop a strong organizational infrastructure to support short- and long-term aspirations for this initiative in the following ways.

1. **Commission an economic impact study.** Before supporting a major fundraising campaign, residents of Dublin will want to be assured of the economic benefits a performing arts center will have on their community. Dublin residents are more likely to support a cause they know will be an economic benefit to the City as a whole. An economic impact study will allow campaign advocates to effectively communicate the fiscal benefits of a performing arts center and can be a powerful tool when making the case for private and public funding, as well as for shifting public opinion. An economic impact study can and should happen concurrently with the rest of the recommendations.
2. **Identify, recruit, and develop a strong volunteer advisory group specifically focused on the development of a performing arts center in Dublin.** Systematically cultivating the right constituents who care about this initiative to lead the effort will ensure access to the appropriate human and financial resources necessary to launch and sustain a vibrant organization. This group will lead the organization to accomplish the following critical steps (3 through 6).
3. **Determine and clearly articulate vision, mission, values and programs** that resonate with user organizations and potential patrons. Once the organization has developed a vision for strong programs that are desired and valued by the community, it will be better positioned to consider a major fundraising initiative.
4. **Identify community partners for the organization and develop a plan for shared use** of new or enhanced space that reflects the needs and desires of the community. Create a plan that will nurture relationships with user organizations to ensure that strong, trusting, mutually beneficial opportunities and collaborative partnerships develop.
5. **Establish key organizational benchmarks** such as:
 - a. **Develop a sustainable funding plan** that includes earned, philanthropic revenue, and other appropriate revenue streams.
 - b. **Establish a community engagement and communication plan.** Frequent up beat communication combined with opportunities for donors, friends, user organizations and their constituents, the corporate



community, and Dublin community members to become involved will create excitement, buy-in and a feeling of ownership.

6. **Hire an Organizational Administrator.** A strong, experienced, professional arts administrator at the helm of the organization to manage operational needs of a performing arts center effectively and help the volunteer leadership navigate organizational issues would bring credibility, organizational effectiveness, and community arts programming expertise.
7. **Retain Fundraising Counsel.** Our final recommendation is that the City of Dublin retain qualified fundraising counsel to provide guidance in the successful completion of the activities in this report. Skystone Partners welcomes the opportunity to work with the City of Dublin and the planning committee for this initiative regardless of which option is selected.

Acknowledgements and Next Steps

The meetings with key constituents within Dublin and the surrounding areas provided very important insights and were vital in developing the findings, conclusions, and recommendations in this report. The interviewees were extraordinarily gracious to meet with us. Their candid responses identified a number of important issues that will significantly influence the success of this initiative regardless of which path is chosen.

The Skystone Partners study team wishes to thank Michelle Crandall, Rachel Cornish, David Guion, Donna Goss, Russell Hunter, Jay Panzer, Steve Smith, and Gwen Wiehe, as well as the leaders from Ohio University and other Dublin residents who contributed their opinions, advice, and assistance to this study.

Skystone Partners is delighted to have this opportunity to advise the City of Dublin and would be honored to continue its work with the planning committee in guiding the organization toward reaching its fundraising goals and achieving its vision for the future. We look forward to discussing how we can best help in implementing the recommendations in this report.

Appendix



**SKYSTONE
PARTNERS**

A World of Expertise



Preliminary Case for Support Dublin Performing Arts Center

The City of Dublin has reimagined how residents of this area of Central Ohio work, play, and live through the development of the Bridge Street District, creating a new park and a pedestrian bridge. As a centerpiece of the Bridge Street District, the City, Dublin Arts Council, and Ohio University envision a new Performing Arts Center providing a professional caliber facility for local, regional and national groups. Such a Center will greatly add to the quality of life for the area's residents while boosting the local economy. The new Performing Arts Center will supplement, rather than replace, the existing Abbey Theater which will remain a community destination.

A needs assessment concluded that a new performing arts facility could be utilized more than 225 times each year, and when complete, this vibrant addition to the community would have an economic impact exceeding \$10 million annually.

A Dublin Performing Arts Center will provide a local home for Tantrum Theater, Ohio University's professional theater company which has produced highly-acclaimed works the past two summers in Dublin. A new PAC will allow Tantrum to expand to a year-round production schedule, while also providing a venue for first-class national and international programming in all of the performing arts—dance, music and theater.

The facility will include a performance space with seating for up to 400, appropriate backstage areas including dressing rooms, and set support spaces. The center also will feature inviting public spaces for events and other use by community groups, and schools will benefit from attractive and functional spaces for quality educational programming. Additionally, the Dublin Arts Council will have gallery space in the lobby to showcase visual artists' work.

To oversee the Dublin Performing Arts Center, a new non-profit organization will be created with representation from all stakeholder groups.

Estimated cost for Dublin Center for Performing Arts Construction
\$30,000,000



*Pattern of Gifts Necessary for
City of Dublin to Raise \$30 Million*

Gifts Needed	In the Amount of	Totaling	
	1	\$5,000,000	\$5,000,000
	1	\$2,500,000	\$2,500,000
	7	\$1,000,000	\$7,000,000
	<u>11</u>	\$500,000	<u>\$5,500,000</u>
	20		\$20,000,000
	12	\$250,000	\$3,000,000
	20	\$100,000	\$2,000,000
	30	\$50,000	\$1,500,000
	<u>50</u>	\$25,000	<u>\$1,250,000</u>
	112		\$7,750,000
	75	\$10,000	\$750,000
	100	\$5,000	\$500,000
	250	\$2,500	\$625,000
	<u>375</u>	\$1,000	<u>\$375,000</u>
	800		\$2,250,000
	932		\$30,000,000



Appointment Letter to Preliminary Interview Group

September 29, 2017

Addressee
Address 1 Address 2
City, State Zip

Dear <Salutation>:

The City of Dublin – in partnership with Ohio University’s Tantrum Theater, the Dublin Arts Council, and Crawford-Hoying Development – is contemplating a new initiative that will significantly affect our future. The project is of such importance that our planning committee has commissioned a study to gather the advice of a number of our leaders and close friends such as you.

To conduct this planning study, we have retained Skystone Partners, an international consulting firm that works with nonprofit organizations to help them achieve their vision. Skystone Partners’ senior consultants will analyze the potential and the direction for this new initiative and recommend the most effective way for us to proceed.

One of Skystone Partners’ representatives, will contact you within the next week or so to arrange an appointment and seek your views on this project. I hope that you will take the time for a personal interview of approximately 45 minutes.

During this confidential interview, the consultant is interested only in obtaining your advice and suggestions on this important matter.

I am grateful to you for cooperating with Skystone Partners and for helping to ensure our future success. Thank you.

Sincerely,

<Committee Member>
<Organization>



Interviewee Participation

Individuals Interviewed

Sandra Anderson
Don Casto
Marilee Chinnici-Zuercher
Bill Cseplo
Pete Edwards
Barbara Fergus
Warren and Bea Fishman
Rick Gerber
Denise Franz King
Robin Moran
Sandy Morckel
JoAnne Schorsten
Steve Smith
AC and Karen Strip
Gay Su Pinnell
Page Vornbrock
Gwen Wiehe
Sharon Zimmers

Organization Representatives Interviewed

Robin Campbell/*Dave Thomas Foundation*
Donna Collins/*Ohio Arts Council*
Brent Crawford/*Crawford-Hoying*
Chad Delligatti/*InnoSource*
Steve Golding, *Ohio University VP of Strategic Initiatives*
Greg Guy/*AirForce One*
Yoshihiro Hidaka/*Hidaka Enterprises*
Doug Kridler/*Columbus Foundation*
Matthew Shaftel, *Ohio University Dean of the College of Fine Arts*
Scott White/*IGS*
Chad Whittington, *Executive Director, CAPA*



Suggested Prospects for Major Gifts

Amazon	George and Diane McCloy
Dave and Marjorie Amorose	Urban and Shelly Meyer
Ashland	Nationwide
George Barrett	OCLC
Joe Blancato	Ohio Health
Margaret and Greg Butler	Ohio University
Cardinal Health	Ortho One
Care Works	Ron Pizzuti
Joe Chlapaty	Ruscilli Construction Company
City BBQ / Rick Mailr	Scotts Miracle-Gro
City of Dublin	Allan Shepherd
Chris and Mike Close	Susan and Sam Smiley
Brent Crawford/Crawford-Hoying	Stanley Steamer
Members of Dublin City Council	Matt Stavroff
Dublin City Schools	Sheri Tackett/Delta Energy
Dr. Bob Falcone/Annie's Fund	United Healthcare
Yoshihiro Hidaka	Page Vornbrock
Honda	Bob and Peggy Walter
IGS	Wendy's
Jack and Charlotte Kessler	Ken Westerheide
Nicholas LaRocca	Scott White
Bob Massey	John Wirchanski



Suggested Campaign Leaders

Dave and Marjorie Amorose
Mike and Chris Close
Brent Crawford
Chad Delligatti
Jack and Susie Hannah
George McCloy
Urban and Shelly Meyer
Cameron Mitchell
Jack and Barbara Nicholas
Ron Pizzuti
Sheri Tackett
Page Vornbrock
Bob and Peggy Walter



***Proposed Expense Budget for
Dublin Performing Arts First Fiscal Year***

Performing Arts Coordinator Salary	50,000
Support Staff (half-time)	15,000
Benefits	
based on 33% of Salaries	21,450
Travel	5,000
Printed Materials	15,000
Cultivation and Other Expenses	15,000
Professional Counsel and Related Expenses	<u>48,000</u>
TOTAL PROPOSED EXPENSES	169,450

**There is a presumption that office space, office equipment and related technology will be provided by one of the partner organizations*

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DURBAN	SAO PAULO
EDMONTON	TORONTO
JOHANNESBURG	VANCOUVER
LONDON	WASHINGTON, DC
MEXICO CITY	



management
services
incorporated

June 2015

Dublin Center for the Performing Arts Feasibility Study

Business Plan

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Appendices:

- A. Pro-forma Operating Budget
- B. Critical Path Plan

1. introduction

Webb Management Services, Inc. is a management consulting practice for the development and operation of performing arts facilities. We work for governments, schools, developers, and arts organizations on facility feasibility, business planning, and strategic planning. The practice was founded in 1997, and we have just started our 347th assignment.

Earlier this year, we completed a needs assessment that confirmed the need for new facilities in Dublin on the basis of audience demand, user demand, the gaps in the current supply of facilities serving the market, and the potential for new facilities to serve the broader goals of the community.

That work lead us to recommend the development of a new 300 to 400-seat performance space with a high level of flexibility, including the ability to convert to flat floor. It should also have a multi-purpose room that can act as a rehearsal hall, event space and even support smaller performances, as well as other support spaces. There should be large public spaces with strong food and beverage capabilities, and then classrooms and other program space depending on the needs of partners.

The recommendation supported the prospect of a summer partnership with OU and the opportunity to develop a professional producing theatre program with the University. It complements the Abbey Theater, which can remain a workhorse, training ground and family destination while a new facility would provide aspirational performance space for students and amateurs. And it responds to demand on the part of local groups and complements proposed banquet/conference center.

In addition to that recommendation, we encouraged the City to consider the development of additional facilities, including the development of indoor/outdoor performance and event space, and the creation of a cultural district. Hope fully these ideas can be realized within the overall Bridge St. project.

Now we proceed to the second part of our work – a preliminary business plan for new facilities, in which we consider how recommended facilities are to be programmed, operated, and financially sustained.

2. comparable operations

Before addressing how new facilities in Dublin might be operated, let's look at the operation of some comparable facilities around the country.

Francis Marion University Performing Arts Center Florence, SC



Opened	2011
Physical Components	849-seat performance space 100-seat black box theater 500-seat amphitheater, large lobby, academic wing
Operating Budget	The operating budget is unknown by Center leadership because the budget is completely integrated within the overall academic department. Income breakdown is as follows: <ul style="list-style-type: none">• 25% from contributed sources (grants, sponsorship and donations)• 25% from rentals• 50% from other earned revenue (tickets, catering, merchandise)
Administrative Staff	Center operations are managed by a full-time professional staff of four that includes a Director, Lighting Supervisor, Technical Supervisor, and Ticketing Services Manager, as well as one part-time person (20 hrs/week) helping with reception, marketing and hospitality. The Center is also supported by other University departments (custodial, campus police, facilities, etc.)
Programming & Utilization	Activity at the Center is made up of 150 to 200 annual events including an 15 to 25-event presenting series that features national touring acts in disciplines of Broadway touring shows, theatre, music and a children theatre series. Other utilization is on the part of the university fine arts departments, local and regional nonprofits groups, and corporate rentals.
Development Scenario	Efforts to develop a PAC for the City of Florence began in the 1990s but the community could not raise sufficient funds. As a result, the City approached FMU in 2004 and the two began to work collaboratively to develop the facility. Together, the City and FMU decided to develop the facility downtown in order to support its revitalization. They also developed a vision for the PAC as “a multi-purpose facility that enriches the lives of students, faculty, and members of the community” and “plays a vital role in the university’s mission to provide excellent education, stimulate inquiry and research, and serve the Pee Dee region of

South Carolina.” The project was funded by State and City funds as well as private donations raised by FMU. The PAC has supported the development of a downtown cultural corridor that also includes a new Library branch, museum and theatre.

Operating Scenario The PAC is fully operated by FMU and sits within the Department of Fine Arts. The University covers utilities, building maintenance, security and custodial staff directly, while the PAC must generate income to finance its own operations (programming, marketing, staff, etc.).

The Director now reports to the Director of the University Foundation after originally reporting to the Chair of the Department of Fine Arts and Provost. This shift occurred because a portion of the PAC accounting moves through the University Foundation.

The facility is supported by a Governing Board of 7 members, with 4 appointed by FMU and 3 appointed by the City of Florence. This board was formed to act as a resource and assist in the creation of its policies and procedures.

Booking Priorities

1. FMU Department of Fine Arts
2. Three Resident Companies in order of rent paid
3. Presenting Series (12 to 25 events)
4. Other rentals

Jackson Hole Center for the Arts Jackson, WY

Opened 2007



Physical Components Arts + Education Center: Visual arts and dance studios, classroom, conference and office space servicing 22 art and higher education nonprofits.
Performing Arts Pavilion: 500-seat theater, a Music Center, theater rehearsal space, and additional administrative space.

Operating Budget \$2.6 million, 40% earned revenue
A third of this earned income comes from ticket sales. The remaining comes from a ticket fee, rentals and a sponsorship program that supports the presenting series. No funds are received from government sources.

Administrative Staff The 10-member staff is led by an Executive Director. Additional staff include a Marketing Director, Facility Operations Director, Receptionist/Volunteer Coordinator, Technical Director, Programming Director, Staff Accountant, President of the Center Fund (Development,) Development Associate and an Executive Assistant. Additional support comes from 20 part-time staff and 100 volunteers.

**Programming
+ Utilization**

The Performing Arts Pavilion is busy 50 to 70% of the year. On average, resident companies use the theater for 70 performances a year. CCFA presents a series of music, dance, theater, film and other events that represent an average of 25 performances a year. Outside renters use the theater for another 30 uses. The Center is principally activated by its 20 resident organizations, using it for administration, rehearsal, performance and other day-to-day activities. Resident organizations benefit from scheduling priority and discounted rental rates.

The group of resident organizations is varied, including the Central Wyoming College/Jackson Campus, University of Wyoming Outreach School, Jackson Hole Symphony Orchestra, Jackson Hole Writers, JH Public Art, Teton County Education Foundation, JH Community Band, pARTners, Wyoming Humanities Council, Jackson Hole Wildlife Film Festival, Jazz Foundation of Jackson Hole, Dancers' Workshop, Jackson Community Theater, Jackson Hole Chorale, Jackson Hole Music Experience, Art Association and Center of Wonder.

**Development
Scenario**

In 1991, local arts organizations, artists and concerned community members collectively recognized that increasing rents in insecure and inadequate facilities threatened Jackson Hole's local arts organizations. With a \$1,000 grant from the Community Foundation of Jackson Hole, a plan for a shared facility was born. Over the course of five years, a needs assessment, existing facilities assessment, site selection study, feasibility study and an economic impact study all supported the need for an art center in Jackson. The project was developed in partnership with the Town of Jackson and Teton County.

**Operating
Scenario**

The Center for the Arts is owned by the Town of Jackson and Teton County, which have a 49-year lease agreement with the nonprofit Community Center for the Arts (CCFA), the organization originally charged with managing the construction project. The Center's administration resides in and uses the facility on a daily basis. The Center's staff is charged with developing and managing the art center campus. A 12-member programming committee is responsible for Center's presenting series. The Center is overseen by a Board of 18 members.

**Booking
Priorities**

1. Resident Organizations
2. Presenting Series
3. External Rentals

**North Shore Center for the Arts
Skokie, IL**



Construction 1996

Physical Components 848-seat multipurpose theater
340-seat thrust stage/convention room and offices for resident groups

Operating Budget \$1.1 million, 70% earned revenue.
The City provides \$250,000 in direct support as well as the proceeds from the hotel tax, which provide approximately \$80,000 a year.

Administrative Staff There are 10 facility staff members

- General Manager
- Events Manager
- Operations Director
- Box Office Manager and an assistant
- Marketing Coordinator
- Office Manager
- Security Director
- Youtheatre/ Showcase Manager
- Director of Finance

Programming & Utilization Open 365 days a year, the NSCPA serves as a venue for fine arts presentations, theatrical productions, educational and community outreach programs and business conferences. As the resident presenter of the NSCPA, Centre East present programs in the Center East Theatre. Past Centre East artists include Lily Tomlin, The Joffrey Ballet, The Chinese Golden Dragon Acrobats, Savion Glover, Ladysmith Black Mambazo, Jerry Seinfeld and Kathy Griffin. In addition, Centre East offers a Youtheatre Program and SHOWCASE, an annual conference of performing arts for young people. Resident companies include , the Northlight Theatre, the Skokie Valley Symphony Orchestra and Centre East.

Development Scenario The North Shore for the Performing Arts in Skokie opened in 1996. The NSCPA is a \$20 million facility. The State of Illinois (\$13.2 million) and the Village of Skokie (\$3.4 million) funded the majority of construction expenses. The balance was funded by various organizations including Northlight Theatre, Rice Foundation, DoubleTree Hotel North Shore, the NSCPAS Foundation and additional state grants.

Operating Scenario The Centre East Metropolitan, Exposition, Auditorium and Office Building Authority is the agency that legally owns the facility and holds the Center's 20-year bond. The NSCPAS is managed by Professional Facilities Management (PFM) of Providence, Rhode Island, and is supported by the North Shore Center for the Performing Arts Foundation. The Foundation, 501(c)(3) organization independent of the Center, was created to support capital improvements and to

provide program funding support to resident groups. The foundation does not provide ongoing operating support for the facility.

- Booking Priorities**
1. Presenting
 2. Other internal programming
 3. External rentals

**Prairie Center for the Arts
Schaumburg, IL**



Construction 1986

Physical Components 442-seat multipurpose theater
Art gallery, meeting rooms, 96-seat lecture hall, video production studio

Operating Budget \$1.1 million, 40% earned revenue.
Most of that earned income comes from ticket sales (78%) with the remainder coming from rentals (18%) concessions and other sources.

The Prairie Center Arts Foundation, a separate private foundation, fundraises for the Center. Most of that funding comes from a sales tax subsidy, administered by the Village. The remaining contributed income is raised from foundations (18%), corporations (3%) and individuals. The Village pays for the building's utilities and maintenance.

Administrative Staff The 11-member staff is run by a Director. Support staff consists of an Assistant to the Director, a Production Supervisor, a Building Operations Supervisor, a Technical Supervisor, a Head Technician/Rental Coordinator, a Theater & Audio Technician/Webmaster, a Special Events Coordinator, an Office Assistant, a Development Coordinator for the Prairie Center Arts Foundation, and a Schaumburg Youth Orchestra Assistant. The Prairie Center Arts Foundation actively recruits volunteers year round.

Programming & Utilization The Center hosts over 800 events per year welcoming an average of 70,000 visitors. Approximately 50% of those visitors are Schaumburg residents. The remaining 50% are largely from buyers within a 15-mile radius. The Gallery features the work of artists from the region and state. Programming is split among Center productions (150 performances), Center presentations (50) and community rentals (75). While the Center produces a small performing arts series, the Cultural Commission helps develop a season of programs for which the Village of Schaumburg acts as presenter (jazz, dance, contemporary,

international, Broadway performances, and a film series.) Rental activities include annual productions staged by two community theater groups, weekly rehearsals and annual concerts presented by a community band, school concerts and plays and pageants. The Village of Schaumburg also takes advantage of the Prairie Center for weekly meetings, training sessions, and other activities.

Development Scenario The Prairie Center for the Arts opened in 1986 at a total cost of \$2.5 million, which included the outdoor stage, plaza, parking lot, and landscaping. Funds to build the Center came from developer donations. The original building was 16,000 sq ft and included a 442-seat theatre, art gallery, and meeting rooms. A \$3 million addition to the Prairie Center was completed in 1997. The expansion was funded through a capital campaign.

Operating Scenario The Center is a division of the Department of Cultural Services of the Village of Schaumburg. The Schaumburg Cultural Commission, whose members are appointed by the Village President with the consent of the Village Board, provide input on arts programming in the Village of Schaumburg and, specifically, at the Prairie Center for the Arts. The Cultural Commission was formed in 1980.

- Booking Priorities**
1. Center producing
 2. Center presenting
 3. External rentals

**Sebastopol Community Cultural Center
Sebastopol, CA**



Construction 1982

Physical Components Community Main Building: 500-seat multipurpose theater, 40-capacity studio and classroom with ballet barres and a mirrored wall, and 40-capacity classroom with a piano, mirrored wall and projector screen
Youth Annex: 85-seat portable stage (9x9), music room, and conference rooms
Garzot-Duffield Building: three meeting rooms

Operating Budget \$700,000, 86% earned
Earned revenue comes from class fees, event tickets and concessions, and facility rentals. Only 3% of the budget is from annual City support, with 11% from donations. SCCC does not pay rent to the City for facilities.

Administrative Staff The 8-membered staff is lead by an Executive Director. The support staff includes a Facility Manager, a Programs & Marketing Coordinator, a Rental &

Events Coordinator, Front Desk, two Project Assistant, and a Bookkeeper. There are also seven building attendants and four Tiny Tots instructors. The Center is constantly recruiting volunteers, using roughly 200 volunteers per year.

**Programming
& Utilization**

The community's use of SCCC service is constant and regular, with over 50,000 visits each year. SCCC provides educational, recreational, and cultural enrichment classes for both children and adults. SCCC partners with both local schools and local nonprofits/service groups to develop and deliver programming.

SCCC also serves as a regular meeting place for the City government and for local nonprofits. The facility hosts weekly City Council and Planning Commission meetings, as well as Sebastopol Kiwanis Club meetings each Friday. SCCC also takes part in the Film Festival, Goddess Crafts Faire, Tribal Festival and Tour d'Organics. Facilities are available to rent to non-profits, schools, corporations and individuals for meetings, classes, City events, rehearsals, concerts, weddings, fundraisers and concerts.

**Development
Scenario**

SCCC was founded in collaboration with the City in 1982 to provide a vehicle for the citizens of Sebastopol and surrounding areas to provide recreation services. Unlike some larger cities, the City does not run 'recreation' services, and the Center was intended to help provide this function.

**Operating
Scenario**

SCCC was incorporated as a non-profit 501(c)(3) in 1984 and began functioning as a de facto parks and recreation department for the City of Sebastopol. The Center receives some budget support from the city. SCCC has a 10-member Board of Directors and a 7-member Advisory Committee.

**Booking
Priorities**

1. Park programming
2. Government and local nonprofits
3. Affiliated organizations or long-term partners
4. General public

**South Dallas Cultural Center
Dallas, TX**



Construction 1986

Physical Components 120-seat black box theater, a visual arts gallery, studios for dance, two-dimensional arts, ceramics, printmaking and photography. The Center also has a full-service digital recording studio and an education program in digital recording technology for youth and adults.

Operating Budget \$490,000
\$400,000 from the city, \$90,000 from various organizations (i.e. TX Arts Commission, Visual Arts Network, NYFA)

Administrative Staff The Center is managed by a four-member staff, which includes the Manager, Performing Arts Coordinator, Marketing/PR Coordinator, and Coordinator II/Events. They also have a full-time maintenance employee. They also actively recruit volunteers for both day-to-day operations as well as special events.

Programming & Utilization Programming at the South Dallas Cultural Center consists of monthly film screenings and annual film festivals in partnership with Black Cinematheque, monthly music jam sessions, readings at the Dallas Public Library, African dance classes, and serving as a host for the South Dallas Dance Festival. The Center also works with the Dallas Public Library and Madison High School to coordinate outreach after-school arts programs. Adult classes are offered in African dance, clay art, photography, Caribbean dance, Capoeira, printmaking, and recording technology. Children can take classes in African dance, clay art, photography and painting/drawing. Classes cost \$10 to \$20 each.

In FY 2013, SDCC had 162 events with attendance of 20,048.

SDCC has eight Community Partners: Os Malandros de Mestre Touro Capoeira Group, A Dance Expression, Beckles Dancing Company, Exhibit Dance Collective, The Third Eye and Theatre Ashe!

Development Scenario The South Dallas Cultural Center became a reality through the persistent efforts of key individuals in the African-American community who encouraged the City of Dallas to develop a multi-purpose arts facility in South Dallas to serve the African American artistic community. Under the leadership of City officials and Park Board members, funds were allocated through the 1982 bond program to construct a \$1.5 million, 24,000 square-foot facility, located across from Fair Park. In 2003, South Dallas Cultural Center's facility received a total renovation

and expansion through a \$1.7 million bond. The renovations were completed in 2007.

Operating Scenario

The South Dallas Cultural Center is a division of the City of Dallas Office of Cultural Affairs, a member of the Dallas Art Dealers Association and a partner in the National Performance Network. All employees are city employees. The manager answers to the Department head of Cultural Affairs. Used to have an advisory committee. Last year, disbanded advisory committee and now incorporated a 501(c)(3) group called the Friends of South Dallas Cultural Center, which helps with fundraising and raising awareness of the Center.

Booking Priorities

1. Center's programming
2. Artist Residency
3. Nonprofits associated with the Center

The facility has very little space for outside rentals, which they only rent to nonprofits.



**Addison Theatre Centre
Addison, TX**

Construction 1992

Physical Components 200-300-seat flexible main stage, a 75-seat studio, and the 50-seat Stone Cottage.
Adjacent conference facilities include a 6,000-square-foot conference room and board room.

Operating Budget \$1.4 million
The Centre awards a \$450,000 grant to Water Tower Theatre. Roughly \$200,000 covers building, tools, equipment, water, sewage, etc.

Administrative Staff There is a Technical Director dedicated to the performing arts component and 5 other City employees, or "group planners" who manage the entire facility including the Conference Center. Water Tower Theatre employs a staff of five and contracts all technical labor, front of house and box office staff.

Programming The theater is used approximately 100 times a year. The Water Tower Theatre

& Utilization uses the main stage roughly 95 percent of the time, which leaves less than a week for outside organizations. The Black Box has multiple users, but none are resident organizations. The groups that rent are usually more ethnically diverse, for both theatre and dance. The audience demographics are mostly older attendees living in the surrounding area around Addison.

Development Scenario The development of the Addison Theatre Centre and the adjacent Conference Center was an initiative driven by the leadership of a local community theater group, the Water Tower Theatre. The Theatre was designed specifically for the needs of the Water Tower Theatre and the seating and configuration can be changed for each production.

Operating Scenario The facility is owned and operated by the City; management of the facility is under the umbrella of the City's Conference Centre.

Water Tower Theatre leases the space for the majority of the year (gives the Centre dates on April 1st); the remaining days are open for rental, but generally only for single weekend runs. The lease agreement allows the Water Tower Theatre to submit a calendar during the summer for the upcoming year; each proposed usage is priced and the total is then divided by twelve to obtain a monthly rental charge. The Theatre pays \$400/month plus copier charges for office space and an overall yearly rent of between \$45,000-\$50,000. The Centre opens the calendar on May 1st for other organizations.

- Booking Priorities**
1. Water Tower Theatre
 2. Long-time organization partners
 3. Outside Organizations (that have booked before)
 4. General Public

The Centre gives arts organizations booking priority over business/corporate events.

**Umbrella Community Arts Center
Concord, MA**



Construction 1982

Physical Components 435-seat theater, dance studio, art room, studio and multi-purpose room.

Operating \$280,000

Budget

Administrative Staff The 10-membered staff is managed by the Executive Director, eight are full-time, 2 are part-time. Other positions at the Umbrella Center include the Director of Development and Marketing, Director of Performing Arts, Director of Educational Programming, Musketaquid Program Coordinator, Office Manager & Program Coordinator, Ceramics Program Coordinator, Volunteer Coordinator, Development Associate, Marketing Associate, and Security Crew. They have over 300 volunteers.

Programming & Utilization The Umbrella welcomed over 20,000 people through its doors to participate in the arts education programs, gallery exhibitions, visual and performing arts presentations, and other collaborations. They have 55 resident artists that pay on a monthly basis. The education programs enrolled over 1,200 children and adults in more than 200 classes and workshops. In addition to the performing arts series, the Center also hosts performances by more than 20 community organizations.

The Umbrella's audience demographics tend to be more retirees and young families (reflects the town's demographics), but numerous of the performing arts productions have attendees coming from a 20-30 mile radius (i.e. Boston area).

Development Scenario Built as a high school in 1929, Emerson School has long been an important historic and architectural landmark in downtown Concord. In the early 1980s, a group of Concord volunteers and visionaries realized that the aging Emerson School building, slated for demolition, could be saved and converted into a community arts center. So, in 1982, The Umbrella's founders obtained tax-exempt status as a private non-profit organization and developed a detailed multi-use proposal for the building, which the Board of Selectmen approved in 1983. This agreement retains the spirit of the original deed, which states that the land will be used for education, and is still in place today.

Operating Scenario The Town of Concord retains ownership of the building, which it leases to Center, which in turn is responsible for programming, operating, building maintenance, and capital improvement costs. They are also known as the Emerson Umbrella Inc.

Booking Priorities

1. Umbrella Center's productions
2. Affiliated organizations
3. General Public

In-house reservations (Center's programs) dates must be set no later than Jan. 31st of each year for the following fiscal year. Requests by Affiliated Organizations for priority scheduling are accepted through Feb. 15th for the theatre, and March 15th for other rooms. General public can make reservations starting Feb. 28th for the theater and April 1st for the other rooms for the following

fiscal year. After the annual events, the schedule goes on a rolling basis, first-come, first-serve.

**Courtyard Theater
Plano, TX**



Construction 2002

Physical Components 321-seat auditorium, two “Star” dressing rooms (4-6 people), three “Company” dressing rooms (8-10 people), and lobby.

Operating Budget \$350,000
Expenses: roughly \$350,000, Revenue: \$200,000 (roughly \$10,000 comes from sponsorship).

Administrative Staff Plano’s Stages 4-member staff includes Administrator of Arts, Culture & Heritage, Venue Supervisor, Patron Services & Marketing Coordinator, and Production Coordinator.

Programming & Utilization Resident organizations include Plano Children’s Theatre, the Plano Symphony Orchestra, Plano Men of Note and the Plano Metropolitan Ballet.

The theater has not hosted a primary resident organizations since Plano Repertory closed; they now have several small local arts groups (Mostly art schools). The audience tends to be parents or family members of the children involved in these art groups.

The theater produces a country music program on the 1st Thursday of every month which draws upper middle class residents of Plano in their 40s or 50s. Bigger named country stars draw people younger crowd and residents outside of Plano.

Development Scenario The Courtyard Theater was originally the gymnasium for Plano’s Cox High School. Constructed as a 1938 Works Progress Administration (WPA) project, The Cox Gymnasium has been a significant building in Plano’s history and has long exemplified the cultural and social heritage of Plano. Through the support of the City of Plano and the visionary leadership of the arts community, the City Council approved a \$4.6 million restoration of the Cox Gymnasium in 1999.

Operating Scenario The Courtyard Theater is managed by the City of Plano under the Department of Parks and Recreation, Plano's Stages. Plano's Stages is responsible for the management, operation, maintenance and repair of the City's performing arts facilities, including the Courtyard Theater, the Cox Building Playhouse and The Amphitheater at Oak Point Park. All employees are City employees. An advisory board, with representation from the resident arts groups, the School District, and community act as a policy-maker for access and scheduling. All policies and practices were written out explicitly before opening, and any scheduling or other conflicts were easily and quickly resolved.

Booking Priorities

1. Resident clients
2. General Public

September 1st, the calendar is opened for resident clients (they tend to get historic dates). October 1st, the calendar is opened to the general public for the upcoming fiscal year (October 1, 2016 – September 30, 2017). They try not to book one-off events on Friday-Sunday; try to reserve those weekends for the arts. Rolling basis, first-come, first serve.

3. operating goals

Now we look specifically at operations in Dublin, first by establishing a set of operating goals. Based on our work in the community, we would propose the following:

- * Provide affordable access to well-equipped performance, rehearsal, and support spaces for users that support the cultural development of the Dublin region;
- * Present high-quality arts and entertainment programming of interest to the permanent population, seasonal residents, resort guests, and other visitors to the area;
- * Provide the facilities and operating support necessary for Ohio University to develop a regional professional producing theatre company based in the new facility;
- * Offer attractive and functional spaces that can be used for a range of community and family special events;
- * Provide unique arts learning opportunities to people of all ages;
- * Utilize a sustainable business model primarily driven by earned income; and
- * Contribute to the economic vitality of Dublin and the wider region with active facilities that drive economic and community development.

These goals will guide arts center leadership towards good decisions in the day to-day operations of new facilities. Each goal makes sense and seems reasonable. It is the combination of these goals that is challenging—providing access, staying busy, and managing costs in a way that the facility delivers value to the community while remaining financially sustainable.

4. programming strategy

There are a number of important ways that new facilities in Dublin should be activated:

1. **Presenting:** Buying and presenting touring arts, entertainment and film programs should be a small but important element of the programming of a new theater. Presented events can support the mission of the Center by providing residents with opportunities to see and hear regionally and nationally known artists. The challenge with presenting is having the ability to choose and access the right shows and promote them effectively such that a small set of performances has a large and positive impact on the community. Here, we would recommend that the Center hire staff able to book, promote, and execute the occasional presented event. This might also include late-night programming, which could be music, the spoken word, film, or other forms of entertainment.
2. **Producing:** Through its partnership with the University, the facility will be home to dramatic and musical theatre that is created in and for the facility through the University's summer residency program and then the development of a year-round professional producing company.
3. **Community Events:** The Center should host various community programs, whether they are Town Halls, community celebrations, or commemorative events.
4. **Educational Programming:** The Center should be available and used for a range of educational programs, working in partnership with area schools. Note that these might eventually include both inbound programs (e.g. kids at matinees or in camps) and outbound programs (e.g. in-school teacher training).
5. **Rentals:** Finally, the Center should be available for occasional rentals, either to regional nonprofits seeking a new location, commercial promoters wanting to bring events to the building on a rental basis, or private/corporate groups wanting to use the Center for a private event—from corporate meetings to wedding receptions.

Once again, each of these program types makes good sense and is possible to pursue. The challenge is in the combination of these program types, balancing the desire for high profile touring acts with the need for community access, and managing the very different needs and resources of these users.

5. governance

There are several elements to governance. First of all, there is the question of who should own new facilities. Our recommendation here is simply that ownership of the building should be determined as part of the fundraising strategy—which is to say that the priority must be to select the owner that makes capital fundraising as easy as possible. For example, if City ownership makes the project eligible for bond financing that might pay for construction, then the City should own the building. On the other hand, if private-sector ownership increases the odds of a successful private sector campaign, then a nonprofit able to issue charitable donation receipts should own the building.

Once the ownership question is settled, we can move on to the question of who should operate the building, know that the interests of the building owner can be represented by a contract of lease with a building operator. Here, there is an interesting set of possibilities. We'll consider the pros and cons of these options and then make recommendations as to how the Dublin project might proceed.

Before looking at operating options, let's also note the issue of finding the right service providers for the building. Performing arts facilities, like many other building types, have the option of internally managing or outsourcing a wide range of building functions, including programming, corporate sales, food and beverage operations, ticketing and security. All of these functions and opportunities for outside services are best determined by the operator, generally employing a competitive bid process to put the right service provider in place.

Here then are the most likely operating options for new facilities in Dublin.

A. The Dublin Arts Council

Pros:

- * The Dublin Arts Council already operates one facility and might enjoy some operating economies and efficiencies.
- * The organization is credible in the eyes of the arts community, which believes that the Arts Council would serve their interests.
- * The Arts Council is a non-profit, mission-driven organization with goals that are likely in sync with the goals of the facility.

Cons:

- * The Arts Council has a mission that extends beyond the management of community arts facilities and would thus have to balance this role with the other things they do.
- * The Arts Council would have to build significant capacity in order to be able to effectively operate new facilities.
- * The Arts Council is a fundraising organization, and this new element would add pressure and competition to fund other activities and programs.

B. An Educational Partner – Ohio University

Pros:

- * Schools and universities are typically skilled at operating facilities, which is what they do on campuses.
- * Educational operators are likely to bring more day-time activity to new facilities, including classes, rehearsals and productions.
- * Schools and universities are generally skilled at raising money both to build and to sustain new facilities.

Cons:

- * There are always concerns in the community as to how and whether a school-run facility will provide proper access to community groups.
- * Operating policies of school-run facilities can be restrictive for community users.

C. The City of Dublin

Pros:

- * Management's orientation toward public service can provide significant benefits to local cultural organizations in terms of cost and scheduling.
- * A public entity provides access to resources that often extend to the operation of other facilities and can also help minimize costs.
- * The option provides a relative guarantee of public funding to support ongoing operations.

Cons:

- * Risk of political interference in the operation of the facility, particularly around programming choices.
- * Government budgeting and procurement methods may increase costs, while government pay grades may limit the quality of candidates for key positions.
- * Public scrutiny and likely objections to the possibility of putting taxpayers more directly into the arts and entertainment business.
- * It is more difficult to convince the public to donate funds to a government-run facility, as they believe their tax dollars represent their contribution to operations.

D. An Independent Nonprofit

Pros:

- * A mission-driven organization oriented towards public service and community impact.
- * Nonprofits are transparent operations, which allow for greater public accountability.
- * There is an organizational orientation to private fundraising, which can reduce reliance on earned revenue and provide greater curatorial flexibility.
- * A nonprofit can represent the region (at least the private sector) and its interests.

Cons:

- * Nonprofit organizations must fundraise to offset annual operating expenses, and there are rarely guaranteed sources of contributed income.

- * Nonprofit-run facilities must annually compete for funding with a range of charitable organizations.
- * Nonprofits are only as good as the boards that run them. There must be a deep pool of community leaders willing and able to contribute their time, energy, and financial resources to the organization.

E. Fee-for-Service Facility Managers - CAPA

Finally there are venues that are operated as independent organizations that manage facilities in multiple locations. They are generally for-profit companies that operate multiple facilities in different markets, but there is a newer trend for existing nonprofits to run additional facilities in the same market area. CAPA is the relevant model in the greater Columbus market.

Pros:

- * Commercial and other nonprofit operators are experienced at programming, marketing, and promoting events.
- * The facility can continue to be available to outside groups, including non-profit cultural organizations.
- * There are operating efficiencies associated with hiring an operator with a large, national network and numerous facilities, also providing advantages for programming and booking acts.

Cons:

- * Third party operators are more attracted to venues in larger markets or markets where there are multiple facilities that might be included in one contract.
- * This model may put risk on local arts organizations' access to the facility, and there is often more tension between nonprofit users and a commercial operator.
- * The success of this approach is often a function of the quality and care put into the bid and contracting process. Cities must be very careful to have their goals and expectations translated into a positive working relationship.
- * As noted above, pursuing this option does not necessarily reduce the City's financial commitment to the Theatre. An outside operator will demand a fee for services, as opposed to paying rent.

Given the above, we see a couple of reasonable operating possibilities for new facilities in Dublin:

1. Option A: Have the City initiate operations of the Center and have a lease/contract with the University to control some part of the building and potentially provide facility management services.
2. Option B: Test CAPA's interest in running the building.

We don't see the University as a likely operator, as they will be involved in their own effort to establish and then spin-off an entity to run the producing theatre company, which should not be the same entity that runs the building. But another interesting idea that emerged in our discussions was to consider The Dublin Arts Council for the role of facility presenter and programmer given their skills and experience with larger outdoor events. This would allow the City as operator to focus on basic facility management and maintenance skills.

6. facility management

These are complicated facilities to manage with this variety of activities, the differing sophistication of users, and all of the issues around public assembly and safety. Facility management policies and systems should address the following areas.

Scheduling: Master calendars should be developed and maintained by the facility manager, with the following policies:

- * An annual scheduling template should be issued 24 months in advance to assure sufficient annual dates and spaces.
- * Resident organizations can request dates between 24 months and 18 months in advance of the upcoming year. Final confirmation of requested dates is required no later than 12 months prior to the start of the scheduling year.
- * Nonprofit and commercial organizations interested in utilizing these spaces may request dates starting 12 months in advance. Dates must be confirmed within 1 month of the initial request.
- * Building management should reserve the right to retain certain days or weeks for facility maintenance and improvements.
- * Renters should be made aware of facility booking policies at the time of booking. Explicit policies detailing insurance requirements, deposits and payment schedules, and other charges should be in place.

Resident Arts Organizations: We would recommend that community-based arts organizations have the opportunity to seek classification as resident organizations once the Center opens. Resident groups gain preferred rental rates and status for booking in exchange for bringing a certain amount of activity and benefit to the venue. These groups can guarantee a relatively consistent level of activity to attract users, students, audiences, and other visitors and build an image of the facility through consistent use, supporting ongoing marketing and fundraising efforts. Organizations should be required to qualify as resident users through an open application process. The criteria by which these organizations are selected should be published and might include some of the following:

- * **Level of programming:** The organization agrees to bring a significant portion of its annual activity to the facility. Specific levels of use may be required within policies and criteria for resident groups.
- * **Community Organization:** The organization is a nonprofit arts organization based in or near Dublin.
- * **Mission:** The organizational mission is worthy and consistent with the goals of the Center and presents activities that enrich the lives of Dublin residents and visitors.

- * **Quality:** The organization creates work of quality that will enhance the image and reputation of the facility.
- * **History:** The organization has a track record of growth and financial stability.
- * **Insurance + Safety:** The organization can provide general liability and workers compensation insurance and is committed to the safety and security of the facilities.
- * **Organizational + Program Development:** The organization has made a commitment to organizational development that will bring its administrative skills, quality of programming, and resources to an appropriate level.

Rental Rates: Rental rates for the larger and smaller theater spaces should be scaled for three tiers: resident organizations, other nonprofits, and commercial users. Base rental rates, which do not include additional fees such as technical labor, event staff, box office use, or cleaning, must also remain affordable for local nonprofits, who currently pay very little for what spaces there are in the region.

Labor Expenses + User Fees: Renters of various spaces in the Center should have access to the facility's Technical Director, but would pay additional fees for technical labor; event staff and use of the facility's ticketing service and box office will also be assessed. Facilities will come with a basic equipment package, with specialized theatrical and audiovisual equipment made available at an additional cost. These fees will be assessed on top of base rental rates and will be charged to the renter.

Ticketing Services: The Center and its staff, lead by the Ticketing/IT Manager, will work with local and touring groups to determine ticketing needs and develop an appropriate system to be used by the building and its users. Key for all groups will be the capture and use of valuable data on the ticket buyers.

Food Service: The Center should provide multiple types of food service capability, including concessions and catering. While there is some potential for food service to provide an additional source of income, it is more important to consider these components as amenities for visitors, outside renters, and audiences. Although it is possible that the Center could develop a partnership with one entity to provide building-wide food service, the goal should be to create an experience that first meets the needs of patrons and users. We would recommend the following policies:

- * **Concessions:** Concessions should open for as many performances as possible, with products and services attractive to the building's audiences, and should be appropriately priced. The organizational chart in the next chapter and within the coming budget assumes that the concessions area is run internally, but it would also be worth considering contracting out concession management to a local food service provider through a competitive process.
- * **Catering:** Even as an arts center, the facility should have the ability to host catered events and also host frequent meetings and private events and will require catering for backstage, receptions, office meetings, and more. There is a need for a flexible catering policy that can meet the needs of outside users and renters that require a certain level of quality in food

service. Management should provide a list of preferred caterers to potential renters and event planners in advance of booking. Facility policies should also prohibit outside alcohol from being served or sold on-site, and all users must utilize the concessionaire or preferred caterers when serving alcohol on-site.

- * **Café:** Here again there are choices as to how this element of food service might be managed, either internally or contracted to an outside group (who might also be engaged to manage concessions or catering operations). The key is to have an operator who can deliver high-quality service over an extended period of time each day, from coffees for early morning participants in a class to late night adult beverages and snacks for cabaret events.

Volunteer Opportunities: Though the venue must have a professional staff, we would encourage the development of a volunteer labor force. Dublin is an active community, and local volunteers often play a role in supporting the operation of community arts facilities. Additional human resources are helpful to the organization, and volunteers can play an even more important role as ambassadors, grassroots marketers, and even financial supporters. Volunteers could serve as ushers and front-of-house staff for performances, tour guides for the facility, gallery monitors and greeters, teaching assistants, and roving helpers. This body of volunteers should be closely coordinated and perhaps integrated with the volunteer operations of key user groups. We would also stress the importance of treating volunteers like employees in terms of how they are trained, monitored, and evaluated. A part-time Volunteer Manager should be responsible for the recruitment, training, scheduling, and management of volunteers.

Being Green: Finally, we would stress the importance of environmentally sensitive operating practices in the building. Here are some ideas coming from other performing arts venues:

- * **Transportation:** The Center should encourage the use of public transportation and cycling. This can be accomplished by offering ticket discounts to audience members who use public transit or bike, providing space for bicycles to be locked up during performances, encouraging carpooling, and offering funding subsidies for employees to use public transit.
- * **Energy Efficiency:** The building renovation could include systems to accommodate the use of renewable energy (such as green electricity) and minimize the amount of energy used. Aside from mechanical and electrical systems, administrative policies should also address energy efficiency, considering the use of natural lighting sources, energy efficient computers, and related technologies. The Dublin Center should also eventually consider the life cycle cost impact of the materials that are used during screenings and performances and choose green options for concessions supplies, technical fixtures, and other supplies.
- * **Consumables:** Administrative policies should also address consumables, including paper, cleaning products, double-sided printing, and electronic communication, encouraging staff, renters, and performers to use mugs and glass bottles instead of plastic glasses for beverages. Additional requirements and policies can be set for concession items and catering supplies.

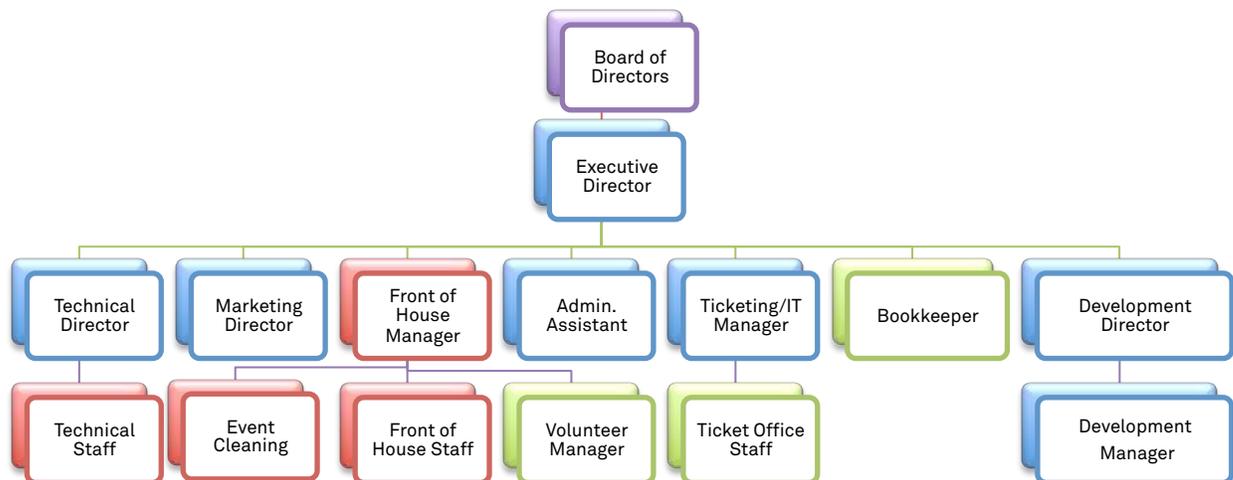
- * **Community Awareness and Participation:** The Dublin Center should not only implement “green” policies for itself, but also make the community aware of its efforts and encourage them to participate by using similar methods. Other facilities have posted information about their green initiatives and guidelines on their web sites, included green slogans wherever possible (playbills, ads, and posters), and organized forums on green practices, sometimes combining these efforts with artist talkbacks or other program offerings.

7. staffing

Performing arts facilities require large and skilled staffs to program, operate, and sustain facilities. Assembling a team of personnel to plan for and open the facility will be critical to the success of the performing arts theater. For the purposes of this exercise, let's assume that the building is operated by the City, with most functions and services managed internally.

Having an experienced, innovative, and knowledgeable Executive Director is critical for the success of the project. The Executive Director, a position that will report to the Board of Directors, is responsible for the financial oversight, relationship management, communications, and overall administration of the building, as well as staff development. Then, a number of other full-time and part-time personnel will support the Executive Director with day-to-day operations, events, marketing, and administration.

Here is a preliminary organizational chart summarizing staffing for the organization. Full-time staff members are shaded blue, part-time staff are shaded green, and event-based staff are in red.



Here are brief descriptions of key positions:

- * **Executive Director:** The Executive Director is a full-time position that reports to the board of directors and leads the organization's personnel. This position is responsible for the day-to-day operations of the organization as well as strategic and long-term planning for the facility. Specific tasks include:

- Oversee fundraising and philanthropic initiatives including corporation, government, foundation, and individual giving.
- Serve as the community contact point for the organization, building and maintaining relationships with business, political, university, and community leadership.
- Manage the organization's staff and ensure that human resource procedures are met.
- Create and implement policies and guidelines as necessary, including rental rates, resident user agreements, and facility management policies.
- Work with the Marketing Director to create and circulate the brand and marketing strategy for the facility.
- Work with the Finance Director to develop the annual budget and ensure proper financial procedures.

Ideally, this individual has experience with facility development projects and is able to guide the organization through the first year of opening and then the first years of operation.

- * **Technical Director:** This position requires knowledge of technical systems for theaters, including lighting, fly, audio-visual, and communications systems. A primary responsibility of the Technical Director will be to orient and train staff and independent contractors on these systems. The Technical Director will also supervise a pool of on-call technical labor, including lighting technicians, sound technicians, and crew, to provide for users as needed. The Technical Director will also design and implement safety protocol for equipment and facility use, monitor inventory and order supplies, and assist the Finance Director with budgeting for equipment repairs and maintenance, supplies, and technical labor expenses.
- * **Marketing Director:** This position reports to the Executive Director and oversees marketing functions and box office staff. The Marketing Director is responsible for developing and writing the theater's marketing plan and materials, fielding press inquiries and media requests, writing press releases, and overseeing the venue's box office. This position requires strong writing, design and communications skills, and experience working with a ticketing service or Customer Relationship Management (CRM) system. Additionally, the Marketing Director will work closely with resident organizations to support their audience development efforts.
- * **Administrative Assistant:** The Administrative Assistant is a support position that fulfills clerical duties for senior staff. Potential tasks include greeting office visitors and answering the phone, speaking with tenant groups and renters, assisting the marketing manager with mailings and special projects, filing, and office equipment management.
- * **Ticketing/IT Manager:** This position reports to the Marketing Director and oversees ticketing and technology services. The manager is responsible for all aspects of ticketing for presented events, resident organizations, and other renters. The manager supervises ticketing functions and reporting, and serves as the liaison between patrons and the theater. The manager is responsible for ensuring a high level of customer service for customers, renters and their patrons, also working closely with the finance and operations staff on the deployment and maintenance of technology systems and services in the Center.

- * **Development Director:** The Development Director is part of the senior leadership team and works closely with the Board of Directors and relative committees to identify and cultivate potential donors, set and fulfill fundraising goals, and expand the community of engaged patrons and donors. This position will also work closely with the Executive Director to develop and manage annual fundraising as well as capital and endowment initiatives, planned giving, and the pursuit of various public and private sector grants, including (if appropriate) SCFD funding for the Center.

8. pro-forma operating budget

Appendix A is a pro-forma operating budget for the new Dublin Center for the Performing Arts. We have built this financial model to project the financial performance of the Center as and when it comes online. But, it can also be an effective tool to help Dublin Center leadership consider various choices over time—a live model that can be manipulated easily to test physical, programming, and operational choices, and refined further as additional details and timing for the project become clearer.

The key step in developing the pro-forma is estimating activity in the various recommended components of the Center. Here is a summary of those spaces and rental rates in the first year of operations:

SPACES AND RATES	Usable Square Feet	Capacity	Rental Period	Renter Type	Rental Rates
Auditorium		350	Daily	University	\$350
				Resident	\$438
				Nonprofit	\$656
				Commercial	\$1,313
Multipurpose Room	2,000	30	Four-hour	University	\$30
				Resident	\$38
				Nonprofit	\$56
				Commercial	\$84
Rehearsal Room	1,600		Four-hour	University	\$20
				Resident	\$20
				Nonprofit	\$30
				Commercial	\$45

Note how the rent is broken down by various types of users. Rental rates are suggested based on our review of other facilities in the region. The Auditorium is programmed with presented events (live and/or film), rental activity, and internal programming (classes, etc.). Other spaces are brought to life with internal programs and external rentals. Here is a summary of activity projected for all spaces over the first five years:

Pro-forma Activity Summary		Pre-Opening	Year 1	Year 2	Year 3	Year 4	Year 5
Auditorium	OU Performances	72	72	87	104	123	
	Total Perfs.	130	130	150	171	195	
	OU Use Days	114	114	133	152	171	
	Total Use Days	210	211	238	263	290	
Multipurpose Room	OU Use Days	80	80	90	95	105	
	Total Use Days	150	154	168	177	191	
Rehearsal Room	OU Use Days	113	113	131	149	167	
	Total Use Days	183	187	209	231	253	
Estimated Performance Attendance		27,790	26,880	31,493	36,456	42,207	
Rent Collected	OU Dedicated Space	\$ 131,950	\$ 134,589	\$ 137,281	\$ 140,026	\$ 142,827	
	OU Event Space Rentals	\$ 57,270	\$ 58,415	\$ 69,124	\$ 79,760	\$ 91,282	
	Total	\$ 280,795	\$ 317,552	\$ 345,556	\$ 373,586	\$ 404,314	

The level of activity is based on the results of our needs assessment and surveys of potential users. We are taking a conservative approach in suggesting that activity will start slowly and build gradually over time.

The multi-year budget is the second portion of the pro-forma. Following are key assumptions:

- * Box Office and Rental Income are taken directly from the activity estimates and conservatively increase over the five-year period.
- * User fees are charges to renters of various spaces for use of technical labor, use of special performance equipment (a basic package is included in the base rent), event staff, and cleaning. The fees in this case are a percentage of the base rent collected.
- * Food service income includes concessions, net fees from catering, and net sales from a daytime or late night café (operated out of concession facilities).
- * Other earned income includes ticketing fees, some membership income, event sponsorships, income from merchandise sold at events, some program advertising, and an additional facility fee paid by ticket buyers as a surcharge on ticket prices.
- * On the expense side, the most significant costs relate to personnel, including full-time, part-time, and event-based staff. The size and rate of growth is based on comparable facilities. Compensation levels are also in reference to other regional facilities.
- * There are significant presenting expenses, which include artist fees, film rentals, marketing costs, and other direct expenses, all of which are growing over time in relation to presenting revenues.
- * Box office costs are also significant, with some portion absorbed by users.
- * Administrative costs include all of the items necessary to run the Center's offices as a stand-alone enterprise.
- * Occupancy costs are also based on comparable and regional facilities.
- * Finally, we have included a rental subsidy allowance, essentially a program that will allow building management to discount rent for certain users in the early years of operation.

Here is a summary of financial performance over six years, including the pre-opening year.

Pro-forma Budget Summary	Pre-Opening	Year 1	Year 2	Year 3	Year 4	Year 5
Earned Income						
Ticket Sales		81,900	80,968	93,001	105,781	119,338
Rental Income		280,795	317,552	345,556	373,586	404,314
Theater User Fees		178,614	219,556	249,931	280,271	313,784
Food Service		44,840	46,551	54,302	62,724	72,321
Box Office		39,198	130,425	151,984	175,924	202,992
Miscellaneous Income		122,935	127,710	142,214	158,005	175,865
		748,282	922,761	1,036,989	1,156,291	1,288,613
Contributed Income						
Public Sector	150,000	240,000	244,800	249,696	254,690	259,784
Private Sector	195,000	302,000	309,800	317,932	326,420	335,291
	345,000	542,000	554,600	567,628	581,110	595,075
Total Income	345,000	1,290,282	1,477,361	1,604,617	1,737,401	1,883,688
Operating Expenses						
Total Personnel	341,250	803,420	844,221	904,293	967,010	1,035,052
Programming Costs	0	83,867	85,182	96,380	108,055	120,221
Fundraising	20,000	40,000	42,000	44,100	46,305	48,620
Box Office	0	55,258	54,522	64,579	76,151	89,786
Administration	44,750	92,000	96,600	101,430	106,502	111,827
Occupancy Costs	0	358,368	365,535	372,846	380,303	387,909
Rental Subsidy Allowance	0	10,000	10,200	10,404	10,612	10,824
Total Operating Expenses	406,000	1,442,913	1,498,261	1,594,032	1,694,937	1,804,240
Result of Operations	-61,000	-152,631	-20,900	10,585	42,464	79,448
Allocation from Capital Budget	100,000	150,000	0	0	0	0
Allocation to Capital Reserve	0	0	0	0	25,000	25,000
Final Result	39,000	-2,631	-20,900	10,585	17,464	54,448
Op Expenses/Earned Income	0	52%	62%	65%	68%	71%

In the year before the building opens, there are operating expenses of \$400,000, requiring the initiation of annual fundraising. For this pre-opening year, and the first two years of operation, we also recommend an allocation from the capital budget, recognizing the challenges of fundraising in the early years of operation.

In the first operating year, the Center covers 52% of operating expenses with earned income, leaving an annual funding requirement of \$540,000. We then speculate how annual fundraising should develop, with a combination of private sector support (from the board, other individuals, corporate giving, foundations, and endowment) and then public sector support. The percentage of the budget covered by earned income improves to 71% by the 5th year, and contributed income has grown to \$600,000 with the development of new external.

Note that we are treating the University as a rent-paying tenant. They pay a fixed rent-per square foot for the 13,000 square feet that they inhabit and control on a dedicated basis, Then they pay to use the Auditorium, multipurpose room and rehearsal room according to how much they use those spaces. All of this is up for negotiation, as certainly may change as and if the University is a partner in the raising of capital funds to build the Center.

9. next steps

This preliminary business plan suggests how new arts facilities in Dublin should operate when completed, but there is a great deal to do in order to become fully operational. This implementation plan outlines the tasks that are most critical to preparing for the facility's doors to open, and suggests a timeline for implementation. A summary is included as Appendix B, showing how the way forward now depends on moving down three parallel tracks related to building, funding, and operating the proposed Dublin Center, all with a goal of opening new facilities in the first quarter of 2019.

Track One: Fundraising

The first step is to develop strategy and goals to raise the capital necessary to fund construction. With that information, approaches can be made to key potential donors.

Interviews with donors should allow the board to set a total project goal and begin the work of organizing and executing the capital campaign. Then, in 2017, planning should begin for annual fundraising, and also a special campaign to support a series of special events related to the opening of the Center.

Track Two: Planning, Design + Construction

The first step here is the verification of the program and budget, which we've suggested for later in 2015. Then, once the capital campaign has progressed to the point that the board is confident in their ability to raise the funds necessary to open the building, the Building Committee can begin the effort to recruit and contract with a design team—including architects, engineers, acousticians, theater consultants, and others. With that team in place, schematic design can begin in the last quarter of 2016

Track Three: Planning for Operations

Finally, there are a series of tasks related to the eventual operation of the Center. This starts with some sort of process (ideally competitive) to put an operator in place, then moves on to the development of policy and practices related to rentals, ticketing, marketing, F&B operations, booking, and the training of staff to operate the building when it opens in 2019.

appendix a: pro-forma operating budget

Dublin PAC Pro-forma Operating Budget

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Result of Operations		-61,000	-152,631	-20,900	10,585	42,464	79,448
Allocation from Capital Budget		100,000	150,000	0	0	0	0
Allocation to Capital Reserve		0	0	0	0	25,000	25,000
Final Result		39,000	-2,631	-20,900	10,585	17,464	54,448
Op Expenses/Earned Income		0	52%	62%	65%	68%	71%

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR ACTIVITY FORECAST						YEAR 1	% Change	YEAR 2	% Change	YEAR 3	% Change	YEAR 4	% Change	YEAR 5
SPACES AND RATES	Usable Square Feet	Capacity	Rental Period	Renter Type	Rental Rates									
Auditorium		350	Daily	University	\$350	2%	\$357	2%	\$364	2%	\$371	2%	\$379	
				Resident	\$438	2%	\$446	2%	\$455	2%	\$464	2%	\$474	
				Nonprofit	\$656		\$669		\$683		\$696		\$710	
				Commercial	\$1,313		\$1,339		\$1,366		\$1,393		\$1,421	
Multipurpose Room	2,000	30	Four-hour	University	\$30	2%	\$31	2%	\$31	2%	\$32	2%	\$32	
				Resident	\$38	2%	\$38	2%	\$39	2%	\$40	2%	\$41	
				Nonprofit	\$56		\$57		\$59		\$60		\$61	
				Commercial	\$84		\$115		\$117		\$119		\$122	
Rehearsal Room	1,600		Four-hour	University	\$20	2%	\$20	2%	\$21	2%	\$21	2%	\$22	
				Resident	\$20	2%	\$20	2%	\$21	2%	\$21	2%	\$22	
				Nonprofit	\$30		\$31		\$31		\$32		\$32	
				Commercial	\$45		\$61		\$62		\$64		\$65	

ACTIVITY BY SPACE	Auditorium	Presenting		YEAR 1	% Change	YEAR 2	% Change	YEAR 3	% Change	YEAR 4	% Change	YEAR 5
		Live Events		10		10		11		12		13
		Average Capacity Sold		68%		66%		67%		68%		69%
		Attendance		2,380		2,310		2,580		2,856		3,140
		Average Ticket Price		\$30.00	2%	\$30.60	2%	\$31.21	2%	\$31.84	2%	\$32.47
		Presented Perfs Box Office		\$71,400		\$70,686		\$80,511		\$90,924		\$101,949
		Ave. Sponsorship Fee/Perform		\$750	2%	\$765	2%	\$780	2%	\$796	2%	\$812
		Sponsorship Income		\$7,500		\$7,650		\$8,583		\$9,551		\$10,554
		Event Days		10		10		11		12		13
		Prep Days		1		1		1		1		1
		Total Use Days		11		11		12		13		14
		Average Artist Fees		\$5,000	2%	\$5,100	2%	\$5,202	2%	\$5,306	2%	\$5,412
		Average Promotion Costs		\$1,667		\$1,700		\$1,734		\$1,769		\$1,804
		Average Other Direct Costs		\$833		\$850		\$867		\$884		\$902
		Total Direct Costs		\$75,000		\$76,500		\$85,833		\$95,509		\$105,537
		Net from Live Presenting		\$3,900		\$1,836		\$3,262		\$4,966		\$6,965
		Film Screenings		6		6		7		8		9
		Total Use Days		3		3		4		4		5
		Average Capacity Sold		50%		48%		49%		50%		51%
		Attendance		1,050		1,008		1,201		1,400		1,607
		Average Ticket Price		\$10.00	2%	\$10.20	2%	\$10.40	2%	\$10.61	2%	\$10.82
		Film Box Office		\$10,500		\$10,282		\$12,490		\$14,857		\$17,389
		40% Share to Distributor		\$4,200		\$4,113		\$4,996		\$5,943		\$6,956
		Promotion Costs		\$2,800		\$2,742		\$3,331		\$3,962		\$4,637
		Other Direct Costs		\$1,867		\$1,828		\$2,220		\$2,641		\$3,091
		Total Direct Costs		\$8,867		\$8,682		\$10,547		\$12,546		\$14,684
		Net from Film Presenting		\$1,633		\$1,599		\$1,943		\$2,311		\$2,705
		Rentals										
		University Sum	Performances	48		48		48		48		48
			Average Capacity Sold	60%		58%		59%		60%		61%
			Attendance	10,080		9,744		9,912		10,080		10,248
			Event Days	40		40		40		40		40
			Prep Days	36		36		36		36		36
			Total Use Days	76		76		76		76		76
			Rental Income	\$26,600		\$27,132		\$27,675		\$28,228		\$28,793
		University Reg.	Performances	24		24		39		56		75
			Average Capacity Sold	60%		58%		59%		60%		61%
			Attendance	5,040		4,872		8,054		11,760		16,013
			Event Days	20		20		30		40		50
			Prep Days	18		18		27		36		45
			Total Use Days	38		38		57		76		95
			Rental Income	\$13,300		\$13,566		\$20,756		\$28,228		\$35,991
		Residents	Performances	18		18		19		19		20
			Average Capacity Sold	60%		58%		59%		60%		61%
			Attendance	3,780		3,654		3,924		3,990		4,270

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR ACTIVITY FORECAST		YEAR 1	% Change	YEAR 2	% Change	YEAR 3	% Change	YEAR 4	% Change	YEAR 5
	Event Days	16.2		16.2		17		17		18
	Prep Days	16.2		16.2		17		17		18
	Total Use Days	32		32		34		34		36
	Rental Income	\$14,175		\$14,459		\$15,567		\$15,878		\$17,048
Nonprofits	Performances	12		12		13		14		15
	Average Capacity Sold	60%		58%		59%		60%		61%
	Attendance	2,520		2,436		2,685		2,940		3,203
	Event Days	11		11		12		13		14
	Prep Days	11		11		12		13		14
	Total Use Days	22		22		23		25		27
	Rental Income	\$14,175		\$14,459		\$15,977		\$17,550		\$19,179
Commercial	Performances	12		12		13		14		15
	Average Capacity Sold	70%		68%		69%		70%		71%
	Attendance	2,940		2,856		3,140		3,430		3,728
	Event Days	10.8		10.8		12		13		14
	Prep Days	10.8		10.8		12		13		14
	Total Use Days	22		22		23		25		27
	Rental Income	\$28,350		\$28,917		\$31,953		\$35,099		\$38,359
Meetings and Events	Event Days	6		7		8		9		10
	Prep Days	0		0		0		0		0
	Total Use Days	6		7		8		9		10
	Rental Income	\$7,875		\$9,371		\$10,924		\$12,536		\$14,207
All Uses & Users	Performances	130		130		150		171		195
	Performance Attendance	27,790		26,880		31,493		36,456		42,207
	Use Days	210		211		238		263		290
	Live Event Box Office Revenue	\$71,400		\$70,686		\$80,511		\$90,924		\$101,949
	Live Event Sponsorship	\$7,500		\$7,650		\$8,583		\$9,551		\$10,554
	Film Box Office Revenue	\$10,500		\$10,282		\$12,490		\$14,857		\$17,389
	Rental Income	\$104,475		\$107,903		\$122,852		\$137,519		\$153,577
Multipurpose Room Rentals										
University Sum	Rental Periods	165		165		165		165		165
	Total Use Days	55		55		55		55		55
	Rental Income	\$4,950		\$5,049		\$5,150		\$5,253		\$5,358
University Reg.	Rental Periods	75		75		105		120		150
	Total Use Days	25		25		35		40		50
	Rental Income	\$2,250		\$2,295		\$3,277		\$3,820		\$4,871
Residents	Rental Periods	60		63		66		69		72
	Total Use Days	20		21		22		23		24
	Rental Income	\$2,250		\$2,410		\$2,575		\$2,746		\$2,923
Nonprofits	Rental Periods	50		53		56		59		62
	Total Use Days	17		18		19		20		21
	Rental Income	\$2,813		\$30,033		\$32,368		\$34,784		\$37,284
Commercial	Rental Periods	40		43		46		49		52
	Total Use Days	13		14		15		16		17
	Rental Income	\$3,375		\$14,448		\$18,408		\$22,867		\$27,846
Meetings and Events	Rental Periods	60		63		66		69		72
	Total Use Days	20		21		22		23		24
	Rental Income	\$5,063		\$7,229		\$7,725		\$8,238		\$8,768
All Uses & Users	Rental Periods	450		462		504		531		573
	Total Use Days	150		154		168		177		191
	Rental Income	\$20,700		\$61,464		\$69,503		\$77,708		\$87,049

DUBLIN PAC MULTI-YEAR ACTIVITY FORECAST			YEAR 1	% Change	YEAR 2	% Change	YEAR 3	% Change	YEAR 4	% Change	YEAR 5	
Rehearsal Room	Rentals	University Sum	Rental Periods	231		231		231		231		231
			Total Use Days	77		77		77		77		77
			Rental Income	\$6,930		\$7,069		\$7,210		\$7,354		\$7,501
		University Reg.	Rental Periods	108		108		162		216		270
			Total Use Days	36		36		54		72		90
			Rental Income	\$3,240		\$3,305		\$5,056		\$6,877		\$8,768
		Residents	Rental Periods	60		63		66		69		72
			Total Use Days	20		21		22		23		24
			Rental Income	\$2,250		\$2,410		\$2,575		\$2,746		\$2,923
		Nonprofits	Rental Periods	50		53		56		59		62
			Total Use Days	17		18		19		20		21
			Rental Income	\$2,813		\$353		\$560		\$787		\$1,033
		Commercial	Rental Periods	40		43		46		49		52
			Total Use Days	13		14		15		16		17
			Rental Income	\$3,375		\$232		\$262		\$279		\$312
		Meetings and E	Rental Periods	60		63		66		69		72
			Total Use Days	20		21		22		23		24
			Rental Income	\$5,063		\$227		\$257		\$290		\$324
		All Uses & Use	Rental Periods	549		561		627		693		759
			Total Use Days	183		187		209		231		253
	Rental Income		\$23,670		\$13,595		\$15,921		\$18,332		\$20,861	
	Total Live Event Attendance		26,740		25,872		30,293		35,056		40,600	
	Total Film Attendance		1,050		1,008		1,201		1,400		1,607	
	Total Performance Attendance		27,790		26,880		31,493		36,456		42,207	
ANNUAL ESCALATION RATE				2%		2%		2%		2%		

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR PRO-FORMA OPERATING BUDGET												
		Pre-Opening Year	% Change	Year 1	% Change	Year 2	% Change	Year 3	% Change	Year 4	% Change	Year 5
EARNED INCOME												
Ticket Sales	Live Events			71,400		70,686		80,511		90,924		101,949
	Film Screenings			10,500		10,282		12,490		14,857		17,389
Rental Income	Auditorium			104,475		107,903		122,852		137,519		153,577
	Multipurpose Room			20,700		61,464		69,503		77,708		87,049
	Rehearsal Room			23,670		13,595		15,921		18,332		20,861
	Producing Theatre Dedicated Spaces			131,950		134,589		137,281		140,026		142,827
Theater User Fees	Technical Labor			74,423		91,482		104,138		116,780		130,743
	Equipment Rental			37,211		45,741		52,069		58,390		65,372
	Event Staff			44,654		54,889		62,483		70,068		78,446
	Event Cleaning			22,327		27,444		31,241		35,034		39,223
Food Service	Live Event Concessions (net)			26,740		26,389		31,516		37,202		43,947
	Film Concessions (net)			2,100		2,056		2,498		2,971		3,478
	Income from Catered Events (net)			16,000		18,105		20,288		22,551		24,896
Box Office	Ticketing Fees from Presented Events			5,474		5,466		6,280		7,153		8,088
	Ticketing Fees for Resident Organizations			6,935		7,175		7,910		8,435		9,265
	Ticketing Fees for Other Organizations			26,789		117,784		137,794		160,337		185,640
Miscellaneous Income	Annual Membership Income			71,250		76,309		81,727		87,529		93,744
	Event Sponsorship			7,500		7,650		8,583		9,551		10,554
	Program Advertising			2,500	5%	2,625	5%	2,756	5%	2,894	5%	3,039
	Facility Fee			41,685		41,126		49,148		58,031		68,529
	Total Earned Income	0		748,282		922,761		1,036,989		1,156,291		1,288,613
CONTRIBUTED INCOME												
	Board Contributions	25,000	60%	40,000	2%	40,800	2%	41,616	2%	42,448	2%	43,297
	Individual Contributions	50,000	60%	80,000	2%	81,600	2%	83,232	2%	84,897	2%	86,595
	Corporate Sponsorship/Contributions	50,000	60%	80,000	2%	81,600	2%	83,232	2%	84,897	2%	86,595
	Foundation Grants	50,000	60%	80,000	2%	81,600	2%	83,232	2%	84,897	2%	86,595
	Government	150,000	60%	240,000	2%	244,800	2%	249,696	2%	254,690	2%	259,784
	Endowment Revenue	20,000	60%	22,000		24,200		26,620		29,282		32,210
	Total Contributed Income	345,000		542,000		554,600		567,628		581,110		595,075
	Total Income	345,000		1,290,282		1,477,361		1,604,617		1,737,401		1,883,688
OPERATING EXPENSES												
Full-time Personnel	Executive Director	110,000	4%	114,400	5%	120,120	5%	126,126	5%	132,432	5%	139,054
	Development Director	40,000	100%	80,000	5%	84,000	5%	88,200	5%	92,610	5%	97,241
	Asst. Development Manager	30,000	100%	60,000	5%	63,000	5%	66,150	5%	69,458	5%	72,930
	Technical Director	30,000	100%	60,000	5%	63,000	5%	66,150	5%	69,458	5%	72,930
	Administrative Assistant	18,000	100%	36,000	5%	37,800	5%	39,690	5%	41,675	5%	43,758
	Marketing Director	25,000	100%	50,000	5%	52,500	5%	55,125	5%	57,881	5%	60,775
	Ticketing/IT Manager	20,000	100%	40,000	5%	42,000	5%	44,100	5%	46,305	5%	48,620
	Salary Sub-Total	273,000		440,400		462,420		485,541		509,818		535,309
	Benefits	68,250		110,100		115,605		121,385		127,455		133,827
	Sub-total	341,250		550,500		578,025		606,926		637,273		669,136
Part-time Personnel	Front of House Manager			45,000	5%	47,250	5%	49,613	5%	52,093	5%	54,698
	Volunteer Manager			20,000	5%	21,000	5%	22,050	5%	23,153	5%	24,310
	Bookkeeper			25,000	5%	26,250	5%	27,563	5%	28,941	5%	30,388
	Ticket Office Staff			25,600	5%	26,880	5%	28,224	5%	29,635	5%	31,117
	Sub-total	0		115,600		121,380		127,449		133,821		140,513
	Benefits	0		11,560		12,138		12,745		13,382		14,051
	Sub-total	0		127,160		133,518		140,194		147,204		154,564
Event-based Staff	Technical Labor			88,032		92,875		110,021		127,774		147,947
	Front of House Staff			25,152		26,536		31,434		36,507		42,270
	Event Cleaning			12,576		13,268		15,717		18,253		21,135
	Sub-total	0		125,760		132,679		157,172		182,534		211,352
Programming Costs	Direct Costs of Live Events			75,000		76,500		85,833		95,509		105,537
	Direct Costs of Film Events			8,867		8,682		10,547		12,546		14,684
	Sub-total	0		83,867		85,182		96,380		108,055		120,221
Fundraising Expenses	Professional Development	1,000	100%	2,000	5%	2,100	5%	2,205	5%	2,315	5%	2,431

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR PRO-FORMA OPERATING BUDGET												
	Pre-Opening Year	% Change	Year 1	% Change	Year 2	% Change	Year 3	% Change	Year 4	% Change	Year 5	
	Miscellaneous	2,000	100%	4,000	5%	4,200	5%	4,410	5%	4,631	5%	4,862
	Hospitality (meals & travel)	3,000	100%	6,000	5%	6,300	5%	6,615	5%	6,946	5%	7,293
	Individual Membership	3,000	100%	6,000	5%	6,300	5%	6,615	5%	6,946	5%	7,293
	Corporate Membership	4,000	100%	8,000	5%	8,400	5%	8,820	5%	9,261	5%	9,724
	Board Development	3,000	100%	6,000	5%	6,300	5%	6,615	5%	6,946	5%	7,293
	Special Events	4,000	100%	8,000	5%	8,400	5%	8,820	5%	9,261	5%	9,724
	Sub-total	20,000		40,000		42,000		44,100		46,305		48,620
Box Office	Network Maintenance			5,558		5,484		6,553		7,737		9,137
	Postage			8,337		8,225		9,830		11,606		13,706
	Ticket Printing			13,895		13,709		16,383		19,344		22,843
	Supplies			2,779		2,742		3,277		3,869		4,569
	Credit Card Fees			2,457		2,429		2,325		2,645		2,983
	Ticketing Service (net)			22,232		21,934		26,212		30,950		36,549
	Sub-total	0		55,258		54,522		64,579		76,151		89,786
Administration	Institutional Promotion/Advertising	7,500	100%	15,000	5%	15,750	5%	16,538	5%	17,364	5%	18,233
	Printing & Publications	2,500	100%	5,000	5%	5,250	5%	5,513	5%	5,788	5%	6,078
	Office Equipment/Systems	7,500	100%	15,000	5%	15,750	5%	16,538	5%	17,364	5%	18,233
	Office Supplies/Services	5,000	100%	10,000	5%	10,500	5%	11,025	5%	11,576	5%	12,155
	Legal/Accounting	10,000	100%	20,000	5%	21,000	5%	22,050	5%	23,153	5%	24,310
	Volunteer Management			2,500	5%	2,625	5%	2,756	5%	2,894	5%	3,039
	Professional Development	1,250	100%	2,500	5%	2,625	5%	2,756	5%	2,894	5%	3,039
	IT	5,000	100%	10,000	5%	10,500	5%	11,025	5%	11,576	5%	12,155
	Telephone	5,000	100%	10,000	5%	10,500	5%	11,025	5%	11,576	5%	12,155
	Miscellaneous	1,000	100%	2,000	5%	2,100	5%	2,205	5%	2,315	5%	2,431
	Sub-total	44,750		92,000		96,600		101,430		106,502		111,827
Occupancy Costs	Window Cleaning			8,399		8,567		8,739		8,913		9,092
	Elevator (Maint. & Repair)			22,398		22,846		23,303		23,769		24,244
	Fire Safety			11,199		11,423		11,651		11,884		12,122
	Building Security System			2,800		2,856		2,913		2,971		3,031
	Insurance (General Liability & Property)			55,995		57,115		58,257		59,422		60,611
	Repairs (General, Electrical, Exterior)/Painting			13,999		14,279		14,564		14,856		15,153
	Water Treatment/Plumping (cooling tower)			11,199		11,423		11,651		11,884		12,122
	Waste Management/Recycling			5,600		5,711		5,826		5,942		6,061
	Landscaping/Sidewalk Maintenance			5,600		5,711		5,826		5,942		6,061
	Building Supplies (light bulbs, power cords, elevator mat, etc.)			55,995		57,115		58,257		59,422		60,611
	Cleaning Service			27,998		28,557		29,129		29,711		30,305
	General Maint and Repair (painting, lights, maintenance work)			41,996		42,836		43,693		44,567		45,458
	HVAC (maintenance & repair)			11,199		11,423		11,651		11,884		12,122
	Utilities (electric & water/sewer)			83,993		85,672		87,386		89,134		90,916
	Sub-total	0		358,368		365,535		372,846		380,303		387,909
Rental Subsidy Program		0		10,000	2%	10,200	2%	10,404	2%	10,612	2%	10,824
Total Operating Expenses		406,000		1,442,913		1,498,261		1,594,032		1,694,937		1,804,240
Result of Operations		-61,000		-152,631		-20,900		10,585		42,464		79,448
CAPITAL ITEMS	Allocation from Initial Capital Budget	100,000		150,000								
	Allocation to Capital Reserve								25,000			25,000
Final Result		39,000		-2,631		-20,900		10,585		17,464		54,448
Earned Income as % of Op Expenses		0%		52%		62%		65%		68%		71%
RATIOS AND FORMULAS												
CPI-Based Escalation Rate		2%		2%		2%		2%		2%		2%
Producing Company Rent	Square Footage			13,195		13,195		13,195		13,195		13,195
	Rent/SF			\$10.00	2%	\$10.20	2%	\$10.40	2%	\$10.61	2%	\$10.82
User Fees as a % of Rent	Technical/Event Labor			50%		50%		50%		50%		50%
	Equipment Rental/Maintenance			25%		25%		25%		25%		25%
	Event Staff			30%		30%		30%		30%		30%
	Event Cleaning			15%		15%		15%		15%		15%
Concessions	Concession Net per Live Theater Attender			\$1.00	2%	\$1.02	2%	\$1.04	2%	\$1.06	2%	\$1.08

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR PRO-FORMA OPERATING BUDGET		Pre-Opening Year	% Change	Year 1	% Change	Year 2	% Change	Year 3	% Change	Year 4	% Change	Year 5		
	Concession Net per Film Attender			\$2.00	2%	\$2.04	2%	\$2.08	2%	\$2.12	2%	\$2.16		
Catering	Studio Theater Catered Events			10		11		12		13		14		
	Fee/per Event			\$1,000	2%	\$1,020	2%	\$1,040	2%	\$1,061	2%	\$1,082		
	Lobby, Roof-top and Other Room Catered Events			8		9		10		11		12		
	Fee/per Event			\$750	2%	\$765	2%	\$780	2%	\$796	2%	\$812		
Membership Income	Average Membership Fee			\$150	2%	153	2%	156	2%	159	2%	162		
	# of Members			475	5%	499	5%	524	5%	550	5%	577		
Box Office Revenues	Ticketing Fee for Resident Organizations													
	Online			\$1.50	2%	\$1.53	2%	\$1.56	2%	\$1.59	2%	\$1.62		
	Telephone			\$0.75	2%	\$0.77	2%	\$0.78	2%	\$0.80	2%	\$0.81		
	Walk-up			\$0.25	2%	\$0.26	2%	\$0.26	2%	\$0.27	2%	\$0.27		
	Tickets Sold for Resident Organizations			6,030		6,064		6,498		6,736		7,193		
	Online			60%		61%		62%		63%		64%		
	Telephone			30%		30%		29%		29%		28%		
	Walk-up			10%		10%		9%		9%		8%		
	Ticketing Fee for Other Organizations													
	Online			\$3.00	2%	\$3.06	2%	\$3.12	2%	\$3.18	2%	\$3.25		
	Telephone			\$1.50	2%	\$1.53	2%	\$1.56	2%	\$1.59	2%	\$1.62		
	Walk-up			\$0.50	2%	\$0.51	2%	\$0.52	2%	\$0.53	2%	\$0.54		
	Tickets Sold for Other Organizations			11,648		49,773		56,600		64,021		72,060		
	Online			60%		61%		62%		63%		64%		
	Telephone			30%		30%		29%		29%		28%		
	Walk-up			10%		10%		9%		9%		8%		
	Ticketing Fee for Presented Events													
	Online			\$3.00	2%	\$3.06	2%	\$3.12	2%	\$3.18	2%	\$3.25		
	Telephone			\$1.50	2%	\$1.53	2%	\$1.56	2%	\$1.59	2%	\$1.62		
	Walk-up			\$0.50	2%	\$0.51	2%	\$0.52	2%	\$0.53	2%	\$0.54		
	Tickets Sold for Presented Events			2,380		2,310		2,580		2,856		3,140		
	Online			60%		61%		62%		63%		64%		
	Telephone			30%		30%		29%		29%		28%		
	Walk-up			10%		10%		9%		9%		8%		
Facility Fee	Charge/ticket sold			\$1.50	2%	\$1.53	2%	\$1.56	2%	\$1.59	2%	\$1.62		
Endowment Income	Principal	\$	500,000	10%	\$550,000	10%	\$605,000	10%	\$665,500	10%	\$732,050	10%	\$805,255	
	Annual Draw		4%	4%	4%	4%	4%	4%	4%	4%	4%	4%		
Box Office Expenses	Total Tickets Sold			27,790		26,880		31,493		36,456		42,207		
	Cost/Ticket Sold													
	Network Maintenance			\$0.20	2%	\$0.20	2%	\$0.21	2%	\$0.21	2%	\$0.22		
	Postage			\$0.30	2%	\$0.31	2%	\$0.31	2%	\$0.32	2%	\$0.32		
	Ticket Printing			\$0.50	2%	\$0.51	2%	\$0.52	2%	\$0.53	2%	\$0.54		
	Supplies			\$0.10	2%	\$0.10	2%	\$0.10	2%	\$0.11	2%	\$0.11		
	Ticketing Service (net)			\$0.80	2%	\$0.82	2%	\$0.83	2%	\$0.85	2%	\$0.87		
	Credit Card Fees			3%		3%		3%		3%		3%		
Benefits	Full-time	25%		25%		25%		25%		25%		25%		
	Part-time	10%		10%		10%		10%		10%		10%		
Event-based Labor	Auditorium													
	Technical Labor	Cost/Use Day		\$	420	5%	\$	441	5%	\$	463	5%	\$	511
	Event Staff	"		\$	120	5%	\$	126	5%	\$	132	5%	\$	146
	Event Cleaning	"		\$	60	5%	\$	63	5%	\$	66	5%	\$	73
Occupancy Costs	Total Gross Square Footage			55,995		55,995		55,995		55,995		55,995		
	Direct Costs/Square Foot													
	Window Cleaning			\$0.15	2%	\$0.15	2%	\$0.16	2%	\$0.16	2%	\$0.16		
	Elevator (Maint. & Repair)			\$0.40	2%	\$0.41	2%	\$0.42	2%	\$0.42	2%	\$0.43		
	Fire Safety			\$0.20	2%	\$0.20	2%	\$0.21	2%	\$0.21	2%	\$0.22		
	Building Security System			\$0.05	2%	\$0.05	2%	\$0.05	2%	\$0.05	2%	\$0.05		
	Insurance (General Liability & Property)			\$1.00	2%	\$1.02	2%	\$1.04	2%	\$1.06	2%	\$1.08		
	Repairs (General, Electrical, Exterior)/Painting			\$0.25	2%	\$0.26	2%	\$0.26	2%	\$0.27	2%	\$0.27		
	Water Treatment			\$0.20	2%	\$0.20	2%	\$0.21	2%	\$0.21	2%	\$0.22		
	Waste Management/Recycling			\$0.10	2%	\$0.10	2%	\$0.10	2%	\$0.11	2%	\$0.11		

Dublin PAC Pro-forma Operating Budget

DUBLIN PAC MULTI-YEAR PRO-FORMA OPERATING BUDGET											
	Pre-Opening Year	% Change	Year 1	% Change	Year 2	% Change	Year 3	% Change	Year 4	% Change	Year 5
Landscaping/Sidewalk Maintenance			\$0.10	2%	\$0.10	2%	\$0.10	2%	\$0.11	2%	\$0.11
Building Supplies (light bulbs, power cords, etc.)			\$1.00	2%	\$1.02	2%	\$1.04	2%	\$1.06	2%	\$1.08
Cleaning Service (not for events)			\$0.50	2%	\$0.51	2%	\$0.52	2%	\$0.53	2%	\$0.54
General Maint and Repair (painting, lights, maintenance work)			\$0.75	2%	\$0.77	2%	\$0.78	2%	\$0.80	2%	\$0.81
HVAC (maintenance & repair)			\$0.20	2%	\$0.20	2%	\$0.21	2%	\$0.21	2%	\$0.22
Utilities (electric & water/sewer)			\$1.50	2%	\$1.53	2%	\$1.56	2%	\$1.59	2%	\$1.62
			\$6.40		\$6.53		\$6.66		\$6.79		\$6.93

appendix b: critical path plan

