



AUGUST 2023

Feasibility Study for Performing Arts Facilities

Draft Consolidated Final Report



Delivered to:
The City of Dublin

Prepared by:
**Webb Management Services &
Schuler Shook**

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Photo courtesy of: City of Dublin

Executive Summary

Webb Management Services and Schuler Shook have developed a feasibility study on the possible development of a new performing arts facility (PAC) in the City of Dublin.

The first phase of work, a needs assessment, explores the need for a new PAC on the basis of: 1) gaps and deficiencies in the current supply of facilities serving the market; 2) the potential to attract audiences to a new PAC; 3) the needs and preferences of potential PAC users; and, 4) how a new PAC might align with and support broader community goals. The assessment, which engaged a broad range of community members, led to conclusions that a new PAC would be feasible and recommended the development of an arts and innovation center to include a 400-800 seat theater with strong technology and flexibility, a smaller, flexible space for performance and rehearsal, education spaces, and outdoor spaces for performances and events.

There were four components to the second phase of work. The first component was facility planning completed by Schuler Shook, an internationally recognized design firm with expertise in theater planning, including the creation of space programs and preliminary capital budgets. Schuler Shook developed two space programs and budgets, one based on a more expansive concept that included a 700-seat theater, a 150-seat studio theater, a 1,600 sf multipurpose room and two classrooms. That set of components together with necessary public and backstage spaces, led to a space program totaling 91,470 square feet and a project budget between \$95- \$119 million. The smaller facility concept, which totaled 64,147 square feet, included a 500-seat theater, a 2,000 sf multipurpose room and one classroom. The budget for that facility was projected between \$67-\$83 million.

The second component of the second phase of the feasibility study was a business plan that suggested how recommended facilities should be programmed, operated and financially sustained. The plan outlined a series of operating goals and several governance options, also adding recommendations on how various building functions should be approached, from event ticketing to food and beverage operations. The key to the business plan was the development of pro-forma operating budgets based on the two facility concepts introduced in the physical planning. In a base year of operations, it was projected that the 700-seat concept of the project would have operating expenses of \$3.6 million, with \$2.3 million in earned income, \$501, 000 in contributed income and an additional operating deficit of \$863,000. By way of contrast, the 500-seat concept of the project would have operating expenses of \$2.5 million, with \$1.7 million in earned income, \$501, 000 in contributed income and a smaller operating deficit of \$284,000.

Executive Summary (cont.)

The third component of the second phase of the feasibility study was an economic impact analysis, which projected construction and ongoing operating impacts in Franklin County for the two development scenarios. For the 700-seat concept, the construction of new facilities would drive new sales of \$144 million, new earnings of \$38 million and 651 person-years of employment. On the operating side, a new operating organization and event audiences would drive \$3.9 million in new sales, \$942,000 in new earnings and 24 new jobs (in addition to those working in the PAC) in a base year of operations. For the 500-seat concept, the construction of new facilities would drive new sales of \$101 million, new earnings of \$27 million and 457 person-years of employment. On the operating side, a new operating organization and event audiences would drive \$2.9 million in new sales, \$710,000 in new earnings and 18 new jobs (in addition to those working in the PAC) in a base year of operations.

The fourth and final component of the second phase of the feasibility study was an introduction to the question of where new facilities might be located. The work introduced and explored three types of sites: 1) a downtown location (either one being redeveloped or a new urban core); 2) a civic campus-where the building is located with other civic facilities like a library or City Hall; and finally 3) a corporate campus via being redevelopment, or a new corporate park built from the ground up. The review of site typologies suggests that locations that are urban, part of a civic development, or part of a corporate park might all be appropriate for the Dublin, depending on the project goals set by the City. It is the articulation of those objectives that can and should drive site selection.

In conclusion, this is a comprehensive study that identifies the need for a new PAC in the City of Dublin based on strong market indicators, demand for better and larger spaces coming from local and regional groups, deficiencies in the current supply of facilities, and the potential for the project to support the City's strategic framework.

As per the critical path plan included in the business planning work, the City could advance the project along three parallel tracks, the first to develop a funding and financing plan that addresses both the capital and ongoing financial needs, the second to develop a more precise physical plan and budget based on a preferred concept, and the third to start planning for operations as and when the project is well underway.

Needs Assessment

Stakeholder Interviews

Interviews were held with 31 key stakeholders:

- Alecia Kintner, ArtsWave (Cincinnati)
- Amy Bliss, Dublin Youth Brand Bas
- Amy Kramb, Dublin City Council Member
- Andy Keeler, Dublin City Council Member
- Bredan Buckley, Chief Revenue Officer OSU
- Brian Biller, Tech Director Dublin Coffman HS
- Cathy De Rosa, Vice Mayor of Dublin City
- Chelsey Campbell, Karrer Middle School
- Chris Amorose Groomes, Dublin City Council Member
- Dan Stowell, Dublin Coffman HS
- David S. Guion, Executive Director of Dublin Arts Council
- Eric Richter, Washington Township Administrator
- Harry Kamdar, Dublin Community Foundation
- Imran Malik, Dublin Interfaith Leader
- Jane Fox, Mayor of Dublin City
- Jeremy Bradstreet, Band Director, Dublin Coffman High School
- Jason Gay, CAPA Vice President of Operations
- Joe Bishara, Theater Supervisor, City of Dublin
- John Marschhausen, Superintendent, Dublin City Schools
- Kathleen M Gatto, Dublin Area Art League
- Libby Hainrihar, Grizzell Middle School
- Marc Smith, Law Offices of Mark Smith LLC
- Micah Abrams, Dublin Jerome High School
- Mark Phillips Schwamberger, Executive / Artistic Director Evolution Theatre Co. Nelson Yoder, Crawford Hoying
- Patrick Herak, Dublin Community Bands
- Patricia Santanello, Dublin Scioto High School
- Randy Luikart, Dublin Community Bands
- Rachel Cornish, Ohio University
- Scott Dring, President & CEO, Visit Dublin
- Tim Jameson, Dublin Community Bands



Needs Assessment

Stakeholder Interviews

Themes from the stakeholder interviews



Demand: majority believe there is demand for new performing arts spaces and are optimistic the funding is there



Location: some are concerned about location, most value walkability to bars and restaurants from potential new space



Facilities: existing spaces lack quality acoustic/performance capabilities and adequate capacity for community need



Quality of Life: high-quality performance space will contribute to the competitive living standard in Dublin and align with regional development



Local Goals: project aligns with the Dublin visioning statement and may provide opportunities for youth



Support: Important to gain broad community support by demonstrating economic and community impacts related to the project

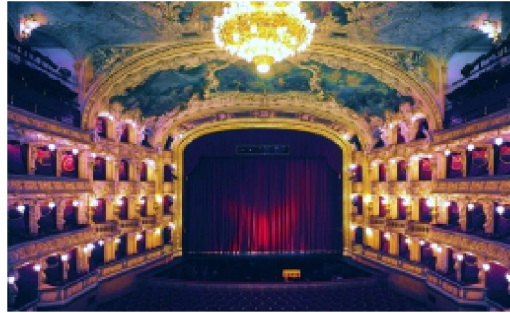
Needs Assessment

Forces and Trends

The arts and cultural sector is continually evolving and responding to ongoing and new challenges. The challenges in the current landscape and how they are shaping new opportunities for the arts are identified in the following pages. Additionally, examples of how Ohio has responded to these sector trends across the state are discussed.



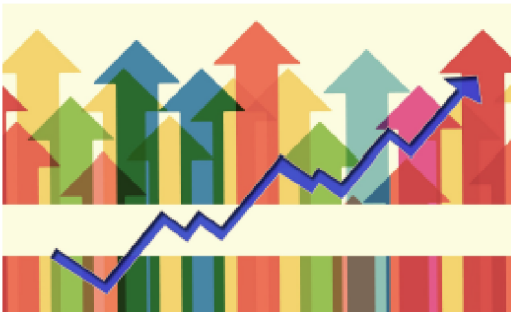
**Determining the Value
of the Arts**



**Exclusive to Inclusive
Audience Engagement**



**Arts Education
& Innovation**



Needs Assessment

Forces and Trends

Determining the Value of the Arts

Challenge: Economic Uncertainty

- Lingering pandemic-era financial challenges, supply chain issues, and inflation are contributing to widespread economic uncertainty
- Membership, subscription, and advance ticket sales for arts events on the decline
- Competition for funding for the arts in the private and government sectors is growing

Opportunity: Arts Impacts

- Arts as the undercurrent of economic development; anchoring entertainment and development districts and attracting tourism
- Contributing to the livability of cities, towns and villages, the arts help to attract investors
- The arts as indicators of wellness, quality of life, and thriving communities



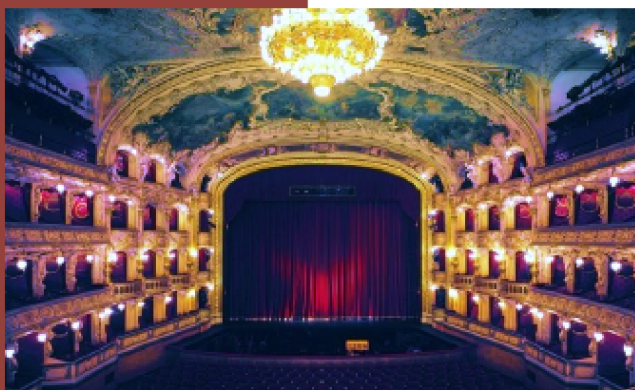
Needs Assessment

Forces and Trends

Exclusive to Inclusive Arts Engagement

Challenge: Declining audiences for passive arts

- Less people are interested in passively consuming arts, and are seeking immersive and interactive involvement
- Evolving social media platforms have changed how society consumes, creates, and monetizes art
- Historically exclusionary arts spaces and organizations are beginning to adopt DEI programming and initiatives to become more inclusive



Opportunity: Inclusive engagement

- Community living rooms rather than palaces for the arts, with flexible seating, better food and beverage options and frequent access to arts spaces
- COVID-19 increased streaming of performances & brought more arts online. Virtual arts classes remain prevalent and offer a more inclusive option to audiences



Needs Assessment

Forces and Trends

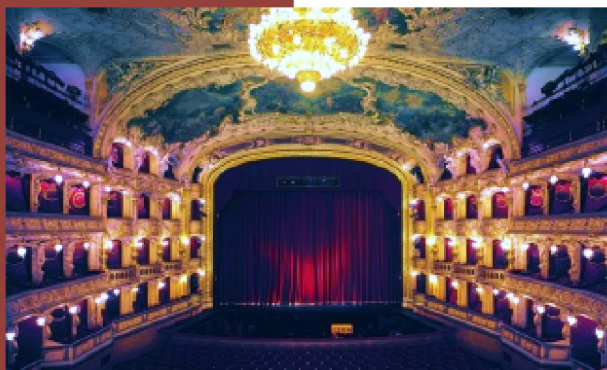
Arts Education & Innovation

Challenge: Decline in arts education support

- 88% of Americans agree that arts education is essential, yet there is a decline in support for arts education
- Nonprofit arts sector has recognized this trend as an opportunity to expand offerings by delivering educational and outreach programs in communities, often partnering with schools and other community-based organizations

Opportunity: Arts & innovation

- Cultural and healthcare sectors are collaborating to design programs that have enormous impact on people with chronic illness; age –related decline; neurological challenges and more
- Resulting in an increase in jobs for performing and visual teaching artists
- New funding sources for arts education from the health and technology sectors



Needs Assessment

Forces and Trends

Conclusion

The sector-wide opportunity for the arts to impact communities economically, engage audiences inclusively, and drive innovation, informs our work and recommendations for new facilities.

There is an opportunity for new spaces to drive innovation by cultivating the intersection of art and health, art and technology, and art and education. We are witnessing these sector trends across the state of Ohio with the development of:

- Immersive art experiences such as Otherworld (Columbus, OH)
- InMotion Parkinson's wellness facility where arts classes, healing therapies, and doctor's forums all use a multipurpose space (Beachwood, OH)
- Cincinnati Arts and Technology Studios (CATS) offering High-School students alternative ways to graduate (Cincinnati, OH)



Photo courtesy of: Otherworld

Needs Assessment

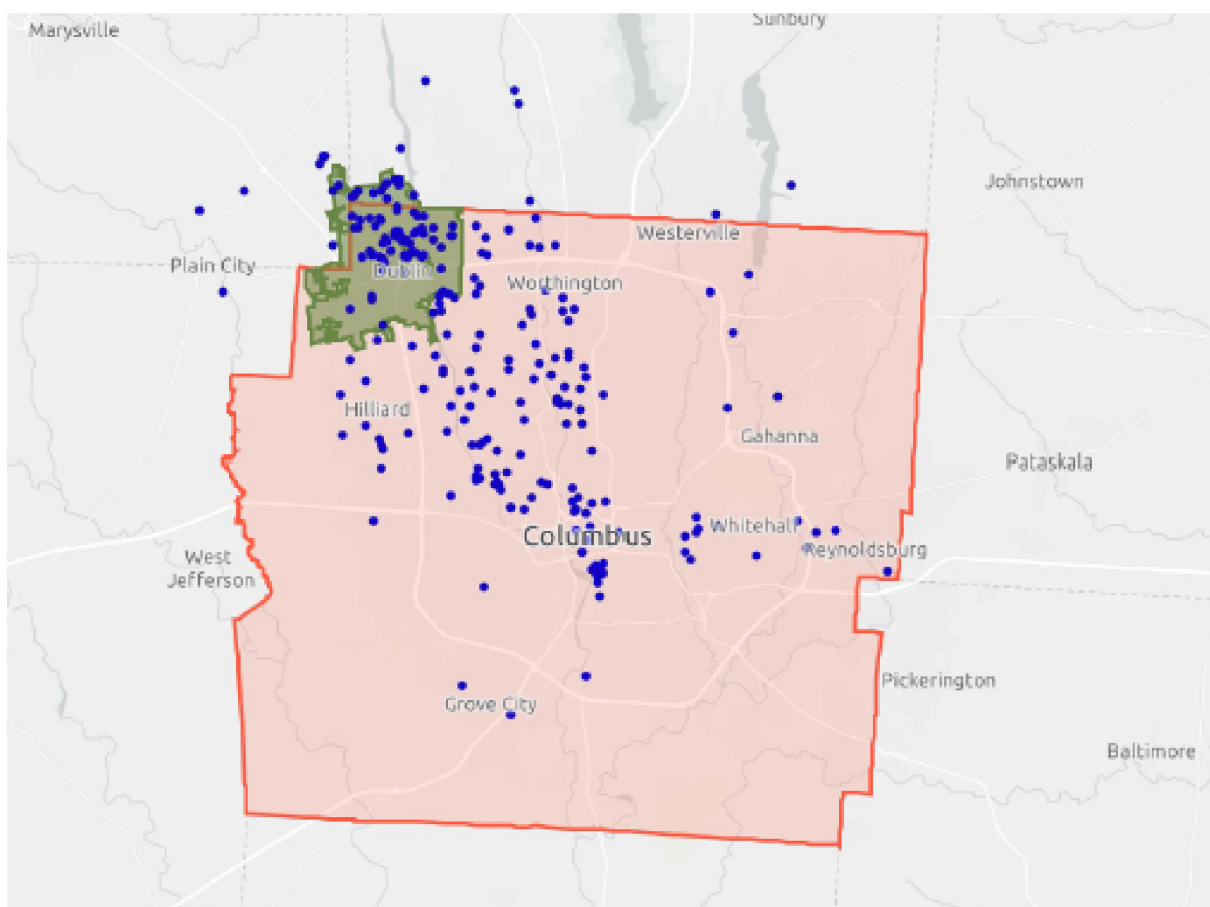
Market Analysis

Defining the Market

The local market is defined as the City of Dublin. To define the regional market, we examined the distribution of 2022 in-person ticket buyers for events at the Abbey Theater.

The data was deduplicated and geocoded using a geographic systems information software (Esri) and mapped the distribution in relation to Dublin. 81.3% of the ticket buyers came from within Franklin County, which is the regional market for this study.

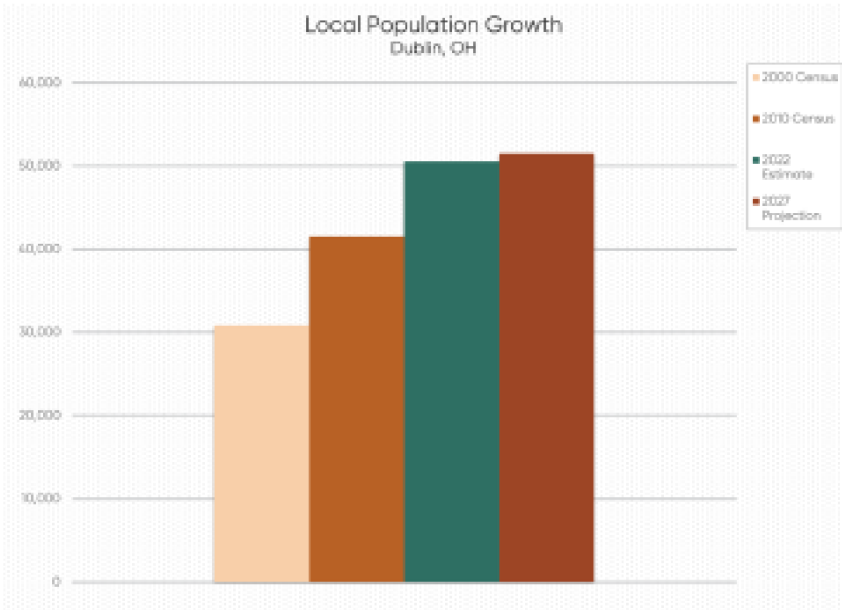
The City of Dublin is shown by the green shading, Franklin County by the red shading, and ticket buyer locations shown by the blue dots. As The City lies within Franklin, Delaware, and Union counties, relevant facilities of interest outside of Franklin county were included within our facility inventories.



Needs Assessment

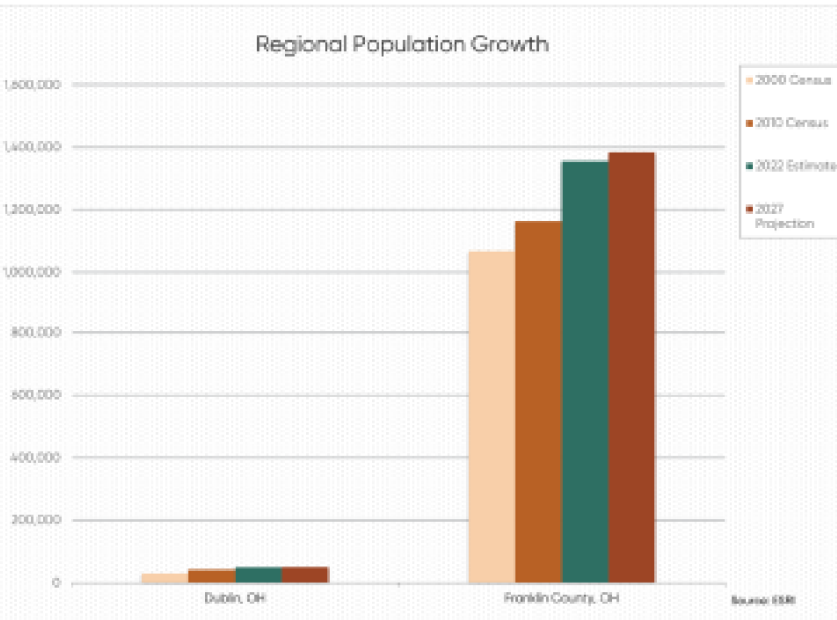
Market Analysis

Demographics



Local Population Growth

The local population in Dublin is currently estimated to be 50,501 and is projected to maintain by 2027, with a growth rate of 1.93%.



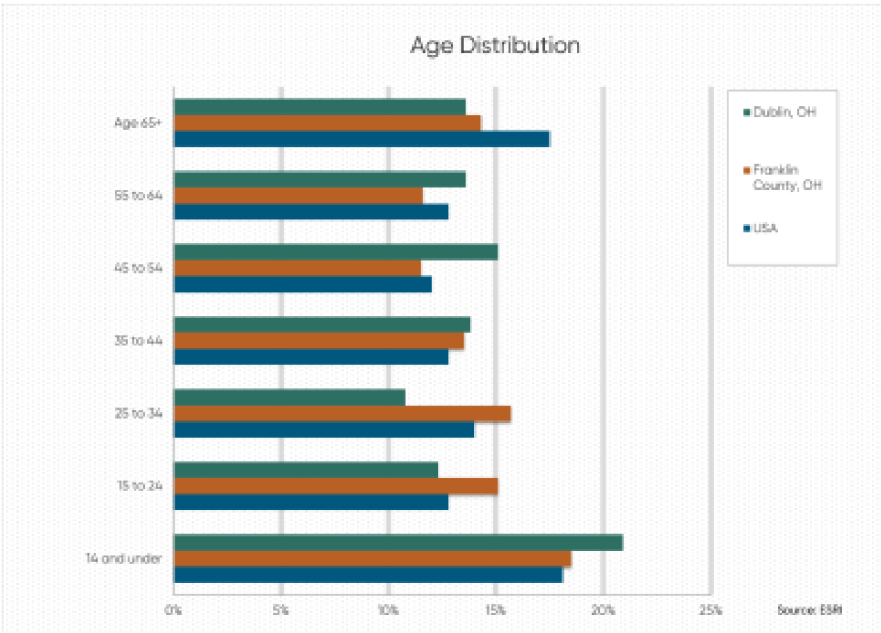
Regional Population Growth

The regional population within Franklin county is much larger, with a current estimate of 1,354,579 and projected to grow 2.11% by 2027.

Needs Assessment

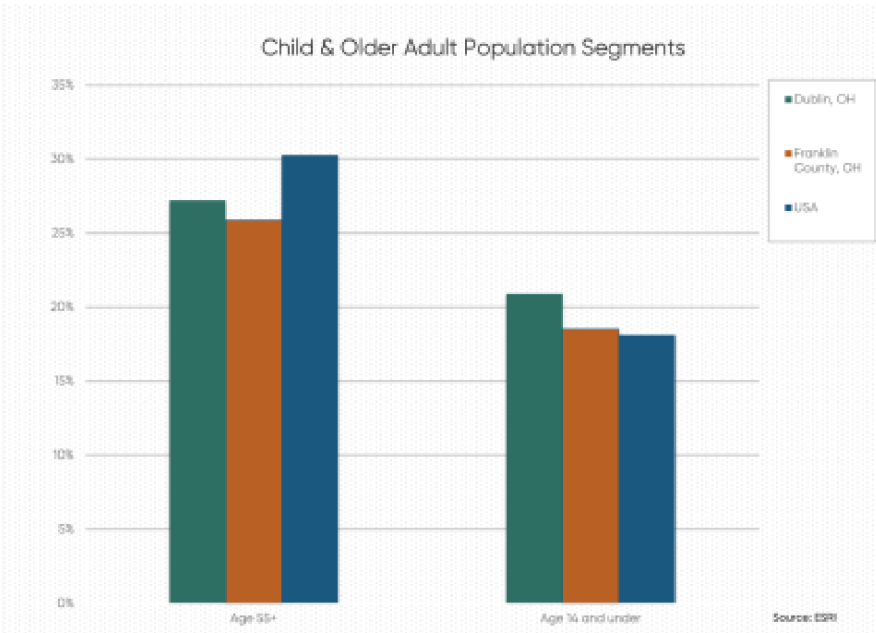
Market Analysis

Demographics



Age

Dublin has a higher percentage of residents (15%) within the 45 to 54 age range when compared to Franklin County and the U.S.



Child & older adults segments

21% of Dublin residents are age 14 and younger, which is 3% more than the national average for this age group.

Needs Assessment

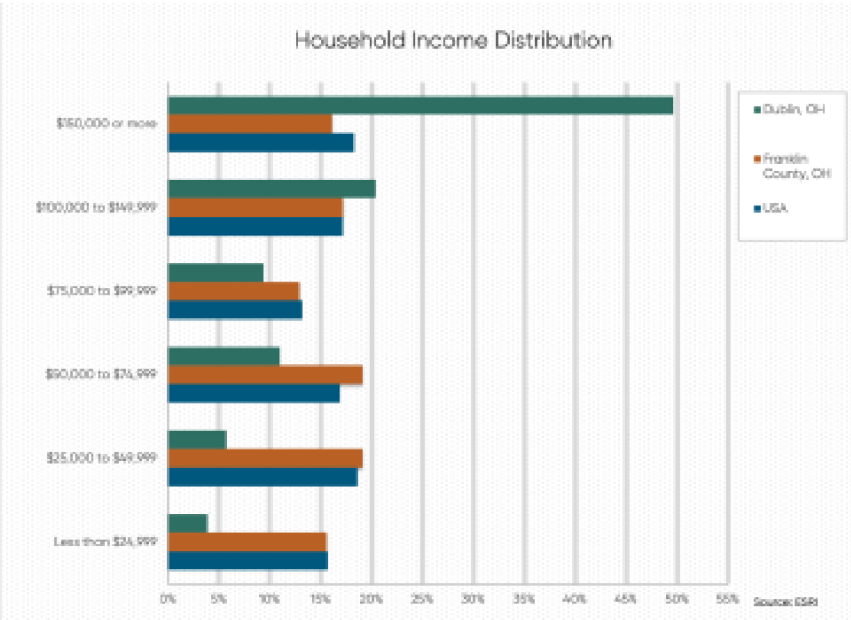
Market Analysis

Demographics



Median Household Income

There is a high median household income in Dublin, more than double the median income of Franklin County and the U.S. averages. The Household median income is projected to increase by 2026.



Household Income Distribution

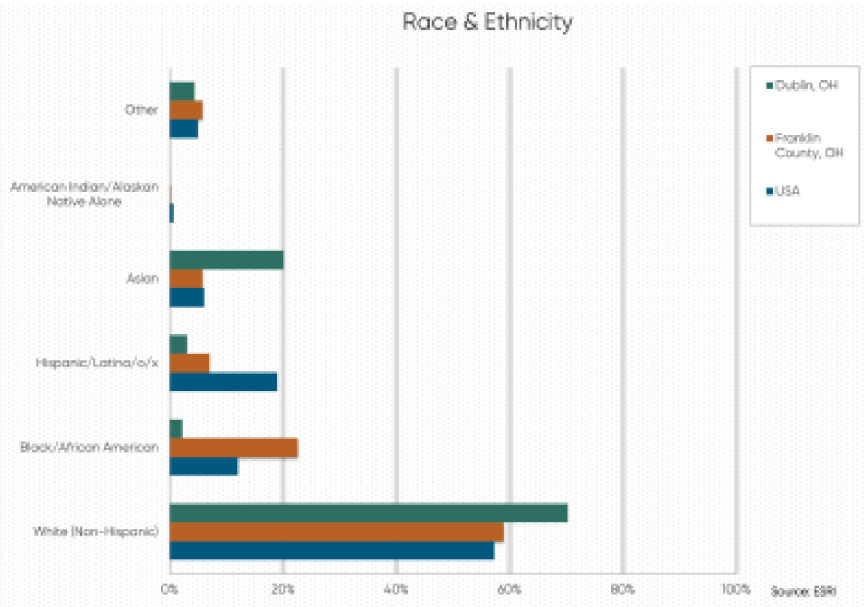
Household income distribution is much higher than the region for incomes \$150,000 or more within Dublin, with 50% of residents within this bracket.



Needs Assessment

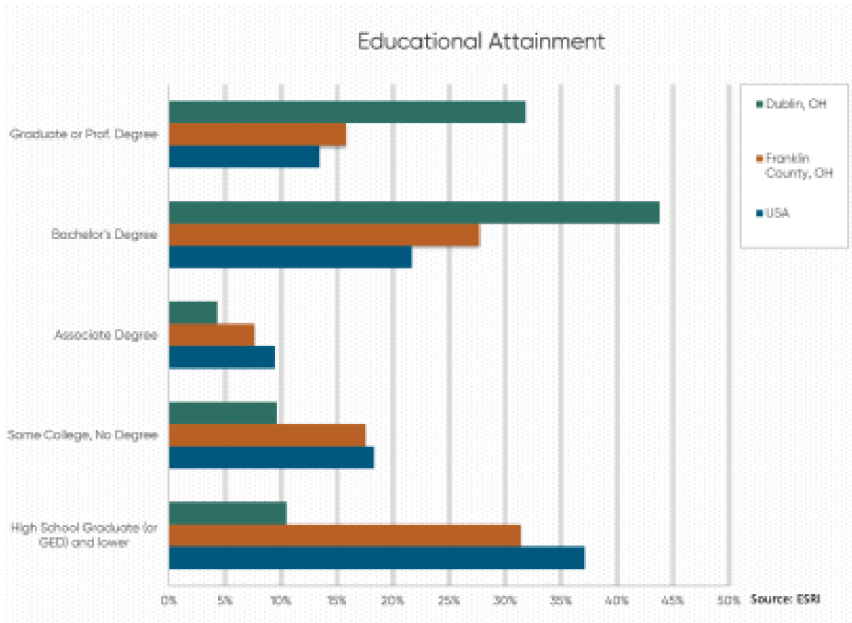
Market Analysis

Demographics



Race & Ethnicity Distribution

70% of the residents in Dublin identify as White (Non-Hispanic) and 20% identify as Asian.



Educational Attainment

Dublin is a highly educated region, with 76% of the population holding a bachelors degree or higher, far surpassing the region and the national averages.

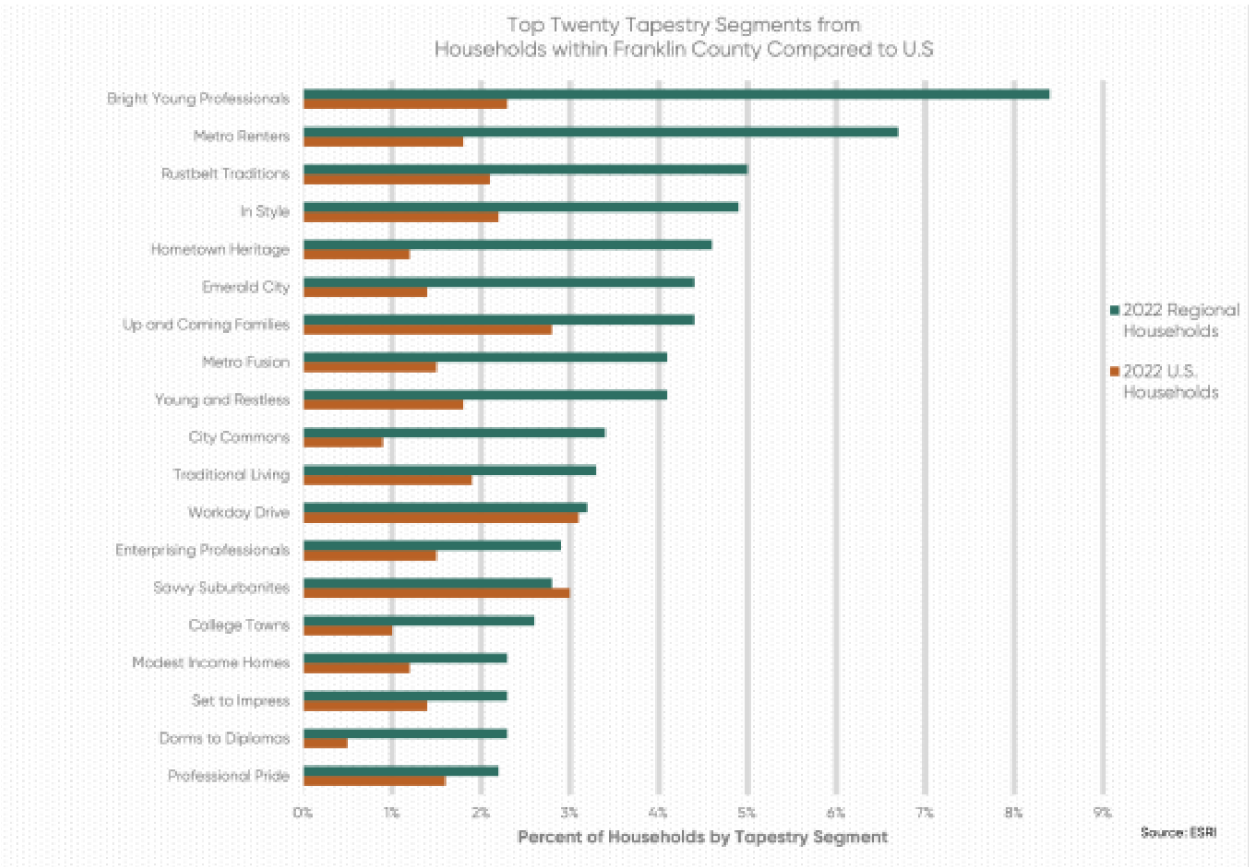


Needs Assessment

Market Analysis

Tapestry

ESRI's Tapestry Segmentation provides a detailed description of U.S. neighborhoods by dividing residential areas into 67 distinctive segments based on their socioeconomic and demographic composition. Tapestry provides deep insight into the lifestyles and behaviors of diverse locations, while offering a comprehensive view of the demographic populations. The graph shows the 20 most prevalent tapestry segments Franklin County and the U.S. Together, these 20 segments capture 76% of the market.



Needs Assessment

Market Analysis

Top Three Tapestry Segments in Franklin County



Bright Young Professionals

- Large market, primarily located in urban outskirts of large metropolitan areas
 - Young, educated, working professionals
 - Median household income, median home value, and average rent are close to the US values
 - Residents are physically active and up on the latest technology
 - Find leisure going to bars/clubs, attending concerts and going to the beach
- Cultural and healthcare sectors are collaborating to design programs that have enormous impact on people with chronic illness; age -related decline; neurological challenges and more
 - Resulting in an increase in jobs for performing and visual teaching artists
 - New funding sources for arts education from the health and technology sectors



Metro Renters

- The backbone of older industrial cities in states surrounding the Great Lakes, residents are a mix of married-couple families and singles living in older developments of single-family homes
- The work force is primarily white collar, with a higher concentration of skilled workers in manufacturing, retail trade, and health care
- Rustbelt Traditions represents a large market of stable, hard-working consumers with modest incomes but an average net worth of nearly \$400,000
- Residents are connected; entertainment activities like online gaming dominate their Internet usage



Rustbelt Traditions

Needs Assessment

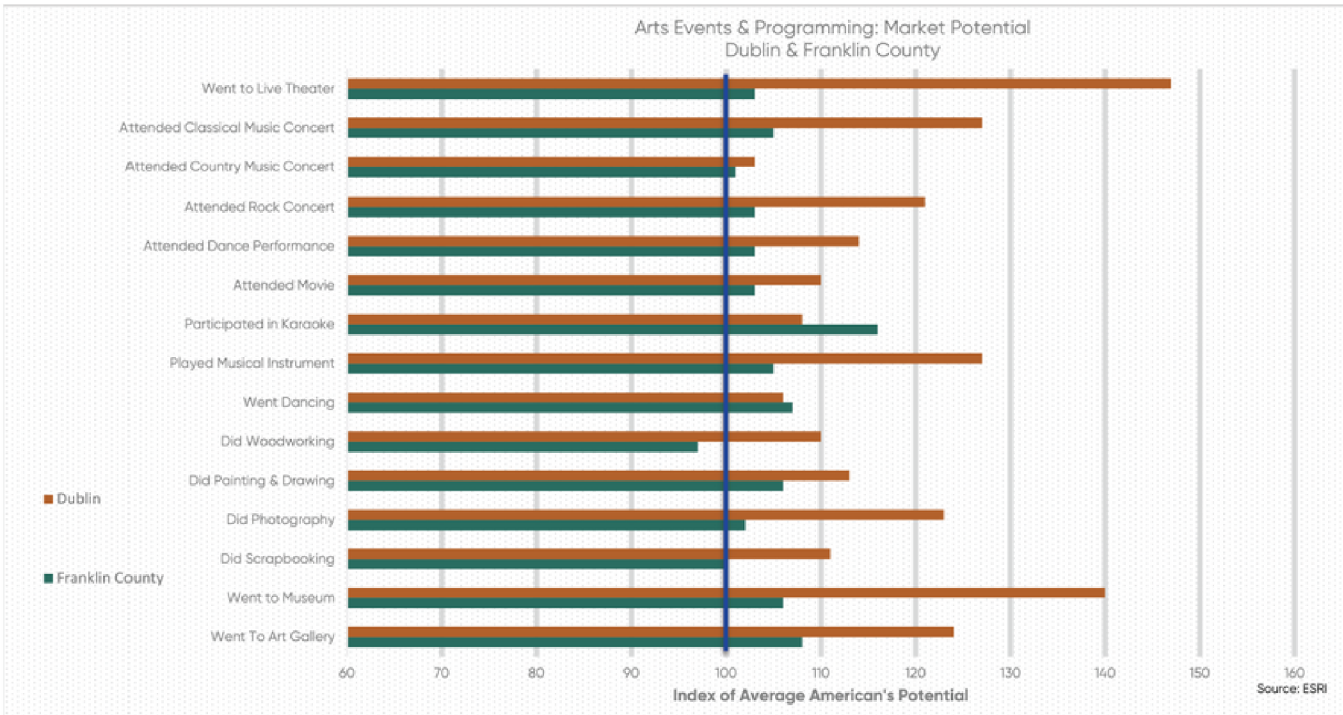
Market Analysis

Market Potential

ESRI Business Analyst provides data on consumer behavior, which we use to describe a market area’s potential to engage in arts and culture events and programs. This graph illustrates the potential to participate in specific arts-related events and programs in Dublin and the region.

On the x-axis is an index number related to the primary market’s participation in events and activities that are listed along the y-axis, as compared to a national average. The U.S. average potential to participate in each event is 100 and is shown by the blue line on the graph. Thus, a score of 150 for attending a classical music concert suggests that someone living in Dublin is 50% more likely to attend than the average American.

Residents in Dublin are **47%** more likely than the national average to attend live theater, **40%** more likely to go to a museum, **27%** more likely to attend a classical music concert, **27%** more likely to play a musical instrument, and **24%** more likely to go to an art gallery.



Needs Assessment

Market Analysis

Conclusions

The local market of The City of Dublin is well positioned to support and engage in the arts with:

- Strong market potential to participate in specific arts-related events and programs
- Large youth population segment when compared to the U.S. average
- High median household income
- High levels of education

The regional market of Franklin County is also well positioned to support and engage in the arts with:

- Strong market potential to participate in the arts. Less than Dublin residents but higher than U.S. average
- Large and growing population of over 1.3 million
- Tapestry segmentation of consumers well positioned to engage in the arts based on demographics and consumer spending data



Photo courtesy of: Dublin City Schools

Needs Assessment

Existing Facilities

In order to assess the competitive situation for new facilities in Dublin and the region, we developed an inventory of existing performance facilities with the following criteria:

- The Indoor Performance Facilities inventory considers the physical features and types of activities that take place within venues that host 4 or more events per year
- Each facility has been rated for quality using eight variables. Variables are rated on a scale of 1 to 4, with the higher score being better. Ratings are self-reported by facility managers or based on anecdotal information and interview input. The exercise is somewhat subjective but provides a reasonable basis to evaluate and compare existing spaces
- A facility's availability is determined based on an outside user's ability to book it on a prime night of the week (Thursday-Sunday), high availability is a facility that is available every weekend, medium is a facility that is available two - three weekends per month, low is one weekend per month.
- University facilities were excluded due to low rental capacity and availability

This exercise allows us to analyze the current landscape of performing arts facility competition in the community (including their programming, features, amenities and availability) and identify any gaps.

Performance Spaces

There are four designated performance spaces in Dublin.

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*University facilities not included due to limited rental capacity

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	Building	Performance Space	Capacity	Facility Rating	Disciplines Supported	Type	Facility Features	Amenities																																																																																																																																																																			
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Needs Assessment

Existing Facilities

Performance Spaces (cont.)

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Indoor Performance Facilities

*University facilities not included due to limited rental capacity

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			Facility Condition	Staff and Support	Theatrical Functionality	Acoustics	Customer Amenities	User Amenities	Accessibility & Circulation	Suitability for Users	Rating	Yes	No	Orchestra	Theatre	Classical Music		Popular Music	Speakers & Comedy	Art Education	Performance	School & University	Church	Bar & Restaurant	Other	Fixed Seating	Modular Seating or Storage	Rehearsal Space	Backstage Accommodations	Sound & Lighting Equipment	Fire & Projection Equipment	Storage Equipment	Outside Wing Space	Acoustic Treatment	Dedicated Heating	Cafe & Concessions	Training Services	Not Available	Low
The Columbus Athenaeum	Small Theater	400	3	3	3	2	2	2	2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
Palace Theater		2,695	3	3	3	4	3	3	3	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
Café Bourbon Street		125	2	2	2	1	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
Ohio Theater		2,791	6	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
Southern Theater		925	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
Lincoln Theater		582	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	
Short North Stage	Green Room	65	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
Madlab Theater		70	2																																				
Eclipse Theater Company		46	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
Hillard Civic & Cultural Arts Center (HCCAC)	Blackbox	160	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	
The King Arts Complex	The Nicholson Auditorium	400	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	
Joanne B. McCoy Community Center for the Arts	Irving E. Schottenstein Theater	786	4	3	4	4	3	3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	

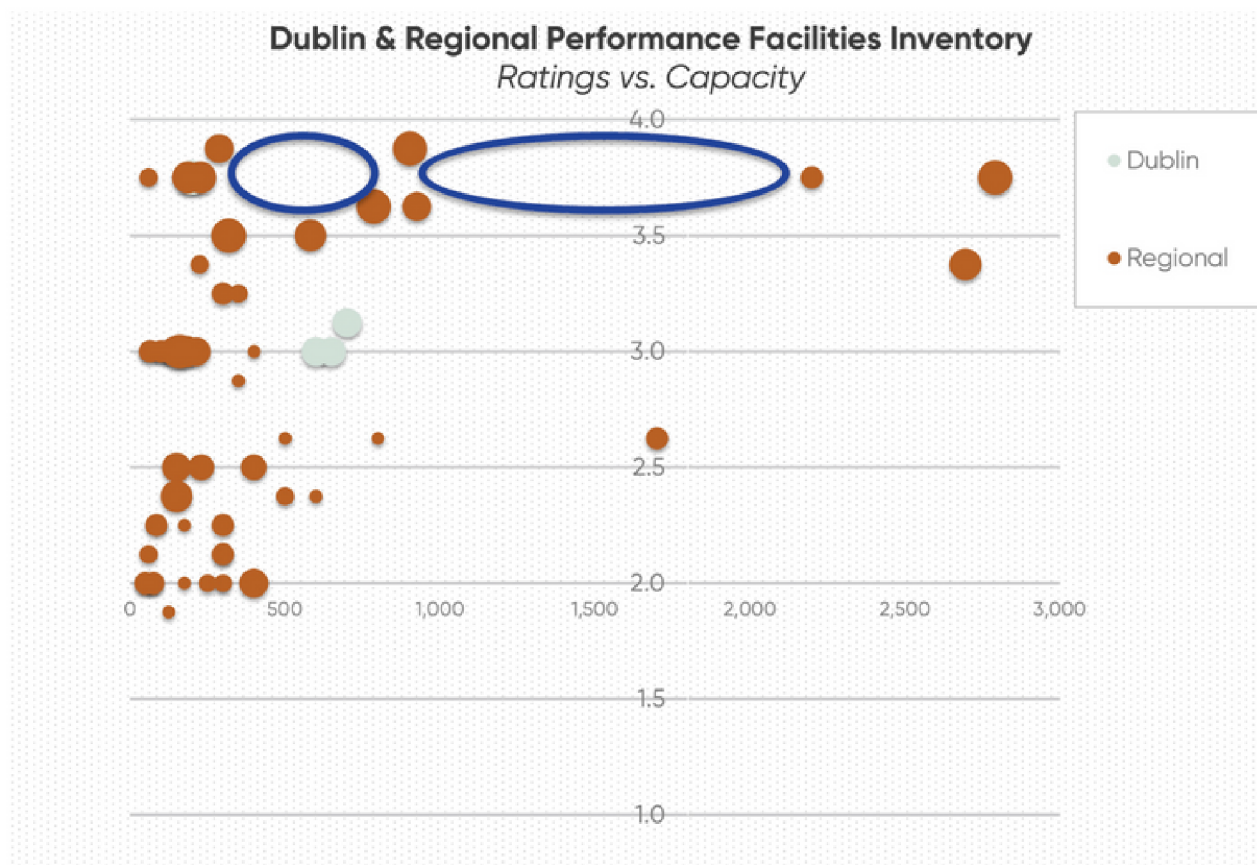
Needs Assessment

Existing Facilities

Identifying Gaps in the Market

In this matrix the capacities are on the x-axis, the rating on the y-axis, and the size of the bubble reflects the number of disciplines supported. The four local, and 55 regional performance venues in the region are shown.

There is a gap in the market for high-quality performance spaces for all capacities in the local region, and a gap in high quality facilities seating in the 400-800 seat range in the regional market, highlighted by the blue oval, as well as for 900 seats and above. Only 11% of regional performance facilities support film/cinema, and there is a gap in highly available spaces, with most spaces offering low-medium availability



Needs Assessment

Existing Facilities

Regional Facilities

Jeanne B. McCoy Community Center for the Arts New Albany, OH

- 786-seat theater located on the Learning Community Campus of the New Albany-Plain Local School District in New Albany.
- Programming includes a main stage Marquee Season featuring touring artists; lectures by noted authors and public figures; and educational programming offered in collaboration with numerous central Ohio arts organizations.
- The McCoy serves as home for several arts organizations, including the New Albany Symphony Orchestra, New Albany Arts Council, New Albany Ballet Company, and the Broadway Bound Dance Centre.



Photo courtesy of: McCoy Center

Lincoln Theater Columbus, OH

- 582-seat downtown Egyptian Revival style theater with state-of-the-art sound and lighting, digital recording and broadcasting capabilities, and digital projection system.
- Ballroom, music education center, rehearsal rooms, keyboard/media studio, recording lab, and multi-functional instructional classrooms.
- First opened in 1928, the Lincoln Theatre is a landmark in African-American and jazz history. Having undergone a \$13.5 million renovation in 2009, funded by a partnership of public and private support, the Lincoln is a multi-use, state-of-the-art performing arts and education center, providing a bustling hub of activity 365 days a year.



Photo courtesy of: Lincoln Theater

Needs Assessment

Existing Facilities

Regional Facilities

The Riffe Center Davidson Theater Columbus, OH

- 903-seat downtown theater.
- Opened in 1989, the Vern Riffe Center for Government and the Arts houses the Speaker Jo Ann Davidson Theatre, three studio-style theatres, and a scenery and costume shop. Since 1994, these spaces have been managed by CAPA.
- In addition, BalletMet, The Columbus Gay Men's Chorus, the Columbus Symphony Youth Orchestra, and The Ohio State University Department of Dance all perform regularly at the Davidson Theatre.

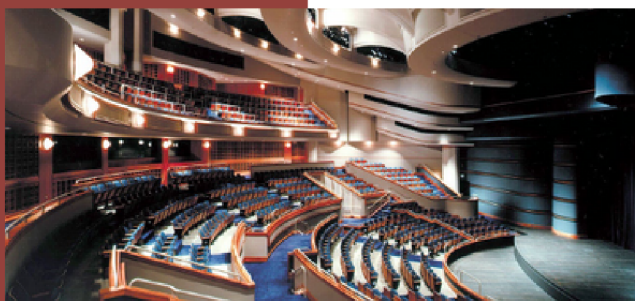


Photo courtesy of: CAPA

The McConnell Arts Center Worthington, OH

- 213-seat theater space within a contemporary, multidisciplinary facility presenting and promoting the performing, visual and digital arts.
- The center offers a series of performances, exhibitions and classes, and cultural opportunities through both ticketed and free events.
- A 20,000 sq. foot building with a theatre, an exhibition gallery, four classrooms, a digital imaging studio, a dance studio and rotating exhibitions throughout the facility.



Photo courtesy of: McConnell Arts Center

Needs Assessment

Facility Uses and Users

Elements of Demand

- There are five middle schools in the district and no designated theater or performance spaces in any of the schools.
- All three high school theaters are fully booked, with little to no room for community rentals.
- Dublin Community Bands does not have a home- with cost being a limiting factor for this group.
- The Abbey Theater is a high-quality space with excellent programming but is limited by a capacity of 200 seats and a fully booked schedule throughout the year. This results in competitive bookings for the space.
- The Chamber Music Connection (CMC) is rehearsing out of the St. John's Episcopal Church in Worthington and may also be interested in a new home.
- There are growing investments and interest regionally in arts and culture.

Local Potential Usage *numbers reflect estimates of future use	Performance days/year	Rehearsal days/year	Classroom days/year
Middle School Choir	90	28	-
Dublin Community Bands	50	180	-
Amy Bliss: Musician & Music Educator	-	-	200
Evolution Theater Company	-	90	-
Dublin Strings	35	30	-
Combined Totals: 703	175	328	200

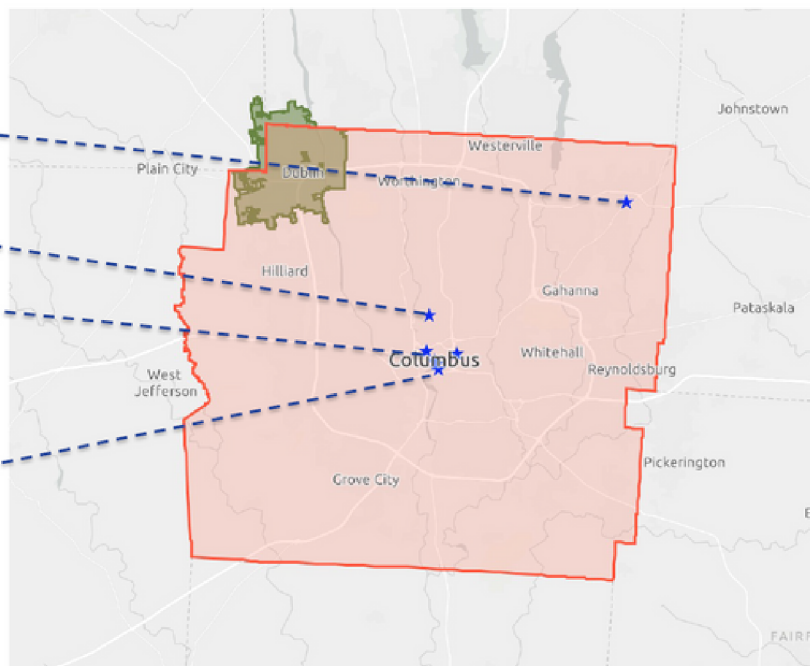
In total the estimated yearly usage from the stakeholder interviews was approximately 703 days of total use for performance, rehearsal, and classroom demand. This is a particularly high demand considering this is a small sample of local potential users.

Needs Assessment

Touring Potential

There are 10 spaces in the region that host national touring acts. These facilities are mapped in relation to Dublin:

- The McCoy Center
- Newport Music Hall
- Kemba Live
- The Basement
- A&R Music Bar
- The Ohio Theater
- The Palace Theater
- The Southern Theater
- The Riffe Center Theater Complex
- The Lincoln Theater



Columbus Association for the Performing Arts (CAPA)

CAPA's vision is for Columbus and the region to grow as a national destination for living, breathing art, bringing Broadway and other touring artists to the city. With a focus on arts education and outreach, CAPA goes beyond traditional presenting.

PromoWest Productions

PromoWest was the largest full-service, independently owned and operated entertainment company in the Midwest and was named one of the top 10 largest rock promoters by Pollstar Magazine. PromoWest Productions is now a partner of AEG Presents, the second largest live music company in the world. PromoWest brings big names in music featured in an intimate setting, while showcasing up-and-coming artists as well.

Needs Assessment Aligns with City Goals



STRATEGIC FRAMEWORK



Dublin Strategic Framework

- Dublin City Council adopted a new Strategic Framework on July 25, 2022
- Vision: Dublin, Ohio is the Most SUSTAINABLE, CONNECTED, and RESILIENT Global City of Choice
- Themes and goals:
 - Most Sustainable: Through exemplary economic, fiscal and environmental stewardship, we provide world-class, innovative services and amenities that make Dublin the most desirable and sustainable community.
 - Most Connected: We are one of the world's most connected communities. Through state-of-the-art infrastructure, convenient transportation and expansive broadband access, Dublin is a model democracy for businesses, residents and visitors.
 - Most Resilient: We are a safe, resilient and inclusive city with the best quality of life and environment for all to thrive – physically, mentally, socially and emotionally.

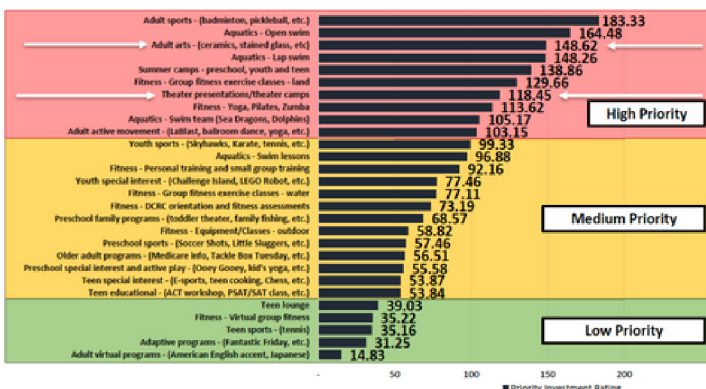
Parks and Recreation Master Plan

- The most recent Parks and Recreation master plan indicated that one of the major public meeting key takeaways is interest in incorporating the arts as a major component of the parks and recreation department and the City, as well as interest in exploring a new facility for the arts.
- Additionally, the statistically valid survey and online survey both resulted in high scores for adult arts as a priority investment,

Public Meeting Key Takeaways

- Continue to meet high public expectations of an already beautiful park and recreation system with diversity of experiences, accessibility, and quality maintenance
- Activate the river and the downtown surrounding area with additional activities and special events
- Incorporate arts as a major component of the Department and the city with more art (structural and programmatic) and explore a new facility for the arts
- Update sports fields including synthetic turf for traditional and non-traditional sports

Priority Investment Rating Analysis: PIR Rating (Recreation Programs)



- The 2022 survey indicated that adult arts were the 5th highest recreation program of interest, and theater presentations/theater camps were the 10th highest.
- There was an estimated 5,004 households interested in adult arts, and 3,926 households interested in theater presentations/theater camps.
- Priority Investment Rating (PIR) Analysis: Unmet Need Rating for recreation programs found adult arts to have the 2nd highest score of 84.7, and theater programs the 4th highest score of 74.9. And the overall PIR rating listed adult arts and theater as High Priority (PIR= sum of unmet need rating and importance rating).



Needs Assessment

Regional Development

Intel and “The Silicon Heartland”

- Intel pledged an additional \$100 million toward partnerships with educational institutions to build a pipeline of talent and bolster research programs in the region.
- They have a strong emphasis on STEM education opportunities for local schools, as well as 2-year and 4-year colleges and universities throughout the state of Ohio.
- The New Albany International Business park, located 20 miles from Dublin will bring new infrastructure and jobs, creating opportunities for engagement with arts and culture in the region.



Photo courtesy of: Intel Corporation

Rambling House South Complex

- The former owners of the Rambling House music venue and bar are looking to build an entertainment and recreation complex across South High Street from the South Drive-In.
- The complex, called Rambling House South, would include a kayak and canoe launch on the 19-acre site, which overlooks a pond and the Scioto River.
- A plan submitted to the city calls for three buildings, ranging from 2,000 square feet to 5,000 square feet.
- The first and smallest building is intended to house the kayak and canoe launch livery. Other buildings would house a restaurant and entertainment venue and beverage production, which would include a distillery for the company's bottled cocktails.



Photo courtesy of: The Columbus Dispatch

Needs Assessment

Regional Development

The Kee

- A California company that owns two dozen properties in a warehouse corner of Downtown Columbus has submitted plans to develop one of the properties into a large bar, restaurant and entertainment space called “The Kee”.
- Hackman Capital Partners, based in Los Angeles and with offices in Worthington, plans to convert the 33,000-square-foot office and warehouse at 225 Neilston St. into the venue, which would include a large outdoor patio in what is now an alley on the north side of the building.
- The Kee will host everything from concerts and comedy shows to fitness classes and farmer's markets at the Warehouse District venue.



Photo courtesy of: The Columbus Dispatch

City Winery

- The New York-based winery and concert venue City Winery is set to open its first Ohio location in Columbus this winter.
- City Winery will take over nearly half of the Via Vecchia Winery facility and event venue at The Fort. The project will also include other buildings and new construction, including a commercial kitchen and an outdoor built-in concert stage on the South-side.
- The restaurant will be able to seat 75 people indoors and 75 people outdoors. The indoor event venue will be able to accommodate 250 people seated or 350 to 400 standing. The outdoor venue and stage will be able to accommodate 300 people seated or nearly 500 standing and will include multiple bars and fire pits.



Photo courtesy of: Columbus Underground & The Dispatch

Needs Assessment

Regional Development

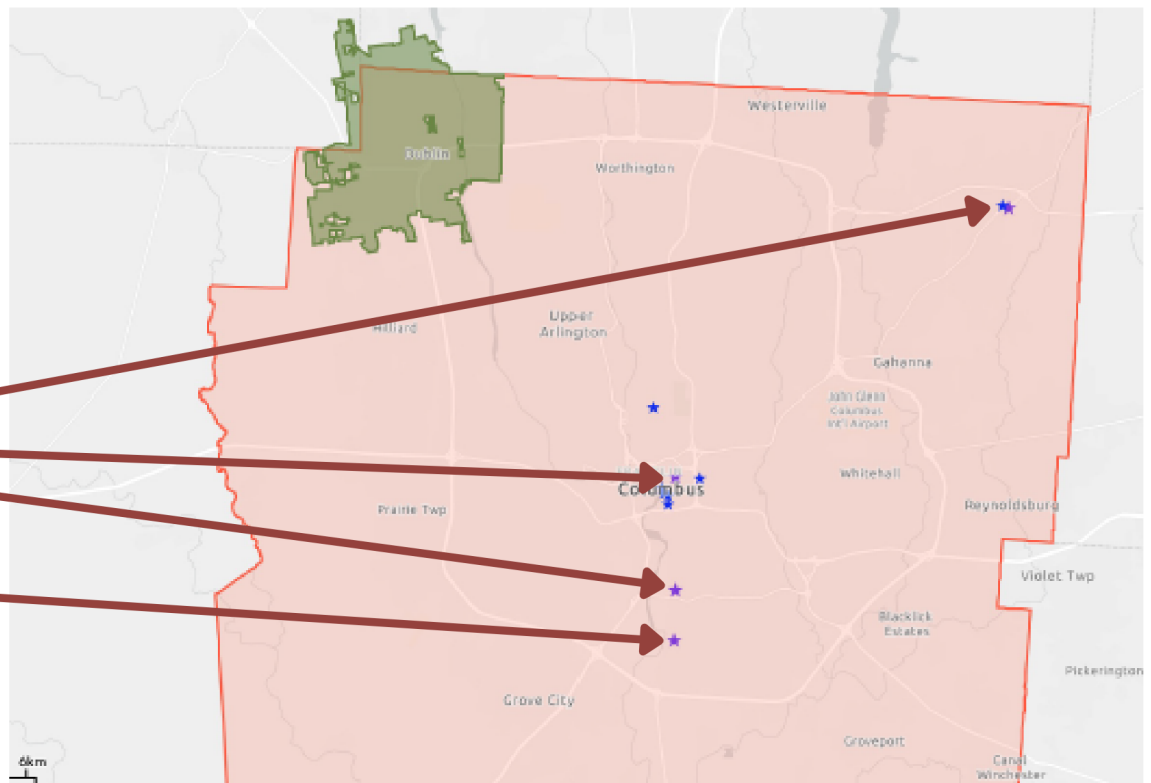
The image below shows the location of upcoming regional developments in relation to currently presenting venues.

Currently Presenting Venues

- The McCoy Center
- Newport Music Hall
- Kemba Live
- The Basement
- A&R Music Bar
- The Ohio Theater
- The Palace Theater
- The Southern Theater
- The Riffe Center Theater Complex
- The Lincoln Theater

New Development:

- Intel Business Park
- The Kee
- City Winery
- Rambling House South



Needs Assessment

Regional Development

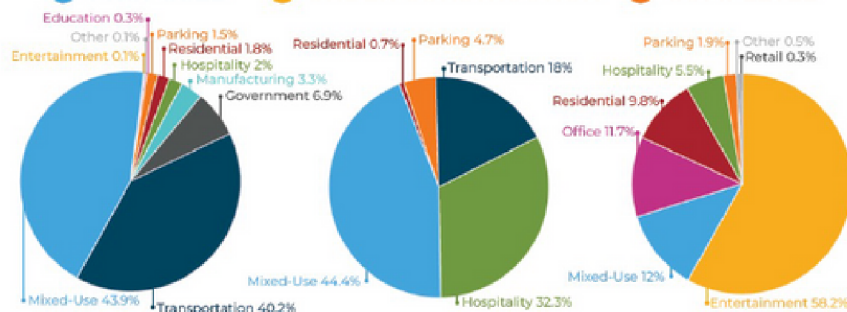
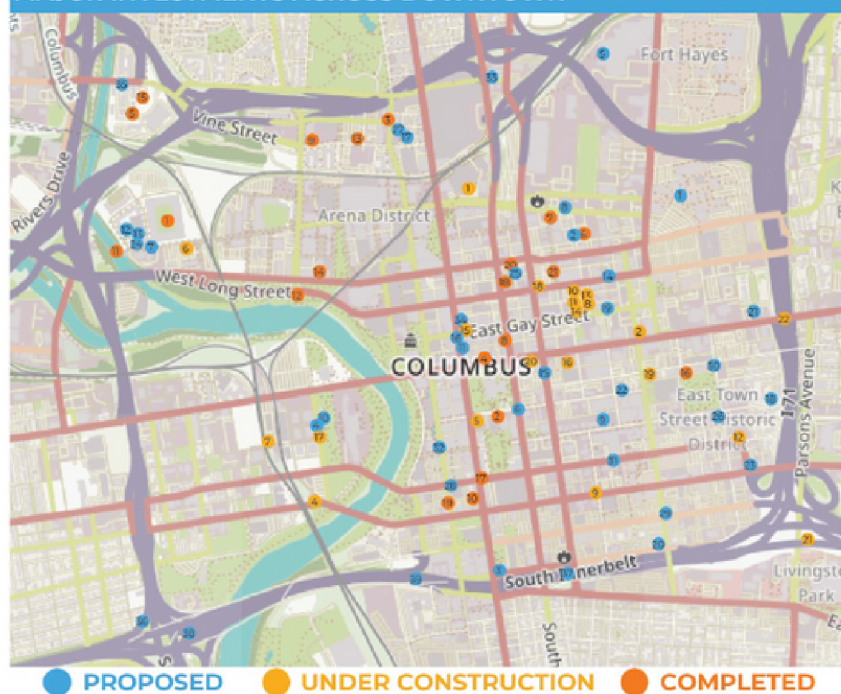
In 2021, Downtown Columbus saw the greatest value of completed investments in at least a decade.

- \$1.9 billion was invested into 39 proposed projects
- \$684 million for 22 current projects underway
- \$541 million into 21 completed projects

Although much of these investments are residential, 58.2% of the investments of completed projects were within the entertainment sector, including Lower.com field for the Columbus Crew and renovations for the Ohio Theater Interior.

8 MAJOR INVESTMENTS

MAJOR INVESTMENTS ACROSS DOWNTOWN



TOTAL INVESTMENTS BY USE

Needs Assessment

Regional Development

Conclusions

The Market & Facilities

- Dublin residents are positioned to support the arts, with high levels of income, education, and a strong market potential to participate in the arts.
- Gaps exist in the regional performance facility inventory for high-quality spaces in the 400-800 seat range and 900+ seat range.

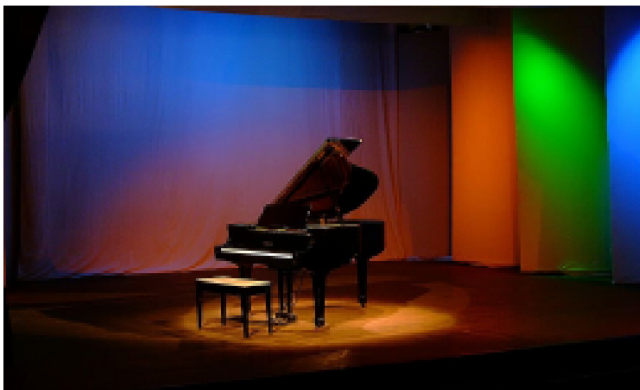
Potential Usage & Regional Growth

- Stakeholder interviews indicate high community demand due to a lack of performance spaces in the school system.
- Regional trends suggest more investors are supporting arts, culture and entertainment facilities. Additionally, statewide trends support the intersection of the arts, technology and education.



Local Impacts

- A new PAC aligns with Dublin's Parks & Recreation master plan, and supports the community high priority investment rating for the arts and theater.
- A new PAC aligns with the Dublin visioning statement to be the most sustainable, connected, and resilient Global City of Choice.



Needs Assessment Recommendations

The following are recommendations for a new PAC in Dublin consistent with the findings of the needs assessment.

Arts & Innovation Hub

- An arts & innovation hub with strong youth programming, promoting the intersections of art and technology; arts and health; and elevating the performing arts presence in Dublin with state-of-the-art facility(s)
- Potential spaces could be developed in phases and might include:
 - Main performance space
 - Education spaces
 - Multipurpose auxiliary space



Photo courtesy of: MIT Media Lab

Main Performance Space

- State-of-the-art audio, lighting, projection & streaming capabilities
- Flexible seating in the 400-800 seat range to accommodate different types of performances
- Fly space, storage for props, wing space, green room/dressing room for performers, and fully ADA compliant

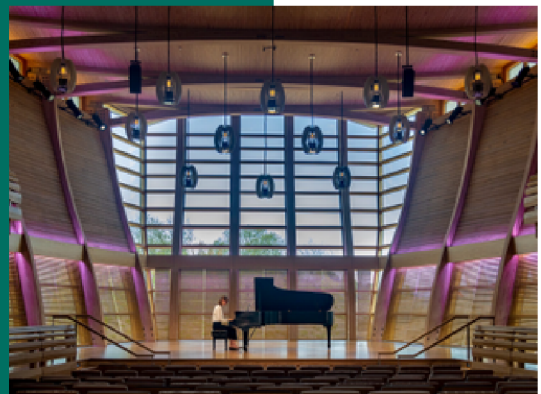


Photo courtesy of: Groton Hill Music Center

Needs Assessment Recommendations



Photo courtesy of: Jefferson Middle School Arts and Technology Academy (ATA)

Educational Spaces

- Technology Suite
- Audio recording and editing rooms
- Music practice rooms
- Designated arts and health spaces

Multipurpose Auxiliary Space

- Functions as a rehearsal hall designed acoustically to allow simultaneous events within same facility without noise crossover
- Develop a desirable & exclusive venue, attracting higher rental rates for private events and offering community partner rates
- Highly flexible structure to allow for smaller performance capabilities
- Host touring and or/ speaker series



Photo courtesy of: Ertugun Atrium- Jazz at Lincoln Center



Photo courtesy of: BAM rooftop

Additional Considerations

- Designs for an outdoor space that can increase total capacity of the venue and be used to program summer/outdoor events
- Champion sustainability and consider green energy sources. For example, a green roof or terrace space that can be used for meeting and event rentals or additional programming
- Prioritize diversity and value cultural sensitivity to support Dublin as a Global City of Choice
- Fully ADA compliant

Needs Assessment

Comparable Projects

The comparable projects demonstrate the range of what currently exists in the sector. These are intended to inspire vision for the project, spark discussion, and showcase examples of what arts & innovation hubs look like in other communities. Comparable projects were selected if they include but are not limited to:

- High-quality performing arts functionality
- Innovative design and/or a highly flexible structure
- State-of-the-art technical capabilities
- Intended use for youth arts programming
- Purpose built for arts & technology and/or arts & health programming
- Development in phases



Kent State University Design Innovation Hub Kent, OH

- The Design Innovation Hub (DI Hub) at Kent State University is a collaborative, “owned by all, shared by all” environment that brings together students, faculty, and experts from diverse disciplines under one roof.
- An adaptive re-use of the 1970s-era former art building at the center of campus, the DI Hub serves as a focal point for the University-wide innovation ecosystem. The Design Innovation initiative at Kent State maps makerspaces and resource labs – design innovation “nodes” – across its eight campuses.
- By stripping the former art building to its original structure and creating a modern and efficient new maker environment, the DI Hub provides a dynamic space for the next generation of innovators at Kent State.
- Opened in 2020, the facility cost \$44.9 million funded from three sources: \$24.9 million in Kent State local funds; \$15 million in state capital allocations; and a \$5 million capital commitment from Aramark through the dining partnership agreement.

Needs Assessment

Comparable Projects

Spy Hop

Salt Lake City, UT

- Spy Hop is a non-profit youth digital media arts center that offers free classes in film, music, audio, and design for students ages 9-19 of all skill levels.
- Spy Hop offers a variety of in-school programs, after-school programs, and summer camps including open studio recording sessions for teens and a program where students are taught how to create a short film from start to finish. Media Labs offer training in filmmaking, beat making, game design, and other visual and auditory art areas
- The center is housed in a three-story 22,000 sq ft building. Facilities include a lobby, five learning labs, student lounge, sound stage, recording studio, equipment lab, offices, production labs, a mentor's studio, and cafe. Spy Hop's rooftop 3,000 sq ft event space accommodates student showcases, performances, screenings, and more.
- The building was completed in 2020. Renovations cost around \$1 million, bringing the cost of the building to \$7.5 million.



Photo courtesy of: SpyHop

National Sawdust

Brooklyn, NY

- Located in an original sawdust factory in Williamsburg, Brooklyn dating back to the 1930s.
- Interior of the space was remodeled to be adaptive, and the concert hall was constructed as a concrete room suspended by a framework of springs within the original building. Contains production, recording spaces, lobby bar and a bi-level restaurant.
- Architects worked with acoustics and theatre teams to devise an acoustically-driven chamber hall with a wrap-around balcony for 170 in row seating, 120 patrons in cabaret seating, or up to 350 standing guests. With variable stage configurations that can be lowered flush with the floor, the double-height venue can also hold a 70-piece orchestra for rehearsals and recordings.
- Concept to completion took approx. seven years. The building opened in 2015 and cost approx. \$16 million.



Photo courtesy of: National Sawdust

Needs Assessment

Comparable Projects

Lindemann Performing Arts Center Brown University, Providence, RI

- In 2015, Brown University identified need for a theater, an experimental media room, and a recital hall while also providing a new home for the orchestra. Facing space constraints, these four functions are combined into one building.
- Different space needs were met by varying absorption and acoustics solutions, and the intimacy of the room achieved by moving the walls. Side walls shift inward to narrow the room by nearly 20 feet for recitals; the room length can be halved for immersive media; and the ceiling can be deployed in a wide spectrum of heights and shapes. The result is a room always shaped to keep its audiences close to the action.
- The space is 94,500 sf and construction started in 2019. The University's target completion date for the building is 2023. A \$20 million gift will create the lobby in the PAC. In the limited instances when Brown shares project costs publicly, it does so only upon completion of the project. The cost of the project is estimated well over \$25 million.



SEI Innovation Studio Philadelphia, PA

- The Kimmel Cultural Campus engages the region's diverse communities in art through performance and education. The campus has many performing arts spaces, including a 650-seat recital theater.
- The SEI Innovation Studio is a 2,688 sq. ft. black box theater that house new jazz and theater residencies, plus a rotating art gallery.
- Helped create a new image for the Kimmel Cultural Campus as an accessible community gathering point and gateway to a variety of art.
- The space renovations concluded in 2014. The \$3 million initiative was a result of a partnership with the financial services firm SEI.

Needs Assessment

Comparable Projects

Harlem School for the Arts New York City, NY

- Harlem School for the Arts received a donation from the Herb Alpert foundation and undertook an ambitious renovation to revitalize the facility's main performance spaces and key infrastructure.
- Key to the redesign was the transformation of its signature lobby into a multi-faceted, flexible performance space, with a vision that emphasized versatility and ease of use.
- State of the art lighting scheme designs and sound system integrations enabled the organization to showcase performances of many sizes and styles without any compromises in what they wanted to achieve.
- The renovations were completed in 2020 and were completed with a \$9.5 million donation.



Photo courtesy of: HSA



The Otto M. Budig Theater Cincinnati, OH

- GBBN Architects created this concept for the Cincinnati Shakespeare Company theater along the historic arts corridor in Over-the-Rhine.
- The theater re-design increased capacity from 150 to 250 seats around the flexible thrust stage, all within six rows.
- Thirty-eight steps, one for each of Shakespeare's plays, lead to a second-floor rehearsal and event space overlooking the Southwest corner of Washington Park. Pedestrians can catch a glimpse of rehearsals, drawing people into the arts space from the exterior.
- Opened in 2017, the project cost \$17.5 million.



Photo courtesy of: GBBN

Facility Planning

Potential User Feedback

Scheduling Charrette - April 5, 2023

- 12 participants representing local facilities, arts organizations, and schools attended the charrette.
- The charrette included a review of physical and operating needs in new facilities in order to guide physical and business planning.
- Key physical planning issues were discussed, including the need for rehearsal space for school-based programming, the need for storage space, and the importance of acoustically excellent spaces for a range of programs.
- Key operating issues were also discussed, including the potential concentration of demand around major festivals, support for the City of Dublin as a potential operator of a performing arts center, and the importance of strong food and beverage operations.

Calendar Totals	Sept			Oct			Nov			Dec			Jan			Feb			March			April			May			June			July			Aug			Total		
Main Theater	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	Event Days	Other Days	Use Days						
Middle School Arts			0	1	1		1	1		3	3	1	1	3	3	6	3	3		0	5	5		0		0		0		0	17	3	20						
Pipe Bands			0	1	1			0			0		0		0		0	1	1		0		0		0		0		0	2		2							
Jap Am Soc of Cent OH			0	1	1			0			0		0	1	1		1	1		0		0		0	1	1	2		2	6		6							
Dublin Community Band			0	1	1		1	2	3	1	1		0	2	2	4	1	5		0	1	1	2		0	1	1	2		0	11	5	16						
Dublin Youth Symphony Orch			0		0		1	1			0	1	1		0		0	1	1		0		0		0		0		0	3		3							
Dance Extension			0		0			0	3	1	4		0		0		0		0	3	1	4		0		0		0	6	2	8								
Irish Cultural Events			0		0			0	2	2		0		0	3	3		0		0		0		0		0	1	1		0	6		6						
Irish Dance Groups			0		0			0	1	1		0		0			0	2	2		0		0		0		0		0	3		3							
Dublin Taiko			0		0			0		0		0	1	3	4			0	1	1	2		0		0		0		0	2	4	6							
Abbey Theater Presents			0		0			0		0		0		0			0		0		0		0		0		0	3	5	8	3	5	8						
Main Theater Subtotal	0	0	0	4	0	4	3	2	5	10	1	11	2	0	2	7	6	13	11	1	12	5	1	6	9	2	11	0	0	0	3	1	4	5	5	10	59	19	78
Small Theater	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	E	O	T	Event Days	Other Days	Use Days						
Abbey Theater Presents	8	4	12			0		2	2	7	2	9		0		0		0		0		0		0		0		0		0	15	8	23						
Hixon Dance			0	2	4	6			0		0		0		0	3	4	7		0		0		0		0		0		5	8	13							
Dublin Community Band					0		1	1	2		0	2	1	3	1	1	2	1	1	1	2		0	2	2	4	2	2	4	1	1	2	11	9	20				
Irish Cultural Events					0			0			0		0		0	4	4		0		0		0		0		0		0	4		4							
Small Theater Subtotal	8	4	12	2	4	6	1	3	4	7	2	9	2	1	3	1	1	2	8	4	12	1	1	2	0	0	0	2	2	4	2	2	4	1	1	2	35	25	60
Total Use by Month	8	4	12	6	4	10	4	5	9	17	3	20	4	1	5	8	7	15	19	5	24	6	2	8	9	2	11	2	2	4	5	3	8	6	6	12	94	44	138

The highlight of the charrette was an exercise inviting prospective users of new facilities to speculatively reserve dates as if new facilities were about to open. Groups reserved event days (a day with at least one performance) and other days (load-in, tech, rehearse, strike). This chart summarizes the dates booked by users per month in a larger main theater and a smaller multipurpose space. The scheduling exercise confirmed that there is moderate demand for the 700-seat concept across disciplines.

Facility Planning

Potential User Survey

Testing for Additional Demand

A survey was sent out to charrette participants and other groups seeking additional input on their potential use of the larger and smaller spaces. Demand for the larger space is higher, though much of this comes from schools and the Abbey Theater as a potential presenter. The numbers represent total potential use days.

Name	Organization	Title	Potential Days of Use		Total
			Main Space	Small Space	
Joe Bishara	Abbey Theater of Dublin	Theater Supervisor	54	92	146
Paul Hoy	Class Acts Columbus, Inc.	Class Acts Columbus, Inc.	2	4	6
Chelsey Campbell	Karrer Middle School	Choir Director, Musical Director	20	20	40
Teresa Crye	Dublin Dance Centre	Owner	12	0	12
Micah Abrams	Dublin Jerome High School Band	Director of Bands	2	5	7
David S. Guion	Dublin Arts Council	Executive Director	15	30	45
Benjamin Pachter	Dublin Taiko	Assistant Director	10	10	20
Randy Luikart	Dublin Community Bands	Treasurer	20	10	30
Patricia Santanella	Dublin Scioto High School Theatre	Director of Theatre	1	0	1
Daniel Paul Stowell	Dublin Coffman High School	Teacher / Theatre Director / Drama Club Advisor / Musical Director	7	5	12
Jeremy Bradstreet	Dublin City Schools	Coordinator of the Performing Arts - Dublin City Schools	75	25	100
Tim Jameson	Dublin Community Bands	Dublin Community Bands	25	10	35
Bredan Buckley	Dublin Entertainment & The Team Management	President/Owner	10	10	20
Judy Teets	Dance Extension	Owner	8	4	12
Total Potential Days of Use:			261	225	486

Facility Planning

Programming Narrative

Overview

Based on the needs assessment and feedback from potential users, Schuler Shook developed architectural programs for two potential PAC concepts: a 500-seat concept and a 700-seat concept. Creating a programming narrative for the potential concepts provides a basis to estimate capital and operating costs.

The 700-seat concept includes two performance spaces with attendant support spaces for audience and artists. It also includes multi-purpose studio space for rehearsals and classes and offices for the building staff. The 500-seat concept eliminates the second performance space and reduces the audience capacity for the main theatre, which allows a reduction in support space for both audience and artists. The reduced program also increases the size of one of the multi-purpose spaces to make it more conducive to use as an informal second performance space.

The difference between the 700-seat concept and the 500-seat concept is approximately 27,000 gross square feet.

Overview - A Note on Gross Square Feet (GSF) vs. Net Square Feet (NSF)

Net square feet is a measurement of the planned useable area of a room or rooms. In an architectural program it includes areas which will be used, but does not include things like corridors, stairways, mechanical rooms, or the space between walls that are filled with framing, conduits, piping, ductwork, etc. Those elements are included in what is called the “grossing factor”. In performance facilities, the multiplier applied to the NSF in order to derive the GSF is necessarily large. Buildings like performing arts centers have circulation paths which are complex and large, with mechanical infrastructure that is similarly complex and large, and wall assemblies that are thick for structural and acoustic purposes. This results in buildings that, to perform properly, are necessarily “inefficient” from a programming perspective. In addition, when evaluating facilities like this and their construction cost other special factors must be considered.

- **Structural Loads** – The lobby, rehearsal and performance spaces will have floor and ceiling structural loading criteria in excess of the norm for ordinary classroom or office spaces.
- **Electrical Requirements** – The production lighting systems and audio video systems will result in unusually high electrical demand. In addition to the magnitude of the electrical demand, the conduit routing requirements are particular and detailed, resulting in electrical work that is more demanding than the norm.
- **Simultaneous Usage** – This building has a number of spaces that are acoustically sensitive and a great number of spaces that produce substantial noise, sometimes in proximity to one another. Care must be taken in the planning of walls, doors, and room locations to eliminate potential problems.

Facility Planning

Programming Narrative

Program Review - Front of House

Front of House comprises all the spaces that are “audience facing” outside the performance chamber. This includes large spaces such as the lobbies and smaller spaces like a quiet room that can be used for crying children or audience members who may need some reduction in sensory input, though probably not at the same time.

Public entries to the building will likely be through some type of vestibule which can provide two functions: protection from the weather and an enclosed area for security screening. As all public gatherings are now potential targets for violence, the proactive and responsible approach is to do what is reasonable to harden the target without impairing the sense of welcome and inclusivity that is necessary for the arts to function. There is space allocated for security screening and queuing for this purpose.

The lobby could be a single large space or multiple smaller spaces that are linked to each other. The former is a more democratic allocation of space, the latter lends itself better to creating special experiences for VIPs and donors. Based on the community use and the desire to use the lobby for events, it may be beneficial to consider this as a single large space with support spaces at the periphery. The area allocated to the lobby could allow events such as a seated dinner for up to 500 people, casual performances, or cocktail receptions for as many as 800 people.

The audience services area is planned as an open and flexible space which addresses the lobby across what is likely to be a concierge-style counter. This type of audience service space is designed to serve multiple functions: ticketing, coat check, information before a performance and switch to concessions during the intermission, and information, coat check, and merchandise sales following a performance. This type of arrangement improves utilization and gives the patron a well-known point of contact for their needs.

Facility Planning

Programming Narrative

Program Review - Front of House (cont.)

In addition to the audience services area, it is likely that there will be satellite bar / concession locations in other locations, such as at balcony level or in an area of the lobby that could be closed for private events or VIPs. There was a desire expressed during programming discussions for a dedicated bar / coffee shop space that might have activity throughout the day and switch to a performance-focused mode when necessary. There is space allocated for this function, including a dedicated seating area that might be partitionable from the main lobby space.

To support concessions and events, there is a catering kitchen which will be proximate to the lobby. While not planned to be a full-scale catering kitchen this is seen as a space that can support internal use and outside catering operations for events.

The main public toilet facilities will be proximate to the lobby space. These facilities are sized to provide approximately one toilet fixture for every 22 seats. The trend in assembly facilities is to move to an arrangement that is primarily not gender assigned. That arrangement can allow for the most efficient use of all toilet facilities. However, not all constituencies are comfortable with that, in which case there may be a hybrid arrangement of gendered and non-gendered toilet facilities. For gendered facilities the ratio of male to female fixtures should be 1:2. In addition there will be a couple of family restrooms to provide space for families with children or adults who need assistance using the toilet facilities.

500-seat Concept: In the 500-seat concept, all the same front-of-house spaces exist. However because the studio theater is eliminated and the main theater is smaller, the front of house spaces is commensurately reduced.

Facility Planning

Programming Narrative

Program Review - Main Theater

The main theater envisioned for both concepts is a proscenium theater* designed to accommodate the range of theatrical and musical performances that community representatives have noted. This ranges from unamplified orchestral performances to book musicals, to highly amplified music and film. Additionally, there is an expectation that touring content would come into this theater. The arrangement of a traditional proscenium theater is conducive to supporting such range of performances with the least amount of difficulty in transitioning between different performance types.

The 700-seat concept is likely to be arranged as a two level auditorium with a main floor and single balcony level. Typical proportions for this arrangement would suggest approximately 450-500 seats on the main floor and 200-250 in the balcony.

The stage should be sized for the range of performance types noted, approximately 95-feet x 40-feet in plan, with a stage house that is approximately 80-feet tall. This stage size will accommodate orchestral performances, dance companies and touring acts. Because unamplified musical performance is an important part of the program, use of an acoustic orchestra enclosure is anticipated. This is a system that allows the performance area on stage to be acoustically coupled to the auditorium allowing the performers and audience to essentially occupy the same acoustic volume. When not in use, the components of this acoustic enclosure would be stored both up in the upper volume of the stage house and in a storage niche that is part of the stage footprint.

Entry to the performance chamber, both auditorium and stage, would be through sound and light lock vestibules. These vestibules prevent the noise and light of adjacent spaces from penetrating the performance chamber and disrupting performances and rehearsals.

At the rear of the auditorium would be a suite of control rooms for the various systems and operators that are used in performance: stage lighting, audio, video, stage management, etc. There is space allocated for simultaneous translation or for video-streaming when those activities need a location. In addition to this suite of enclosed control spaces, there is a permanent “in-house-mix” position located within the seating area for audio mixing.

*The proscenium is the frame or arch separating the stage from the auditorium through which the action of a play is viewed.



Facility Planning

Programming Narrative

Program Review - Main Theater (cont.)

Because the performance of musicals and possibly even opera was noted as part of the performance program, an orchestra pit is included in the programming concept. The orchestra pit is a room located below the stage at the front of the stage. A portion of the orchestra pit ceiling is open to the auditorium. This orchestra pit is sized for about 24 musicians. Access to the orchestra pit happens offstage.

A trap room is also included below stage. This is a room located under the center of the stage area. The roof of the trap room is the stage floor. In the area of the trap room, the stage floor is built in modular removable sections so that the trap room can be opened when necessary. This is used for stage effects such as disappearance traps or stage elevators. It can also be used for things like stairs. This space allows the stage to be more versatile and open an additional plane for scenographic use.

To support the theatre, a number of spaces for artists, technicians and production equipment systems are located around and behind the stage. The largest of these spaces by type is dressing rooms. The dressing rooms, both individual and group are arranged in a variety of sizes so they can be allocated as flexibly as possible to suit the needs of particular acts and productions. The dressing rooms have mirrors and counters with excellent lighting for use in applying stage makeup. There is also space for wardrobe racks. Each of the dressing rooms is connected to en-suite toilets and showers. There may be one or two smaller dressing rooms equipped with pianos for use as warm-up rooms.

Along with the dressing rooms there will be a performer lounge or “green room”. This space can have different functions. One is to be the place where performers wait, close to the stage, to make their entries before or during performances. This is also often the space where stage companies meet after rehearsals for notes. Another common function of a green room is as a “meet-and-greet” location. Some artists may desire or need a secluded space to meet some of the audience without exposure to the whole lobby.

Along with these artist support spaces for the main theater, there are some other support spaces specific to this concept: storage rooms for production equipment, rack rooms for lighting, audio, and video systems, and toilet rooms not associated with the dressing rooms but close to the stage.

500-seat Concept: In the 500-seat concept, all the same main theatre spaces exist, but the audience capacity is reduced from 700 to 500.

Facility Planning

Programming Narrative

Program Review - Studio Theater

The studio theater is envisioned as a flexible performance space of the type often referred to as a “black box”. This type of theater offers the ability to vary the arrangement of the performance space, changing the relationship between performers and audience members to suit the needs of the production. This type of theater can be exciting because of the level of intimacy that can be created in the actor/audience relationship and because the performance environment can be tailored to the needs of a production with precision. Proper use of a theater of this type requires a commitment to using the available flexibility, which means a commitment to the labor and time required to change the arrangement of the theater on a fairly regular basis. If this type of logistical effort is not going to be a realistic part of the operational model, then a less flexible space might be considered instead. This might be a theater that has only two modes: “performance” and “flat floor”, rather than many different arrangements. However, for programming purposes, the area required remains substantially similar.

The studio theater is intended to accommodate an audience of up to 150 with a large performance area. It is surrounded by a circulation corridor that both allows flexible use of the space and protects the theater from adjacent spaces acoustically, and vice-versa.

Because of the variable nature of the performance arrangement, the control spaces will be located on an upper level so that there is a visual connection to the performance area over the heads of audience members, regardless of audience arrangement. These control spaces are similar in function to those in the main theater.

Above the theater will be a means of accessing and mounting lighting, projection, audio and other production elements. This could be a system of catwalks or a tension-wire grid system. The goal of this is to allow independent access to the upper volume and lower volume of the theater space to allow efficient use of the theater.

The support spaces for the studio theater are similar to those described for the main theater. Because the performances in the studio theater are typically smaller in both the number of artists and the size of production, the support spaces are proportionally smaller. However, because it is anticipated that the two theaters will be used simultaneously and often by very different arts organizations, each theater has necessary support space to operate independently.

500-seat Concept: In the 500-seat concept, the studio theater is eliminated.



Facility Planning

Programming Narrative

Program Review - Technical/Artist Support

Though each of the theaters has some support space which is specific to that theater, there are also technical support spaces that are shared and which are, to an extent, used by the building as a whole.

The unsung hero of any good performing arts center is a great loading dock. As stage operations typically constitute the largest labor cost associated with performing arts and as load-ins and load-outs typically use the greatest amount of labor, having a loading dock that promotes efficiency and ease-of-use may do more to affect the finances of a performing arts center than the number of seats that can be sold. Because of the variety of arts organizations using the center, from schools and community organizations to professional touring companies, the dock must accommodate a wide range of vehicles. A two-berth dock is envisioned for this concept, one standard dock height and one that could be sized for a box truck or be grade level. It is anticipated that while the dock berths are exterior there will be a substantial interior component for receiving.

Because of the anticipated use of the PAC for events and to support all non-production activities within the building, a second smaller dock is planned. This is likely to be a grade level dock. This would be located in an area convenient for use by caterers or event staff. One of the two docks would also be the location of the building dumpsters.

Additional building technical support space includes offices for both the house production staff and visiting production staff. It includes storage for technical equipment that might be deployed in a variety of different spaces from the theaters to the classrooms. A wardrobe room for cleaning and maintaining costumes in use during performances (it can also be used for laundering linens that are part of the in-house event inventory) and as a crew room for the variety of technical staff supporting productions and events.

There would also be a stage door entry to the building for artists and staff. This entry would be secured and may have a security office adjacent to control access. Near this space would be a first aid room for use with any health or wellness needs.

500-seat Concept: In the 500-seat concept, technical support spaces are substantially similar to the 700-seat concept.



Facility Planning

Programming Narrative

Program Review - Multipurpose Room, Studios, & Classrooms

Much of what a PAC would do is support performing arts activities outside of performances. Whether this is for rehearsals, teaching classes, or hosting events intended to support the other activities in the building, there are spaces planned to accommodate those activities.

The multi-purpose room is planned as a large, open space that is tall enough for dance rehearsals and which would likely have a resilient floor to accommodate some dance usage. It is anticipated that the surface of the floor would be durable to accommodate many types of activities. There is storage planned, dedicated to this room so it can be used flexibly throughout the day. There are two smaller rooms planned that can also serve as rehearsal studios or classrooms, each with dedicated storage.

500-seat Concept: In the 500-seat concept, one of the two smaller studios is eliminated. The multi-purpose room is made both larger and taller. This allows the multi-purpose room to potentially act as a small, casual, second performance space in this version of the program where the studio theater is eliminated.

Program Review - Administrative Offices

For the operation of a PAC and potentially for the management of performing arts activities throughout the City of Dublin, a suite of offices is envisioned in this concept. These include a couple of enclosed office spaces, an open office area, a conference room and support space for administrative staff.

500-seat Concept: In the 500-seat concept, the administrative office space is unchanged.

Facility Planning

Area Summary

700-seat Concept			
	Net SF	Grossing Factor	Gross SF
Front of House	18,658	1.45	27,053
Main Theatre	20,440	1.85	37,814
Studio Theatre	6,390	1.85	12,821
Multipurpose, Studios, and Classrooms	3,268	1.45	4,739
Artist Support	320	1.40	448
Technical Support	4,200	1.40	5,880
Administrative Offices	1,940	1.40	2,716
TOTAL SF	55,216		91,471
500-seat Concept			
	Net SF	Grossing Factor	Gross SF
Front of House	11,972	1.45	17,359
Main Theatre	18,072	1.85	33,433
Studio Theatre	-	1.85	-
Multipurpose, Studios, and Classrooms	3,050	1.45	4,423
Artist Support	320	1.40	448
Technical Support	4,120	1.40	5,768
Administrative Offices	1,940	1.40	2,716
TOTAL SF	39,474		64,147

Facility Planning

Capital Cost Estimate

700-seat Concept				
GSF	Construction Cost/sf	Construction Costs	Soft Costs	Total Costs
91,470	\$800	\$73,176,000	30%	\$95,128,800
91,470	\$900	\$82,323,000	30%	\$107,019,900
91,470	\$1,000	\$91,470,000	30%	\$118,911,000
500-seat Concept				
GSF	Construction Cost/sf	Construction Costs	Soft Costs	Total Costs
64,147	\$800	\$51,317,600	30%	\$66,712,880
64,147	\$900	\$57,732,300	30%	\$75,051,990
64,147	\$1,000	\$64,147,000	30%	\$83,391,100

The capital cost estimates are based on historic pricing for performing arts facilities in the US and a prediction of contemporary costs based on recent escalation trends. The range of costs noted is appropriate for a first class community arts facility outside an urban center. Performing arts facilities are complex buildings that fall outside the normal range of construction costs of other building types. The 30 percent for soft costs includes normal building furnishings and equipment. It reflects the typical size and complexity of project teams necessary for specialty buildings of this type. The cost of specialty installed equipment is included in the base construction cost.

Business Planning

Proposed Operating Goals

This business plan is intended to show the various considerations and best practices to operate a modern, first-class performing arts center. Should the City choose to build a performing arts center, a customized business plan would be required based on specific operating considerations.

These operating goals are proposed based on discussions with city leadership and experience with comparable projects.

Attract and support cultural and educational programs and partnerships for the benefit of Dublin residents

Provide affordable access to well-equipped performance, rehearsal, program and support spaces to local cultural organizations, community organizations and businesses

Contribute to the economic vitality and vibrancy of Dublin by enhancing quality of life, attracting visitors and driving economic development.

Sustain the Center with an appropriate balance of earned and contributed income based on the value delivered by the Center to the community and region.

Business Planning

Programming Plan

Developing and Balancing Different Uses and Users

- **Live Presenting** - A key element of programming will be the presentation of live music based on gaps in the regional set of programs and facilities. Partners will be important, as this a risky business. The challenge with presenting is having the ability to choose and access the right events and promote them effectively such that a small set of performances has a large and positive impact on the community and the operating budget of the facility.
- **Rental Business** - The second key element of programming is renting various spaces to local and regional users. There are two important elements to this activity:
 - Nonprofit rentals to local groups seeking access to spaces for their programs and events. The challenge is that nonprofit groups are generally unable to pay a level of rent that makes this activity profitable for the venue. At the same time, community access will be important to drive ongoing annual fundraising and strengthen community connections.
 - Commercial rentals to individuals, families, companies and other commercial ventures seeking access to spaces for meetings and events. Market-rate rentals can be a critically important element in sustaining facilities, as long as the economic pressure to bring in commercial rental income does not overwhelm other elements of programming.
- **Education Programs** - The third element of programming is a broad and evolving set of educational programs targeted to local youth and other residents that are most likely related to filmmaking and live music presentation. There could be one-off events like a special lecture on a topic of interest to the community, workshops that extend over a series of days or weeks, and "courses", a longer set of events with a curriculum and registered students. Once again, the key to these programs is partners, whether that be the local school district or a nonprofit arts educator.

It is important to note that food and beverage operations are important to all of these elements of programming. Enhanced concessions will be important to attract consumers back to the facility and for live music. Various food and beverage options can support programs and become the basis of additional educational programs. The ability of the venue to support the food and beverage needs of facility renters will be a critical part of attracting business to the venue.

Each of these program types makes good sense and is possible to pursue. The challenge for facilities like this is finding the right programming balance – between local and regional events, live versus film events, educational programs that serve different constituencies, and nonprofit mission-based rentals versus market-rate commercial rentals.



Business Planning

Governance Options and Recommendations

New facilities in Dublin could be owned, governed and operated in many ways, including:

- A nonprofit created for this purpose
- An existing nonprofit operator of another facility
- An educational institution that already programs and operates space in the region
- Local government that already operates space
- A professional for-profit facility management company contracted by the owner

The City should explore and evaluate options as the project advances and then make a decision once the funding for the project is secure and physical plans are in process. The recommended operating model is one which:

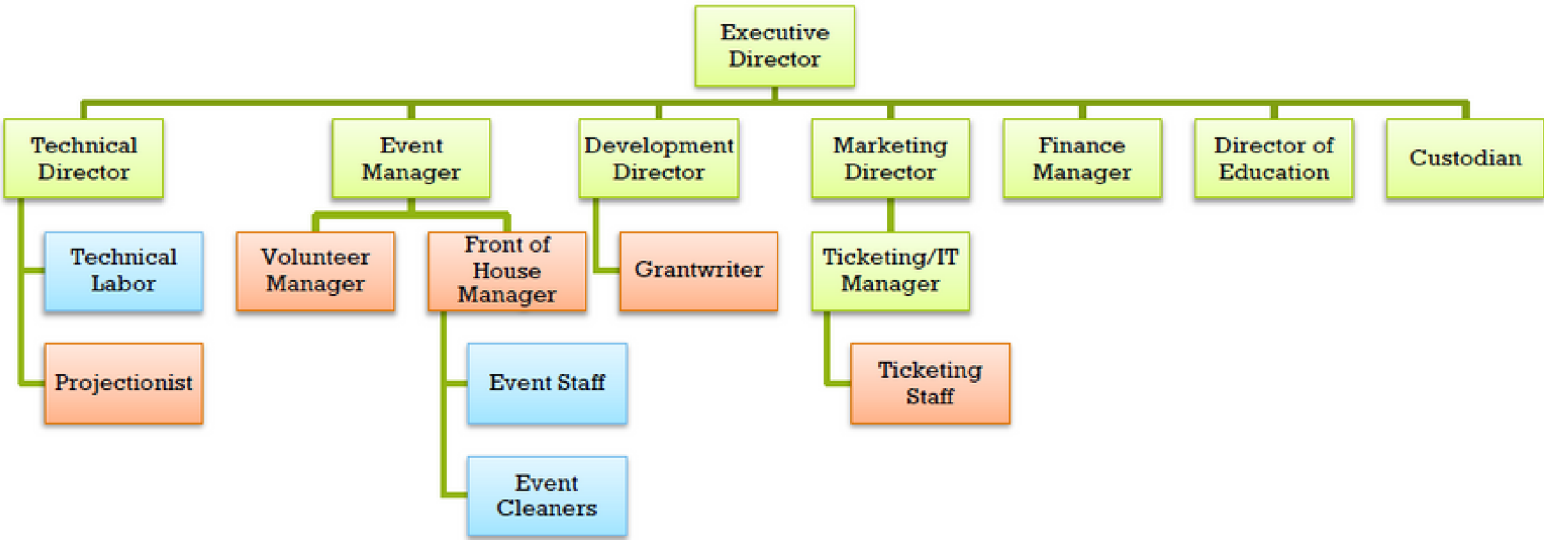
- Manages the City's level of financial risk
- Create opportunities for external ongoing fundraising to sustain operations
- Ensures that local artists and arts organizations are able to access facilities



Business Planning

Staffing and Leadership

A new performing arts center would require substantial staff and leadership. Below are the positions recommended to operate a performing arts center. Green boxes indicate full-time positions, blue boxes indicate part-time positions, and orange boxes indicate event-based staffing.



Depending on the form of governance selected, the City could recruit private sector leaders to play a role in the ongoing operation of new facilities, either as a fiduciary board with responsibility for fundraising and hiring and firing of staff, or an advisory board put in place by the City to provide advice and counsel to the City as the operating entity.

As a fiduciary board is required to support a nonprofit operator, a non-profit operator would embark on a board development program to add the skills and capacity necessary for the organization to advance through the phases of fundraising, planning, design, construction, and operations. It is helpful to consider board composition like the roster of a baseball team– there are many different positions to fill, and there must be depth to the roster in order to make it through the long season of facility development.

As the board grows and the complexity of the project increases, it will become necessary to create a set of committees to support the board and staff. Early committees for this project should include: executive, capital campaign, nominating, finance, building, and communications. Committees should be populated with community leaders to serve as a board development tool.

New board members should also go through a period of training and orientation to understand the organization and expectations regarding their involvement through the period of project development into operations.



Business Planning Operations

Building the Rental Business



Food and beverage (F&B) operations are critically important to a PAC in terms of making it a unique and compelling destination for event and programs. Having strong F&B capabilities and options will also drive the rental business and improve the financial sustainability of a PAC. Concessions for film and live events can be managed internally or contracted out.

It is also important to have strong catering options to support rental events. Finally, backstage catering is an important amenity for visiting artists and production staff.

Event Ticketing



As stated before, the facility rental business is challenging for arts facilities, as it requires a sales mentality as well as the ability to support local nonprofits with limited financial resources. Nonprofit rentals rarely generate significant net revenues, but they support the community-serving mission and drive grants and contributions.

The key is having the tools and skills to balance nonprofit and commercial rentals, staying true to the mission of the facility while also maximizing earned revenues.

Food and Beverage Operations



The ticketing business has been through several waves of innovation and consolidation in recent years, shifting from a hardware business to a software business to a subscription-based mobile device business. It is important to acquire and/or license a system that can manage ticketing for a wide variety of film and live performances, covering self-produced, presented and rental events.

It is also important to have additional functionality to cover point of sale purchases of food, beverage and merchandise, and a strong customer relationship management (CRM) system. The capture of data from internal and external events is critically important for marketing and ongoing fundraising efforts.

Business Planning

Operations

Volunteer Opportunities



Dublin is an active community with a large pool of potential volunteers ready and willing to support operations of the Center IF it is viewed as being community-serving. These additional human resources can be very helpful to the operating organization as ambassadors, grassroots marketers, and even financial supporters. Volunteers could serve as ushers and event staff for performances, tour guides for the facility, teaching assistants, and roving helpers.

It is vitally important to treat 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.

All public facilities must be developed and operated to be safe and secure, able to respond to all forms of human and natural disasters with trained staff and safe facilities. Though many of the choices for safe and secure facilities are already embedded in building codes, more work should be done in the development of operating policy and procedures.

Facilities should go through a risk assessment process to consider the things that are likely to happen, could happen, or are just barely conceivable, imagining all possible emergency situations. Increasingly new technologies support safety and security, starting with controlled access to facilities. However, those technologies are only effective if the technology is maintained and staff are trained in its use.

Safety and Security



Environmental Sustainability



Arts and assembly venues should adopt policies and practices that advance and promote environmental sustainability, including:

- Encourage the use of public transportation and cycling.
- Include systems to accommodate the use of renewable energy and minimize energy consumption. Consider the life cycle cost impact of the materials and choose green options for supplies and fixtures, technical fixtures, and other supplies.
- Address consumables, including paper, cleaning products, double-sided printing, and electronic communication.
- Implement “green” policies and then make the community aware of its efforts and encourage them to participate by using similar methods.

Business Planning

Models and Precedents

Rental rates and other charges for new facilities in Dublin should set with reference to local and regional performance facilities.

Regional Performance Facilities	Abbey Theater	Columbus Performing Arts Center	The McCoy Center	Vern Riffe Center for government and the Arts	McConnell Arts Center
Performance Space Description	Black Box Studio Theater	Black Box Studio Theater	Proscenium Theatre	Proscenium Theatre	Proscenium Theatre
Capacity	200	175	786	903, 227, 187, 60	213
Base Rental Rate	\$320-\$605/5hrs; \$85-\$160/hr	\$200/performance; \$100/rehearsal	-	\$2,339/day for performance; \$3,588/day for 2 or more performances; \$1163/day for rehearsal/load-in	\$60-\$200/hour for a minimum of four hours
Nonprofit Rate	\$85/hour for NFP arts groups; \$135/hour for other Dublin nonprofits	-	-	\$1,382/day for performance; \$2,010/day for 2 or more performances; \$667/day for rehearsal/load-in	For Nonprofit and Community Partners \$60/hour to occupy the theatre, \$90/hour for rehearsal with tech booth, and \$175/hr for a performance
Corporate Rate	\$140/hour	-	-	-	-
Includes	Dressing Room, Lobby, Access to Box Office	Lobby, Box Office and dressing Rooms	Green Room and 3 six person dressing rooms	Lobby and dressing Rooms	Includes the lobby, catering rooms, box office and dressing rooms
Box Office Fee	12% Collection Fee on Ticket Sales	-	-	\$375/performance	-
Labor Fee	Theatre Technicians are \$45/hr per technician	\$20/hr for staff	-	Front of House: \$325/performance Security (Police): \$59.50/hr Security (T-Shirt): \$29/hr High Street Entrance Security: \$27/hr Union Labor subject to request	AV technicians \$40/hour
Cleaning Fee	Included	Included		"Restoration Charge" for the preservation of the theatre: \$2/ticket	-
Equipment	Lighting, Sound, and Video Systems included	Upright Piano or Keyboard: \$50/performance; Projector \$50/day	Limited AV/Technical	Piano Rental: \$200/week Piano Tuning: \$200	With Tech booth, includes lighting, audio and comms systems
Other Fees				CAPA must handle all ticket sales, Merchandise fee of 20%	

Business Planning

Models and Precedents

Information on rental rates and other charges for meeting and event venues in the region is also helpful to reference.

Local & Regional Meeting & Event Facilities	Dublin Community Hall	The Exchange Bridge Park	Columbus Museum of Art
Standing Capacity	280	~800	350
Banquet Capacity	225	500	320
Max. Total Rooms	1	3	7
On-site Catering/Kitchen	-	-	-
Exclusive Catering Company	-	-	-
Back of House Amenities (dressing rooms, etc.)	-	-	-
Front of House Amenities (coat-check, etc.)	-	-	-
On-site Accommodations	-	-	-
Outdoor Space	-	-	-
Rental Rates & User Fees			
Main Space(s)	\$120/hr for Dublin resident or nonprofit; \$165/hr for Corporate Resident; \$315/hr for non-resident	-	-
Outdoor Space	-	Gardens	Sculpture Garden
Food Service/Kitchen Fees	Kitchen use is free of charge	Included in rental fee	-
Labor Fees	-		
Complimentary Equipment	Use of seating, and tables, A/V equipment and internet access	Use of seating, and tables, A/V equipment and internet access	Use of seating, and tables, A/V equipment and internet access
Rental Equipment	Dance floor/stage/risers	-	-

Local & Regional Meeting & Event Facilities	The Kee	The Bluestone	Wild Goose Creative	Columbus Athenaeum
Standing Capacity	700	800	95	2,500
Banquet Capacity	450	300	60	1,200
Max. Total Rooms	9	5	1	10
On-site Catering/Kitchen	-	-	-	-
Exclusive Catering Company	-	-	-	-
Back of House Amenities (dressing rooms, etc.)	-	-	-	-
Front of House Amenities (coat-check, etc.)	-	-	-	-
On-site Accommodations	-	-	-	-
Outdoor Space	-	-	-	-
Rental Rates & User Fees				
Main Space(s)	\$6,000 minimum beverage spend for a corporate event for 3 hours	Minimum spend on Saturday night is \$15,000; Mon-Wed is \$8,000, Thursday Friday and Sunday, \$10,000	Minimum of 2 hour rental: \$150/hr Thursday-Saturday; \$75/hr for nonprofits -- \$100/hr Sunday-Wednesday; \$50/hr for nonprofits.	At the discretion of the venue, between \$700 to \$7,000/3hr minimum spend
Outdoor Space	Backyard	Patio	Open garage space onto street/curb.	-
Food Service/Kitchen Fees	Catering fees/Restaurant	Included in the minimum spend	Kitchen available. No alcohol to be sold on the premises, only BYOB	Included in minimum spend
Labor Fees	-	Included in the minimum spend	-	Included in minimum spend
Complimentary Equipment	Use of seating, and tables, A/V equipment and internet access	Included in the minimum spend	-	-
Rental Equipment	-	Included in the minimum spend	Sound system/stage lights \$75 per event	-

Business Planning

Pro-forma Operating Budget

Principles

- Spaces, capacities and dimensions based on the 700-seat and 500-seat concepts.
- Activity drives earned revenue, which then dictates operating expenses and then contributed income.
- Rental rates and other costs are benchmarked against other local facilities.
- Educational programs are delivered as a combination of self-produced, partnerships and rentals.
- Staffing levels and costs are benchmarked against comparable regional and national projects.
- This is a live model that can and should be used as the project advances to test physical options and conduct sensitivity analysis on key assumptions and variables.

700-Seat Concept Summary

This summary of the pro-forma for the 700-seat concept shows activity, revenues and expenses for the pre-opening year and the first five years of operations. By year five, earned revenues cover 64percent of operations (slightly lower but within the range of comparable facilities), but there is an \$850,000 operating loss. Pre-opening personnel costs reflect having an executive director in place one year before opening and then 12 other staff in place six months before opening.

Activity Summary		Year 1	Year 2	Year 3	Year 4	Year 5
Theater	Presented Live Events	20	20	21	21	22
	Film Screenings	20	20	21	21	22
	Total Rental Days	173	175	180	181	186
	Total Use Days	203	205	211	212	219
	Total Event Attendance	58,450	51,387	53,095	54,474	56,210
Studio Theater	Presented Live Events	20	20	21	21	22
	Film Screenings	20	20	21	21	22
	Total Rental Days	137	137	142	142	147
	Total Use Days	167	147	153	153	158
	Total Event Attendance	8,580	7,260	7,584	7,709	8,040
Multi-purpose Room	Four-hour Rentals	550	559	568	577	586
Classrooms (2)	Four-hour Rentals	250	259	268	277	256

Business Planning

Pro-forma Operating Budget

700-Seat Concept

Budget Summary	Pre-Opening	Year 1	Year 2	Year 3	Year 4	Year 5
Earned Income						
Ticket Sales		\$ 467,400	\$ 499,380	\$ 545,323	\$ 571,367	\$ 616,532
Rental Income		\$ 699,729	\$ 744,705	\$ 798,164	\$ 832,810	\$ 882,907
Theater User Fees		\$ 431,809	\$ 459,416	\$ 493,491	\$ 514,740	\$ 546,836
Food & Beverage		\$ 166,560	\$ 159,234	\$ 172,084	\$ 183,312	\$ 195,798
Miscellaneous Income		\$ 216,090	\$ 200,119	\$ 216,710	\$ 233,000	\$ 252,976
Total Earned Income		\$1,981,588	\$2,062,854	\$2,225,772	\$2,335,229	\$2,495,049
Contributed Income						
Individual Contributions	\$ 50,000	\$ 100,000	\$ 106,000	\$ 111,300	\$ 115,752	\$ 120,382
Corporate Contributions	\$ -	\$ 50,000	\$ 53,000	\$ 55,650	\$ 57,876	\$ 60,191
Government Grants (State)	\$ 50,000	\$ 100,000	\$ 106,000	\$ 111,300	\$ 115,752	\$ 120,382
Foundation Grants	\$ 100,000	\$ 200,000	\$ 212,000	\$ 222,600	\$ 231,504	\$ 240,764
Total Contributed Income	\$ 200,000	\$ 450,000	\$ 477,000	\$ 500,850	\$ 520,884	\$ 541,719
Total Income	\$ 200,000	\$2,431,588	\$2,539,854	\$2,726,622	\$2,856,113	\$3,036,768
Operating Expenses						
Total Personnel	\$ 918,250	\$1,880,535	\$1,993,556	\$2,096,464	\$2,180,444	\$2,271,016
Programming Costs	\$ -	\$ 436,250	\$ 460,315	\$ 502,664	\$ 520,277	\$ 561,404
Fundraising Expenses	\$ 22,500	\$ 45,000	\$ 47,250	\$ 49,140	\$ 50,614	\$ 52,133
Box Office	\$ -	\$ 101,499	\$ 93,901	\$ 101,114	\$ 106,702	\$ 113,635
Marketing	\$ -	\$ 37,500	\$ 39,375	\$ 40,950	\$ 42,179	\$ 43,444
Administration	\$ 51,000	\$ 104,500	\$ 109,725	\$ 114,114	\$ 117,537	\$ 121,064
Occupancy Costs	\$ 153,000	\$ 645,390	\$ 664,752	\$ 684,694	\$ 705,235	\$ 726,392
Total Operating Expenses	\$ 1,144,750	\$3,250,674	\$3,408,874	\$3,589,140	\$3,722,988	\$3,889,088
Result of Operations	\$ (944,750)	\$ (819,086)	\$ (869,020)	\$ (862,518)	\$ (866,875)	\$ (852,320)
Earned Inc./Op. Expenses	0	61%	61%	62%	63%	64%

Business Planning

Pro-forma Operating Budget

500-Seat Concept

This summary of the pro-forma for the 500-seat concept shows activity, revenues and expenses for the pre-opening year and the first five years of operations. By year 5, earned revenues cover 71 percent of operations, and there is still an \$244,000 operating loss.

Activity Summary		Year 1	Year 2	Year 3	Year 4	Year 5
Theater	Presented Live Events	20	20	21	21	22
	Film Screenings	20	20	21	21	22
	Total Rental Days	198	198	203	203	208
	Total Use Days	228	228	234	234	241
	Total Event Attendance	46,500	41,175	42,395	43,090	44,330
Studio Theater	Presented Live Events	10	10	11	11	12
	Film Screenings	20	20	21	21	22
	Total Rental Days	221	221	225	225	230
	Total Use Days	241	231	236	236	241
	Total Event Attendance	9,700	9,250	9,494	9,648	9,896
Classrooms (2)	Four-hour Rentals	500	509	518	527	536

Budget Summary	Pre-Opening	Year 1	Year 2	Year 3	Year 4	Year 5
Earned Income						
Ticket Sales		\$ 321,000	\$ 342,983	\$ 375,703	\$ 393,666	\$ 425,981
Rental Income		\$ 517,406	\$ 544,174	\$ 581,279	\$ 599,679	\$ 633,941
Theater User Fees		\$ 355,763	\$ 373,730	\$ 399,566	\$ 411,746	\$ 435,648
Food & Beverage		\$ 144,900	\$ 141,968	\$ 152,887	\$ 162,066	\$ 172,573
Miscellaneous Income		\$ 183,600	\$ 174,713	\$ 188,734	\$ 202,038	\$ 219,130
Total Earned Income		\$1,522,669	\$1,577,568	\$1,698,169	\$1,769,195	\$1,887,273
Contributed Income						
Individual Contributions	\$ 50,000	\$ 100,000	\$ 106,000	\$ 111,300	\$ 115,752	\$ 120,382
Corporate Contributions	\$ -	\$ 50,000	\$ 53,000	\$ 55,650	\$ 57,876	\$ 60,191
Government Grants (State)	\$ 50,000	\$ 100,000	\$ 106,000	\$ 111,300	\$ 115,752	\$ 120,382
Foundation Grants	\$ 100,000	\$ 200,000	\$ 212,000	\$ 222,600	\$ 231,504	\$ 240,764
Total Contributed Income	\$ 200,000	\$ 450,000	\$ 477,000	\$ 500,850	\$ 520,884	\$ 541,719
Total Income	\$ 200,000	\$1,972,669	\$2,054,568	\$2,199,019	\$2,290,079	\$2,428,992
Operating Expenses						
Total Personnel	\$ 619,250	\$1,290,260	\$1,352,569	\$1,411,606	\$1,458,374	\$1,510,945
Programming Costs	\$ -	\$ 310,625	\$ 327,810	\$ 359,163	\$ 371,798	\$ 402,394
Fundraising Expenses	\$ 12,750	\$ 25,500	\$ 26,775	\$ 27,846	\$ 28,681	\$ 29,542
Box Office	\$ -	\$ 84,640	\$ 80,146	\$ 85,845	\$ 89,879	\$ 95,265
Marketing	\$ -	\$ 37,500	\$ 39,375	\$ 40,950	\$ 42,179	\$ 43,444
Administration	\$ 30,500	\$ 63,500	\$ 66,675	\$ 69,342	\$ 71,422	\$ 73,565
Occupancy Costs	\$ 109,050	\$ 459,998	\$ 473,798	\$ 488,012	\$ 502,652	\$ 517,732
Total Operating Expenses	\$ 771,550	\$2,272,023	\$2,367,148	\$2,482,764	\$2,564,985	\$2,672,887
Result of Operations	\$ (571,550)	\$ (299,354)	\$ (312,580)	\$ (283,745)	\$ (274,906)	\$ (243,895)
Earned Inc./Op. Expenses	0	67%	67%	68%	69%	71%



Business Planning

Pro-forma Operating Budget

This chart compares the third year of operations for the 700-seat and 500-seat concepts. The 700-seat concept is able to generate higher earned revenues, but incremental costs related to staffing and occupancy costs drive operating costs much higher.

Third Year Comparison	700-Seat Concept	500-Seat Concept
Main Theater Capacity	700	500
Second Space Capacity	120	-
Multi-purpose Room SF	1,600	2,000
Classroom SF	1,200	600
Total GSF	91,470	64,147
Main Theater Use Days	211	234
Studio Theater Use Days	153	-
Multi-purpose Room Use Days	189	236
Classroom Four-hour Rentals	268	518
Total Event Attendance	60,679	51,889
Earned Income		
Ticket Sales	\$ 545,323	\$ 375,703
Rental Income	\$ 798,164	\$ 581,279
Theater User Fees	\$ 493,491	\$ 399,566
Food & Merchandise	\$ 172,084	\$ 152,887
Miscellaneous Income	\$ 216,710	\$ 188,734
Total Earned Income	\$ 2,225,772	\$ 1,698,169

Third Year Comparison	700-Seat Concept	500-Seat Concept
Contributed Income		
Individual Contributions	\$ 111,300	\$ 111,300
Corporate Contributions	\$ 55,650	\$ 55,650
Government Grants (State)	\$ 111,300	\$ 111,300
Foundation Grants	\$ 222,600	\$ 222,600
Total Contributed Income	\$ 500,850	\$ 500,850
Total Income	\$ 2,726,622	\$ 2,199,019
Operating Expenses		
Total Personnel	\$ 2,096,464	\$ 1,411,606
Programming Costs	\$ 502,664	\$ 359,163
Fundraising Expenses	\$ 49,140	\$ 27,846
Box Office	\$ 101,114	\$ 85,845
Marketing	\$ 40,950	\$ 40,950
Administration	\$ 114,114	\$ 69,342
Occupancy Costs	\$ 684,694	\$ 488,012
Total Operating Expenses	\$ 3,589,140	\$ 2,482,764
Result of Operations	\$ (862,518)	\$ (283,745)
Earned Inc./Operating Expense	62%	68%

Business Planning

Comparable Venues

Programming, staffing and financial information has been collected from comparable venues. Demographic Information is based on the 2020 Census.

Comparable Regional & National Projects	South Orange PAC	Center for the Arts Crested Butte	The Gordy	The Acadiana Center for the Arts	The Blueste Jeanne B. McCoy Community Center for the Arts	Argyros Performing Arts Center
Market Characteristics						
Location	South Orange, NJ	Crested Butte, CO	Houston, TX	Lafayette, LA	New Albany, OH	Ketchum, Idaho
Local Population	39,115	1,639	2,304,580	121,374	11,085	2,843
Local Education Attain (25+ with Bach. Deg.)	61%	26%	20.7%	26.3%	13.7%	13.8%
Local Median Household Income	\$ 108,198	\$ 62,500	\$ 53,600	\$ 54,139	\$ 200,580	\$ 79,587
Facility Characteristics						
Owner	City	Nonprofit	Nonprofit	Nonprofit	Nonprofit	Nonprofit
Operator	Nonprofit	Nonprofit	Nonprofit	Nonprofit	Nonprofit	Nonprofit
Year Opened	2006	1985	1978	1975	2008	2018
Main Space Capacity	439-seat theater	215	251	300	786	460
Secondary Space Capacity	150-seat multipurpose space	outdoor stage can accommodate up to 45 people (fewer with chairs and tables included in set up)	Lester and Sue Smith Stage: 223 seats	-	-	Bailey Family Studio, 49 people
Education Spaces	-	2 class and rehearsal rooms and 2 visual arts classrooms, a music room, and a culinary instruction space	Use stage space	Multiple galleries and classrooms for workshops and events	Dance Studio, Classroom, and Rehearsal Room	Bailey Family Studio
Other Public Spaces	Lobby	Small spaces includes a community room, lower lobby atrium, upper lobby, and a gallery	Levit Stage: 135 seats, the Lobby, the Balcony, the Edmundson Gallery/Lounge, The Lancaster Lounge	An atrium, a flex space overlooking the atrium, a café, a 15-seat room for events	Ellen and David Ryan Lobby	Dennis and Phyllis Washington Café and Outdoor Lobby
Total Gross Square Footage	34,800	31,000	66,850	27,000	36,000	25,000

Business Planning

Comparable Venues

Comparable venues are programmed with a combination of presenting educational programs and rentals.

Activity	South Orange PAC	Center for the Arts Crested Butte	The Gordy	Acadiana Center for the Arts	Jeanne B. McCoy Community Center for the Arts	Argyros Performing Arts Center
Description of film exhibition program	-	Film incorporated into their other multidisciplinary events or as one off events.	They do not have a film exhibition program	They have film screenings every couple of months but not in a formalized manner.	Occasional film screenings in tandem with upcoming live productions	Annual Sun Valley Film Festival, Summer Screening Series and concert films
Estimated # of Screenings for coming year	-	Unable to determine	-	3 screenings between January and May, 2023.	-	15-20 a year including the festival.
Description of Educational Programs	School performances Arts residencies Young artist exhibitions Poetry workshops	Student art exhibits, literary arts and lecture series, workshops, panel discussions, readings, live theatre, film, and children's events, culinary arts classes offered year-round and an annual festival	Young artists conservatory (YAC) for middle and high school students. Reduced price tickets for students as well as disability friendly shows (performances with ASL interpreters etc.)	They have a summer art camp for ages 6-12 that lasts for 13 weeks in the summer for visual arts exploration	Lectures and panels on a range of topics from guest speakers, Local School Productions, as well as TEDx events	Beyond lectures, there is minimal educational activity that happens at the Argyros.
Description of Live Events	Concerts Comedy School performances Special Events	30 concerts and performances annually, including their free summer concert series, ballet, classical music, films and cinema, theatre, and more.	They produce an average of 12 productions per year, totaling 430 performances. They note that they welcome 75,000+ visitors per year.	Mostly one night stands with musicians including classical pianists, jazz guitar, hip-hop, student music collectives	A range of theatre, ballet, and symphony productions from local New Albany companies and high schools, including the New Albany Children's Ballet	Local orchestra, rock, comedy, and dance companies hosted there as well as self-produced shows that host international visiting artists.
Estimated # live performances (per month live event x 12)	137	30	430	21	30	81
Estimated total live performance attendance for coming year (performances x theater capacity x 70%)	36,000	4,515	75,551	4,410	16,506	26,082
Description of rental activity	Theater Multi-purpose space	Rentals are available for both large and small spaces at the venue. The cost for private events is approximately 2x the price for nonprofit or mission based events.	Stages rents all of their theaters, the lobby, a gallery, their lawn, and more.	Weddings and corporate events, rather than production events	Almost exclusively rental programming, focused on hosting presentations by key partners from New Albany.	A range of private events, fundraisers for the local community, as well as screenings and hosting of partner events.

Business Planning

Comparable Venues

Comparable venues have varying staff sizes depending on the level of internally produced programming. Financial performance also varies from building to building depending on the level and nature of presenting, support of local nonprofits and the presence of educational programming to drive annual fundraising. Operating budget numbers come from Federal Form 990 filings and can be misleading given the presence of capital fundraising and expenditures combined with operating results.

Staffing Levels	Center for the Arts			The Acadiana Center for the Arts	The Bluestone Jeanne B. McCoy Community Center for the Arts		Argyros Performing Arts Center
	South Orange PAC	Crested Butte	The Gordy				
Payroll Expenses	\$ 1,007,392	\$ 1,019,939	\$ 2,774,092	\$ 701,176	\$ 176,284	\$ 580,193	
Payroll Expenses (as a % of Op. Expenses)	73%	39%	51%	31%	18%	22%	
Full-time Staff	47	14	48	22	0	6	
Financial Performance							
Year of Budget	2019	2019	2019	2019	2019	2019	2019
Total Earned Income	\$ 1,371,685	\$ 1,024,085	\$ 6,787,897	\$ 670,353	\$ 406,496	\$ 730,986	
Total Contributed Income	\$ 830,025	\$ 1,092,892	\$ 3,922,067	\$ 1,457,965	\$ 485,211	\$ 4,040,015	
Contributed Income from Private Sources	\$ 503,207	\$ -	\$ 385,695	\$ 881,507	\$ 415,211	\$ -	
Contributed Income from Public Sources	\$ 326,818	\$ -	\$ 86,372	\$ 576,458	\$ 70,000	\$ -	
Total Income	\$ 2,116,977	\$ 2,116,977	\$ 2,116,977	\$ 2,128,318	\$ 891,707	\$ 4,771,001	
Total Operating Expenses	\$ 2,347,103	\$ 2,604,739	\$ 5,449,656	\$ 2,245,366	\$ 966,967	\$ 2,689,947	
Operating Surplus (Deficit)	\$ (145,393)	\$ (487,762)	\$ 5,260,308	\$ (117,048)	\$ (75,260)	\$ 2,081,054	
Earned Income (as a % of Op. Expenses)	61%	39%	1.25%	30%	42%	27%	

Business Planning

Annual Funding

Setting Fundraising Goals

- This chart shows annual fundraising goals for the 700-seat and 500-seat concepts. These represent reasonable annual goals based on the following:
- The benchmarked comparable projects and their levels of annual fundraising.
 - The inclusion of external fundraising from outside the City of Dublin, which reinforces the importance of having an arms length operator or foundation partner to fundraise from individuals, corporations and foundations.
 - The fact that this project is well-aligned with City and community goals, thus warranting ongoing support.

Multi-Year Pro-Forma Operating Budget		Pre-Opening Year	% Change	Year 1	% Change
Contributed Income	Individual Contributions	\$ 50,000	100%	\$ 100,000	6%
	Corporate Contributions			\$ 50,000	6%
	Government Grants (State)	\$ 50,000	100%	\$ 100,000	6%
	Foundation Grants	\$ 100,000	100%	\$ 200,000	6%
Total Contributed Income		\$ 200,000		\$ 450,000	

Multi-Year Pro-Forma Operating Budget		Year 2	% Change	Year 3	% Change	Year 4	% Change	Year 5
Contributed Income	Individual Contributions	\$ 106,000	5%	\$ 111,300	4%	\$ 115,752	4%	\$ 120,382
	Corporate Contributions	\$ 53,000	5%	\$ 55,650	4%	\$ 57,876	4%	\$ 60,191
	Government Grants (State)	\$ 106,000	5%	\$ 1,113,000	4%	\$ 115,752	4%	\$ 120,382
	Foundation Grants	\$ 212,000	5%	\$ 222,600	4%	\$ 231,504	4%	\$ 240,764
Total Contributed Income		\$ 477,000		\$ 1,502,550		\$ 520,884		\$ 541,719



Economic Impact Analysis

The Input-Output Model

Economic impacts are the increases in economic activity caused by new facilities, incremental operating expenditures and new audiences. Those impacts are calculated for Franklin County using multipliers purchased from the Bureau of Economic Analysis using their RIMS II Multipliers based on the 2012 Benchmark Input-Output Table for the nation and 2020 regional data. Inputs related to construction, non-personnel expenditures by the operating organization, and audience expenditures lead to three sets of outputs:

- Direct impacts, which covers the direct spending by the operating organization and event attendees
- Indirect impacts are increased business spending in the market area resulting from direct spending
- Induced impacts are increased household spending resulting from direct and indirect spending

One-time and ongoing economic impacts for both the 700-seat and 500-seat concepts are projected.

The Arts and Economic Prosperity Index Version 5

Another key tool in projecting impacts is the Arts and Economic Prosperity Index Version 5 (Prosperity Index) study developed by Americans for the Arts, which suggests how much arts attendees spend in conjunction with attendance at arts events in communities of different sizes.

Recovered Market Area Attendees projects expenditures on refreshments and/or snacks, meals and drinks, retail gifts and souvenirs, clothing and accessories, local transportation, childcare, overnight lodging and other miscellaneous items on the part of local audiences, which in this case is defined as coming from Franklin, Delaware, Union and Madison Counties. Non-Market Area Attendees projects expenditures for those same categories on the part of non-resident audiences, defined as those who reside outside Franklin, Delaware, Union and Madison Counties.

Economic impact projections can only include the expenditures of new audiences, as opposed to existing residents of Franklin County who would be spending money at events in other Franklin County venues. The only qualifying expenditures are those being made by audiences coming from outside Franklin County plus Franklin County residents who would have gone to events outside the County but for the presence of a new PAC. This final group is referred to as recovered audiences. These per capita expenditures are applied to estimates of event attendance in the third year of operations.

Economic Impact Analysis

700-Seat Concept

There are a series of one-time impacts related to the construction of a PAC. These are calculated using the Franklin County construction multipliers, which suggest that direct construction expenditures of \$82 million lead to new economic output (sales) of \$144 million, new earnings of \$38 million, and 651 new person-years of employment in the County.

700-Seat Concept Construction Impacts on Franklin County				
Project Inputs		Construction Industry Multipliers		Project Outputs
Gross Square Feet	91,470	Output	1.7526	\$ 144,279,290
Construction Costs/SF midde of range	\$ 900	Earnings	0.4601	\$ 37,876,812
Capital Budget	\$ 82,323,000	Employment (person-year)	7.9127	651

The bill of goods approach was used to estimate indirect and induced impacts of facility operations, applying the multipliers to projected non-personnel costs in the third year of PAC operations. For that year, direct expenditures of approx. \$1.5 million lead to new outputs (sales) of approx. \$2.7 million, new annual earnings of approx. \$624,000, and 13 new jobs (in addition to those working in the PAC).

Annual Impact of the 700-Seat Concept Dublin Performing Arts Center on Franklin County									
Bill of Goods Approach (2012/2021)		Inputs	Multipliers			Outputs			
Category		Base Year non-personnel expenditures	Output (dollars)	Earnings (dollars)	Employment (jobs)	New Sales (\$000s)	New Earnings (\$000s)	New Employment (jobs)	
Power Generation and Supply	\$	175,000	1.4387	0.1958	2.6813	\$ 251,773	\$ 34,265	0.47	
Water, Sewage and other System	\$	10,000	1.4845	0.2177	3.4077	\$ 14,845	\$ 2,177	0.03	
Retail Trade	\$	40,000	1.868	0.5073	15.56	\$ 74,720	\$ 20,292	0.62	
Transit & Passenger Transportation	\$	20,000	1.7788	0.4002	23.1581	\$ 35,576	\$ 8,004	0.46	
Telecommunications	\$	75,000	1.959	0.3372	5.7715	\$ 146,925	\$ 25,290	0.43	
Insurance Agencies/Brokerage	\$	200,000	2.4059	0.4159	7.2976	\$ 481,180	\$ 83,180	1.46	
Equipment Rental	\$	100,000	1.8308	0.3887	7.0759	\$ 183,080	\$ 38,870	0.71	
Legal Services	\$	40,000	1.8674	0.6148	8.1419	\$ 74,696	\$ 24,592	0.33	
Accounting & Bookkeeping Services	\$	70,000	1.7607	0.5906	10.7692	\$ 123,249	\$ 41,342	0.75	
Computer related services	\$	100,000	1.8459	0.5096	8.2747	\$ 184,590	\$ 50,960	0.83	
Advertising & related services	\$	225,000	1.6571	0.3606	7.3106	\$ 372,848	\$ 81,135	1.64	
Professional & Technical Services	\$	50,000	1.6767	0.4222	7.2252	\$ 83,835	\$ 21,110	0.36	
Office Administrative Services	\$	65,000	1.9798	0.601	9.7312	\$ 128,687	\$ 39,065	0.63	
Business Support Services	\$	40,000	1.9262	0.5666	12.5731	\$ 77,048	\$ 22,664	0.5	
Facilities Support Services	\$	75,000	1.8028	0.3727	8.1967	\$ 135,210	\$ 27,953	0.61	
Waste Management	\$	12,500	1.7623	0.3541	6.2618	\$ 22,029	\$ 4,426	0.08	
Other Educational Services	\$	35,000	1.9854	0.529	13.3058	\$ 69,489	\$ 18,515	0.47	
Performing Arts Companies	\$	50,000	1.7256	0.4791	31.2156	\$ 86,280	\$ 23,955	1.56	
Artists, writers and performers	\$	35,000	1.5173	0.4737	11.2492	\$ 53,106	\$ 16,580	0.39	
Accommodation	\$	15,000	1.7437	0.4027	11.1152	\$ 26,156	\$ 6,041	0.17	
Food Services	\$	25,000	1.8983	0.5805	19.0395	\$ 47,458	\$ 14,513	0.48	
Postal Service	\$	35,000	1.8641	0.5319	11.045	\$ 65,244	\$ 18,617	0.39	
Averages and Totals	\$	1,492,500	1.8081	0.4478	10.9276	\$ 2,738,024	\$ 623,546	13.37	

Economic Impact Analysis

700-Seat Concept

Annual Audience Spending Impacts on Franklin County

Incremental Audience Spending Impacts	Per Capita Expenditure Estimates	Total Direct (Induced) Expenditures	Output Multiplier	Total New Outputs (Sales)	Earnings Multiplier	Total New Earnings	Job Creation Multiplier	Total New Jobs
Recovered Market Area Attendees								
Food Services	\$ 11.73	\$ 183,035	1.8983	\$ 347,455	0.581	\$ 106,252	19.0395	3.48
Retail Trade	\$ 6.08	\$ 94,872	1.868	\$ 177,221	0.507	\$ 48,129	15.56	1.48
Transportation	\$ 1.58	\$ 24,654	1.7788	\$ 43,855	0.4	\$ 9,867	23.1581	0.57
Accommodation	\$ 0.52	\$ 8,114	1.7437	\$ 14,149	0.403	\$ 3,268	11.1152	0.09
Miscellaneous	\$ 0.45	\$ 7,022	2.4059	\$ 16,894	0.448	\$ 3,144	10.9276	0.08
Subtotal	\$ 20.36	\$ 317,697	9.69	\$ 599,574		\$ 170,660		5.70
Non-Market Area Attendees								
Food Services	\$ 19.03	\$ 118,778	1.8983	\$ 225,476	0.581	\$ 68,950	19.0395	2.26
Retail Trade	\$ 9.76	\$ 60,918	1.868	\$ 113,795	0.507	\$ 30,904	15.56	0.95
Transportation	\$ 4.89	\$ 30,521	1.7788	\$ 54,292	0.4	\$ 12,215	23.1581	0.71
Accommodation	\$ 13.22	\$ 82,514	1.7437	\$ 143,880	0.403	\$ 33,228	11.1152	0.92
Miscellaneous	\$ 0.88	\$ 5,493	2.4059	\$ 13,215	0.448	\$ 2,460	10.9276	0.06
Subtotal	\$ 47.78	\$ 298,224		\$ 550,658		\$ 147,757		4.90
Total Impact of Ancillary Spending	\$ 68.14	\$ 615,921		\$ 1,150,232		\$ 318,417		10.6

* Based on Americans for the Arts Prosperity Index V (2017) for cities with population between 50,000 and 99,999.

Per capita expenditure estimates from the Prosperity Index and multipliers for applicable expenditures by local and non-local audiences are applied in order to estimate the impact of PAC audiences on Franklin County.

Economic Impact Summary

Finally, the two annual impacts were combined to suggest that in addition to one-time construction impacts, the operation and audiences of a PAC will lead to \$3.9 million in new annual sales, \$942,000 in new annual earnings and 24 new jobs in Franklin County in addition to those employed by the PAC itself.

Summary of Franklin County Impacts of 700-Seat Concept		
Operations	Input (Spending)	\$ 1,492,500
	Output (Sales)	\$ 2,738,021
	Earnings	\$ 623,544
	Jobs Created (annual)	13.38
Audience Spending	Input (Spending)	\$ 615,921
	Output (Sales)	\$ 1,150,232
	Earnings	\$ 318,417
	Jobs Created (annual)	10.6
Total Annual Operating Impacts	Output (Sales)	\$ 3,888,253
	Earnings	\$ 941,961
	Jobs Created (annual)	23.98
One Time Construction Impacts	Construction Costs	\$ 82,323,000
	Output (Sales)	\$ 144,279,290
	Earnings	\$ 37,876,812
	Jobs Created (person-years)	651



Economic Impact Analysis

700-Seat Concept

Predicting Where Audiences Will Come From

Dublin 700-Seat Concept PAC Event Attendance		
Year Three Paid Attendance		62,416
Substituted Franklin County Attenders (Group 1)	75%	46,812
Recovered Franklin County Attenders (Group 2)	10%	6,242
Delaware, Madison & Union Cty Audiences (Group 3)	15%	9,362
New Local Audiences (Group 4: Group 2 + Group 3)	-	15,604
Non Four-County Attenders (Group 5)	10%	6,242
Total of New Impactful Audiences (Group 4 + Group 5)	-	21,846

The distribution of audiences estimated for a new PAC is projected based on year three projections in the pro-forma operating budget. The only component of Franklin County audience that represents incremental expenditures is the recovered group, those that would have gone out of the County for a performance but for the presence of a new PAC. The two other relevant groups are those coming from the other three regional counties component, defined as a local component, and those coming from outside the four-County area, defined as the non-local component.



Economic Impact Analysis

500-Seat Concept

These one-time impacts relate to the construction of the 500-seat concept of the PAC. These are calculated using the Franklin County construction multipliers, which suggest that direct construction expenditures of approx. \$58 million lead to new economic output (sales) of approx. \$101 million, new earnings of approx. \$27 million, and approx. 457 new person-years of employment in the County.

500-Seat Concept Construction Impacts on Franklin County				
Project Inputs		Construction Industry Multipliers		Project Outputs
Gross Square Feet	64,147	Output	1.753	\$ 101,181,629
Construction Costs/SF midde of range	\$ 900	Earnings	0.46	\$ 26,562,631
Capital Budget	\$ 57,732,300	Employment (person-year)	7.913	457

The bill of goods approach was used to estimate indirect and induced impacts of facility operations, applying the multipliers to projected non-personnel costs in the third year of Arts Center operations. For that year, direct expenditures of approx. \$1 million lead to new outputs (sales) of approx. \$2 million, new annual earnings of approx. \$442,000, and approx. 9 new jobs (in addition to those working in the PAC).

Annual Impact of the 500-Seat Concept Dublin Performing Arts Center on Franklin County								
Bill of Goods Approach (2012/2021)	Inputs	Multipliers			Outputs			
Category	Base Year non-personnel expenditures	Output (dollars)	Earnings (dollars)	Employment (jobs)	New Sales (\$000s)	New Earnings (\$000s)	New Employment (jobs)	
Power Generation and Supply	\$ 125,000	1.4387	0.1958	2.6813	\$ 179,838	\$ 24,475	0.34	
Water, Sewage and other System	\$ 7,500	1.4845	0.2177	3.4077	\$ 11,134	\$ 1,633	0.03	
Retail Trade	\$ 25,000	1.868	0.5073	15.56	\$ 46,700	\$ 12,683	0.39	
Transit & Passenger Transportation	\$ 10,000	1.7788	0.4002	23.1581	\$ 17,788	\$ 4,002	0.23	
Telecommunications	\$ 50,000	1.959	0.3372	5.7715	\$ 97,950	\$ 16,860	0.29	
Insurance Agencies/Brokerage	\$ 150,000	2.4059	0.4159	7.2976	\$ 360,885	\$ 62,385	1.09	
Equipment Rental	\$ 75,000	1.8308	0.3887	7.0759	\$ 137,310	\$ 29,153	0.53	
Legal Services	\$ 25,000	1.8674	0.6148	8.1419	\$ 46,685	\$ 15,370	0.2	
Accounting & Bookkeeping Services	\$ 50,000	1.7607	0.5906	10.7692	\$ 88,035	\$ 29,530	0.54	
Computer related services	\$ 75,000	1.8459	0.5096	8.2747	\$ 138,443	\$ 38,220	0.62	
Advertising & related services	\$ 200,000	1.6571	0.3606	7.3106	\$ 331,420	\$ 72,120	1.46	
Professional & Technical Services	\$ 35,000	1.6767	0.4222	7.2252	\$ 58,685	\$ 14,777	0.25	
Office Administrative Services	\$ 50,000	1.9798	0.601	9.7312	\$ 98,990	\$ 30,050	0.49	
Business Support Services	\$ 25,000	1.9262	0.5666	12.5731	\$ 48,155	\$ 14,165	0.31	
Facilities Support Services	\$ 50,000	1.8028	0.3727	8.1967	\$ 90,140	\$ 18,635	0.41	
Waste Management	\$ 7,500	1.7623	0.3541	6.2618	\$ 13,217	\$ 2,656	0.05	
Other Educational Services	\$ 20,000	1.9854	0.529	13.3058	\$ 39,708	\$ 10,580	0.27	
Performing Arts Companies	\$ 25,000	1.7256	0.4791	31.2156	\$ 43,140	\$ 11,978	0.78	
Artists, writers and performers	\$ 20,000	1.5173	0.4737	11.2492	\$ 30,346	\$ 9,474	0.22	
Accommodation	\$ 10,000	1.7437	0.4027	11.1152	\$ 17,437	\$ 4,027	0.11	
Food Services	\$ 15,000	1.8983	0.5805	19.0395	\$ 28,475	\$ 8,708	0.29	
Postal Service	\$ 20,000	1.8641	0.5319	11.045	\$ 37,282	\$ 10,638	0.22	
Averages and Totals	\$ 1,070,000	1.8081	0.4478	10.9276	\$ 1,961,763	\$ 442,119	9.12	



Economic Impact Analysis

500-Seat Concept

Annual Audience Spending Impacts on Franklin County

Incremental Audience Spending Impacts	Per Capita Expenditure Estimates	Total Direct (Induced) Expenditures	Output Multiplier	Total New Outputs (Sales)	Earnings Multiplier	Total New Earnings	Job Creation Multiplier	Total New Jobs
Recovered Market Area Attendees								
Food Services	\$ 11.73	\$ 154,132	1.8983	\$ 292,589	0.581	\$ 89,474	19.0395	2.93
Retail Trade	\$ 6.08	\$ 79,891	1.868	\$ 149,237	0.507	\$ 40,529	15.56	1.24
Transportation	\$ 1.58	\$ 20,761	1.7788	\$ 36,930	0.4	\$ 8,309	23.1581	0.48
Accommodation	\$ 0.52	\$ 6,833	1.7437	\$ 11,914	0.403	\$ 2,752	11.1152	0.08
Miscellaneous	\$ 0.45	\$ 5,913	2.4059	\$ 14,226	0.448	\$ 2,648	10.9276	0.06
Subtotal	\$ 20.36	\$ 267,530	9.69	\$ 504,896		\$ 143,712		4.79
Non-Market Area Attendees								
Food Services	\$ 19.03	\$ 100,022	1.8983	\$ 189,871	0.581	\$ 58,063	19.0395	1.90
Retail Trade	\$ 9.76	\$ 51,299	1.868	\$ 95,826	0.507	\$ 26,024	15.56	0.80
Transportation	\$ 4.89	\$ 25,702	1.7788	\$ 45,718	0.4	\$ 10,286	23.1581	0.60
Accommodation	\$ 13.22	\$ 69,484	1.7437	\$ 121,160	0.403	\$ 27,981	11.1152	0.77
Miscellaneous	\$ 0.88	\$ 4,625	2.4059	\$ 11,128	0.448	\$ 2,071	10.9276	0.05
Subtotal	\$ 47.78	\$ 251,132		\$ 463,703		\$ 124,425		4.12
Total Impact of Ancillary Spending	\$ 68.14	\$ 518,662		\$ 968,599		\$ 268,137		8.9

* Based on Americans for the Arts Prosperity Index V (2017) for cities with population between 50,000 and 99,999.

Per capita expenditure estimates from the Prosperity Index and multipliers for applicable expenditures by local and non-local audiences are applied in order to estimate the impact of PAC audiences on Franklin County.

Economic Impact Summary

Finally, the two annual impacts were combined to suggest that in addition to one-time construction impacts, the operation and audiences of a PAC will lead to approx. \$2.9 million in new annual sales, approx. \$710,000 in new annual earnings, and approx. 18 new jobs in Franklin County in addition to those employed by the PAC itself.

Summary of Franklin County Impacts of 500-Seat Concept		
Operations	Input (Spending)	\$ 1,070,000
	Output (Sales)	\$ 1,961,763
	Earnings	\$ 442,119
	Jobs Created (annual)	9.12
Audience Spending	Input (Spending)	\$ 518,662
	Output (Sales)	\$ 968,599
	Earnings	\$ 268,137
	Jobs Created (annual)	8.9
Total Annual Operating Impacts	Output (Sales)	\$ 2,930,362
	Earnings	\$ 710,256
	Jobs Created (annual)	18.04
One Time Construction Impacts	Construction Costs	\$ 57,732,300
	Output (Sales)	\$ 100,181,629
	Earnings	\$ 26,562,631
	Jobs Created (person-years)	457



Economic Impact Analysis

500-Seat Concept

Predicting Where Audiences Will Come From

Dublin 500-Seat Concept PAC Event Attendance		
Year Three Paid Attendance		52,560
Substituted Franklin County Attenders (Group 1)	75%	39,420
Recovered Franklin County Attenders (Group 2)	10%	5,256
Delaware, Madison & Union Cty Audiences (Group 3)	15%	7,884
New Local Audiences (Group 4: Group 2 + Group 3)	-	13,140
Non Four-County Attenders (Group 5)	10%	5,256
Total of New Impactful Audiences (Group 4 + Group 5)	-	18,396

The distribution of audiences estimated for the 500-seat concept of a new PAC were projected based on year three projections in the pro-forma operating budget. The only component of Franklin County audience that represents incremental expenditures is the recovered group, those that would have gone out of the County for a performance but for the presence of a new PAC. The two other relevant groups are those coming from the other three regional counties, defined as a local component, and those coming from outside the four-County area, defined as the non-local component.



Locating Facilities

Site Selection Process

Identifying and securing sites for new performing arts facilities represents a significant challenge, mostly because of timing constraints. As was suggested in the critical path plan, it could be three years before construction begins, and the scale and footprint of the project may remain vague for some time while the fundraising effort is underway. On that basis, the following principles should be considered for site selection:

- It is appropriate and helpful to begin the effort of identifying potential site selection criteria in the near term. The effort should also include the ranking of those criteria so all are in agreement as to what is most important about a potential site. It will be helpful to have a good cross-section of City leadership involved in that early process so all key stakeholders are represented in the determination of site priorities.
- City leadership should set a date or event that should trigger the actual pursuit and selection of a site. This might coincide with the successful completion of a capital campaign study or the securing of lead gifts.
- The most important goal is to be ready to act when the project is moving forward. Be able to recognize and respond to the right opportunity to locate recommended facilities.

Site Selection Criteria

The following is a description of typical site selection criteria:

- **Size:** Is the site large enough to accommodate the likely footprint of the building plus necessary parking?
- **Cost and Availability:** Is the site available at a reasonable cost?
- **Accessibility:** Is the site accessible to local and regional audiences in terms of streets, highways, and wayfinding?
- **Proximity to Amenities:** Is the site close to amenities that would be attractive to program participants and audiences, such as bars and restaurants?
- **Topography:** Is the topography of the site conducive to the development of a PAC?
- **Visibility:** Will a building on the site be visible to residents and audiences coming to events?
- **Commercial Development Potential:** Are there opportunities for commercial and mixed-use development around the site?

Locating Facilities

Site Considerations

Site Typologies

Performing art facilities can be located in many types of locations, depending on the goals of the project and the availability of land. For purposes of this project, three site typologies were compared and contrasted to examine the relative pros and cons of different site typologies. The three site typologies included:

- A downtown location, either one being redeveloped or a new urban core
- A civic campus, where the building is located with other civic facilities like a library or city hall
- A corporate campus, either one being redeveloped, or a new corporate park built from the ground up



Locating Facilities

Site Considerations

Downtown Location



General Analysis: Many communities choose to develop or redevelop arts facilities in downtown locations, most often in an attempt to revitalize a blighted core, preserve historical landmarks or drive economic development to a new urban center.

Pros/Cons: Downtown locations are best when they drive economic activity to nearby locations and create a destination for regional residents and visitors. The downsides of downtown locations generally relate to challenges with parking, zoning and inventory of available spaces.

Example Locations:

- Sandler Center for the Performing Arts, Virginia Beach, VA
- Booth Tarkington Civic Theater, Carmel IN

General Analysis: Cities often develop arts facilities within a civic campus as a means to create a center for the community and as a place to showcase civic assets and build community pride.

Pros/Cons: Arts facilities in civic locations generally have better access and parking and can contribute to the production of large outdoor events and festivals. The downside is the lack of other evening events and amenities like shopping and eating that are often attractive to arts audiences.

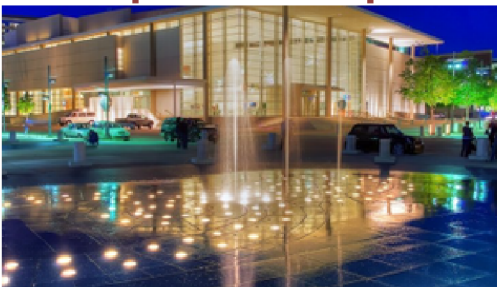
Example Locations:

- McCoy Center, New Albany, OH
- Williamson County Performing Arts Center at Academy Park, Franklin, TN

Civic Campus



Corporate Campus



General Analysis: Cities sometimes locate arts facilities within larger corporate developments or redevelopment areas, generally as a means to bring some level of vibrancy and to add meeting and event spaces attractive to existing or prospective corporate tenants.

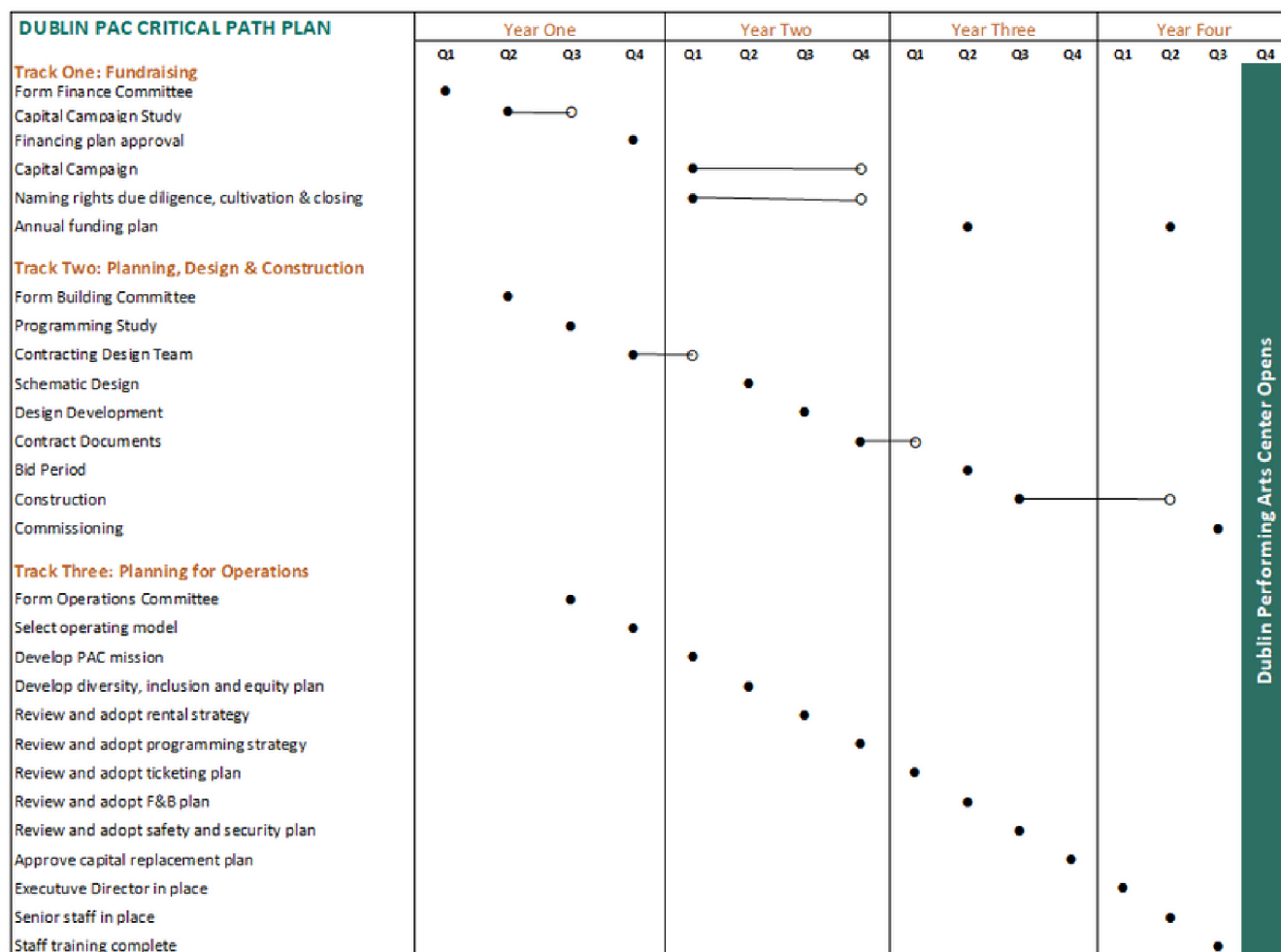
Pros/Cons: The inclusion of arts and entertainment facilities in corporate settings can help build an identity as a place of creativity and innovation, with ample parking. The downside is usually the lack of other evening activities and amenities to support the customer experience.

Example Locations:

- NeoCity Development, Osceola County FL
- Eisemann Center for the Performing Arts and Corporate Presentations, Richardson, TX

Conclusion

Critical Path Plan



The project should advance along three parallel tracks.

- The first track is to consider if and how the project can be funded by some combination of public and private sector sources. With that information in hand, a capital campaign committee can initiate a capital campaign.
- The second track is advancing physical plans, starting with the formation of a building committee and then recruiting and contracting a design team including architects, engineers, acousticians, theater consultants, and others. With that team in place, design can begin.
- The third track is a series of critical tasks to prepare for the operation of the PAC. This starts with the process of selecting an operating model, putting operating resources in place, and developing of policy and practices related to rentals, ticketing, marketing, food and beverage operations, booking, and the training of staff to operate the PAC.

Conclusion

Final Considerations

This study identified the need for new performing arts facilities in the City of Dublin. It made the case for new facilities on the basis of strong market indicators, demand for better and larger spaces coming from local and regional groups, deficiencies in the current supply of facilities, and the potential for the project to support the strategic framework of the City. Based on the identified need, the study developed the preliminary physical and business plans for two options - a 700-seat concept and a 500-seat concept that. Finally, the study provided early guidance on how the City should approach the location of facilities.

Proposed facilities will be expensive to build. A case can certainly be made for the 700-seat concept, but the 500-seat concept also delivers a building that is responsive to community needs while also delivering significant economic and community development impacts.

Equally important to the determining the size of a PAC is designing an organization that can sustain operations with an appropriate balance of earned and contributed income. Determining the appropriate operating model and identifying sources of necessary one-time and ongoing funding will be vital to making a new performing arts center in Dublin a reality.





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