

# DOWNTOWN EVANSTON PERFORMING ARTS STUDY

PREPARED FOR  
THE CITY OF EVANSTON  
AND  
THE NATIONAL ENDOWMENT FOR THE ARTS

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DECEMBER 21, 2012

# ACKNOWLEDGEMENTS

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# CONTENTS

Underlined page numbers are linked. The [HOME](#) button in the lower left-hand corner of each page will return to this page.

SECTION 1: EXECUTIVE SUMMARY .....	<a href="#">1</a>
Assignment Overview and Accomplishments .....	<a href="#">1</a>
SECTION 2: PROGRAM VERIFICATION .....	<a href="#">9</a>
Stakeholder Interviews .....	<a href="#">9</a>
Recommendations for New Venues .....	<a href="#">11</a>
Recommendations for the Varsity Theatre .....	<a href="#">16</a>
SECTION 3: PROPERTY ANALYSIS .....	<a href="#">19</a>
Area of Study .....	<a href="#">19</a>
Sites for Initial Consideration .....	<a href="#">22</a>
Initial District Approach – Three Identified Districts .....	<a href="#">24</a>
Revised District Approach – Arts Corridor .....	<a href="#">32</a>
SECTION 4: SITE/VENUE SCHEMES .....	<a href="#">37</a>
Site/Venue Pairs for Financial Plan .....	<a href="#">37</a>
Venue 1: Two Flexible Theatres at Site 19 .....	<a href="#">38</a>
Venue 2: Dance/Music Theatre at Site 17 .....	<a href="#">48</a>
Venue 3: Resident Theatre Facility for Northlight Theatre at Site 6 .....	<a href="#">57</a>
SECTION 5: INDIVIDUAL VENUE CONSTRUCTION COSTS .....	<a href="#">67</a>
SECTION 6: FINANCIAL PLAN .....	<a href="#">69</a>
Program Needs and Space Utilization Survey .....	<a href="#">70</a>
Financial Plan – Capital .....	<a href="#">80</a>
Capital Funding, Financing, and Fundraising .....	<a href="#">85</a>
Pro Forma Financial Operating Plan .....	<a href="#">94</a>
Preliminary Conclusions – Financial Plan .....	<a href="#">95</a>
SECTION 7: ACTION PLAN .....	<a href="#">97</a>
SECTION 8: APPENDIX .....	<a href="#">99</a>
Evanston Downtown Performing Arts Study – Architectural Program	
Memorandum – Initial Memorandum to Stakeholders	
Memorandum – Stakeholder Summary	
Memorandum – Theatre Footprints	
Various Venues 1-3 – Individual Venue Construction Costs	
Financial Plan – Pro Forma Facility Financial Operating Estimates	

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[HOME](#)

## DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

# SECTION 1: EXECUTIVE SUMMARY

The Downtown Evanston Performing Arts Study (DEPAS) grew out of a previous study involving the reuse of the Varsity Theatre as a performing arts venue. That 2011 study identified the need for a concise strategic plan of action in order to realize the vision of a performing arts district in Downtown Evanston. The City of Evanston applied for and was awarded a grant from the National Endowment for the Arts (NEA) Our Town grant program to conduct the DEPAS as the next major step in accomplishing that goal.

The DEPAS Team, led by HBRA Architects (HBRA) with Schuler Shook Theatre Planners (SS), Arts Consulting Group (ACG), and Construction Cost Systems (CCS), conducted the study over a five-month period. Documents provided to the Team at the beginning of the study included “The Varsity Theatre – An Evaluation of its Potential Use as a Performing Arts Center for Evanston,” “Downtown Evanston 2010 Goal Setting Report,” and the Evanston Community Foundation’s 2006 study concerning the performing arts needs, concerns, and priorities in the Evanston community.

The assignment from the City of Evanston for the DEPAS was organized into five tasks: Project Coordination, Site Analysis and Architectural Study, Financial Plan, Action Plan, and Final Document. The programming efforts identified the need for three major performing arts venues: one venue housing two flexible theatres (250 and 299 seats), one venue housing a fixed-form end-stage theatre for dance and music productions (400 seats), and one venue housing two theatres (400 and 100 seats) to be used as a resident theatre facility.

The concept of an arts district was refined through discussions with the City and stakeholders, leading to the selection and development of venues on sites organized along an arts “corridor” that ties existing performance venues, the Downtown core, and the Northwestern University campus (with its multiple arts venues) into the fabric of the Downtown retail, restaurant, and transportation hubs in a manner that provides mutual benefit to these urban amenities while increasing the probability of success for the goals of the study.

## ASSIGNMENT OVERVIEW AND ACCOMPLISHMENTS

### PROJECT COORDINATION

*Coordinate with City of Evanston staff on all required documentation to comply with the NEA grant award.*

### SITE ANALYSIS AND ARCHITECTURAL STUDY

#### Stakeholder Interviews

*Conduct interviews with stakeholders, the goal of which is to gather programming information about what performing arts groups need, including space for performance, rehearsal, administration, and service spaces. This process was conducted by Schuler Shook and led to the identification of the types and sizes of the venues needed to fulfill the performing arts groups’ needs. Over twenty-five groups participated in the discussions. Three venues were identified: one venue housing two flexible theaters, one venue housing a fixed-form end-stage theatre for dance and music productions, and one venue housing two theatres to be used as a resident theatre facility by Northlight Theatre group.*

## Property Analysis

*Analyze properties in Downtown Evanston (defined to the Team as an area bounded by Lake Street on the south, Ridge Avenue on the west, Emerson/Elgin/Clark Street on the north, and Hinman Avenue on the east) that might be suitable for performing arts venues, including properties that have adaptability/reuse potential, are currently for sale or lease, or vacant land.* The City provided an initial list of potential properties and the Team identified additional sites to be considered. In all, twenty-four sites were identified for initial consideration (FIG. 1.1). As the Property Analysis process progressed (FIG. 1.2), criteria for pursuing a site further included:

- Size, configuration, and ability to accommodate the program requirements of the proposed venues and their associated off-street loading and service access
- Proximity to public parking, transit, and amenities such as retail, restaurants, and pedestrian routes
- Ability to contribute to an arts district concept, meaning sites that are close enough to one another that the presence of a venue at one site would bolster the attendance and attention of a venue at another site
- Potential for a mixed-use development that could include performing arts venues

Some sites like Site 1 that had the potential to accommodate the program size and configuration were not pursued because they were too remote from parking, transit, and amenities. Other sites like Site 7 that had the potential to accommodate the program size and configuration were not pursued because their particular size, location, zoning, ownership, and land costs indicated that they would likely be developed privately as mixed-use developments.

Apart from the Varsity Theatre, there were no properties within the study area in the adaptive reuse category that could accommodate the floor plan area or ceiling heights required for the performance and rehearsal spaces. Likewise, properties for lease did not have the ceiling height needed for the major program functions. However, support spaces like offices and administration could be accommodated in some of the available lease space. Vacant land opportunities were limited, and only three could accommodate the program requirements in terms of size and configuration. Properties that contained a combination of vacant land and adjacent structures that together could provide large enough sites to accommodate the venue requirements were used as well, with the understanding that some existing structures would have to be removed in order to accommodate the new venues.

As the Team pared down the twenty-four Sites for Initial Consideration, one of the major considerations became the potential of the sites to contribute to an arts district concept. The Team identified three regions of the Downtown study area that were each unique in architectural character and urban qualities. These three regions were defined as District 1, District 2, and District 3. Using the other criteria outlined above, the Team identified three sites in each district and placed one of the three venues on each site. These nine site/venue combinations were presented at a meeting with stakeholders on September 19, 2012.

The result of this meeting was a revised approach in which an arts corridor would be cultivated that would tie together sites from all three districts. The corridor would tie existing performance venues, the Downtown core, and the multiple arts venues at Northwestern University into the fabric of the Downtown retail, restaurant, and transportation hubs in a manner that would provide mutual benefit to these urban amenities while increasing the probable success for the goals of the study. Rather than reinforcing an existing identified architectural and urban identity, the new Arts Corridor would encompass the Downtown region from east to west, north to south, and use the performing arts to create a new level of cohesive identity in Downtown Evanston.

Six sites were identified that had the most potential to contribute to the goals of the new Arts Corridor: Site 4, Site 6, Site 14, Site 17, Site 19, and Site 22. These sites are all located along the Arts Corridor. The final task of the Property Analysis section was choosing three sites of the six to be used to generate the Financial Plan. One of the three venues would be positioned at each of the three chosen sites. The final three sites were chosen based not only on the aforementioned criteria, but also on acquisition probability.

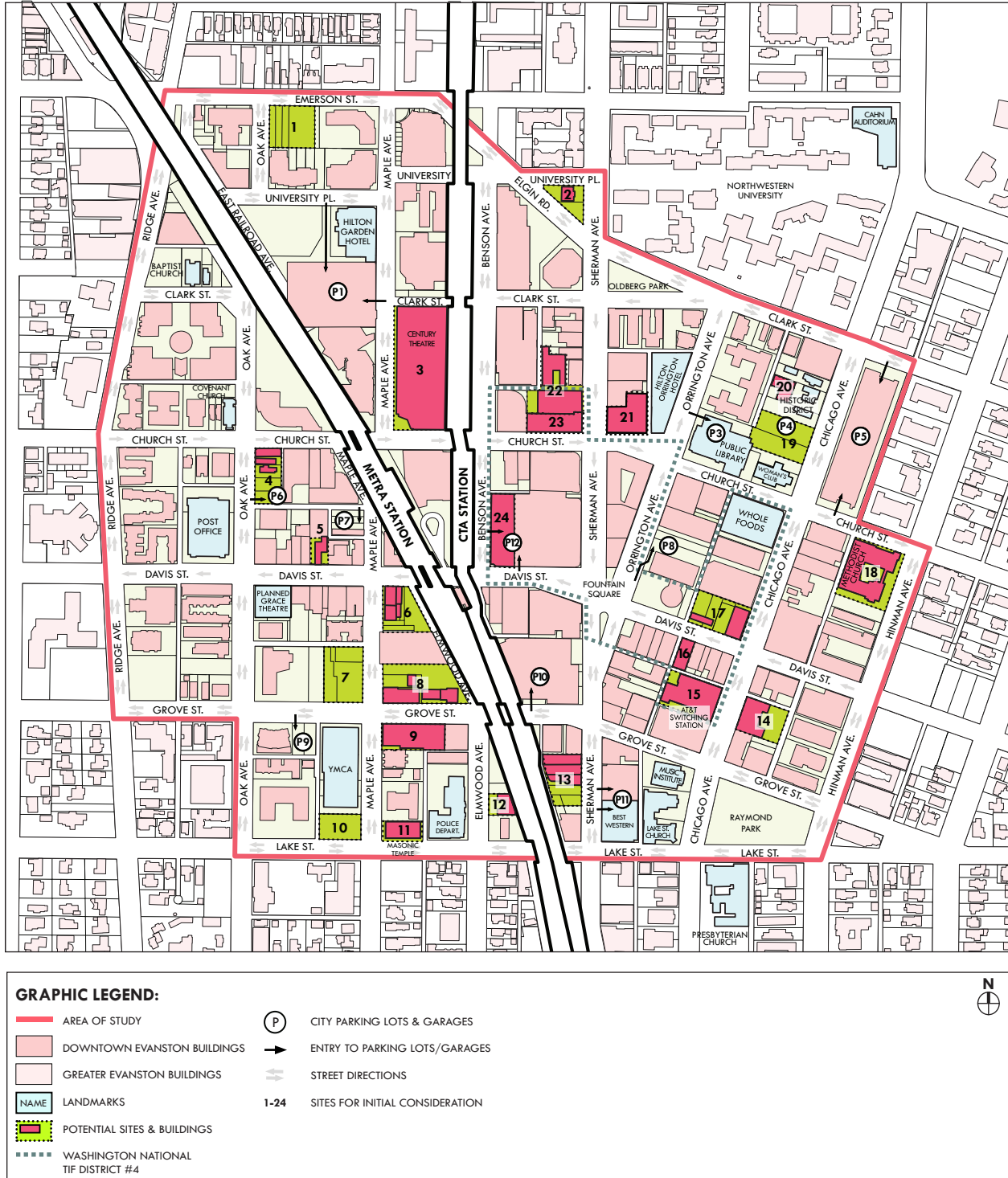
Venue 1: Two Flexible Theatres at Site 19 (City-owned parking lot facing the west side of Chicago Avenue between Clark Street and Church Street): The program fits easily on the site and allows room for many additional spaces like a large lobby, classrooms, and rehearsal rooms. Venue 1 would likely be the most utilized and versatile venue and was thus deemed the venue of highest priority. The Team positioned the highest-priority venue at the site that would be easiest to acquire. The two flexible theatres that comprise Venue 1 would offer many opportunities for use by Northwestern University students and faculty productions, so it is placed at the site that provides a link between Downtown and the University. One of the most significant features of this site is that the adjacent Woman's Christian Temperance Union historic district has lease space available and the owners are eager to rent the space to nonprofit organizations. This lease space could be used as office or administrative support space for Venue 1. This site is large enough that it could be developed as a mixed-use development and still incorporate some or all of the performing arts program elements required for Venue 1.

Venue 2: Dance/Music Theatre at Site 17 (occupied lots and buildings facing the north side of Davis Street between Orrington Avenue and Chicago Avenue): The program is smaller than that of Venue 1 and fits easily on the site while providing a substantial lobby with public presence along Davis Street. The fixed-form end-stage theatre in this venue has a more formal character than the flexible theatres in Venue 1, and would fit in well with the surrounding fabric that includes Fountain Square, the Chase Bank building tower, and the adjacent University Building, a two-story historic structure at the corner of Davis Street and Chicago Avenue. The abutment of Venue 2 next to the University Building raises opportunities to incorporate the University Building as support space. Although Site 17 is large enough to accommodate all of the program needed for Venue 2 without use of the University Building, lease space in the ground floor of the University Building could offer gallery space while lease space in the second floor of the University Building could offer office or administrative support space. Alternatively, the entire University Building could be purchased and the interior renovated to accommodate more extensive use for events and galas and possibly qualify the project for historic tax credits. The high estimated market value of the University Building makes this second option less likely.

Venue 3: Resident Theatre Facility for Northlight Theatre at Site 6 (parking lot and adjacent buildings at the southeast corner of Davis Street and Maple Avenue): The site is a prominent location at a street corner that would allow for a public lobby element visible from beyond the tracks to the east. As pointed out in the stakeholder meeting, the area of Downtown west of the train tracks is a less-commercially-developed area than the east side of the tracks despite being equally proximate to transit and parking. As such, it would be a benefit to the region to position a high-profile theatre company like Northlight at a location west of the tracks. Positioning Venue 3 at Site 6 would encourage economic revitalization of restaurants and retail along Davis Street west of the train tracks.

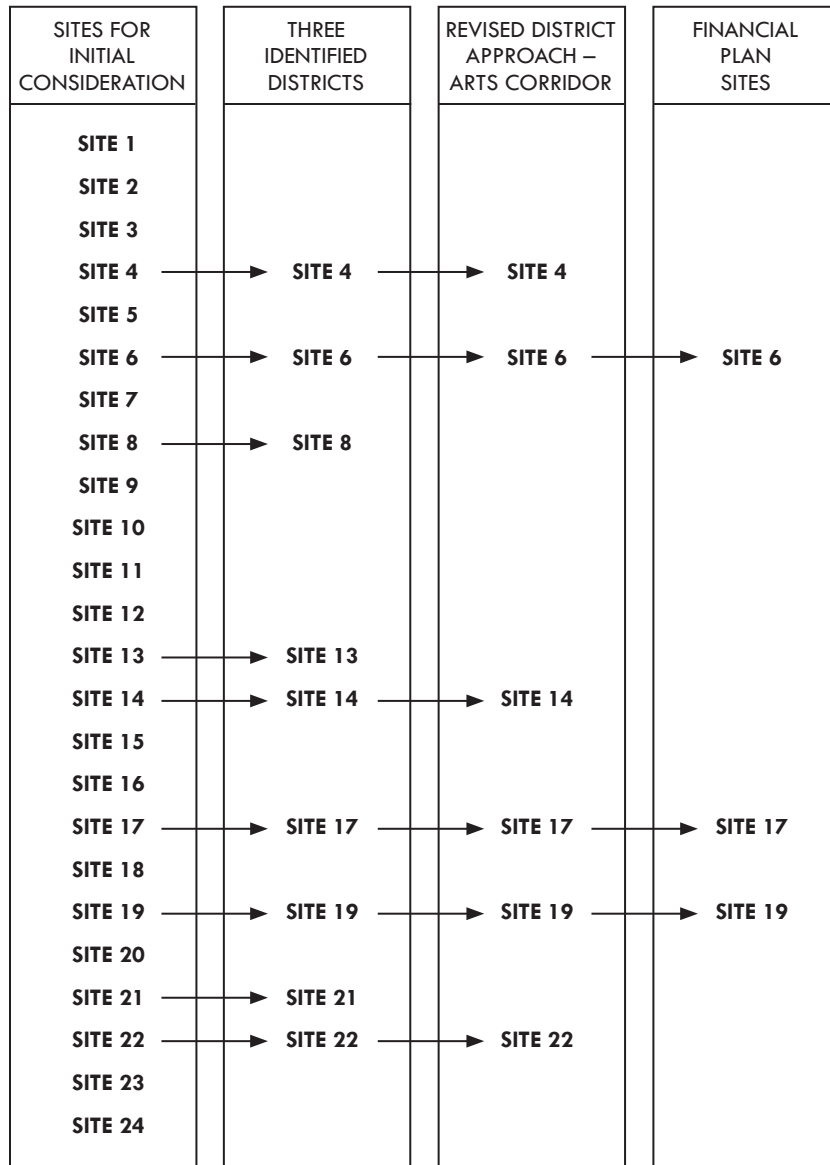
SITES FOR INITIAL CONSIDERATION MAP

FIG. 1.1





**PROPERTY ANALYSIS SITE SELECTION PROGRESSION FIG. 1.2**



**Conceptual Site Planning Study**

*Design site planning concepts for each site, the designs of which are to be grounded in the results of the Property Analysis phase.* During this phase of the project, the Team designed conceptual plans, sections, elevations, perspective renderings, and 3D renderings for each of the three venue schemes for the Financial Plan Sites which were Venue 1: Two Flexible Theatres at Site 19, Venue 2: Dance/Music Theatre at Site 17, and Venue 3: Northlight Theatre at Site 6. A simplified architectural vocabulary was applied, comprised of solid, opaque building elements housing internalized program, extensive glazing where high visibility and public presence are desired, and marquees that might enhance visibility within the Downtown streetscape and better distinguish these buildings as prominent and attractive destinations. Specific refinements or elaboration were avoided in favor of generalized conceptualization, with an understanding that a chosen site, client group, and program would evolve into a more individualized and explicit work of architecture.

## FINANCIAL PLAN

Using the Conceptual Site Planning Study schemes for each selected site, construct a detailed Financial Plan for acquisition and construction of each venue. Provide a pro forma development budget including identification of sources and uses, including but not limited to: grants available, TIF districts, and gap financing that will be needed. Construction Cost Systems provided construction cost estimates for the three schemes while Arts Consulting Group calculated soft costs and researched estimated market values for each site (FIG. 1.3). ACG used the data to prepare a Financial Plan that focuses on revenue-generating and operating expense plans for each venue.

**TOTAL ESTIMATED PROJECT COST & SITE ACQUISITION TABLE**

**FIG. 1.3**

	VENUE 1	VENUE 2	VENUE 3
Property Description	Site 19: City-owned parking lot facing the west side of Chicago Ave. between Clark St. & Church St.	Site 17: Occupied lots & buildings facing the north side of Davis St. between Orrington Ave. & Chicago Ave.	Site 6: Parking lot & adjacent buildings at the southeast corner of Davis St. & Maple Ave.
Estimated Project Cost (Construction + Soft Costs)	\$52,712,673	\$40,122,124	\$46,854,651
Estimated Site Acquisition	\$0	\$1,473,750	\$2,501,450
Total Estimated Project Cost & Site Acquisition	\$52,712,673	\$41,595,874	\$49,356,101

The first step for ACG when developing the Financial Plan was determining utilization levels for each proposed venue. Between August and October 2012, eighteen stakeholder organizations completed an e-mail or telephone survey prepared and conducted by ACG. ACG prepared a set of pro forma operating expense estimates for each of the three proposed Site/Venue Schemes. These strictly preliminary estimates provide an order-of-magnitude projection of the scale of normal facility operations for Venue 1, Venue 2, and Venue 3. Utilization estimates are the key driver of the operating expense plans. Venue 1: Two Flexible Theatres would be the most heavily utilized and should likely be considered the highest priority project. The ACG survey results indicated fewer uses of Venue 2: Dance/Music Theatre; however, combined performance and on-stage rehearsal days by stakeholder organizations and other users fill a reasonably busy calendar for the performance space.

For the purpose of this study, the premise for all the facilities is that they would operate as rental houses, not as impresario presenters. Each of the venues would be operated on a nonprofit basis. Their mission would be to serve local and regional arts organizations and audiences by providing affordable performance, rehearsal, technical, classroom, administrative, support, and social space heretofore unavailable in Downtown Evanston so that these organizations can fulfill their missions of artistic excellence and public service. As nonprofit organizations (or as part of a larger nonprofit organization), these venues would themselves require annual operating support.

Preliminary conclusions of the Financial Plan are that the current NEA-sponsored study is a productive first step in a long-term planning process for new performing arts facilities in Downtown Evanston. The City of Evanston should consider taking a leadership role in the early planning for proposed new facilities. However, the City cannot accomplish these projects alone. Formation of a public-private partnership is essential for achieving the scale of the project as envisioned. Private resources will be key to the fundraising strategy. They should be included very early on in the planning process. Involvement by Northwestern University in the planning, fundraising, and utilization of proposed performance spaces could be critical to the project's success.

## **ACTION PLAN**

*Prepare step-by-step plans that will identify short- and long-term actions to accomplish each preferred concept for each site and the potential funding sources for construction costs.* The Action Plan steps include the following recommendations:

- Determine at the outset the role the City of Evanston should consider taking.
- Provide start-up funds/seed money from current Washington National TIF District to fund immediate next stages of the facility planning process.
- Form a Community Advisory Task Force.
- Confirm the project need and scope in detail.
- Form a new public-private partnership organization.
- Closely involve Northwestern University in the arts facility planning.
- Initiate follow-on studies to the current NEA-DEPAS study including a detailed utilization study, economic impact study, market demand study, community engagement process, and funding and fundraising feasibility study.
- Maintain momentum by continuing the City of Evanston role in project implementation.

## **FINAL DOCUMENT**

*The Final Document should highlight the process, analysis, and results for each selected site and integrate the Site Analysis and Architectural Study, Financial Plan, and Action Plan segments from previous scope of work items.* This Final Document report is organized around the main tasks and their sub-parts and includes an appendix containing the appropriate reference documents developed during the course of the study.

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[HOME](#)

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8

# SECTION 2: PROGRAM VERIFICATION

## STAKEHOLDER INTERVIEWS

Schuler Shook participated in the Downtown Evanston Performing Arts Study to specialize in identifying and communicating performing arts needs. Our work has focused on identifying need for venues, quantifying the type and size of spaces, and working with the architects to develop theatres on study sites. We began by leading a number of input sessions with stakeholders and interviewed many who could not attend the group sessions. The list of stakeholders was developed from (1) City recommendations, (2) a survey of local performance groups, and (3) a review of the Illinois Arts Council's listings for artists offering performances in Evanston. The following representatives and stakeholders attended a listening session, a solo interview, or a discussion session:

Larry DiStasi, Actors Gymnasium  
Ronna Hoffberg, Audience Logic  
Terry McCabe, City Lit Theater  
Dennis Marino, City of Evanston  
Craig Sklenar, City of Evanston  
Béa Rashid, Dance Center Evanston  
Jim Corirossi, Downtown Evanston board member,  
member of The Saints  
Carolyn Dellutri, Downtown Evanston  
Norah Diedrich, Evanston Arts Center  
Anne Berkeley, Evanston Arts Council  
Penny Rotheiser, Evanston Arts Council  
Mike Vasilko, Evanston citizen  
Sara Schastok, Evanston Community Foundation  
Christina Ernst, Evanston Dance Ensemble  
Ines Sommer, Evanston Film Festival  
David Ellis, Evanston Symphony  
Ronn Stewart, Foster Dance  
David Colker, Grace Music Project  
Meggie Hermanson, Joffrey Ballet

Bridget McDonough, Light Opera Works  
Andrew White, Lookingglass Theatre  
Andrew Bilter, Mudlark Theater  
Michael Miro, Mudlark Theater  
Mark George, Music Institute of Chicago  
Kurt & Annette Bjorling, Musical Offering & Chicago  
Klezmer Ensemble  
Jon Arndt, Next Theatre  
Jennifer Avery, Next Theatre  
Judy Kemp, former board member of Next Theatre  
Karen Rigotti, North Shore Choral Society  
Tim Evans, Northlight Theatre  
BJ Jones, Northlight Theatre  
Paul Lehman, Northlight Theatre  
Diane Claussen, Northwestern University Theatre  
Amanda Kulczewski, Piccolo Theatre  
John Szostek, Piccolo Theatre  
Leslie Brown, Piven Theatre  
Steven Rogin, Owner, Varsity Theatre

In addition, we communicated with the EvanstARTS group, a new joint effort among the City of Evanston, the Evanston Community Foundation, and the Evanston Arts Council. As part of our discussions, we attended one of EvanstARTS' community listening sessions to gain an understanding of the group's goals. This group's initial findings are being compiled as our report becomes due. Our report will not have the full benefit of EvanstARTS' input. We look forward to EvanstARTS final recommendations for "A Roadmap for the Arts."

The results of our investigations are consistent with our experience in other cities exhibiting similar depth within their performing arts. They are also consistent with recommendations to similar institutions. Our interviews reviewed the stakeholders' current and desired performance activities, discussed their current venues, identified the shortcomings within the existing venues, and discussed the space needs that would allow these companies to grow and thrive in Evanston.

Through the interviews, we identified a number of common desires among Evanston's performing artists:

- A need for mid-sized venues. Many artists produce in smaller venues and desire larger ones to serve these needs:
  - o Mounting larger productions
  - o Meeting the seating needs not possible in their current venues

- o Transferring successful productions for longer runs
- o Collaborating with other companies in co-productions
- A need for support spaces. Rehearsal space was noted frequently. A common shop for scenic preparation is desired. Many companies also noted the need for additional classroom space.
- A need for gathering space. Most companies reported a lack of spaces in Evanston to hold galas. Many companies reported that they often must rent spaces in Chicago for their company fundraising galas.
- Distinct requirements for specific venues (discussed below).

The input from theatre companies centered on the desire for flexible theatre spaces, valuing the varied seating size, production size, and theatre arrangements that are possible with this theatre form. The capacity of these theatres would offer seating between 100 and 300 patrons. Dance and music companies expressed the desire for an “end-stage” theatre, one with fixed seats facing a fixed stage. Dance companies desired the conventional arrangement of a proscenium wall, deep stage, and stage wings, noting the dance requirements that are met with this theatre form. The music companies did not express a desire for a large-capacity theatre and noted that other venues now serve that need. They did, however, point out the need for a smaller venue of approximately 400 seats, with a fixed stage area.

The companies pointed out that the performance venues on the Northwestern University campus are seldom available for rental when they desire them. Some rent Cahn Auditorium on campus, but its size and detail are not desirable for many companies. The University participated in the listening and feedback sessions. The Managing Director of the University’s Theatre and Interpretation Center agreed that those spaces are indeed heavily scheduled for student activities. She noted that student demand for smaller venues such as flexible theatres is very high, particularly among students who are not theatre majors. She advised that the University may find additional facilities in Evanston to be an attractive alternative. In addition, she noted that the University Theatre Department has been expanding its engagement with the City and its artists, including a new theatre co-production with Next Theatre and the University’s hosting of a theatre showcase for the City.

Other venues discussed are very specific in their needs, scheduling, and business plans. City Lit Theater is in negotiation with the City to occupy a theatre space currently under development on west Howard Street. City Lit plans a full slate of activities and will have little or no availability for renting the venue to others. The Grace Music Theatre is a 520-seat facility planned for west Davis Street. The producer plans for this venue to be largely dedicated to its intended use, which is to present high-appeal music concerts in an intimate setting. The producer has indicated that they intend to use the majority of available dates each year. The facility is conjoined to a recording studio and restaurant as part of its planning. The producers have indicated to the City and Team that they may be willing to include some large rehearsal spaces on a second floor level. As a result, this facility may be available for very limited rental use for non-music events such as comedy, assemblies, or small to medium theatrical events that do not require a performance venue with support for scenic elements and wing spaces. The facility may also be available for rental of rehearsal studios. Another option is the possibility of adding a second floor to the project for a theatre, or acquiring additional property to accomplish the development of other venues as part of a public-private partnership.

Northlight is the largest theatre company in the stakeholder group and the only member of the League of Resident Theatres. Northlight was founded in Evanston in 1974. The company produced in many Evanston venues until 1997, when it moved to the North Shore Center for the Performing Arts in Skokie. The company managers stated that they highly desire to return to Evanston. Due to its full schedule of rehearsals and performances, Northlight will require a dedicated theatre. It may develop strategic rental opportunities, but these would be secondary.

## RECOMMENDATIONS FOR NEW VENUES

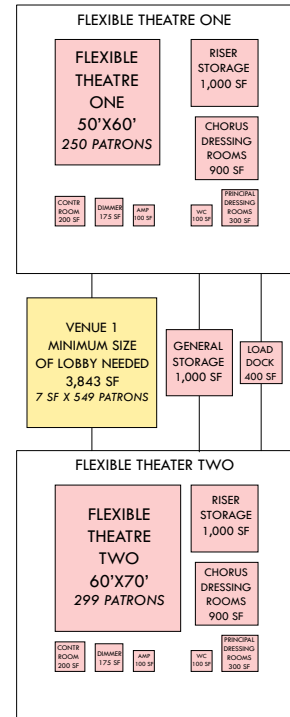
To support the artists currently performing in Evanston, and to create venues to attract more artists in the future, we recommend the following three theatre venues and additional spaces:

### VENUE 1: TWO FLEXIBLE THEATRES

The flexible theatre form (also known as black box or studio theatre) is extremely able to adapt to varying needs. Theatre companies can expand or contract the audience size and the performance area, thus right-sizing the theatre to each production need. In addition, these spaces are flexible enough to be used as party or event spaces.

These theatres would be rectilinear in shape. Entrances from the lobbies would be provided with sound and light vestibules. The spaces would include a seating gallery at approximately twelve feet above stage level. A control room at the seating gallery level provides a secure location for the control equipment to be stored and a location where the business of operating a performance does not impact the patrons. At the upper level, a series of technical catwalks for mounting light fixtures provide walking access to all theatrical lighting positions. Each room would have dedicated riser storage adjacent to the performance space. The technical equipment for these rooms would include installed dimming systems, structural capacity for temporary support and rigging of scenic elements, and a series of risers and chairs that allow the flexibility of seating and staging forms which are vital to the rooms' usage and design.

Demand among multiple companies calls for two of these theatres. Our recommendation to the architects was to study them as necessary in the context of the available sites. The Team has determined that these two theatres can fit together on certain sites, along with their required support spaces. We recommend that the two theatres be detailed differently. One theatre can be slightly smaller with very low finishes. The second theatre can be a more finished space, maximizing its usefulness as an event space. The theatres would accommodate audiences up to an approximate count of 300.



Detroit School of Arts  
Theatre design: Schuler Shook



Eastern Illinois University Doudna Theatre  
Theatre design: Schuler Shook



### EXISTING EXAMPLES OF FLEXIBLE THEATRES

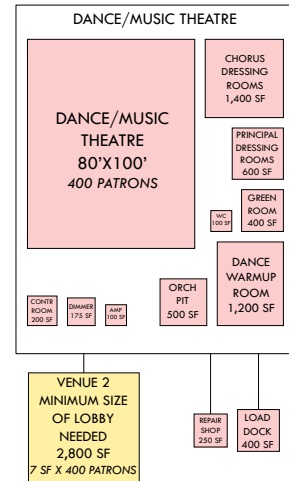
Like these examples, the flexible theatres in Venue 1 would allow for a variety of seating arrangements. Unlike these examples, the flexible theatres would feature a seating gallery. As noted, the larger of the two theatres could feature a higher finish level than these examples demonstrate.

## VENUE 2: DANCE/MUSIC THEATRE

The end-stage form, with fixed seats arranged to view a fixed stage, is required for optimal use by dance companies and for music performances.

The theatre's design would be optimized around providing intimacy to the performers and sightlines that enhance the viewing of small music events and primarily dance performances. Rows of fixed seats with access aisles on a series of stepped tiers deliver that intimacy and sightlines.

This theatre would be the most traditional of the recommended spaces. It would have a fixed or removable proscenium wall, an orchestra pit, and a full complement of stage rigging and masking curtains. A full complement of support spaces is included backstage. This theatre would accommodate approximately 400 patrons.



Harris Theatre  
Theatre design: Schuler Shook  
Architect: HBRA



Bloomington Performing Arts Center  
Theatre design: Schuler Shook  
Architect: HBRA



## EXISTING EXAMPLES OF FIXED-FORM THEATRES

Like these examples, the fixed-form theatre in Venue 2 would feature excellent sight lines and rows of fixed seats. The two examples show varied levels of finishes; the fixed-form theatre in Venue 2 may assume a more or less finished interior.



### VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE

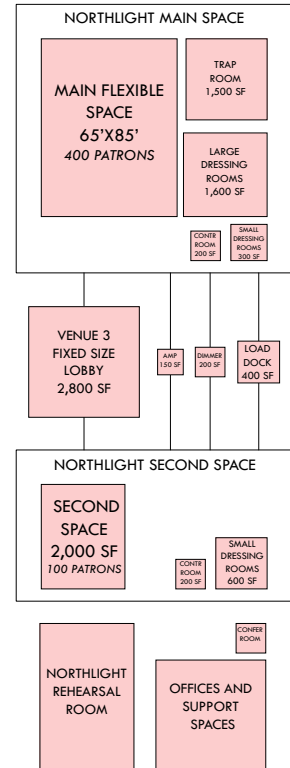
Northlight requires a theatre space that is its primary home. Their facility would be dedicated to Northlight’s use, with opportunities for rental and sharing as Northlight would direct.

Northlight also desires a flexible theatre form for its main theatre, but with a higher seat count. This theatre would accommodate up to 400. In addition, Northlight desires a second space theatre seating approximately 100. This theatre may become flexible or fixed-form, based on Northlight’s decisions in the future.

The main flexible space would be very similar in shape and form to the flexible theatres in Venue 1. One major difference is that at one end of the room would be an area of enhanced technical capacities. This would include traditional stage rigging pipes, either manually counterweighted or motorized. This end of the main flexible space may or may not include stage traps and other technical elements common to a stagehouse.

The theatre equipment for both theatre spaces is similar to the flexible theatres in Venue 1. The quantity and complexity of that equipment increases with the presence of the resident professional company in the room.

Lobby, rehearsal spaces, and offices would complete the Northlight space.



Lookingglass Theatre  
Theatre design: Schuler Shook



Lookingglass Theatre  
Theatre design: Schuler Shook



#### EXISTING EXAMPLE OF A RESIDENT THEATRE FACILITY

This flexible space can accommodate a variety of seating arrangements, and since it is a resident company, can be highly outfitted for individual performances. Like this example, the main flexible space in Venue 3 would feature a flexible space with rigging capabilities and trap space. An example of the second space of Venue 3 is not shown, since it is not yet determined if it will be a flexible or fixed-form space.

## ADDITIONAL SPACES

### An Event-Sized Lobby

As noted previously, many stakeholders pointed out a need for large event spaces. This request matches a trend we have observed in theatres across the country. Many theatre facilities are offering their lobbies for gatherings above and beyond the theatre event. We have recommended an augmentation to one lobby for this purpose. The augmented lobby may be designed into the Venue 1: Two Flexible Theatres venue or the Venue 2: Dance/Music Theatre venue.

### Rehearsal Spaces

We have recommended a total of three rehearsal spaces to accommodate a broad range of performance types. Two full-sized rooms and one medium room are recommended. Particular to Evanston is the strong presence of companies working in the aerial arts (The Actors Gymnasium and Lookingglass Theatre) which call for tall rehearsal rooms that incorporate rigging.

### Classroom Spaces

To complement the newly-recommended theatres, two classrooms are recommended. These rooms may be designed into Venue 1 or Venue 2.

### Scene Shop

All companies have expressed the need to produce scenery. Few companies have sufficient on-premises shops to meet their needs. The groups are interested in a scene shop they could share. This shop may be located anywhere in Evanston.

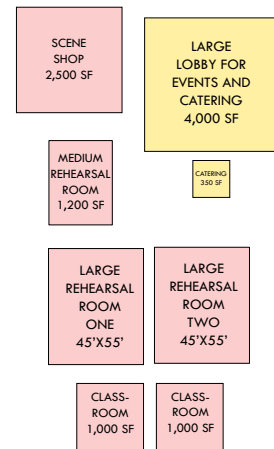
## CONCLUSION

The spaces recommended above are prevalent in many cities and institutions. We highly recommend these spaces as a proper fit for Evanston's current performing artists. These spaces offer appropriate space for existing companies to grow, future companies to be founded, and performing artists to develop and evolve. Other cities have reported success with developing similar arts spaces. For example, city efforts in Arlington, Virginia and Cleveland, Ohio have led to the development of thriving performing arts areas.

Schuler Shook developed building programs for the venues. The building programs list each room type in the venues and note special considerations such as room height, critical dimensions to be met, and adjacencies to other spaces within the building. These recommendations were used by the architect HBRA to study the footprint (area) and massing (height) of potential buildings on the study sites.

Our program recommendations adopted a building-block approach. Many of the spaces noted can be conjoined in varying ways. For example, the two flexible theatres may be provided in the same building, or one flexible theatre may be located with the fixed-form Dance/Music Theatre. Rehearsal spaces, classrooms, and the augmented large lobby are similar spaces that may be arranged in varying ways.

For the purposes of the study, the Team has shown arrangements and groupings that react to and maximize the potential of each site. For example, the two flexible theatres, three rehearsal rooms, and large lobby have all been designed together in a single venue that fits easily on Site 19.



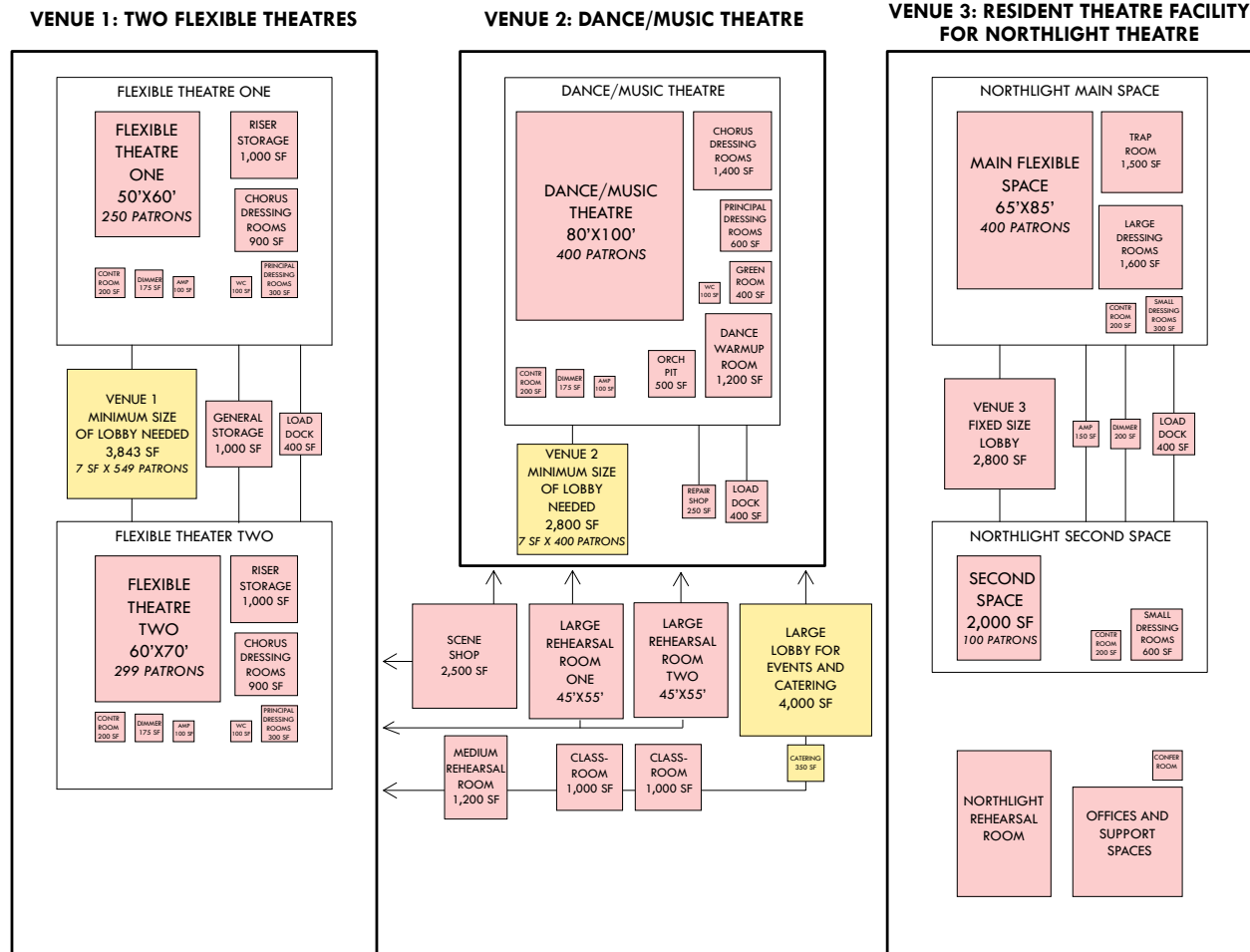
These venues have been studied in general arrangement, and the Conceptual Site Planning Study designs have been priced by CCS. Buildings for performance have attributes that support their use but often lead to higher costs than other building types. For example, performance buildings have high free-span audience chambers, heavy steel to support higher structural loads for sets, high-performance HVAC systems, and wide corridors to support acoustic separation and performance traffic. It is not unusual for performance buildings to require construction costs ranging from \$450 to \$750 per square foot.

See the appendix documents for our detailed recommendations, which include:

- A building program listing all spaces and sizes
- Correspondence detailing the attributes and footprints of the theatres

Our findings and recommendations point to theatre spaces that can be used by a wide range of performers – whether they currently produce in Evanston or may be enticed to Evanston by these offerings. The spaces and buildings noted are typical to these theatre types, and benchmark examples of each theatre type may be found in many cities. We believe that these recommendations form a strong guide for the architects HBRA to show potential development within Downtown Evanston, and for Arts Consulting Group to develop operational pro formas for each venue.

**VENUE GROUPING DIAGRAM**



## RECOMMENDATIONS FOR THE VARSITY THEATRE

The former Varsity Theatre, located on Sherman Avenue just north of Church Street, has been the subject of a number of studies in the recent years. Last year's study by the CLUE Group has been disseminated, and it was given to this Team for reference and comment. The Team visited the Varsity building to evaluate it as a potential site for any of the intended venues. Our recommendation is that other sites in this study are more suited to the anticipated uses and represent opportunities for successful construction that are superior to what the Varsity represents.

The Varsity Theatre was built as a cinema and has been shuttered for many years. Its main floor and entry lobby have been converted to a flat-floor one-story enclosure for retail use. The theatre's existing second level (including the balcony lobby, balcony seating slab, area over the main floor, and a large open room at the front) is not occupied, and no building services such as HVAC or plumbing are in place to serve that volume. Significant interventions are required to create code-compliant ingress and egress to this level, and to make the building fully compliant with all building and life safety codes.

The balcony and upper theatre volume appears to be intact, with no significant water infiltration or other signs of damage. The theatre ceiling is largely intact. No provisions for stage lighting are integrated into the side walls or the ceiling. An attic and the roof structure are above the ceiling. The Team requested but could not obtain drawings from the building owner, so we do not have dimensional information for the theatre.

Portions of the theatre's décor remain. Approximately one-half of the upper side walls retain a shallow-relief village construction representing buildings. Portions of that original décor have been removed, particularly near the front of the theatre. The proscenium arch décor of crenellated towers and walls is largely intact. The stage area is extremely shallow at approximately fifteen feet. It is available from first floor to the underside of the roof, as the retail development does not extend into the stage. The area is in poor repair. Its small size does not adequately support the programmed spaces as a stage.

The Team has reviewed the CLUE Group's 2011 report on the Varsity Theatre. We recognize the positive aspects of this building, which include:

- An appealing location in a busy part of Evanston, near dining opportunities, parking and mass transit
- Positive recollections and sentiment about the Varsity
- A perceived restoration of a theatre venue, even though the use would be far different from the former cinema use
- A front room on Sherman Avenue that is of appealing size and height to support rehearsals

The following observations support our recommendation to study other sites in lieu of the Varsity:

- The second floor space will be costly to upgrade to code compliance.
- Ingress/egress will require acquisition of adjacent land, unless the first floor is ceded for use in the theatre.
- The stage is insufficient in size and structure to support the stage uses noted in the recommended building programs. It may be adequate for Northlight's recommended rigging zone behind a flexible theatre, if the first floor were adapted as a flexible theatre. However, that development would require the removal of the theatre's balcony, and it would negate the décor of the theatre.
- Most of the theatre's shapes are not consistent with the recommended venues, which call for audiences between 200 and 400. The flexible theatres would make no use of the existing shapes and décor. The fixed-form Dance/Music Theatre would fit within the second floor volumes, but the seating zone is large for the desired 400 seats.

- The open zone over the former main floor seating would accommodate a performance platform of appropriate size for the fixed-form Dance/Music Theatre. However, that area is under the main ceiling of the theatre, a zone that has no rigging support. Major structural interventions would be required to support rigging here.
- We have reviewed very preliminary sketches from an earlier study of the Varsity. Those theatre spaces shown in the studies do not adequately match the desired venue types identified in our research. In addition, the sketches are silent on many design features required to re-open the building (see next item).
- A number of contemporary requirements would be challenging and expensive to create in this building, including:
  - o Public ingress and egress
  - o ADA accessibility to the seating area and from the seating area to the new stage area
  - o HVAC systems
  - o Fire protection
  - o Structural augmentations to make the theatre strong enough to meet modern requirements
  - o Additions of stage rigging in the former audience area
  - o Additions of electrical power and stage lighting positions in the ceiling/attic area

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[HOME](#)

DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

18

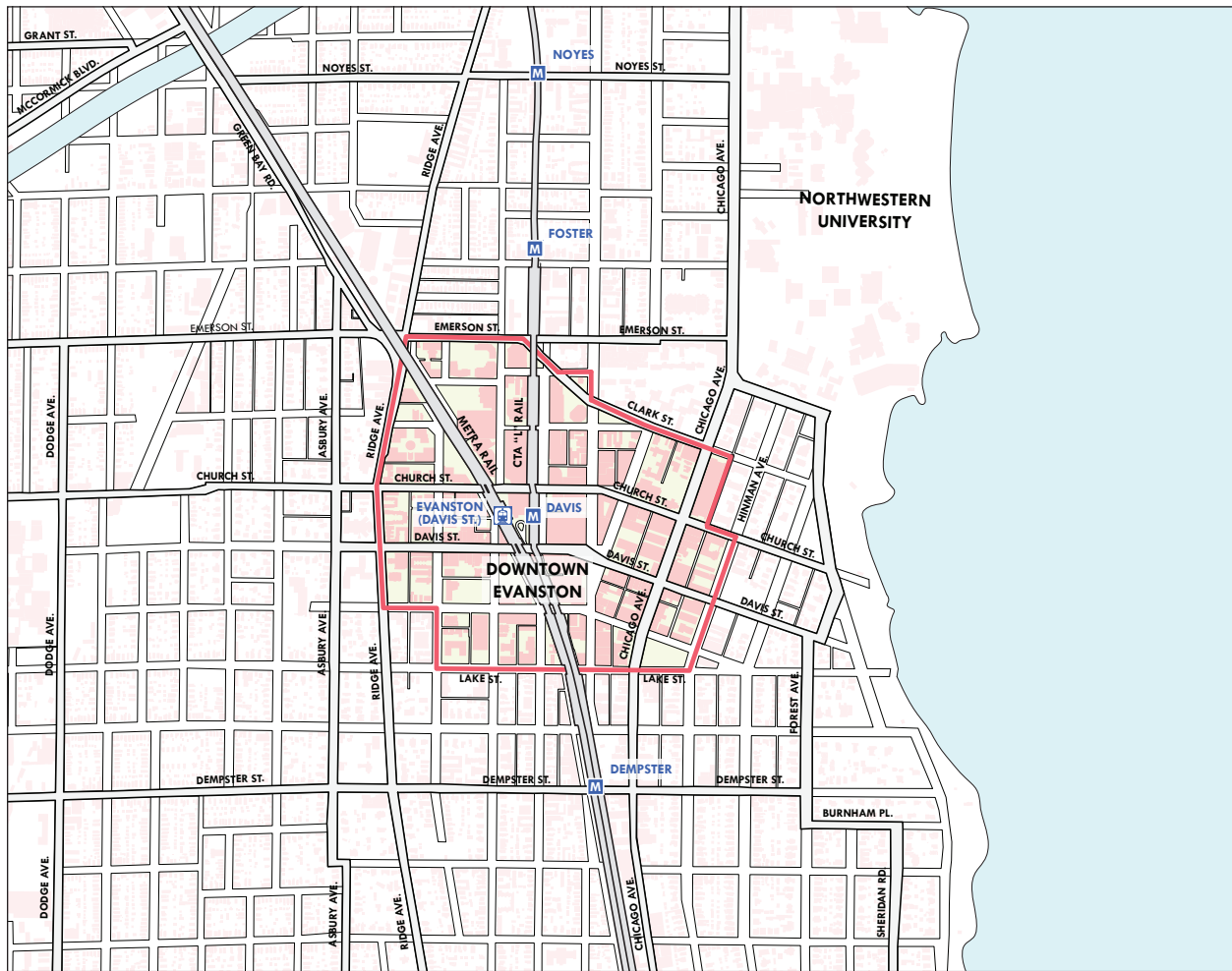
# SECTION 3: PROPERTY ANALYSIS

## AREA OF STUDY

The area of study for the DEPAS was defined to the Team as an area bounded by Lake Street on the south, Ridge Avenue on the west, Emerson/Elgin/Clark Street on the north, and Hinman Avenue on the east (FIGS. 3.1-3.2). This area is considered the core of Downtown Evanston and contains the major transit hubs (the Metra and CTA "L" rail stations), retail, restaurant, office, and cultural amenities. Abutting this core area to the north is the Northwestern University campus, to the east and west lie residential neighborhoods, and to the south a mixed-use residential and commercial area. A portion of the study area is included in the Washington National TIF District.

GREATER EVANSTON AREA OF STUDY MAP

FIG. 3.1



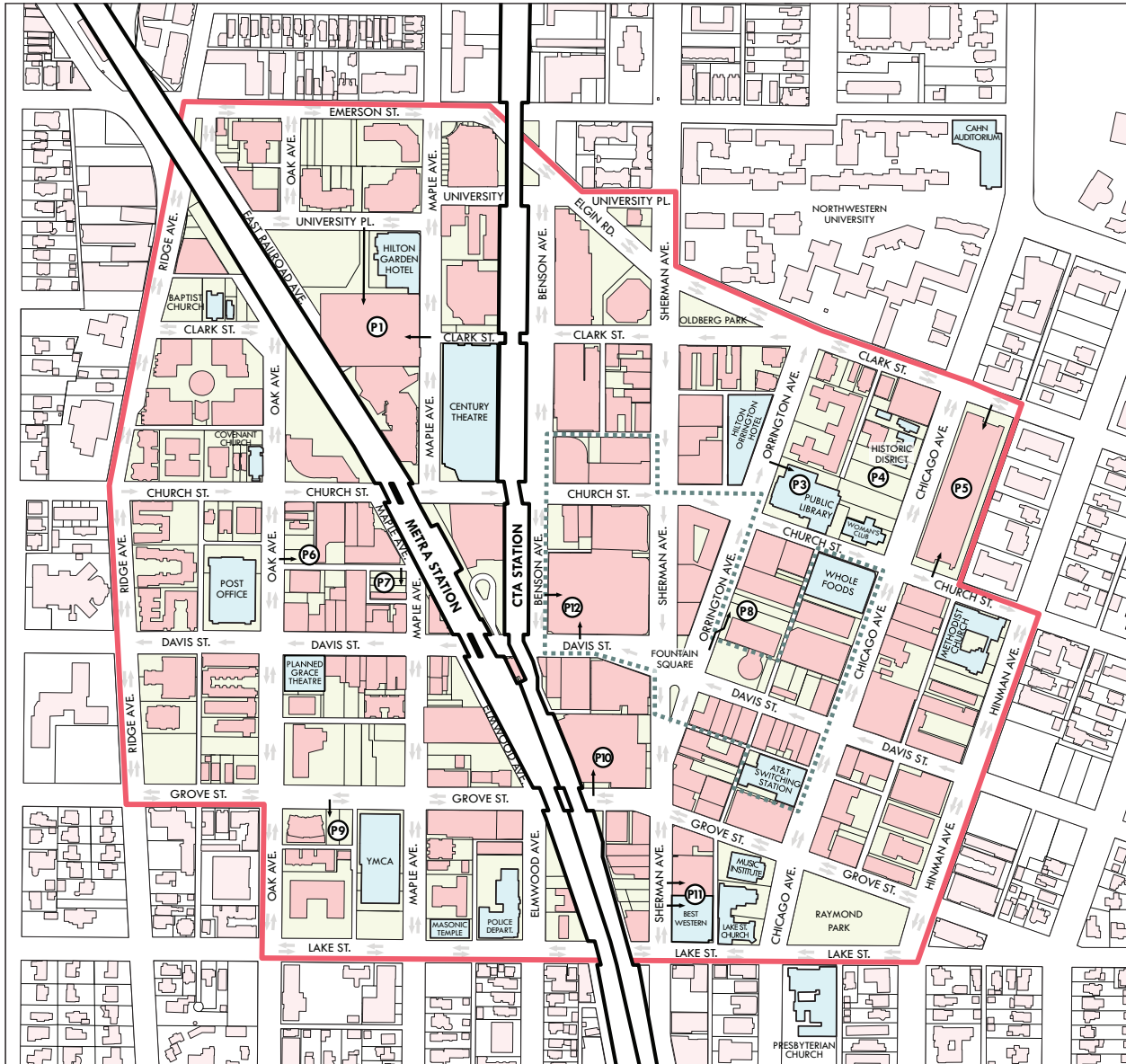
**GRAPHIC LEGEND:**

- AREA OF STUDY
- DOWNTOWN EVANSTON BUILDINGS
- GREATER EVANSTON BUILDINGS
- MAJOR STREETS
- RAIL LINES
- METRA RAIL STATIONS
- CTA "L" RAIL STATIONS



DOWNTOWN EVANSTON AREA OF STUDY MAP

FIG. 3.2



**GRAPHIC LEGEND:**

- AREA OF STUDY
- DOWNTOWN EVANSTON BUILDINGS
- GREATER EVANSTON BUILDINGS
- LANDMARKS
- WASHINGTON NATIONAL TIF DISTRICT #4
- P CITY PARKING LOTS & GARAGES
- ENTRY TO PARKING LOTS & GARAGES
- STREET DIRECTIONS

**CITY PARKING LOTS & GARAGES:**

- P1 MAPLE AVE. SELF-PARK GARAGE
- P2 1700 BENSON GARAGE
- P3 PUBLIC LIBRARY BASEMENT GARAGE
- P4 1700 CHICAGO AVE. SURFACE LOT
- P5 CHURCH ST. SELF-PARK GARAGE
- P6 SMALL SURFACE LOT
- P7 SMALL SURFACE LOT
- P8 1603 ORRINGTON GARAGE
- P9 SMALL SURFACE LOT
- P10 ROTARY BUILDING GARAGE
- P11 BEST WESTERN LOWER LEVEL GARAGE
- P12 SHERMAN PLAZA SELF-PARK GARAGE

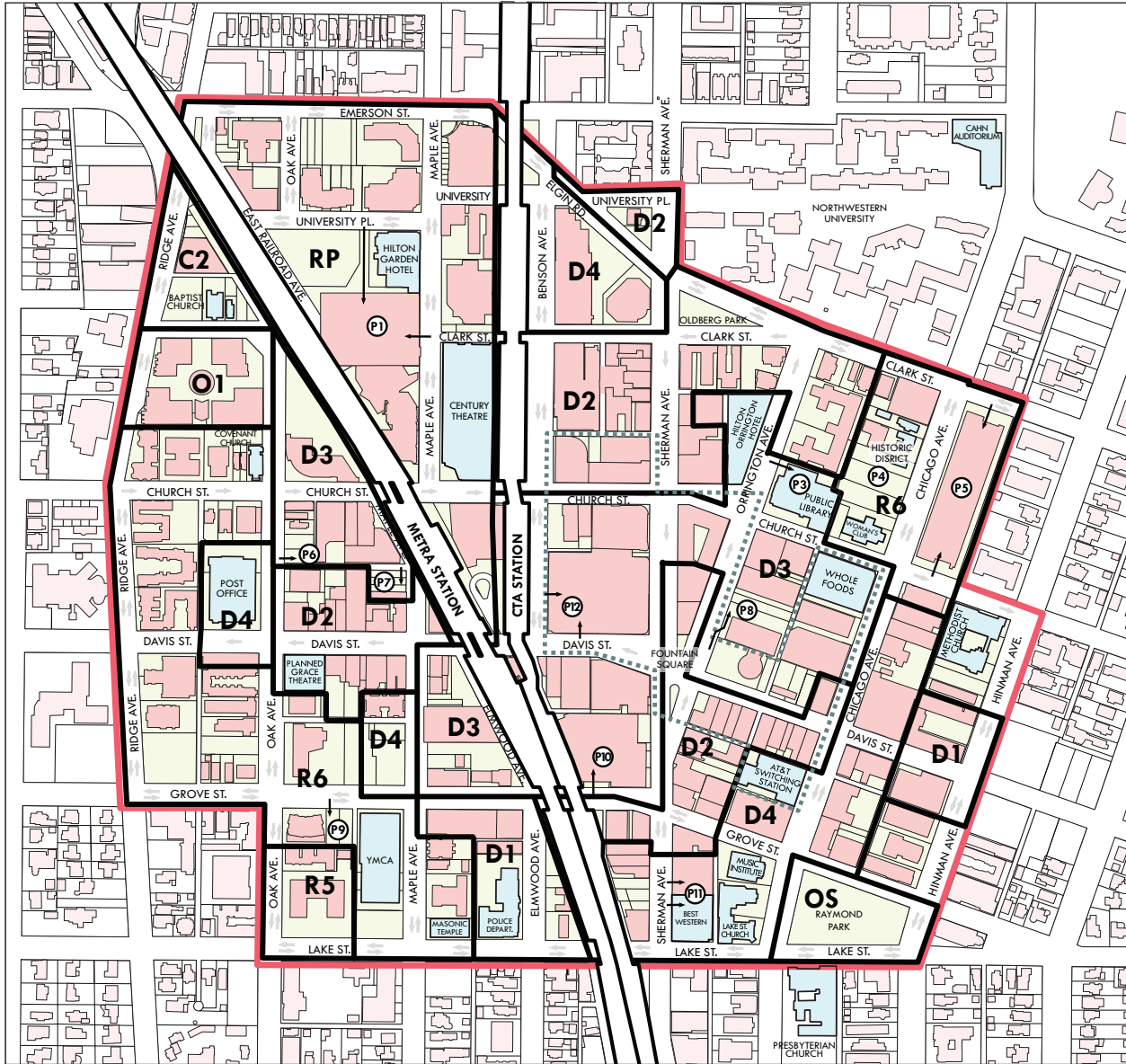




SECTION 3: PROPERTY ANALYSIS  
 AREA OF STUDY

EXISTING ZONING MAP

FIG. 3.3



<b>GRAPHIC LEGEND:</b>		<b>ZONING LEGEND:</b>				
	AREA OF STUDY		CITY PARKING LOTS & GARAGES		<b>C2:</b> COMMERCIAL	<b>O1:</b> OFFICE
	DOWNTOWN EVANSTON BUILDINGS		ENTRY TO PARKING LOTS & GARAGES		<b>D1:</b> DOWNTOWN FRINGE	<b>OS:</b> OPEN SPACE
	GREATER EVANSTON BUILDINGS		STREET DIRECTIONS		<b>D2:</b> DOWNTOWN RETAIL CORE	<b>R4:</b> GENERAL RESIDENTIAL
	LANDMARKS		ZONING BOUNDARIES		<b>D3:</b> DOWNTOWN CORE DEVELOPMENT	<b>R5:</b> GENERAL RESIDENTIAL
	WASHINGTON NATIONAL TIF DISTRICT #4				<b>D4:</b> DOWNTOWN TRANSITION	<b>R6:</b> GENERAL RESIDENTIAL
				<b>RP:</b> RESEARCH PARK		

## SITES FOR INITIAL CONSIDERATION

Initially, the City and the Team identified twenty-four sites to study (FIGS. 3.4-3.5). As the Property Analysis process progressed and some sites were pursued over others, criteria for pursuing a site included:

- (1) Ability to accommodate the venue size and configurations
- (2) Proximity to parking, transit, and amenities
- (3) Ability to contribute to an arts district
- (4) Potential for a mixed-use development that could include performing arts venues

**SITES FOR INITIAL CONSIDERATION TABLE**

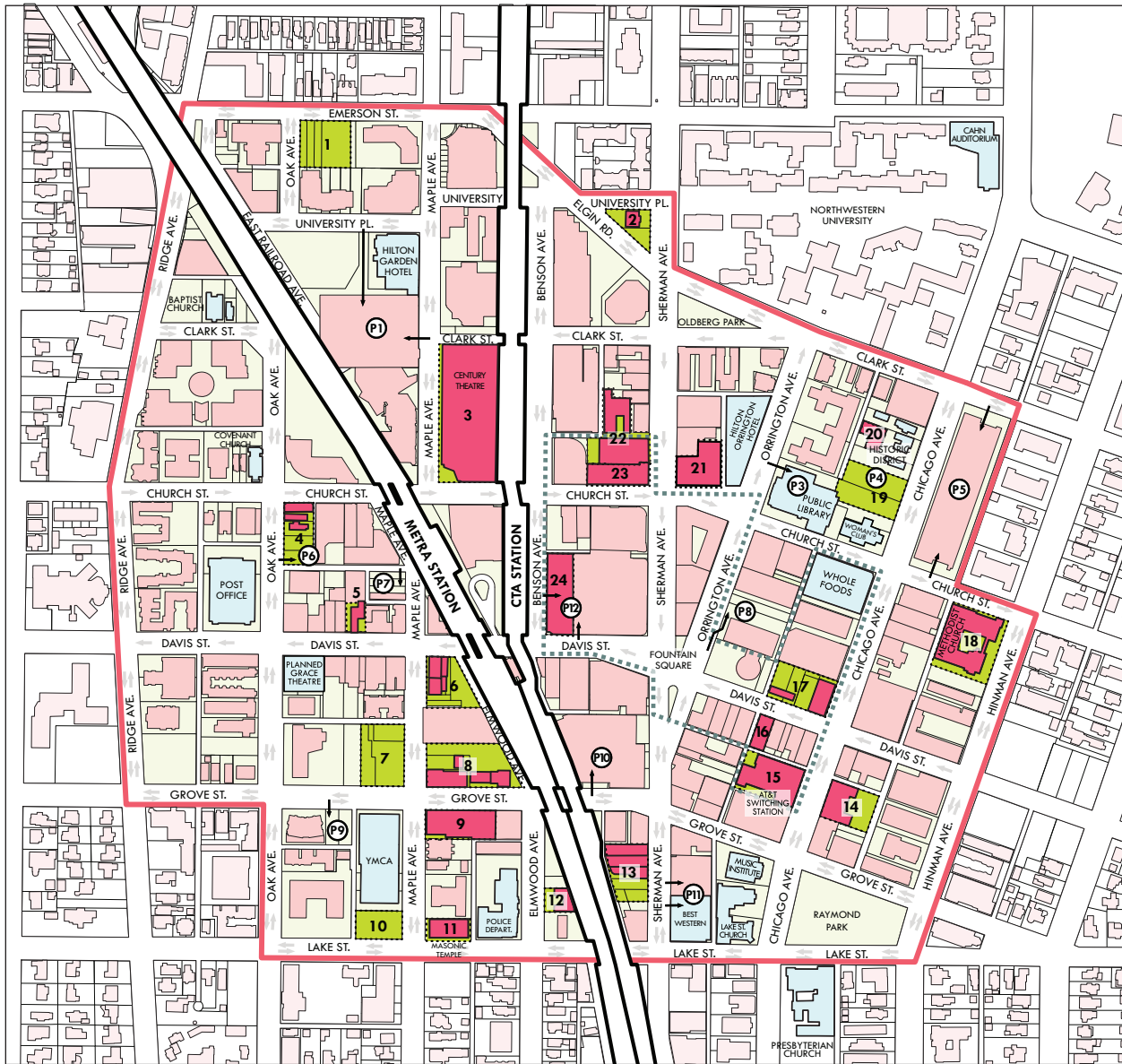
**FIG. 3.4**

SITE #	LOCATION	CRITERIA MET				POSSIBLE VENUES ACCOMMODATED		
		1	2	3	4	1	2	3
<b>SITE 1</b>	Open lots at the southeast corner of Emerson St. & Oak Ave.	•			•	•	•	•
<b>SITE 2</b>	Historical building & site at 1830 Sherman Ave.							
<b>SITE 3</b>	Auditoriums in the Century Theatre at 1715 Maple Ave.		•	•				
<b>SITE 4</b>	Parking lot & adjacent buildings at the southeast corner of Church St. & Oak Ave.	•	•	•		•	•	•
<b>SITE 5</b>	Ground floor lease space at 1015 Davis St.	***	•	•				
<b>SITE 6</b>	Parking lot & adjacent buildings at the southeast corner of Davis St. & Maple Ave.	•	•	•		•	•	
<b>SITE 7</b>	Parking lot at the northwest corner of Grove St. & Maple Ave.	•	•	•	•	•	•	•
<b>SITE 8</b>	Occupied lots & buildings facing the north side of Grove St. between Maple Ave. & Elmwood Ave.	•	•	•		•	•	•
<b>SITE 9</b>	Occupied lot & building at 990 Grove St.	*	•	•		•	•	•
<b>SITE 10</b>	Parking lot at the northwest corner of Lake St. & Maple Ave.			•				
<b>SITE 11</b>	Masonic Temple Building at 1453 Maple Ave.	**		•				
<b>SITE 12</b>	Available building & lot at 1459 Elmwood Ave.			•				
<b>SITE 13</b>	Parking lot & adjacent buildings facing the west side of Sherman Ave. between Grove St. & Lake St.	•	•	•		•	•	•
<b>SITE 14</b>	Available building & lot at 1515 Chicago Ave.	•	•	•	•	•	•	•
<b>SITE 15</b>	AT&T Switching Station at 1520 Chicago Ave.	**	•	•				
<b>SITE 16</b>	Former Giordano Dance Studio building at 614 Davis St.	**	•	•				
<b>SITE 17</b>	Occupied lots & buildings facing the north side of Davis St. between Orrington Ave. & Chicago Ave.	•	•	•		•		
<b>SITE 18</b>	Potential lease space in Methodist Church at 516 Church St.							
<b>SITE 19</b>	City-owned parking lot facing the west side of Chicago Ave. between Clark St. and Church St.	•	•	•	•	•	•	•
<b>SITE 20</b>	Woman's Christian Temperance Union office building	***	•	•				
<b>SITE 21</b>	Second floor lease space at 1701 Sherman Ave.	*	•	•				•
<b>SITE 22</b>	Varsity Theatre at 1708 Sherman Ave. & Bookman's Alley	•	•	•		•		
<b>SITE 23</b>	Basement floor lease space in the Marshall Field building at 1700 Sherman Ave.	***	•	•				
<b>SITE 24</b>	Ground floor lease space in the Sherman Ave. parking garage building facing Benson Ave.		•	•				

\* Scheme at this site is feasible only if entire building is demolished & reconstructed.  
\*\* Building is unavailable.  
\*\*\* Potential support space if another site houses major venue program elements.

SITES FOR INITIAL CONSIDERATION MAP

FIG. 3.5



**GRAPHIC LEGEND:**

	AREA OF STUDY		CITY PARKING LOTS & GARAGES
	DOWNTOWN EVANSTON BUILDINGS		ENTRY TO PARKING LOTS/GARAGES
	GREATER EVANSTON BUILDINGS		STREET DIRECTIONS
	LANDMARKS		SITES FOR INITIAL CONSIDERATION
	POTENTIAL SITES & BUILDINGS		
	WASHINGTON NATIONAL TIF DISTRICT #4		

N

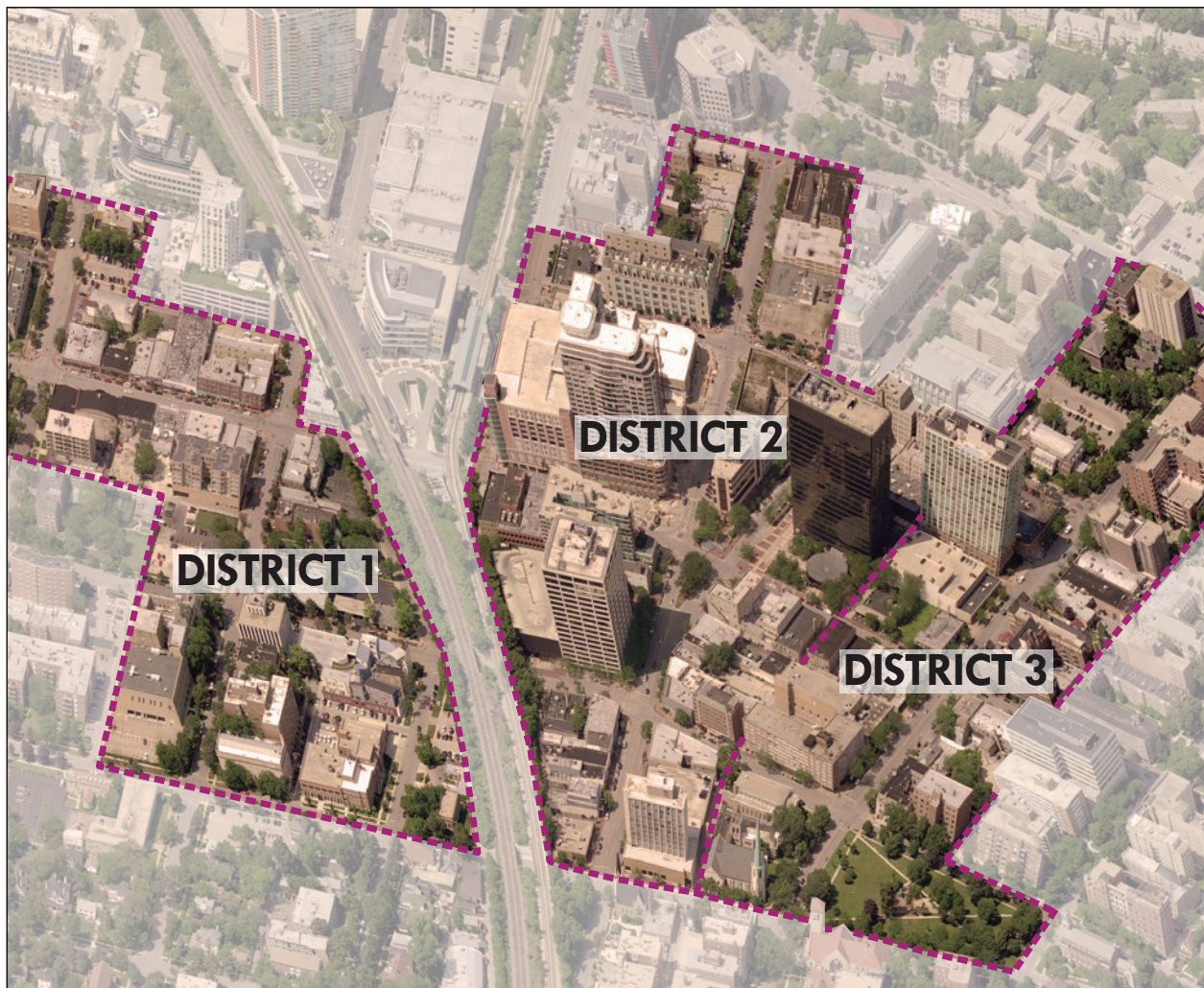
## INITIAL DISTRICT APPROACH – THREE IDENTIFIED DISTRICTS

Three potential districts, each having the ability to accommodate all three venues, were identified: District 1: Oak-Davis-Maple District, District 2: Sherman Avenue District, and District 3: Chicago Avenue District (FIGS. 3.6-3.7). The site and venue pairing within each district was based on the results of testing building configurations in relation to optimized functional layouts, including lobby street presence, loading and service access, and stacking configurations for the major assembly spaces. This investigation and testing process resulted in the siting of one of each of the three major venues on three different sites in each district (FIGS. 3.8-3.13).

The following represents a preliminary assessment of potential districts, each seen to possess a distinct identity derived from location, physical characteristics, suitability for supporting the desired and necessary programmatic requirements of a performing arts district as identified through the interview and analysis process, and such advantages or lack thereof as proximity to transit, parking, and complimentary uses that might lend benefit to or benefit from the introduction of proposed venues. These potential districts can be seen to be contiguous or adjacent in some cases, and development of sites within more than one might be considered or might occur as part of the Downtown area's evolution over time.

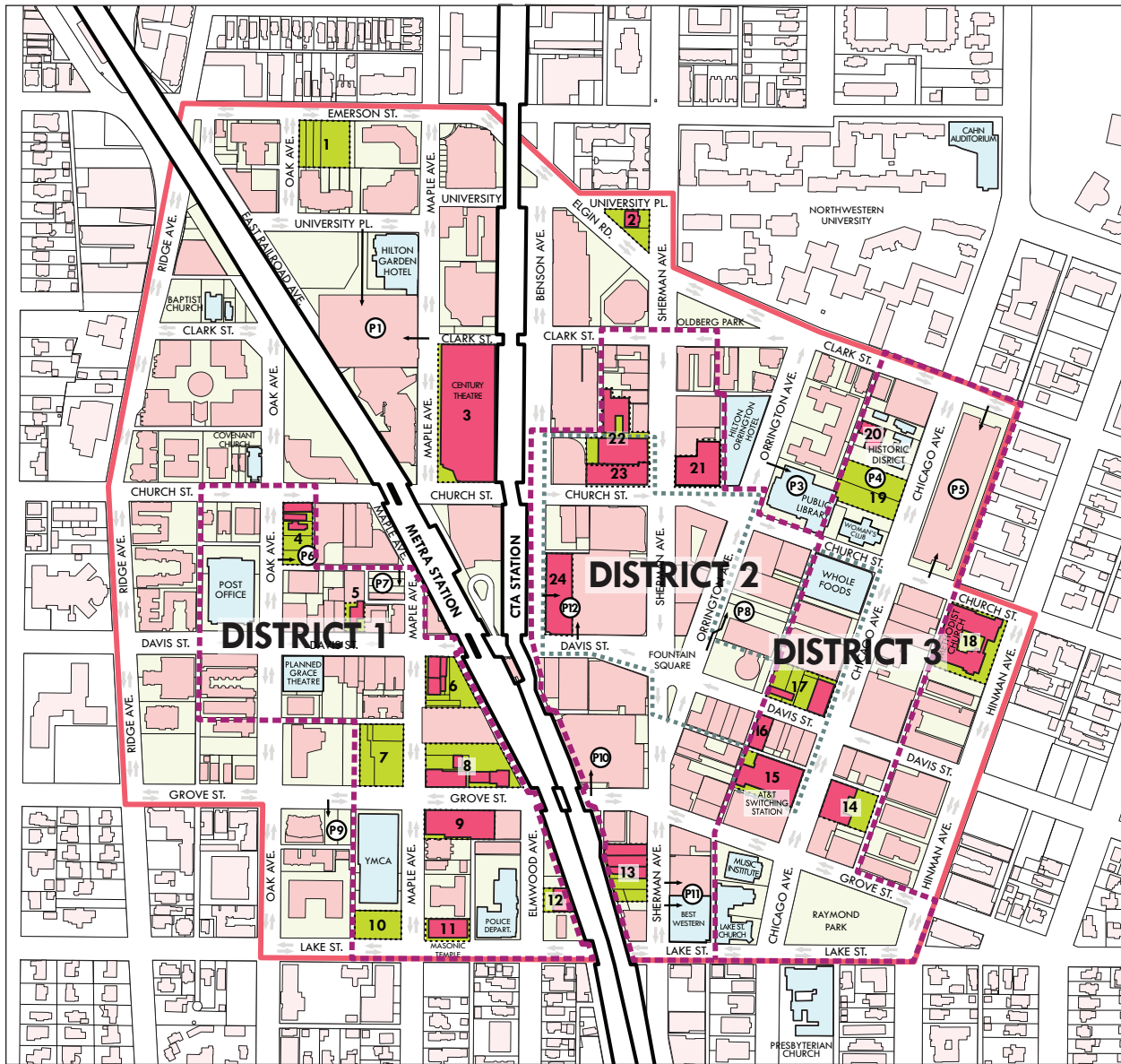
THREE IDENTIFIED DISTRICTS AERIAL PHOTOGRAPH

FIG. 3.6



THREE IDENTIFIED DISTRICTS MAP

FIG. 3.7



<b>GRAPHIC LEGEND:</b>		<b>DISTRICT LEGEND:</b>			
	AREA OF STUDY		CITY PARKING LOTS & GARAGES		<b>DISTRICT 1: OAK-DAVIS-MAPLE DISTRICT</b>
	DOWNTOWN EVANSTON BUILDINGS		ENTRY TO PARKING LOTS/GARAGES		<b>DISTRICT 2: SHERMAN AVENUE DISTRICT</b>
	GREATER EVANSTON BUILDINGS		STREET DIRECTIONS		<b>DISTRICT 3: CHICAGO AVENUE DISTRICT</b>
	LANDMARKS		SITES FOR INITIAL CONSIDERATION		
	POTENTIAL SITES & BUILDINGS		DISTRICT OUTLINES		
	WASHINGTON NATIONAL TIF DISTRICT #4				

## DISTRICT 1: OAK-DAVIS-MAPLE DISTRICT

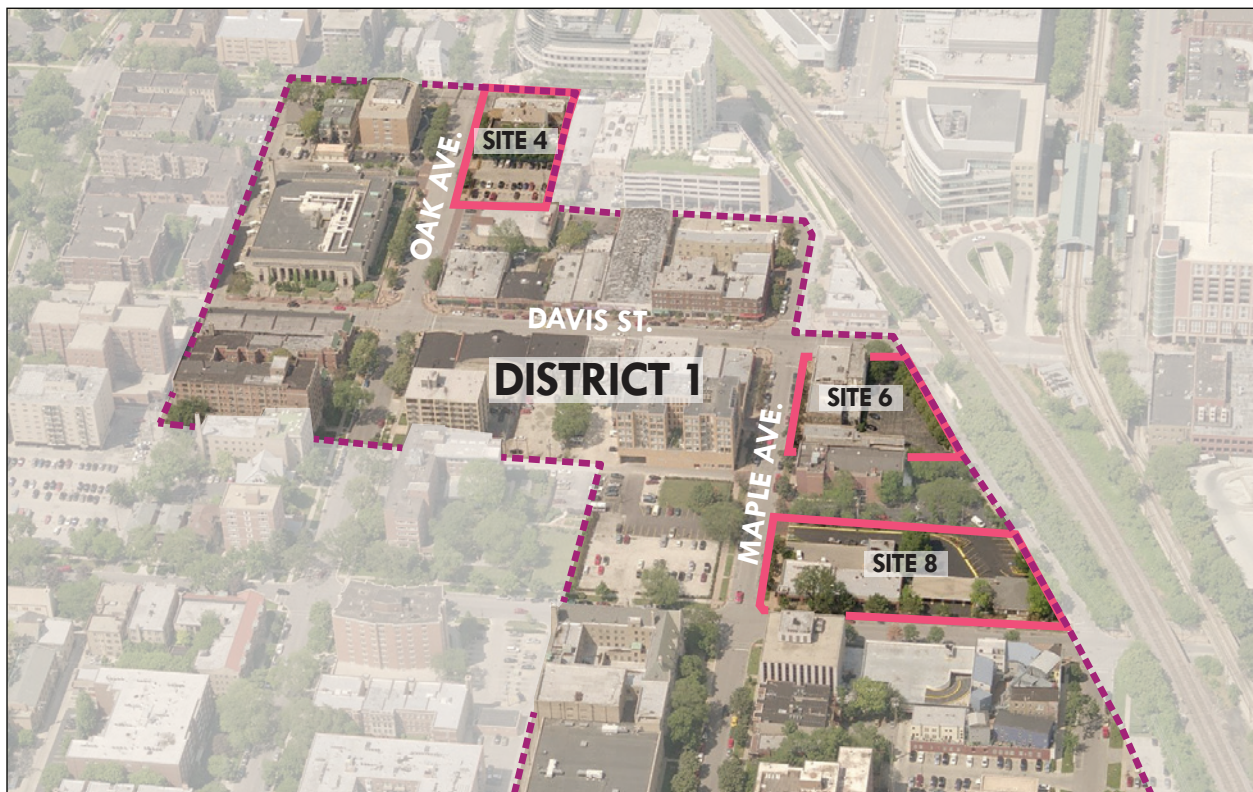
Davis Street enjoys immediate proximity to transit, parking, and the pedestrian center of Downtown, but its separation by elevated tracks lends it a distinct identity that might be advantageous to the establishment of a recognizable district that is at once apart from and a part of Downtown Evanston. Davis Street sites are mostly small commercial lease spaces and restaurants. Smaller uses such as office and administrative support spaces could be supported in lease space along Davis Street. Oak Avenue sites are essentially non-residential in character and might be well suited to redevelopment. Maple Avenue sites are in a mixed commercial/institutional/residential area. Occasional use of the Post Office for special events might allow for neighborhood-friendly activities and would benefit from the community presence that the Post Office provides.

Of the Sites for Initial Consideration identified in this district, many sites showed potential but will not be investigated further at this time. The large parking lot north of the YMCA would support any of the three major Venues 1, 2, or 3, but will likely be developed privately as a mixed-use development. The Masonic Temple appears to be unavailable for use, though its non-residential character and architectural quality are notable.

At this point in the study, we focused on test-fitting Venues 1, 2, and 3 into sites that showed the most potential for accommodating the large programs needed for those major venues. The Team focused on Site 4, the parking lot and adjacent buildings at the southeast corner of Church Street and Oak Avenue; Site 6, the parking lot and adjacent buildings at the southeast corner of Davis Street and Maple Avenue; and Site 8, the occupied lots and buildings facing the north side of Grove Street between Maple Avenue and Elmwood Avenue (FIGS. 3.8-3.9). The Team sited Venue 1: Two Flexible Theatres at Site 8, Venue 2: Dance/Music Theatre at Site 4, and Venue 3: Resident Theatre Facility for Northlight Theatre at Site 6.

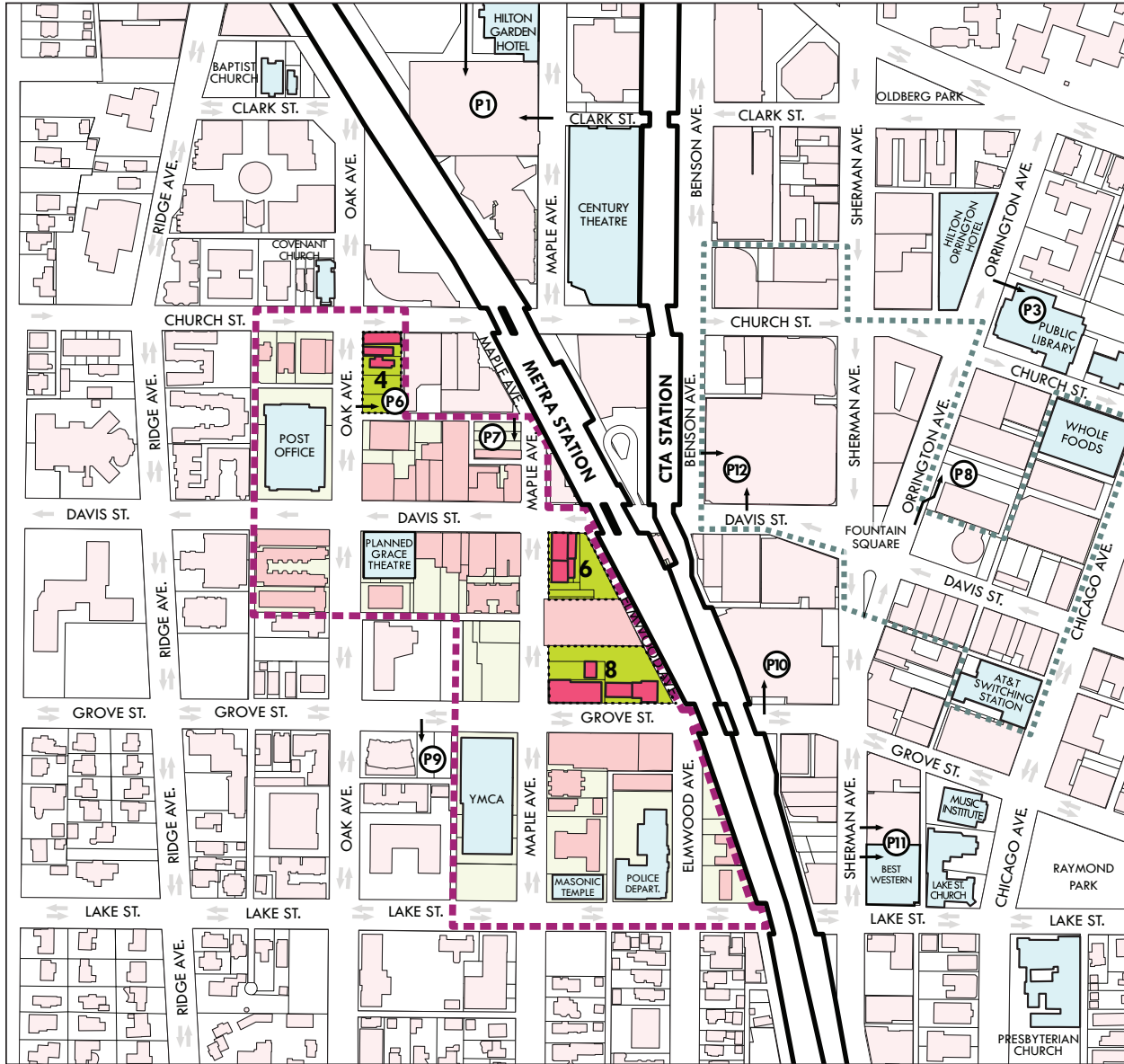
DISTRICT 1: OAK-DAVIS-MAPLE DISTRICT AERIAL PHOTOGRAPH

FIG. 3.8



DISTRICT 1: OAK-DAVIS-MAPLE DISTRICT MAP

FIG. 3.9



<b>GRAPHIC LEGEND:</b>		<b>OAK-DAVIS-MAPLE DISTRICT SITE/VENUE PAIRS:</b>		N ⊕
OAK-DAVIS-MAPLE DISTRICT BUILDINGS	CITY PARKING LOTS & GARAGES	<b>VENUE 1: TWO FLEXIBLE THEATRES AT SITE 8</b>		
BUILDINGS OUTSIDE DISTRICT	ENTRY TO PARKING LOTS/GARAGES	<b>VENUE 2: DANCE/MUSIC THEATRE AT SITE 4</b>		
LANDMARKS	STREET DIRECTIONS	<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6</b>		
POTENTIAL SITES & BUILDINGS	OAK-DAVIS-MAPLE DISTRICT OUTLINE			
WASHINGTON NATIONAL TIF DISTRICT #4	<b>4, 6, 8</b> SELECTED SITES FOR MAJOR VENUES IN OAK-DAVIS-MAPLE DISTRICT			

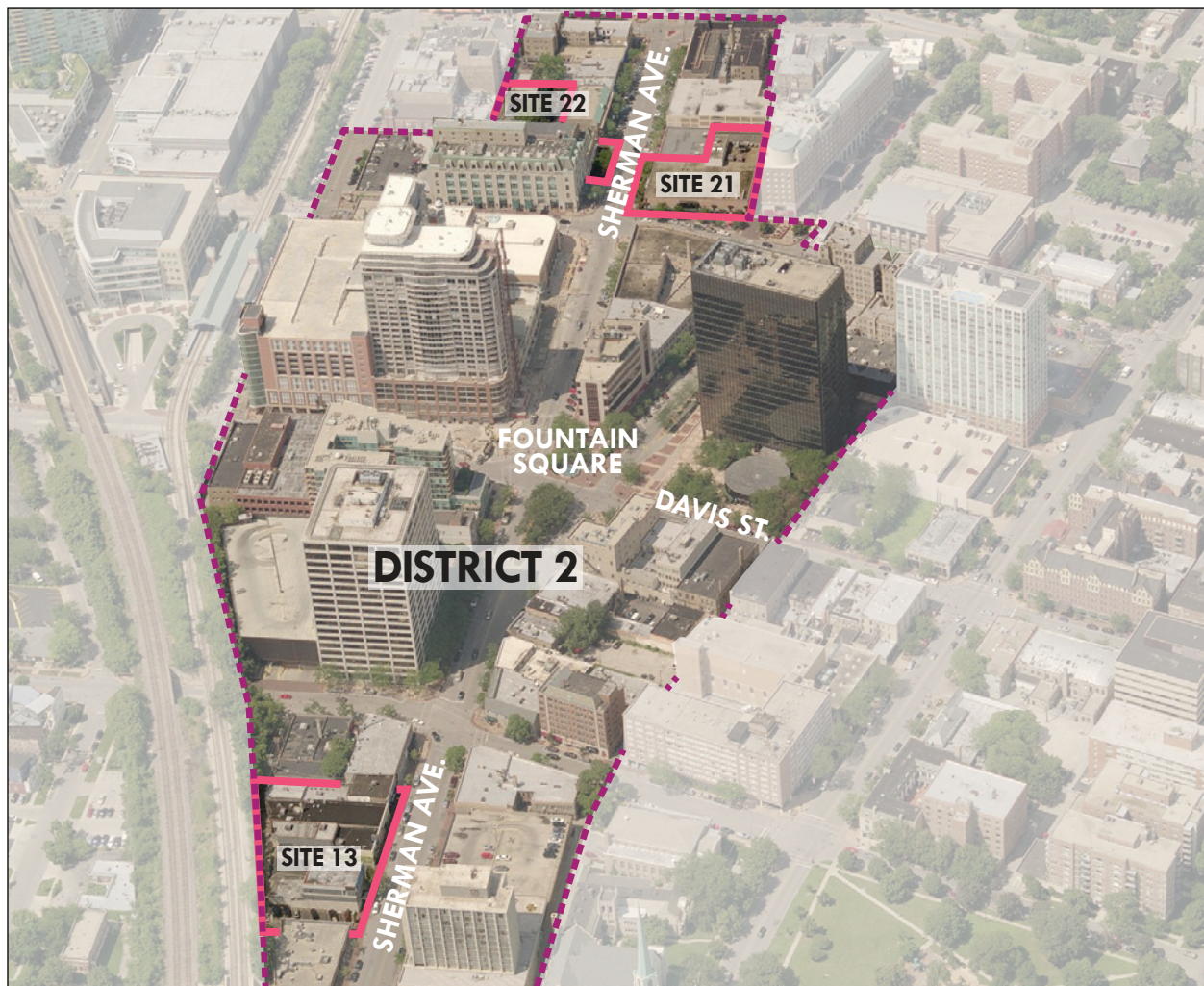
## DISTRICT 2: SHERMAN AVENUE DISTRICT

This district is already an established and recognizable commercial pedestrian district that is centered around Fountain Square and extends along Sherman Avenue to the north and south. It is proximate to abundant parking and transit. Introducing performing arts uses here would reinforce an existing pattern of public activity in the heart of the City. This district provides a range of opportunities for introduction of performing arts uses, including repurposing existing buildings, using available spaces within buildings, and replacing existing structures with new construction. This district presents few opportunities for new construction without replacement of existing structures. This district's central location allows for extension toward the east and west.

At this point in the study, we focused on test-fitting Venues 1, 2, and 3 into sites that showed the most potential for accommodating the large programs needed for those major venues. The Team focused on Site 13, the parking lot and adjacent buildings facing the west side of Sherman Avenue between Grove Street and Lake Street; Site 21, the second floor lease space at 1701 Sherman Avenue; and Site 22, the Varsity Theatre at 1708 Sherman Avenue along with the Bookman's Alley to the north (FIGS. 3.10-3.11). The Team sited Venue 1: Two Flexible Theatres at Site 13, Venue 2: Dance/Music Theatre at Site 22, and Venue 3: Resident Theatre Facility for Northlight Theatre at Site 21.

DISTRICT 2: SHERMAN AVENUE DISTRICT AERIAL PHOTOGRAPH

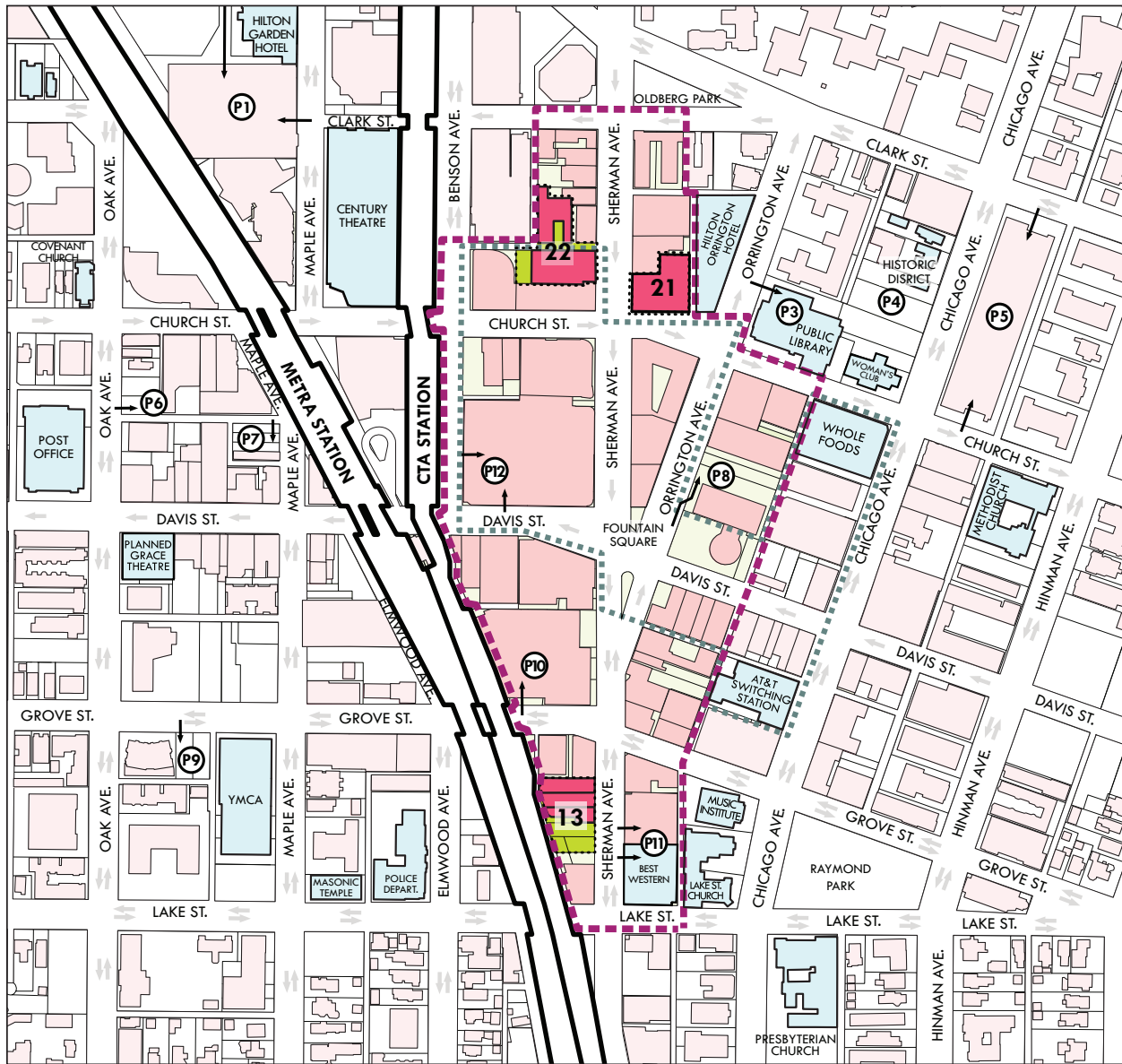
FIG. 3.10





DISTRICT 2: SHERMAN AVENUE DISTRICT MAP

FIG. 3.11



<b>GRAPHIC LEGEND:</b>		<b>SHERMAN AVENUE DISTRICT SITE/VENUE PAIRS:</b>		N ⊕
<span style="display: inline-block; width: 15px; height: 10px; background-color: #f8d7da; border: 1px solid #c6c8ca;"></span> SHERMAN AVENUE DISTRICT BUILDINGS	<span style="border: 1px solid black; border-radius: 50%; padding: 2px;">P</span> CITY PARKING LOTS & GARAGES	<b>VENUE 1: TWO FLEXIBLE THEATRES AT SITE 13</b>		
<span style="display: inline-block; width: 15px; height: 10px; background-color: #fff3cd; border: 1px solid #ffee58;"></span> BUILDINGS OUTSIDE DISTRICT	<span style="display: inline-block; width: 10px; height: 10px; background-color: #000; border: 1px solid #000;"></span> ENTRY TO PARKING LOTS/GARAGES	<b>VENUE 2: DANCE/MUSIC THEATRE AT SITE 22</b>		
<span style="border: 1px solid black; padding: 2px;">NAME</span> LANDMARKS	<span style="display: inline-block; width: 10px; height: 10px; background-color: #000; border: 1px solid #000;"></span> STREET DIRECTIONS	<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 21</b>		
<span style="display: inline-block; width: 15px; height: 10px; background-color: #fff3cd; border: 2px dashed #000;"></span> POTENTIAL SITES & BUILDINGS	<span style="display: inline-block; width: 10px; height: 10px; background-color: #000; border: 2px dashed #000;"></span> SHERMAN AVENUE DISTRICT OUTLINE			
<span style="display: inline-block; width: 15px; height: 10px; border: 2px dotted #000;"></span> WASHINGTON NATIONAL TIF DISTRICT #4	<b>13,21,22</b> SELECTED SITES FOR MAJOR VENUES IN SHERMAN AVENUE DISTRICT			

### DISTRICT 3: CHICAGO AVENUE DISTRICT

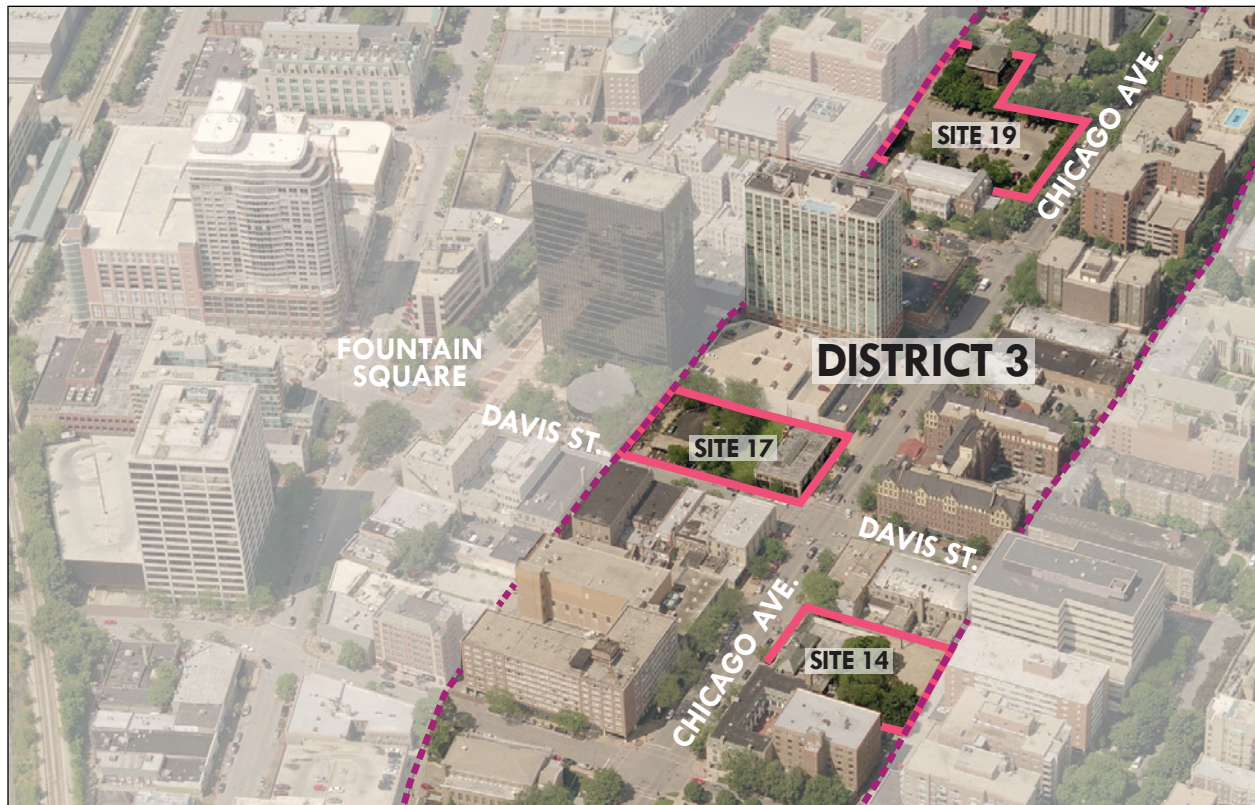
This district is anchored at its south end by a park/civic space that includes the Music Institute of Chicago. This area presents a mix of residential, religious, and commercial structures, lending it a transitional character between neighborhoods and Downtown. The urban character could support a mixture of uses, including performance venues. Chicago Avenue connects to Northwestern University to the north, to Fountain Square to the west via Davis Street, and is close to parking and transit as well as a concentration of retail and dining.

Of the Sites for Initial Consideration identified in this district, many sites showed potential but will not be investigated further at this time. The AT&T Switching Station is an existing structure of excellent quality and might present opportunities if it becomes available, though interior conditions might not support theatre spaces.

At this point in the study, we focused on test-fitting Venues 1, 2, and 3 into sites that showed the most potential for accommodating the large programs needed for those major venues. The Team focused on Site 14, the lot at 1515 Chicago Avenue; Site 17, the occupied lots and buildings facing the north side of Davis Street between Orrington Avenue and Chicago Avenue; and Site 19, the City-owned parking lot facing the west side of Chicago Avenue between Clark Street and Church Street (FIGS. 3.12-3.13). Site 19 presents substantial opportunities. The historic buildings to the north of the parking lot along with the Woman's Club to the south could be incorporated into an ensemble. Owners of the Woman's Christian Temperance Union buildings are eager to lease available space to nonprofit groups. Site 19 is proximate to the Public Library and could provide a strong link with Northwestern University performing arts venues such as Cahn Auditorium. The Team sited Venue 1: Two Flexible Theatres at Site 19, Venue 2: Dance/Music Theatre at Site 17, and Venue 3: Resident Theatre Facility for Northlight Theatre at Site 14.

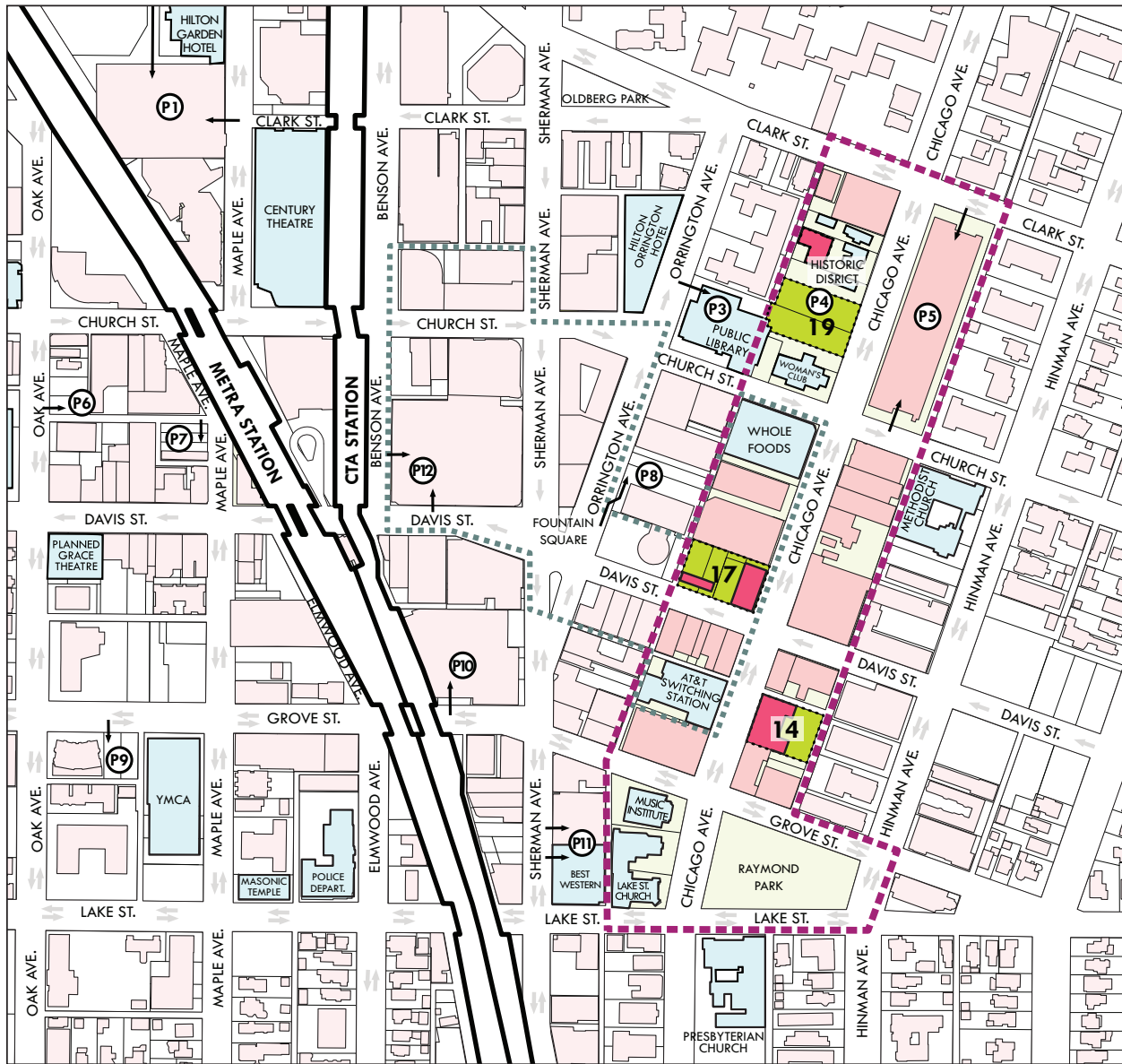
DISTRICT 3: CHICAGO AVENUE DISTRICT AERIAL PHOTOGRAPH

FIG. 3.12



DISTRICT 3: CHICAGO AVENUE DISTRICT MAP

FIG. 3.13



**GRAPHIC LEGEND:**

- CHICAGO AVENUE DISTRICT BUILDINGS
- BUILDINGS OUTSIDE DISTRICT
- LANDMARKS
- POTENTIAL SITES & BUILDINGS
- WASHINGTON NATIONAL TIF DISTRICT #4
- P CITY PARKING LOTS & GARAGES
- ENTRY TO PARKING LOTS/GARAGES
- STREET DIRECTIONS
- CHICAGO AVENUE DISTRICT OUTLINE
- 14, 17, 19** SELECTED SITES FOR MAJOR VENUES IN CHICAGO AVENUE DISTRICT

**CHICAGO AVENUE DISTRICT SITE/VENUE PAIRS:**

- VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19
- VENUE 2: DANCE/MUSIC THEATRE AT SITE 17
- VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 14



## REVISED DISTRICT APPROACH – ARTS CORRIDOR

The three districts presented to assembled stakeholders and representatives from the City of Evanston were ultimately revised as a connected Arts Corridor that includes sites from all three districts (FIGS 3.14-3.15). The new Arts Corridor describes a path or circuit that encompasses the center of Downtown, from north to south and east to west. This choice was ultimately made in order to reinforce multiple patterns and areas rather than any single, distinct region within the Downtown area.

The Team selected six sites that best contribute to the formation of the new Arts Corridor: Site 4, Site 6, Site 14, Site 17, Site 19, and Site 22. All sites are located along the corridor and describe the new performing arts circuit that is anchored by Chicago Avenue on the east, which serves as a link to the Music Institute of Chicago, extending northward toward Cahn Auditorium. A path extending westward from Chicago Avenue through Downtown along Davis Street continues past Fountain Square, beneath the train tracks, to Oak Avenue. The path turns northward on Oak Avenue one block to Church Street, then eastward across Sherman Avenue to rejoin Chicago Avenue. This circuit links all of the major streets of Downtown with the major town/gown axis of Chicago Avenue.

Each of the six sites in the Arts Corridor was examined in order to determine the best three sites to use to develop the Financial Plan. The Team ultimately sited Venue 1: Two Flexible Theatres at Site 19, Venue 2: Dance/Music Theatre at Site 17, and Venue 3: Resident Theatre Facility for Northlight Theatre at Site 6 (FIG. 4.1). The three remaining sites in the Arts Corridor – Site 4, Site 14, and Site 22 – are considered Alternate Sites and could also contribute to the Arts Corridor but will not be used to develop the Financial Plan. The Conceptual Site Planning Study schemes for the three venues at Sites 6, 17, and 19 were used to draft the Financial Plan and may serve as models to be applied to other future sites.

### **SITE 6**

This site is comprised of a parking lot and adjacent buildings at the southeast corner of Davis Street and Maple Avenue. Though separated from the center of Downtown by the tracks, the site's street corner location offers enhanced visibility on both Davis Street and Maple Avenue. A venue at this site could become a catalyst for the extension of commercial activity to the west. The site is proximate to parking and transit. This site was selected for Venue 3: Resident Theatre Facility for Northlight Theatre, a venue whose established identity and reputation would draw audiences toward the western edge of Downtown. The site could also accommodate configurations for Venue 2: Dance/Music Theatre.

### **SITE 17**

This site is comprised of occupied lots and buildings facing the north side of Davis Street between Orrington Avenue and Chicago Avenue. The site is highly visible from the center of Downtown and serves as a link between Chicago Avenue and Fountain Square. The corner of Davis Street and Chicago Avenue is occupied by the University Building, a historic building that could, if available and desired, be incorporated as leased office and administrative support space or purchased as a whole and renovated for use as event space. This site was selected for Venue 2: Dance/Music Theatre. The scheme designed for Venue 2 does not incorporate the University Building.

## **SITE 19**

This site is comprised of a City-owned parking lot facing the west side of Chicago Avenue between Clark Street and Church Street. The lot is flanked by the Woman's Club to the south and the Woman's Christian Temperance Union historic district to the north. The owners of the Woman's Christian Temperance Union buildings are eager to lease available office and administrative support space to Evanston-based nonprofit groups. A venue at this site could cultivate a cultural enclave including these buildings and the nearby Public Library. This site was selected for Venue 1: Two Flexible Theatres because the flexible theatres could be used by groups from Northwestern University. The site could also accommodate either of the other major Venues 2 or 3 and could be developed privately as a mixed-use development that incorporates performing arts spaces.

## **ALTERNATE SITE 4**

This site is comprised of a parking lot and adjacent buildings at the southeast corner of Church Street and Oak Avenue. This site would serve as the northwest anchor of the Arts Corridor. Though not chosen as a site to develop for the Financial Plan, this site could accommodate any of the major Venues 1, 2, or 3. All existing structures would have to be removed to accommodate any of the three major venues.

## **ALTERNATE SITE 14**

This site is comprised of an available building and lot at 1515 Chicago Avenue. The site's close proximity to the Music Institute makes it attractive. Structured parking is a few blocks to the west and might prove a limiting factor. The site is adjacent to a handsome, mixed-use building to the south that provides a transition between the residential blocks near the park and the civic and commercial uses found in the center of Downtown. This site could support any of the major Venues 1, 2, or 3 and could be developed privately as a mixed-use development that incorporates performing arts spaces.

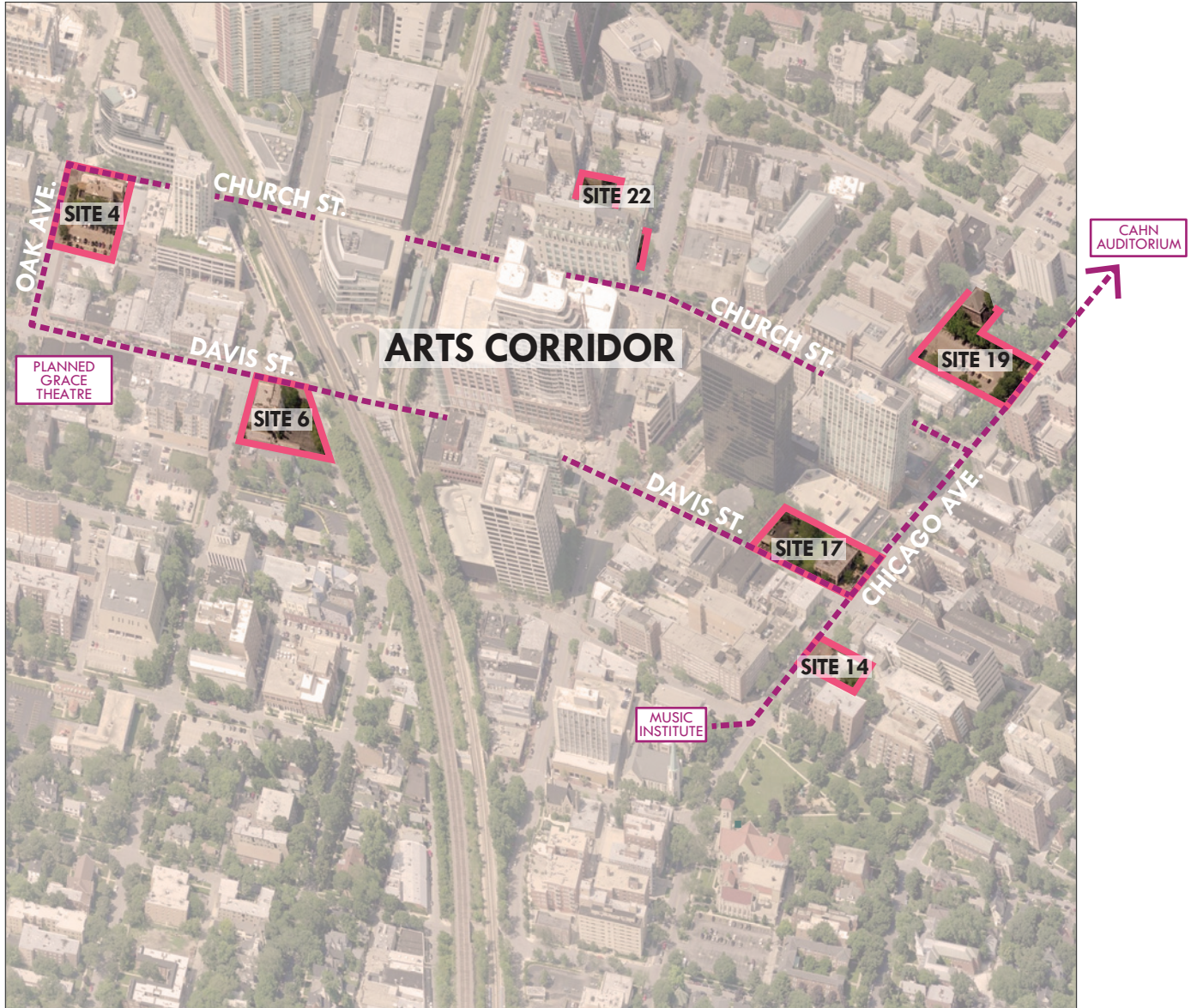
## **ALTERNATE SITE 22 (THE VARSITY THEATRE AND BOOKMAN'S ALLEY)**

The Varsity Theatre has been converted from theatrical (cinema) to commercial retail use, but it retains some of its original architectural elements at the upper balcony level. It has an excellent location and visibility at the center of Downtown and is located near one of its major intersections. The alley to the north of the theatre opens to an enclave of small-scale buildings at the center of the block. The site is close to transit, parking, restaurants and retail establishments. It has lost its marquee and is not necessarily identified as a theatre or cinema to passersby, but it might be renovated fully or in part for use as a theatre. The building footprint, and possibly the upper level, is of adequate size to accommodate Venue 2: Dance/Music Theatre. The ultimate suitability of the building for this purpose would require further evaluation of its structure, the extent and condition of its original architectural elements, and exploration of various configurations that might include street-level retail.

One possible approach would be to reassign the building in its entirety to use as a performance venue that would either restore the original configuration or replace it with a new venue that would occupy the original building envelope. Another approach would explore whether the upper level might be served by a new street level lobby and entry sequence and possible additions to the west to allow it to serve as a mixed-use building with some retail program at street level. One scenario might incorporate the Varsity as well as the adjacent Bookman's Alley to the north. In this arrangement, Bookman's Alley would be closed to traffic and a gateway or pedestrian entrance would be added at the street face of the alley. If theatre uses were to occupy only the upper level of the Varsity, alley-facing retail space might be introduced at the north side of the Varsity building's ground floor. These measures, along with enhanced or reprogrammed mid-block spaces that exist at the north side of the alley, might be enlisted together as part of a mixed-use pedestrian-activated node.

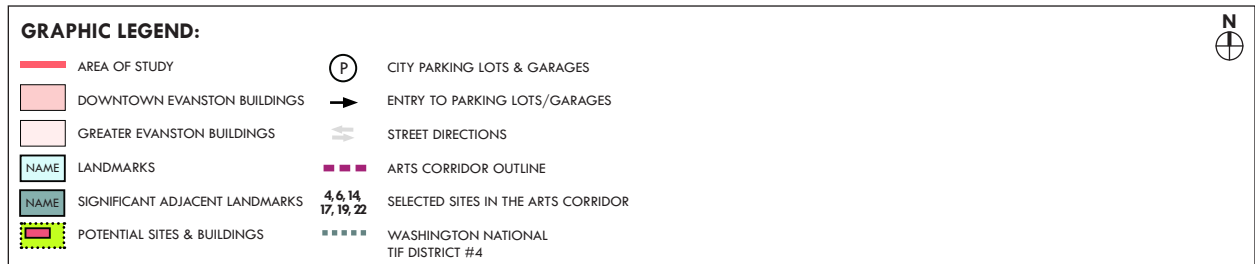
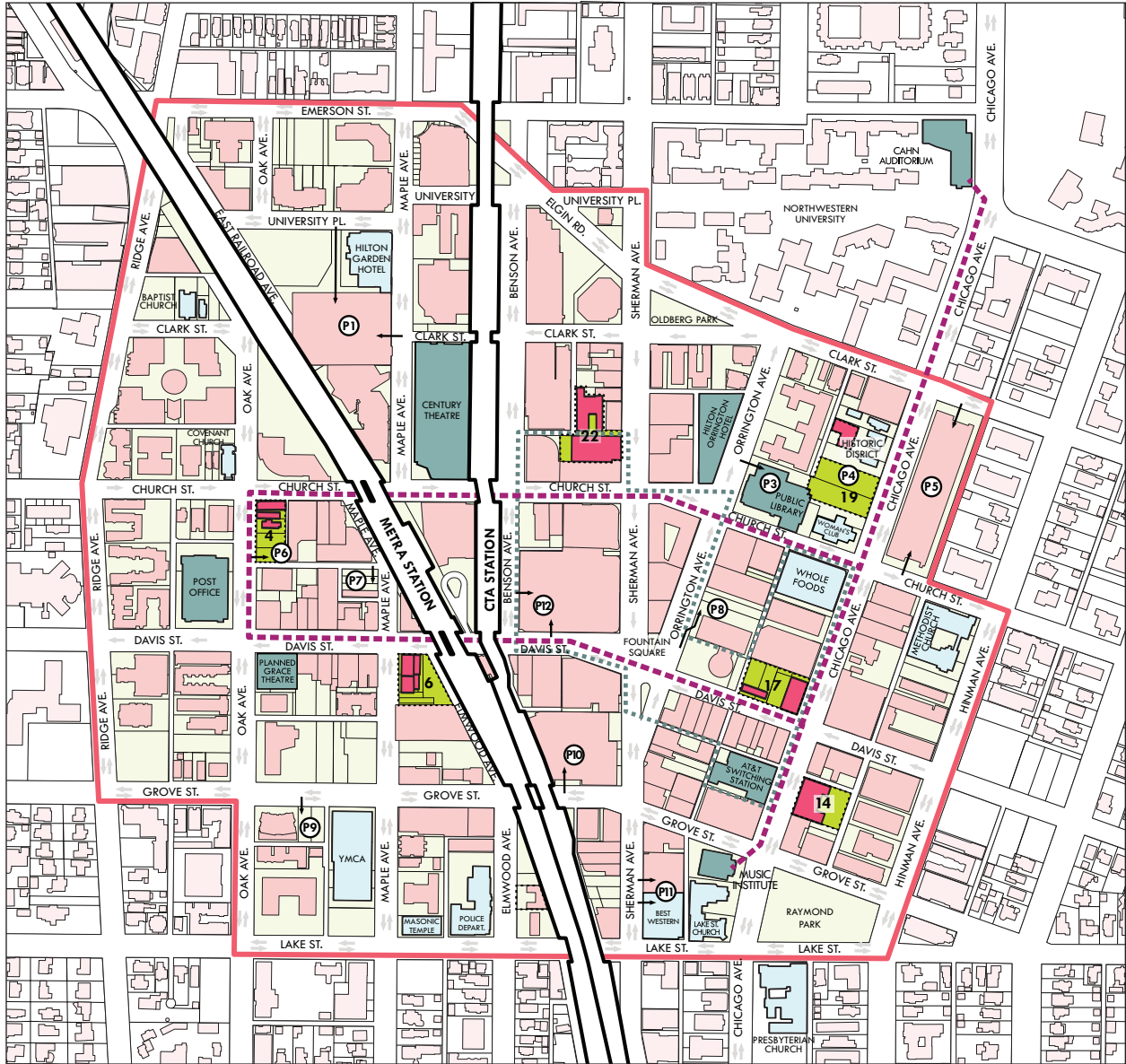
ARTS CORRIDOR AERIAL PHOTOGRAPH

FIG. 3.14



ARTS CORRIDOR MAP

FIG. 3.15



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[HOME](#)

DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

36



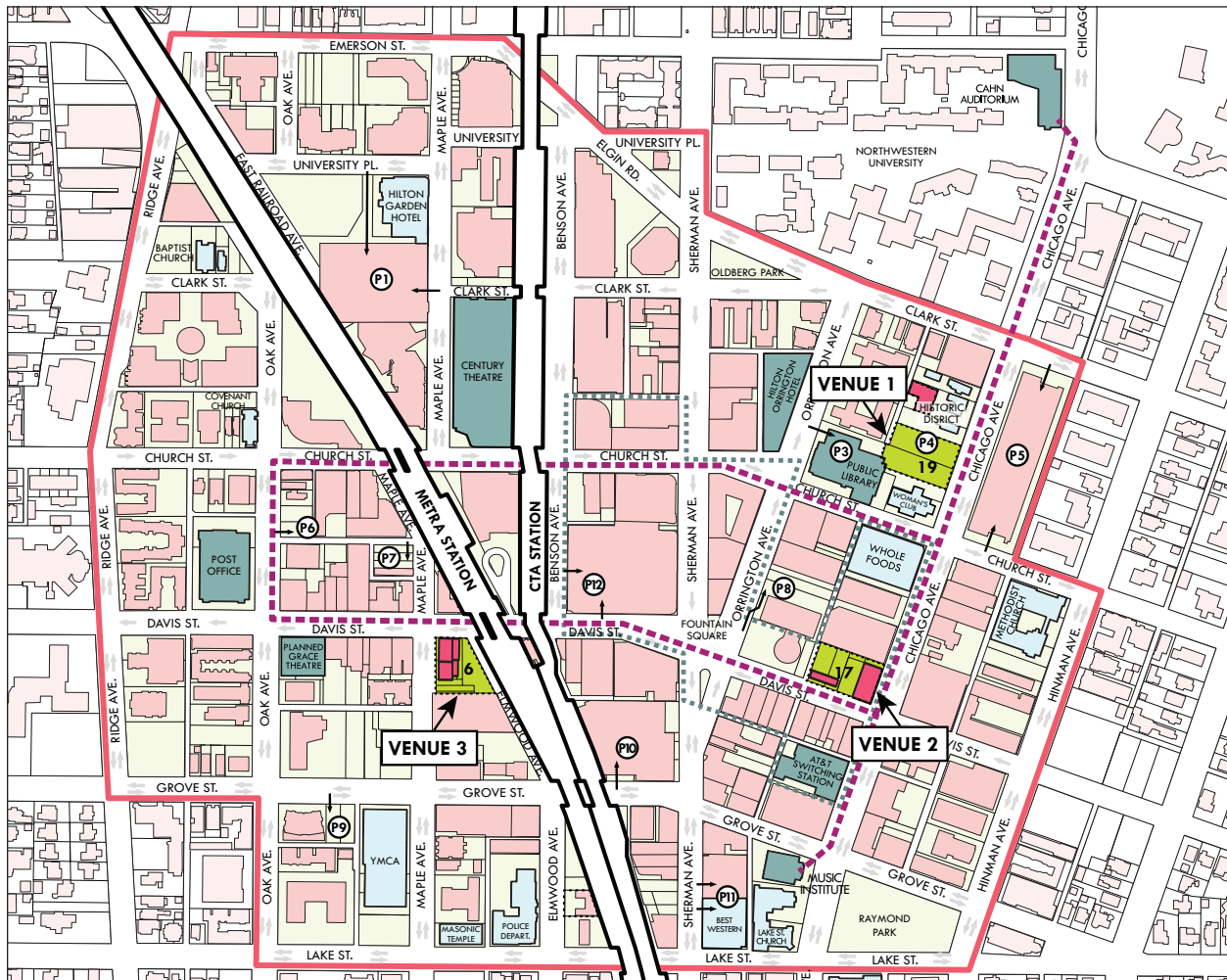
# SECTION 4: SITE/VENUE SCHEMES

## SITE/VENUE PAIRS FOR FINANCIAL PLAN

The Team chose three of the six sites in the Arts Corridor to develop the Financial Plan. When creating the Site/Venue schemes, the approach was rational planning to accommodate all program in an organized fashion. Priorities included ease of user orientation and subdivision of public, semi-public, and private uses within the buildings. A simplified architectural vocabulary was applied, comprised of solid, opaque building elements housing internalized program, extensive glazing where high visibility and public presence are desired, and marquees that might enhance visibility within the Downtown streetscape.

SITE/VENUE PAIRS FOR FINANCIAL PLAN MAP

FIG. 4.1



GRAPHIC LEGEND:		FINANCIAL PLAN SITE/VENUE PAIRS:	
	AREA OF STUDY		CITY PARKING LOTS & GARAGES
	DOWNTOWN EVANSTON BUILDINGS		ENTRY TO PARKING LOTS/GARAGES
	GREATER EVANSTON BUILDINGS		STREET DIRECTIONS
	LANDMARKS		ARTS CORRIDOR OUTLINE
	SIGNIFICANT ADJACENT LANDMARKS		6, 17, 19 SELECTED SITES FOR FINANCIAL PLAN
	POTENTIAL SITES & BUILDINGS		WASHINGTON NATIONAL TIF DISTRICT #4

FINANCIAL PLAN SITE/VENUE PAIRS:	
VENUE 1:	TWO FLEXIBLE THEATRES AT SITE 19
VENUE 2:	DANCE/MUSIC THEATRE AT SITE 17
VENUE 3:	RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6

## VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

This scheme is comprised of two flexible theatres at street level, each with moveable seating and an upper level seating ledge allowing for multiple seating configurations. The smaller of the two theatres is a lower-finish space, while the larger is a higher-finish space ideal for events. The ground floor is large enough to accommodate the large lobby for events and catering. The levels above the ground floor contain other additional spaces that were requested by stakeholders, including two classrooms, two large rehearsal rooms, and one medium rehearsal room. Along with the grand lobby space, any of these spaces could be used for other functions like fundraising, events, and public classes. The basement level contains back-of-house functions like dressing rooms and catering services. This site possesses a significant presence close to the Public Library, the Downtown core, and the Northwestern University campus. Available lease space in the adjacent Woman’s Christian Temperance Union (WCTU) office building could be used for office and administrative support space.

### VENUE 1 AT SITE 19 STATISTICS

Zoning	R6 (PD Assumed)
Site Area	31,421 SF
Building GSF per CCS	73,266 SF
Number of Levels	B, 1, 2, 3, 4, R
Height	66'-4"
Theatre Patron Capacity	299 and 250
Est. Construction Cost	\$42,170,138
Est. Soft Costs (25%)	\$10,542,535
Est. Project Cost (Construction + Soft Costs)	\$52,712,673
Est. Site Acquisition	\$0
Total Est. Project Cost & Site Acquisition	\$52,712,673

### SITES LARGE ENOUGH TO ACCOMMODATE VENUE 1

Preferred Location	SITE 19	New Construction or Mixed-Use Development
Alternate Location	SITE 4	New Construction
Alternate Location	SITE 14	New Construction or Mixed-Use Development
Alternate Location	SITE 7	Mixed-Use Development
Alternate Location	SITE 8	New Construction
Alternate Location	SITE 13	New Construction
Alternate Location	SITE 1 *	New Construction or Mixed-Use Development
Alternate Location	SITE 9 **	New Construction

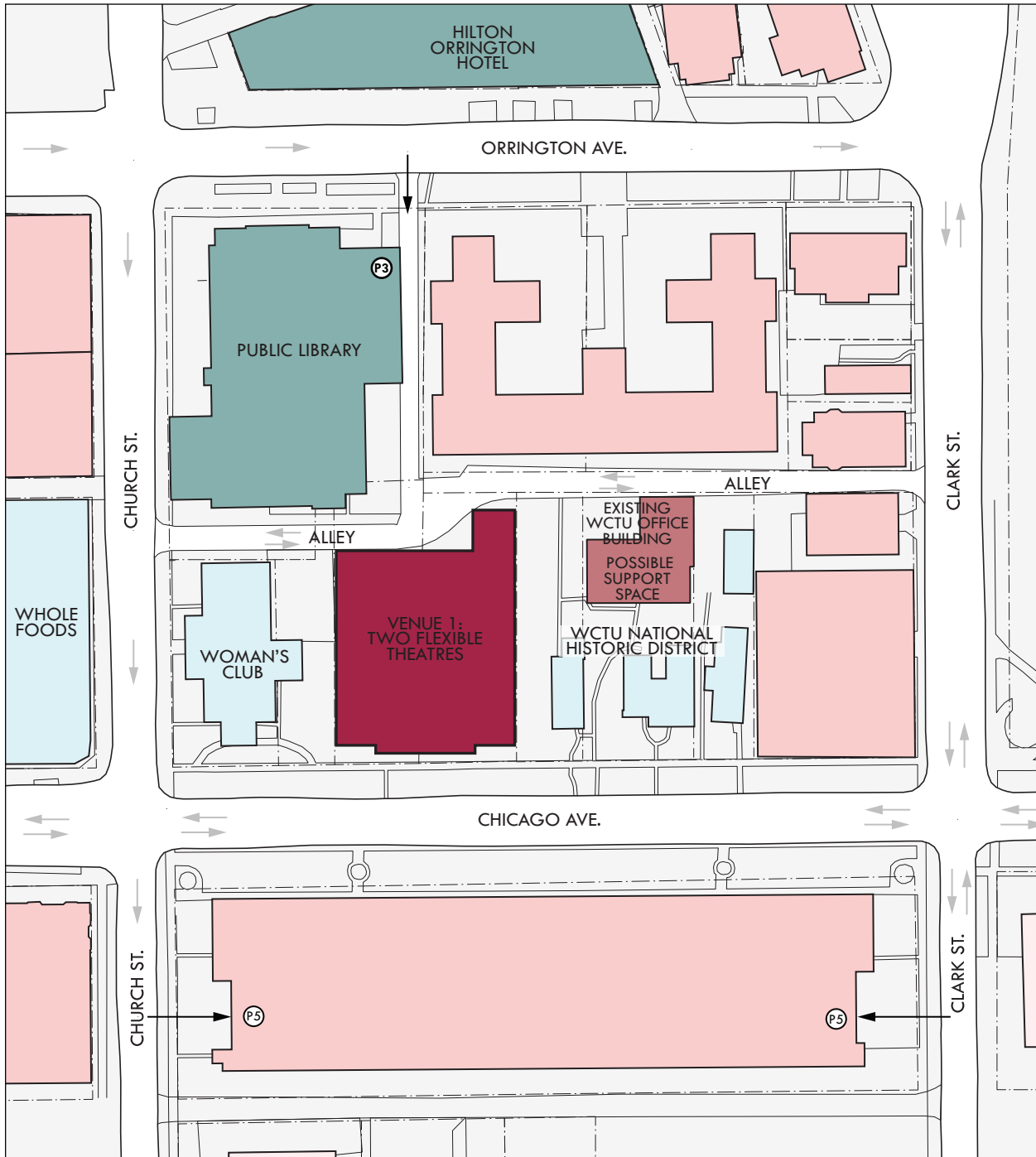
All sites large enough to house program listed. See FIG. 3.4 for matrix of pros & cons for each site.  
 \* Site is too remote and does not contribute to a district approach.  
 \*\* Venue 1 scheme at this site is feasible only if entire building is demolished & reconstructed.

### SITE 19 AERIAL PHOTOGRAPH



SECTION 4: SITE/VENUE SCHEMES  
 VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

SITE PLAN



GRAPHIC LEGEND:

- |                                |  |                               |
|--------------------------------|--|-------------------------------|
| DOWNTOWN EVANSTON BUILDINGS    | EXISTING BUILDING/POSSIBLE SUPPORT SPACE | ENTRY TO PARKING LOTS/GARAGES |
| LANDMARKS                      | PROPERTY LINES                           | PUBLIC LIBRARY PARKING GARAGE |
| SIGNIFICANT ADJACENT LANDMARKS | STREET DIRECTIONS                        | CHURCH ST. SELF-PARK GARAGE   |
| NEW CONSTRUCTION               |  |                               |



SECTION 4: SITE/VENUE SCHEMES

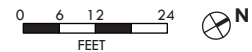
VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

GROUND FLOOR LEVEL



GRAPHIC LEGEND:

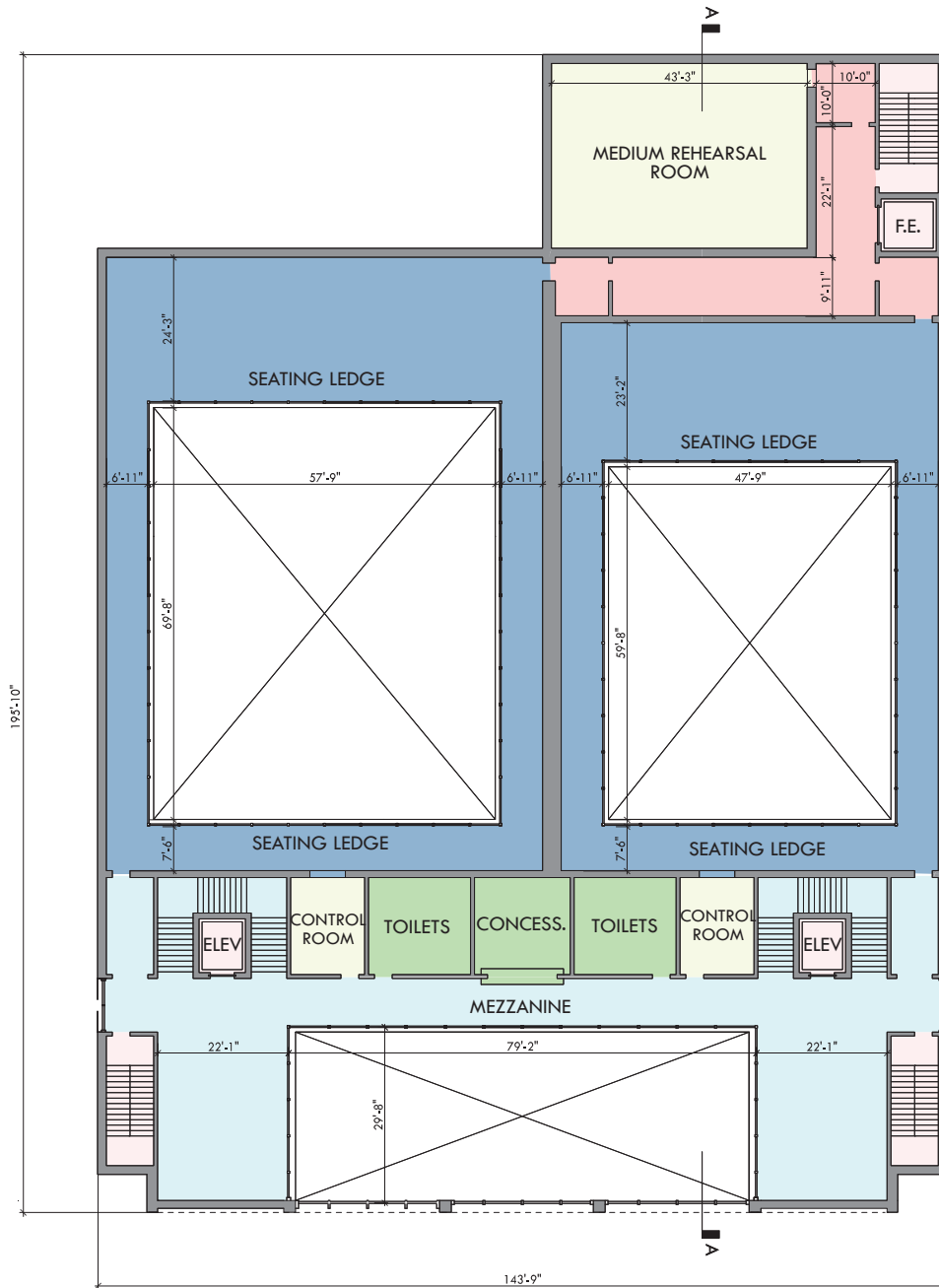
- |   |  |
|---|--|
| <span style="display:inline-block; width:15px; height:15px; background-color:lightblue; border:1px solid black;"></span> LOBBY/THEATRE PATRON CIRCULATION | <span style="display:inline-block; width:15px; height:15px; background-color:lightgreen; border:1px solid black;"></span> BACK-OF-HOUSE PROGRAM      |
| <span style="display:inline-block; width:15px; height:15px; background-color:lightgreen; border:1px solid black;"></span> LOBBY SERVICES                  | <span style="display:inline-block; width:15px; height:15px; background-color:pink; border:1px solid black;"></span> CORE & SERVICE ELEMENTS          |
| <span style="display:inline-block; width:15px; height:15px; background-color:blue; border:1px solid black;"></span> AUDIENCE & STAGE                      | <span style="display:inline-block; width:15px; height:15px; background-color:lightgrey; border:1px solid black;"></span> CLASSROOMS & ADMINISTRATION |
| <span style="display:inline-block; width:15px; height:15px; background-color:lightcoral; border:1px solid black;"></span> BACK-OF-HOUSE CIRCULATION       |  |



SECTION 4: SITE/VENUE SCHEMES

VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

LEVEL 2



**GRAPHIC LEGEND:**

<span style="display:inline-block; width:15px; height:15px; background-color:#ADD8E6; border:1px solid black;"></span> LOBBY/THEATRE PATRON CIRCULATION	<span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> BACK-OF-HOUSE PROGRAM
<span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> LOBBY SERVICES	<span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> CORE & SERVICE ELEMENTS
<span style="display:inline-block; width:15px; height:15px; background-color:#4682B4; border:1px solid black;"></span> AUDIENCE & STAGE	<span style="display:inline-block; width:15px; height:15px; background-color:#D3D3D3; border:1px solid black;"></span> CLASSROOMS & ADMINISTRATION
<span style="display:inline-block; width:15px; height:15px; background-color:#FF6347; border:1px solid black;"></span> BACK-OF-HOUSE CIRCULATION	

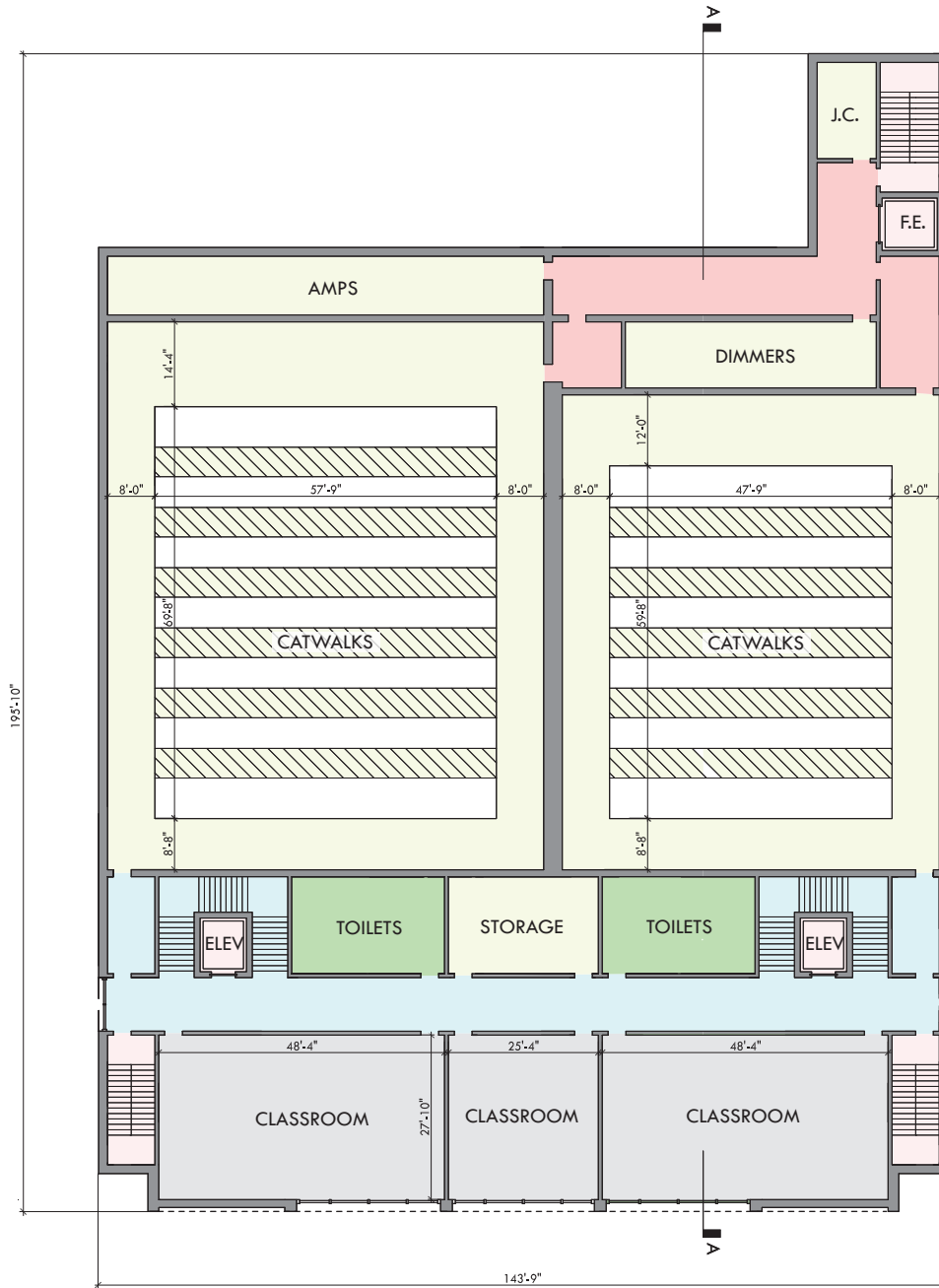
0 6 12 24  
FEET

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

SECTION 4: SITE/VENUE SCHEMES


VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

LEVEL 3



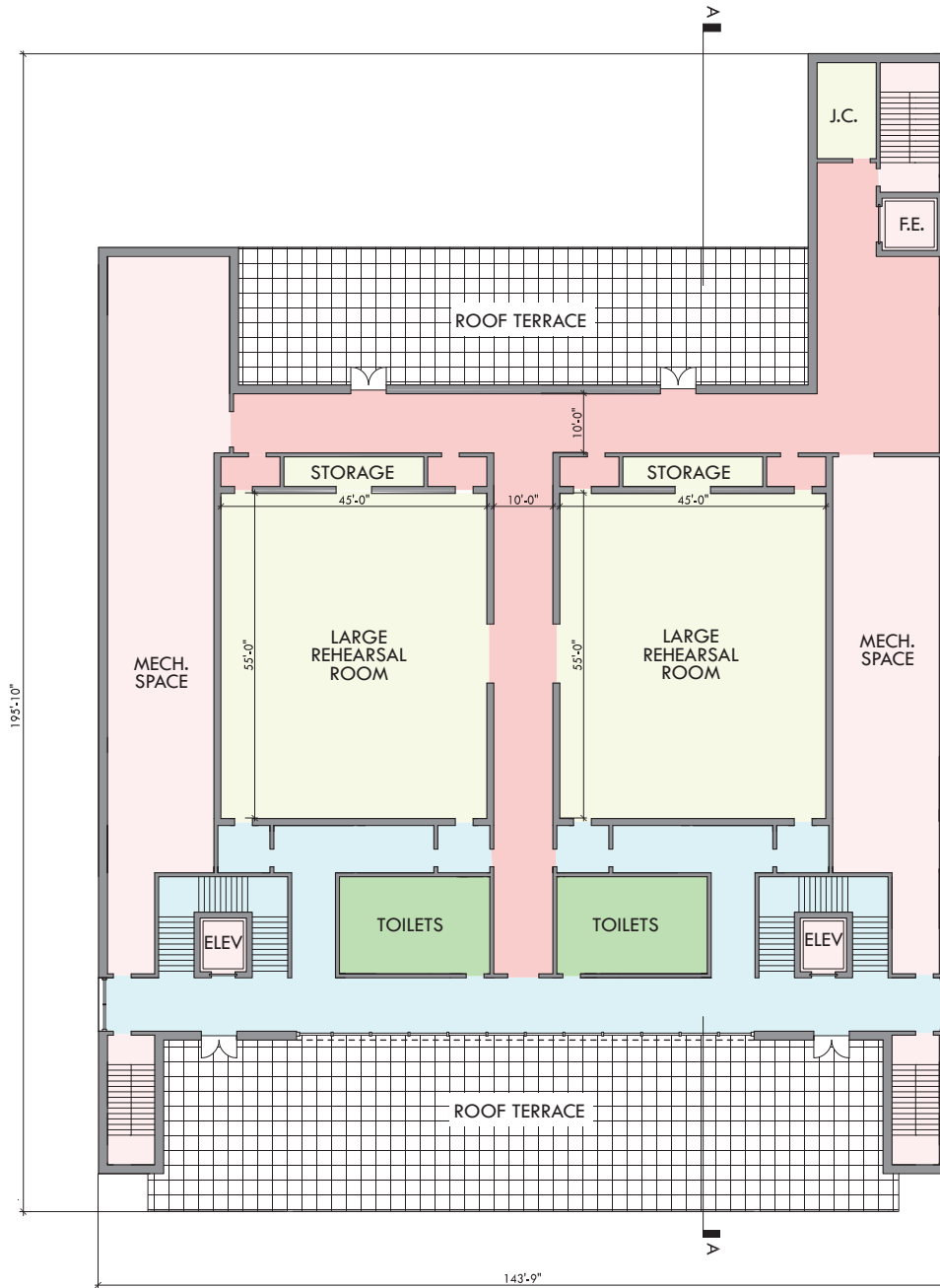
**GRAPHIC LEGEND:**

 LOBBY/THEATRE PATRON CIRCULATION	 BACK-OF-HOUSE PROGRAM
 LOBBY SERVICES	 CORE & SERVICE ELEMENTS
 AUDIENCE & STAGE	 CLASSROOMS & ADMINISTRATION
 BACK-OF-HOUSE CIRCULATION	

0 6 12 24  
FEET 

SECTION 4: SITE/VENUE SCHEMES  
 VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

LEVEL 4



**GRAPHIC LEGEND:**

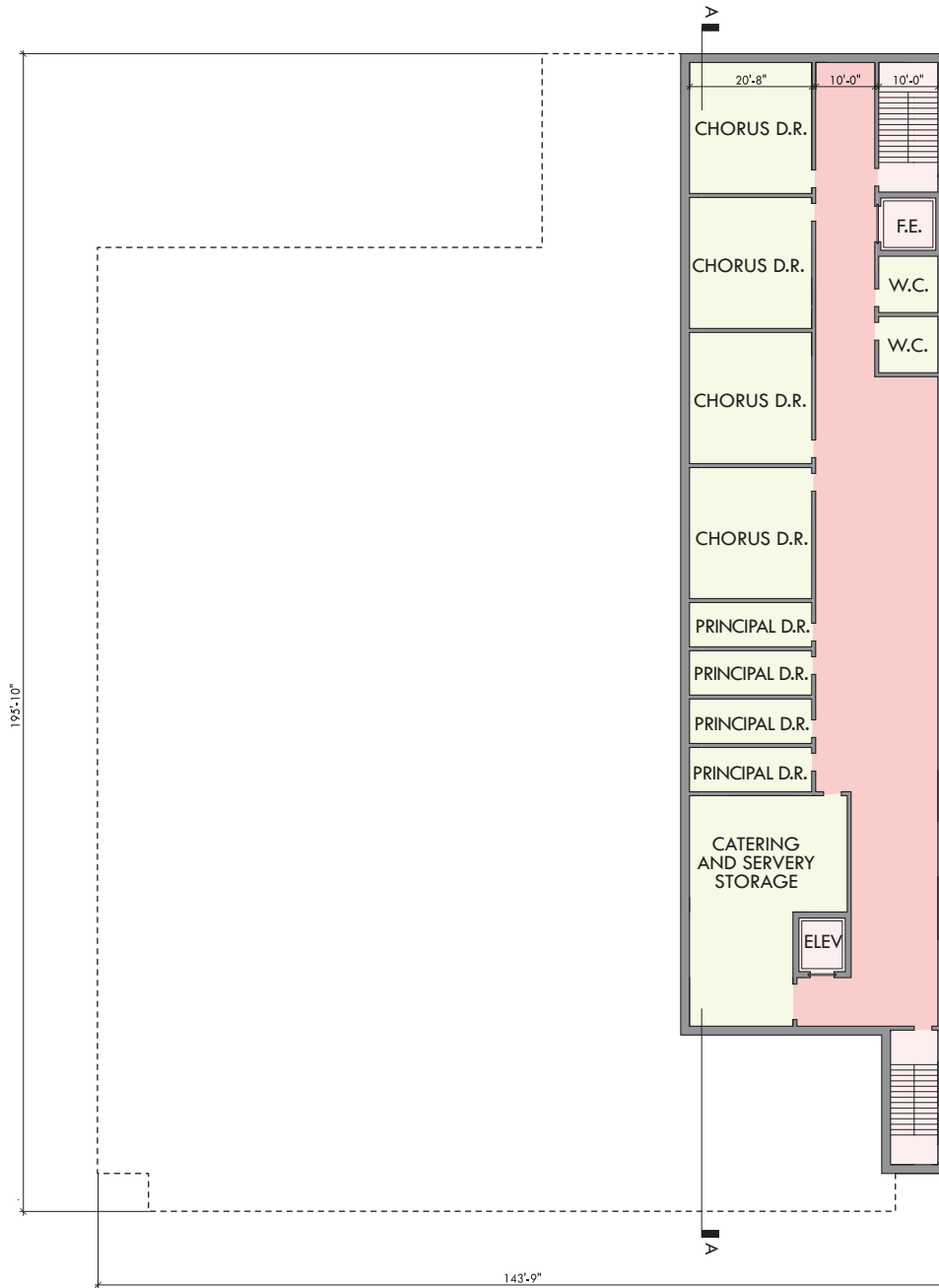
LOBBY/THEATRE PATRON CIRCULATION	BACK-OF-HOUSE PROGRAM
LOBBY SERVICES	CORE & SERVICE ELEMENTS
AUDIENCE & STAGE	CLASSROOMS & ADMINISTRATION
BACK-OF-HOUSE CIRCULATION	

0 6 12 24  
FEET

SECTION 4: SITE/VENUE SCHEMES

VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19

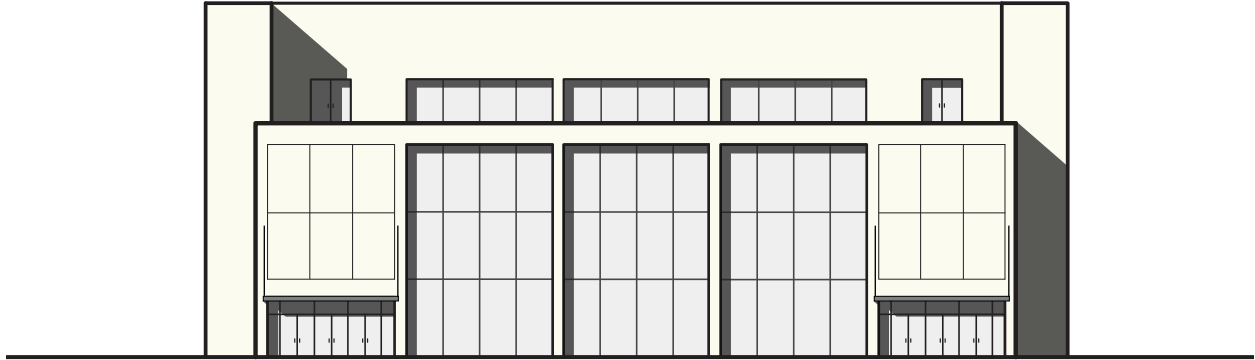
**BASEMENT LEVEL**



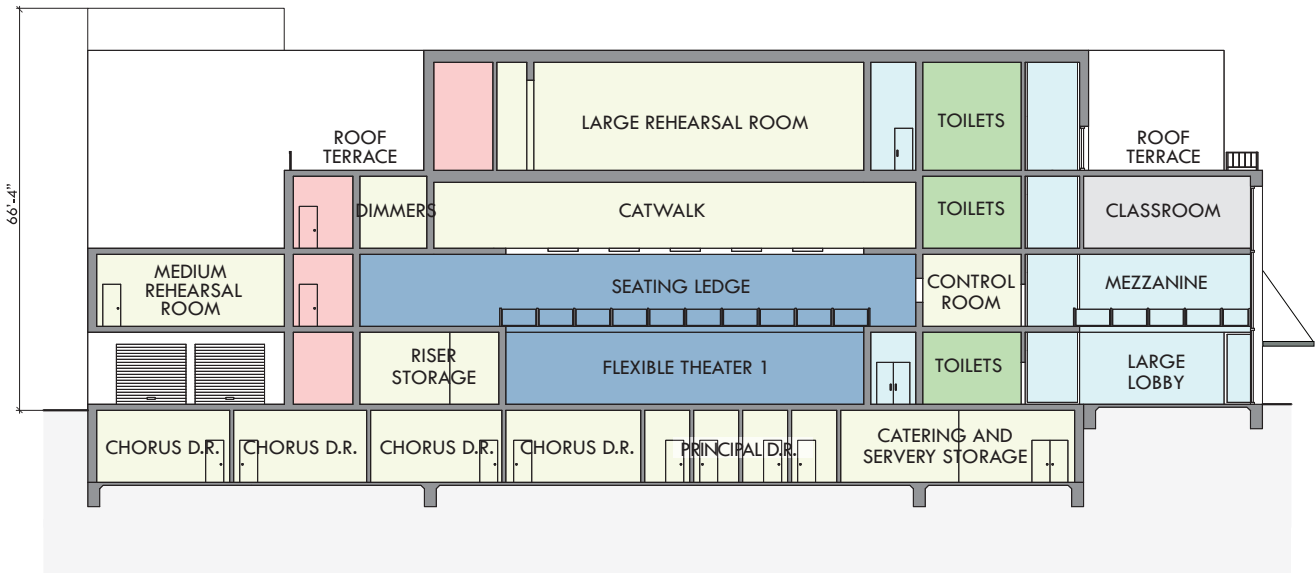
GRAPHIC LEGEND:		0 6 12 24 FEET	N
	LOBBY/THEATRE PATRON CIRCULATION		BACK-OF-HOUSE PROGRAM
	LOBBY SERVICES		CORE & SERVICE ELEMENTS
	AUDIENCE & STAGE		CLASSROOMS & ADMINISTRATION
	BACK-OF-HOUSE CIRCULATION		



**EAST FACADE (CHICAGO AVENUE) ELEVATION**



**LONGITUDINAL SECTION A**

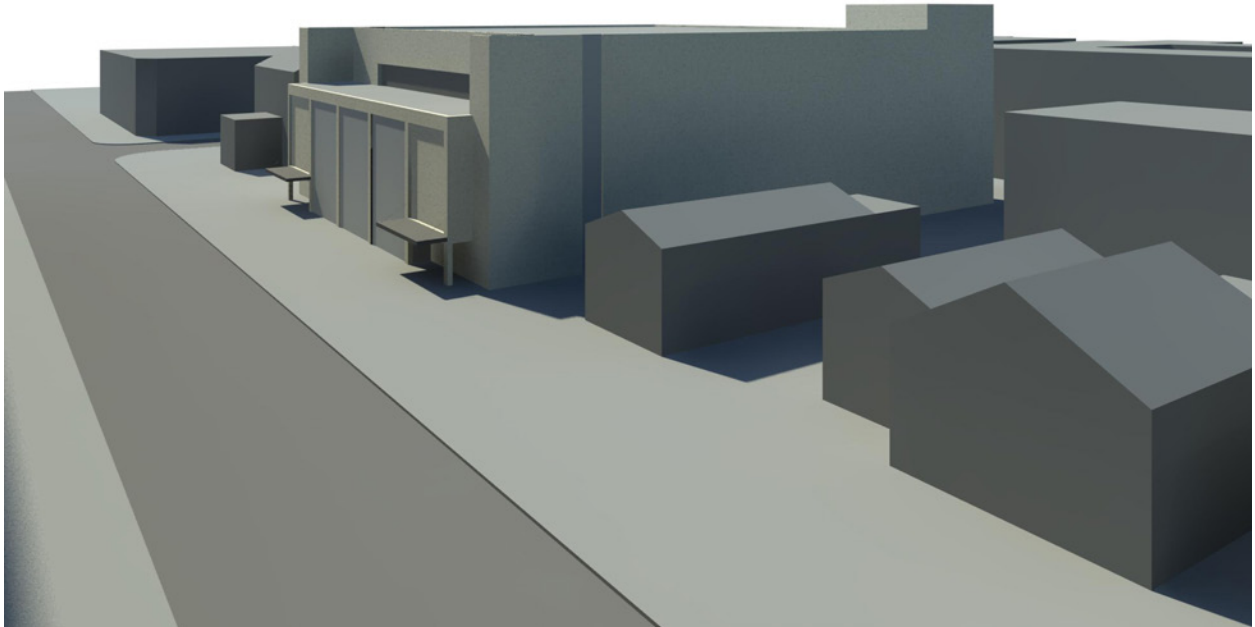


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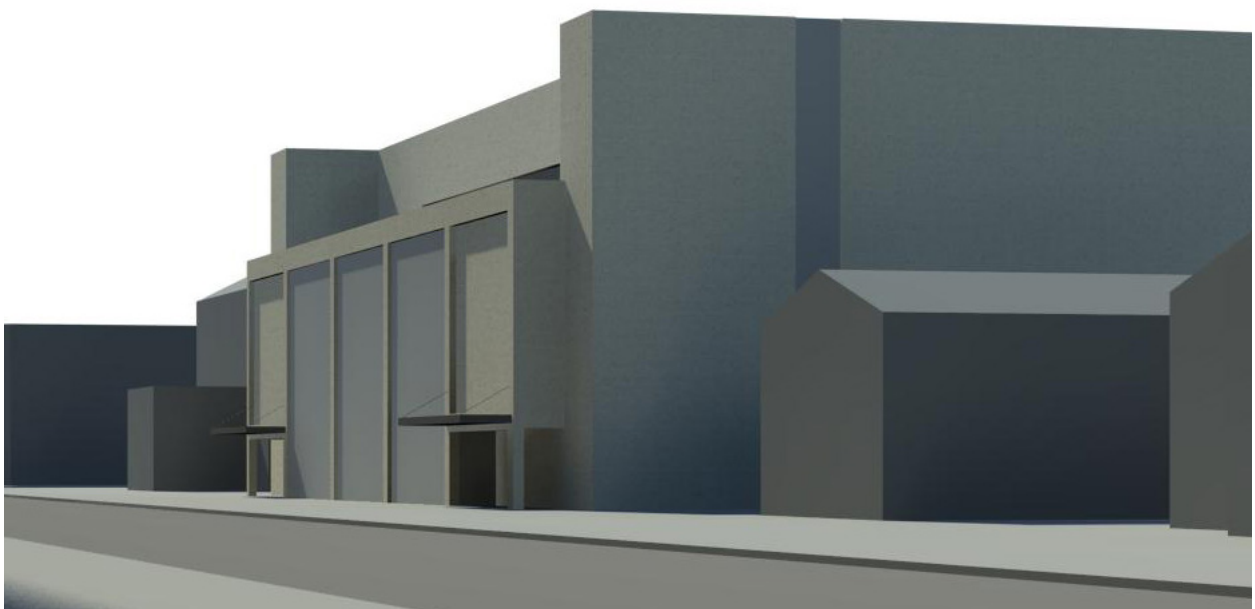
- |   |  |
|---|--|
| <span style="display:inline-block; width:15px; height:15px; background-color:#ADD8E6; border:1px solid black;"></span> LOBBY/THEATRE PATRON CIRCULATION | <span style="display:inline-block; width:15px; height:15px; background-color:#FFFF00; border:1px solid black;"></span> BACK-OF-HOUSE PROGRAM       |
| <span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> LOBBY SERVICES                   | <span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> CORE & SERVICE ELEMENTS     |
| <span style="display:inline-block; width:15px; height:15px; background-color:#6495ED; border:1px solid black;"></span> AUDIENCE & STAGE                 | <span style="display:inline-block; width:15px; height:15px; background-color:#D3D3D3; border:1px solid black;"></span> CLASSROOMS & ADMINISTRATION |
| <span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> BACK-OF-HOUSE CIRCULATION        |  |



**3D RENDERING LOOKING SOUTHWEST**



**3D RENDERING LOOKING SOUTHWEST**



**3D RENDERING LOOKING NORTHWEST**



**PERSPECTIVE RENDERING LOOKING NORTHWEST**



## VENUE 2: DANCE/MUSIC THEATRE AT SITE 17

This scheme has been developed at Site 17, which acts as a significant link between Fountain Square to the west and Chicago Avenue to the east. The building is oriented with a glazed lobby facing Davis Street. The lobby is prominently visible, close to the heart of Downtown, a short walk from parking, and adjacent to the historic University Building. The current layout and cost analyses shown do not utilize the University Building, but if the building were incorporated into the scheme, then the scheme would become partially new construction and partially adaptive reuse. As shown, the ground floor contains the auditorium house for 400 patrons. Unlike the theatres in Venue 1, the theatre in this venue has fixed tiered seating. The second floor contains balcony seating as well as additional back-of-house spaces. The basement level contains remaining back-of-house spaces.

### VENUE 2 AT SITE 17 STATISTICS

Zoning	D3 (PD Assumed)
Site Area	19,038 SF
Building GSF per CCS	50,452 SF
Number of Levels	B, 1, 2, 3, R
Height	51'-8"
Theatre Patron Capacity	400
Est. Construction Cost	\$32,097,699
Est. Soft Costs (25%)	\$8,024,425
Est. Project Cost (Construction + Soft Costs)	\$40,122,124
Est. Site Acquisition	\$1,473,750
Total Est. Project Cost & Site Acquisition	\$41,595,874

### SITES LARGE ENOUGH TO ACCOMMODATE VENUE 2

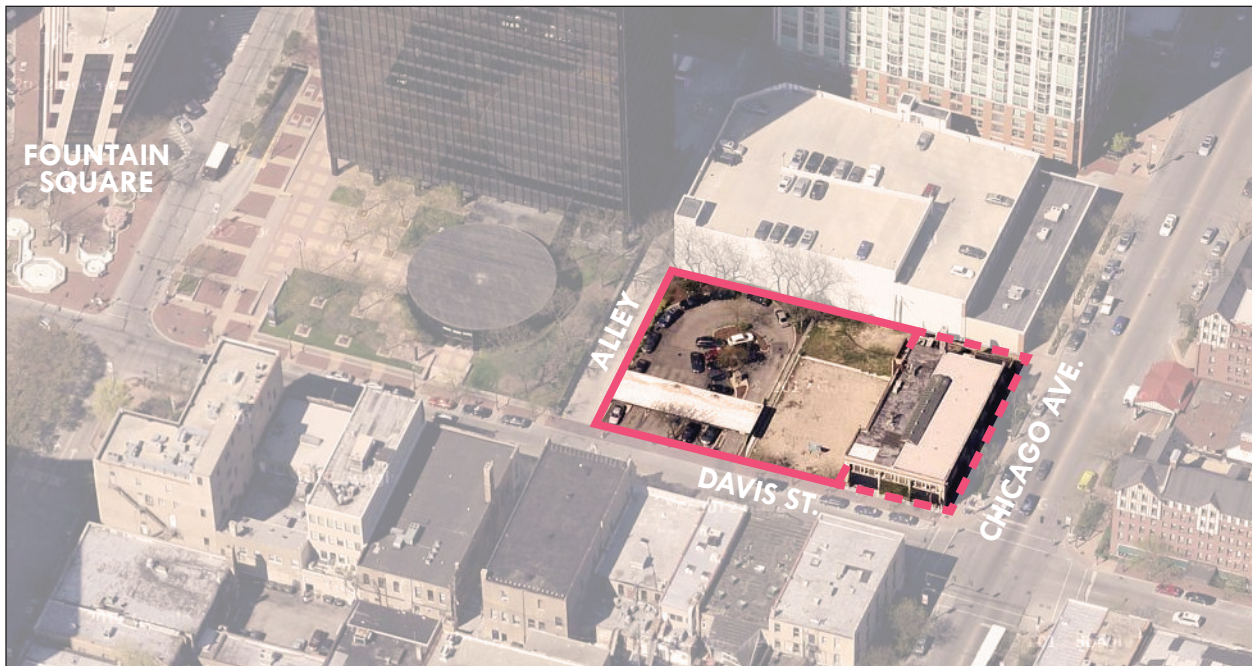
Preferred Location	SITE 17	New Construction
Alternate Location	SITE 4	New Construction
Alternate Location	SITE 14	New Construction or Mixed-Use Development
Alternate Location	SITE 19	New Construction or Mixed-Use Development
Alternate Location	SITE 22	Adaptive Reuse
Alternate Location	SITE 6	New Construction
Alternate Location	SITE 7	Mixed-Use Development
Alternate Location	SITE 8	New Construction
Alternate Location	SITE 13	New Construction
Alternate Location	SITE 1 *	New Construction or Mixed-Use Development
Alternate Location	SITE 9 **	New Construction

All sites large enough to house program listed. See FIG. 3.4 for matrix of pros & cons for each site.

\* Site is too remote and does not contribute to a district approach.

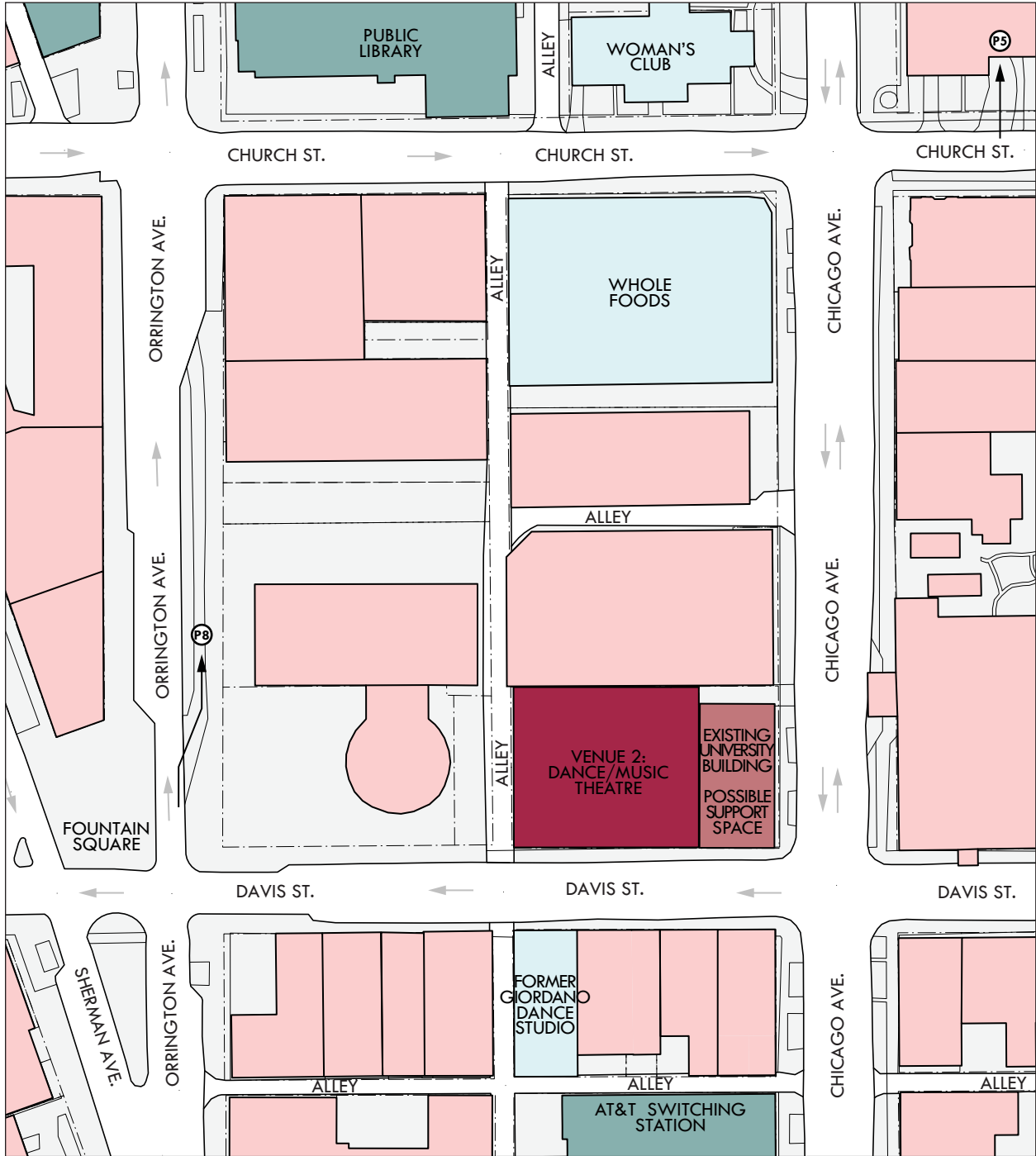
\*\* Venue 2 scheme at this site is feasible only if entire building is demolished & reconstructed.

### SITE 17 AERIAL PHOTOGRAPH



SECTION 4: SITE/VENUE SCHEMES  
 VENUE 2: DANCE/MUSIC THEATRE AT SITE 17

SITE PLAN

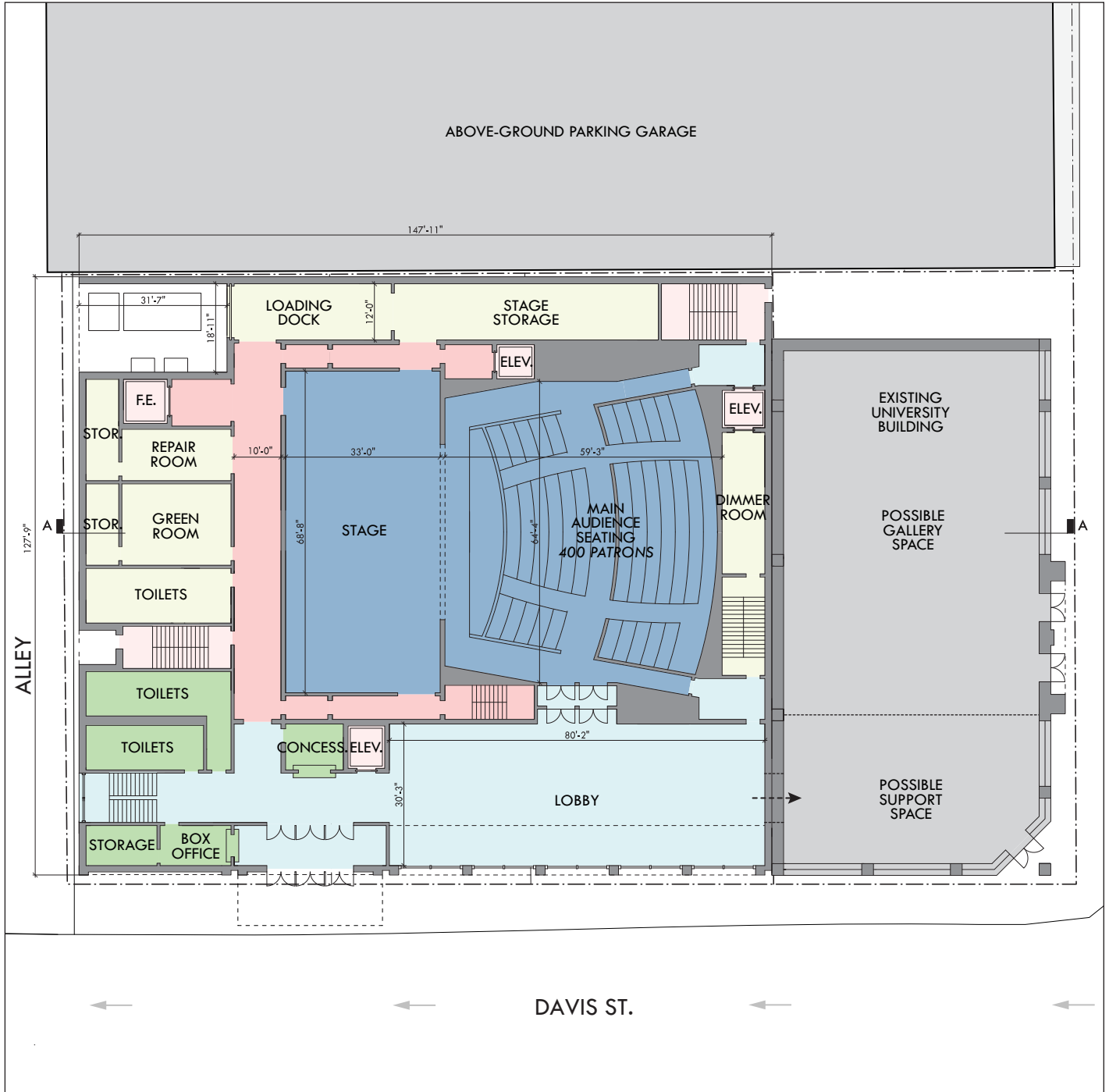


GRAPHIC LEGEND:

- |                                     |  |                               |
|-------------------------------------|--|-------------------------------|
| DOWNTOWN EVANSTON BUILDINGS         | EXISTING BUILDING/POSSIBLE SUPPORT SPACE | ENTRY TO PARKING LOTS/GARAGES |
| NAME LANDMARKS                      | PROPERTY LINES                           | CHURCH ST. SELF-PARK GARAGE   |
| NAME SIGNIFICANT ADJACENT LANDMARKS | STREET DIRECTIONS                        | 1603 ORRINGTON GARAGE         |
| NEW CONSTRUCTION                    |  |                               |



GROUND FLOOR LEVEL



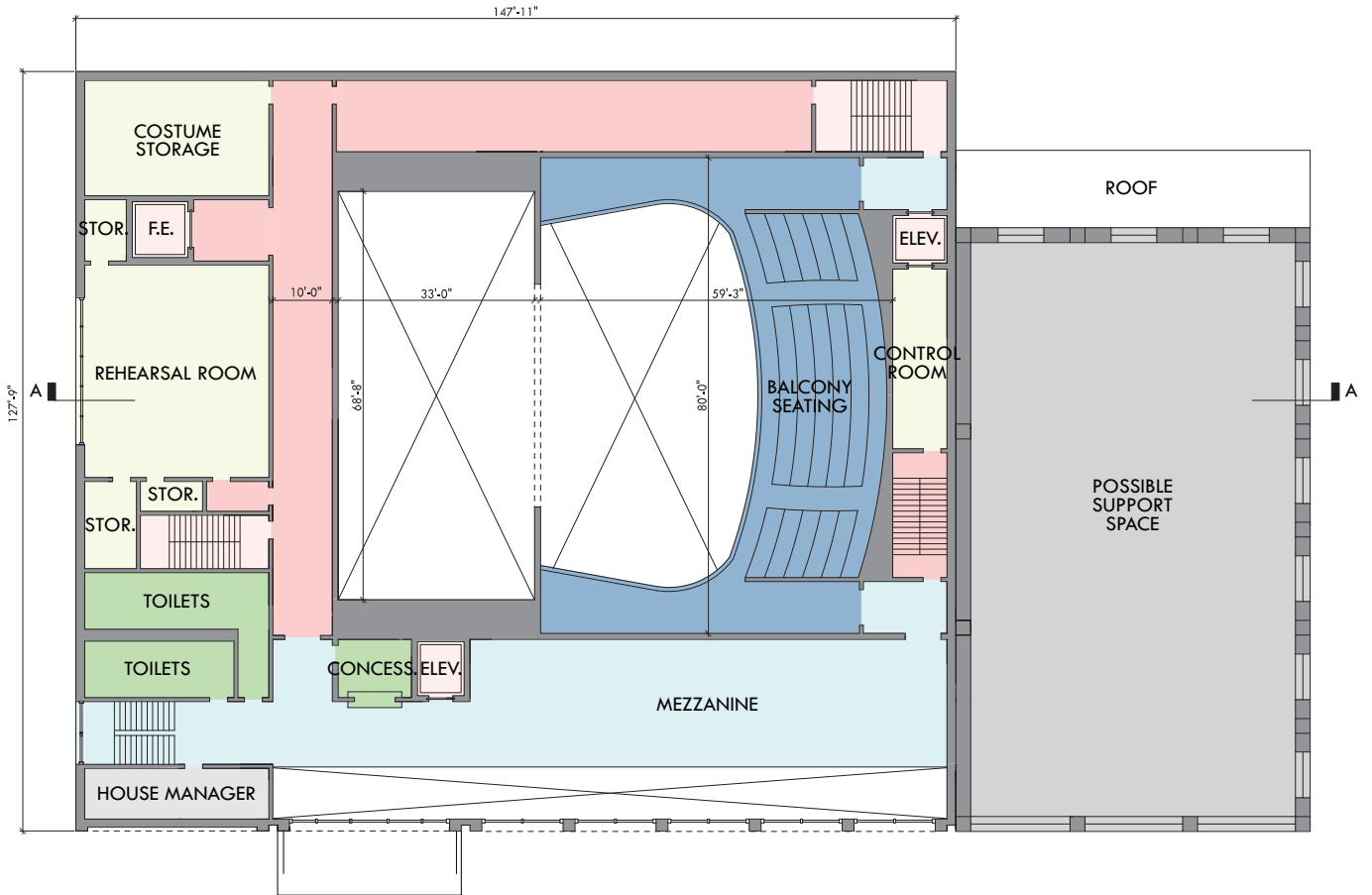
GRAPHIC LEGEND:

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|---|--|
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| <span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> LOBBY SERVICES                   | <span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> CORE & SERVICE ELEMENTS     |
| <span style="display:inline-block; width:15px; height:15px; background-color:#4682B4; border:1px solid black;"></span> AUDIENCE & STAGE                 | <span style="display:inline-block; width:15px; height:15px; background-color:#D3D3D3; border:1px solid black;"></span> CLASSROOMS & ADMINISTRATION |
| <span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> BACK-OF-HOUSE CIRCULATION        |  |










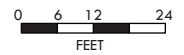
SECTION 4: SITE/VENUE SCHEMES  
 VENUE 2: DANCE/MUSIC THEATRE AT SITE 17

LEVEL 2



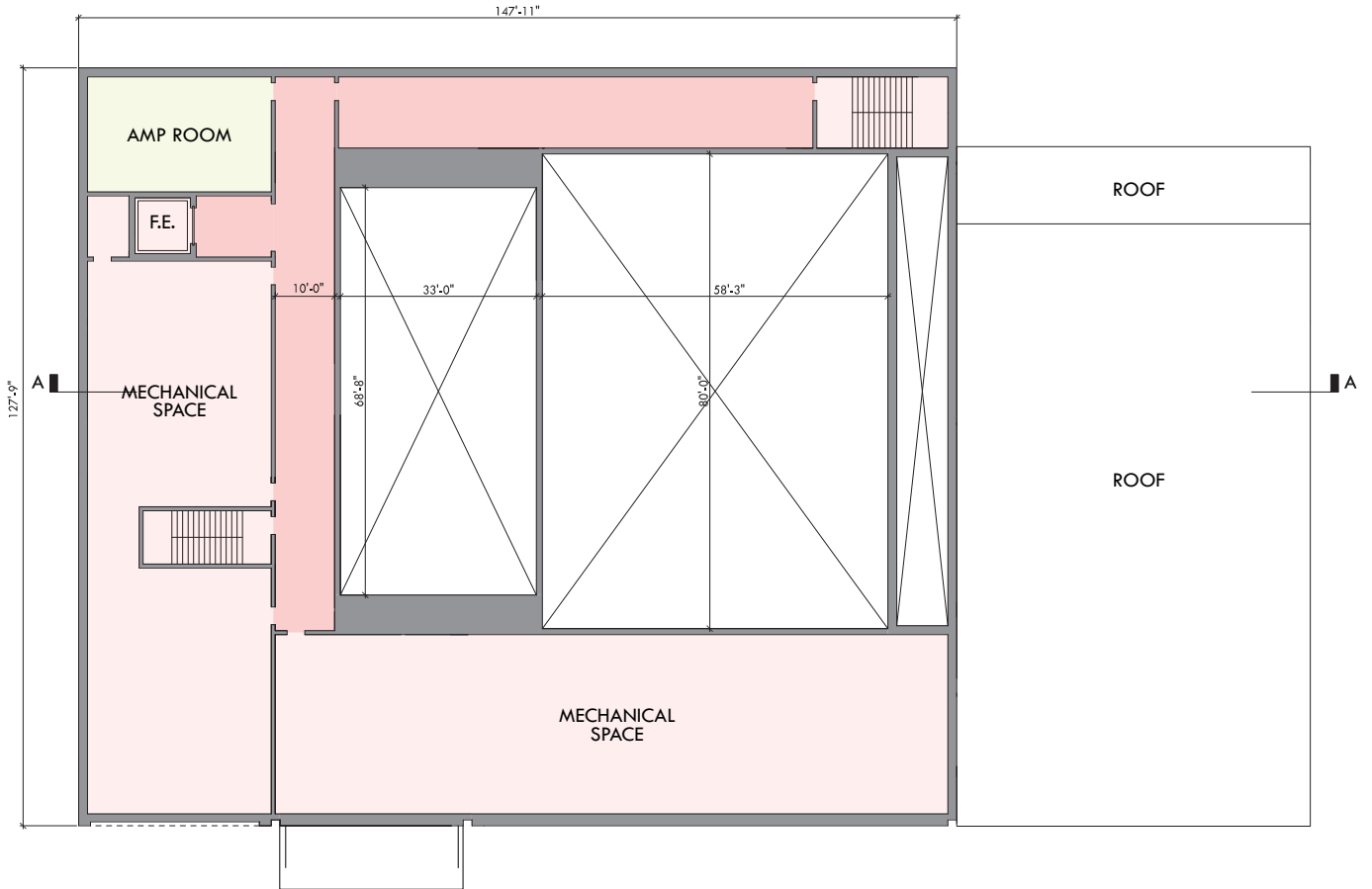
GRAPHIC LEGEND:

- |  |   |
|--|---|
|  LOBBY/THEATRE PATRON CIRCULATION |  BACK-OF-HOUSE PROGRAM       |
|  LOBBY SERVICES                   |  CORE & SERVICE ELEMENTS     |
|  AUDIENCE & STAGE                 |  CLASSROOMS & ADMINISTRATION |
|  BACK-OF-HOUSE CIRCULATION        |   |










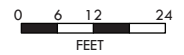
SECTION 4: SITE/VENUE SCHEMES  
 VENUE 2: DANCE/MUSIC THEATRE AT SITE 17

LEVEL 3



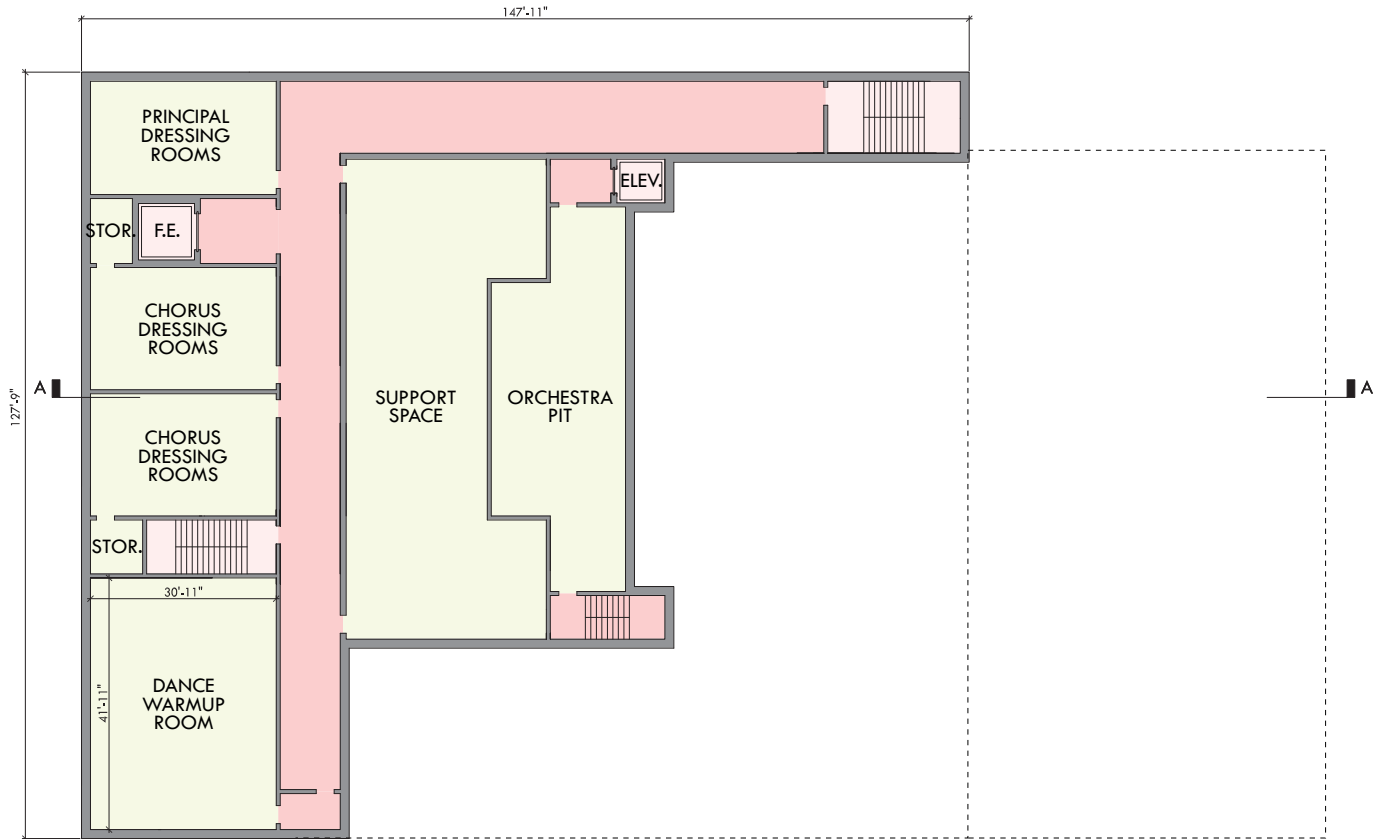
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|--|---|
|  LOBBY/THEATRE PATRON CIRCULATION |  BACK-OF-HOUSE PROGRAM       |
|  LOBBY SERVICES                   |  CORE & SERVICE ELEMENTS     |
|  AUDIENCE & STAGE                 |  CLASSROOMS & ADMINISTRATION |
|  BACK-OF-HOUSE CIRCULATION        |   |





**BASEMENT LEVEL**

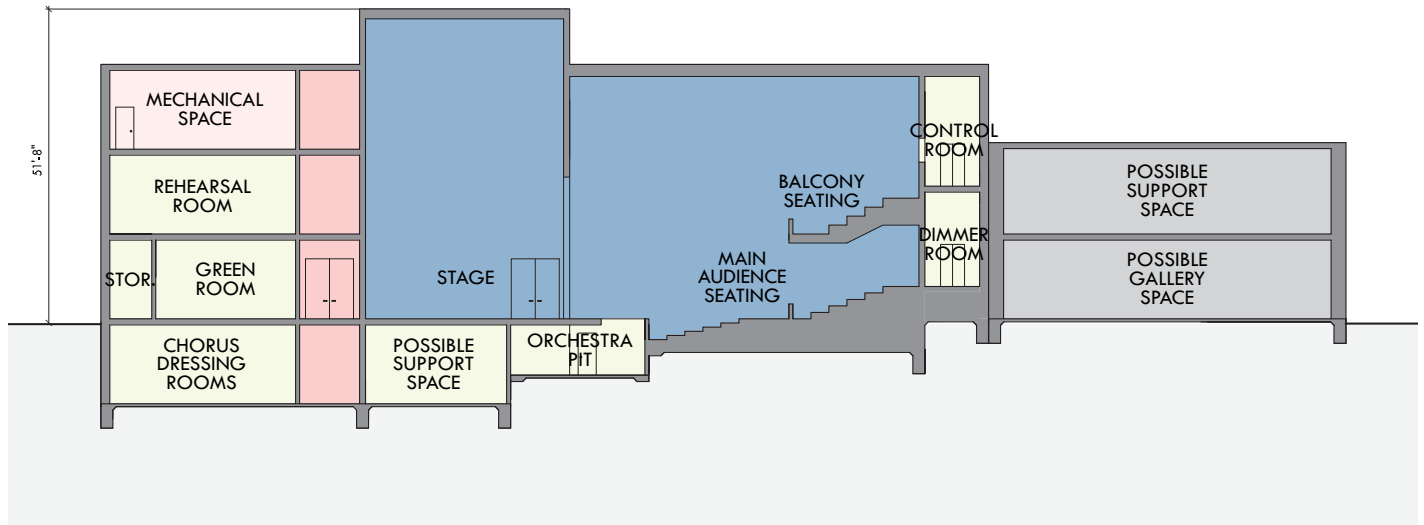


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<span style="display:inline-block; width:15px; height:15px; background-color:#90EE90; border:1px solid black;"></span> LOBBY SERVICES	<span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> CORE & SERVICE ELEMENTS
<span style="display:inline-block; width:15px; height:15px; background-color:#4682B4; border:1px solid black;"></span> AUDIENCE & STAGE	<span style="display:inline-block; width:15px; height:15px; background-color:#A9A9A9; border:1px solid black;"></span> CLASSROOMS & ADMINISTRATION
<span style="display:inline-block; width:15px; height:15px; background-color:#FFB6C1; border:1px solid black;"></span> BACK-OF-HOUSE CIRCULATION	

**SOUTH FACADE (DAVIS STREET) ELEVATION**



**LONGITUDINAL SECTION A**



**GRAPHIC LEGEND:**

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| <span style="display: inline-block; width: 15px; height: 10px; background-color: #ADD8E6; border: 1px solid black;"></span> LOBBY/THEATRE PATRON CIRCULATION | <span style="display: inline-block; width: 15px; height: 10px; background-color: #90EE90; border: 1px solid black;"></span> BACK-OF-HOUSE PROGRAM       |
| <span style="display: inline-block; width: 15px; height: 10px; background-color: #90EE90; border: 1px solid black;"></span> LOBBY SERVICES                   | <span style="display: inline-block; width: 15px; height: 10px; background-color: #FFB6C1; border: 1px solid black;"></span> CORE & SERVICE ELEMENTS     |
| <span style="display: inline-block; width: 15px; height: 10px; background-color: #4682B4; border: 1px solid black;"></span> AUDIENCE & STAGE                 | <span style="display: inline-block; width: 15px; height: 10px; background-color: #D3D3D3; border: 1px solid black;"></span> CLASSROOMS & ADMINISTRATION |
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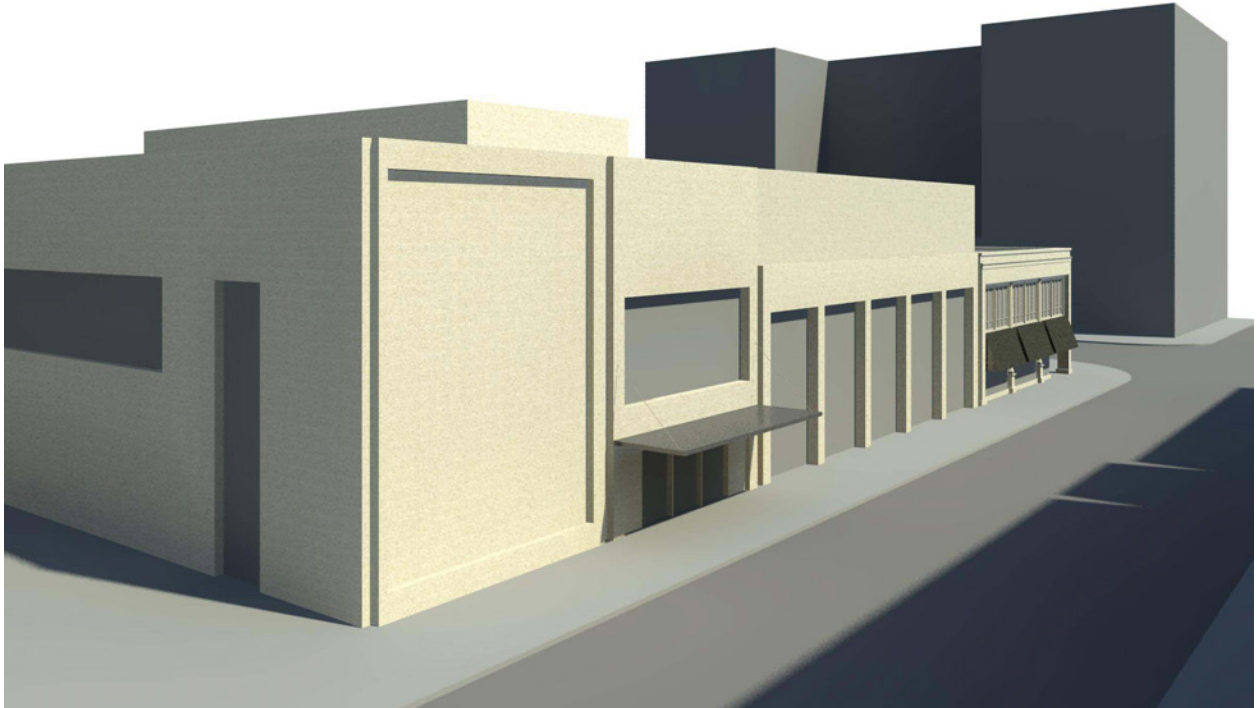
**3D RENDERING LOOKING NORTHWEST**



**3D RENDERING LOOKING NORTHWEST**



**3D RENDERING LOOKING NORTHEAST**



**PERSPECTIVE RENDERING LOOKING NORTHEAST**



## VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6

This scheme is comprised of a pair of theatres at ground level with a lobby that faces Maple Avenue and Davis Street and takes advantage of the corner location by incorporating glass and a projecting marquee. The lobby is a brightly-lit element visible from beyond the elevated tracks. The lobby is prominent but not too large. The larger of the two theatres is a flexible theatre but the smaller could become fixed-form or flexible. For the purpose of this study, we designed the space to be a flexible theatre with a seating ledge. The second floor contains office and administrative spaces, dressing rooms, and control rooms. The third floor contains additional administrative spaces and the remaining back-of-house spaces. The basement contains a trap room.

### VENUE 3 AT SITE 6 STATISTICS

Zoning	D3 (PD Assumed)
Site Area	28,613 SF
Building GSF per CCS	61,641 SF
Number of Levels	B, 1, 2, 3, R
Height	54'-3"
Theatre Patron Capacity	400 and 100
Est. Construction Costs	\$37,483,721
Est. Soft Costs (25%)	\$9,370,930
Est. Project Cost (Construction + Soft Costs)	\$46,854,651
Est. Site Acquisition	\$2,501,450
Total Est. Project Cost & Site Acquisition	\$49,356,101

### SITES LARGE ENOUGH TO ACCOMMODATE VENUE 3

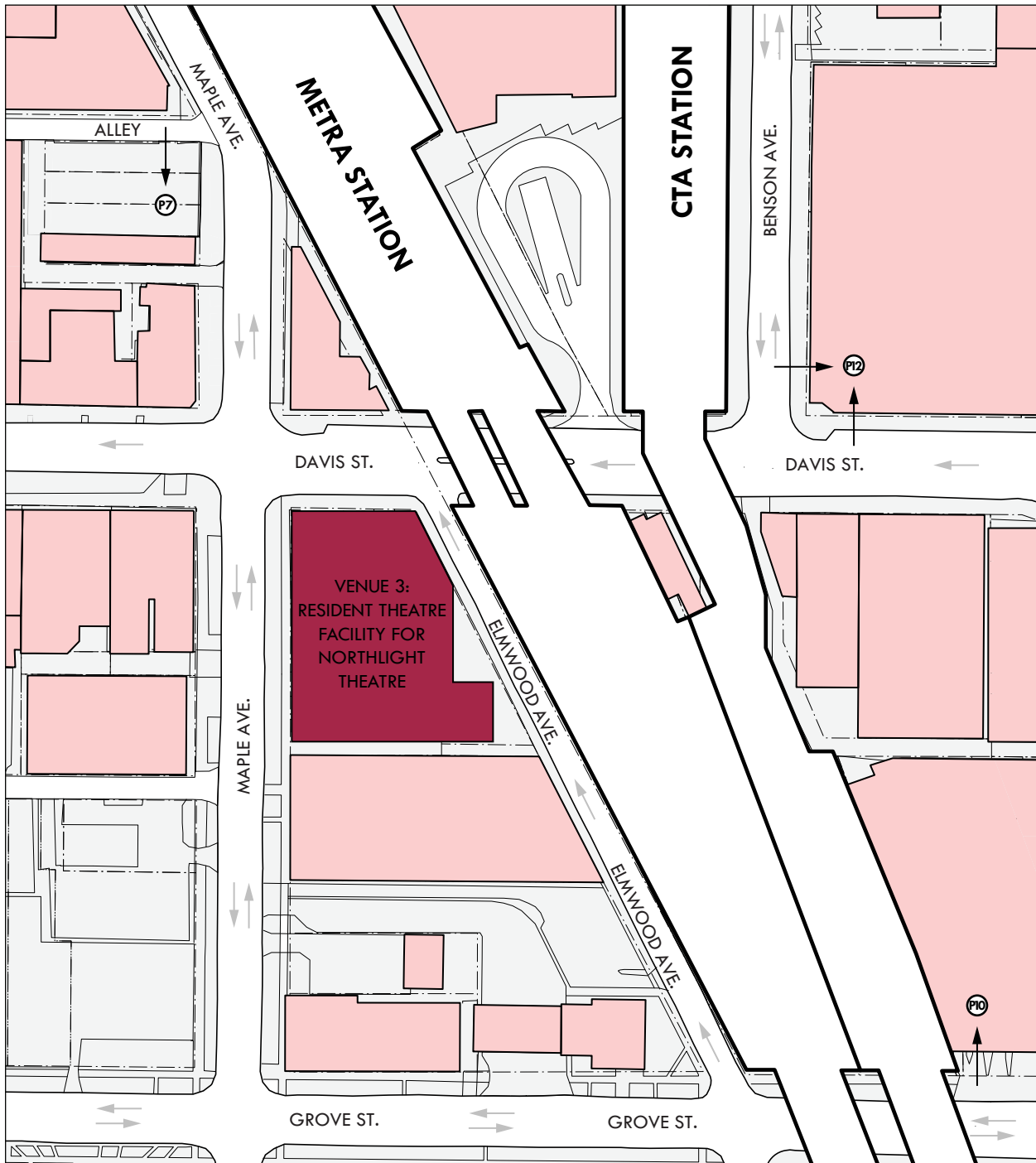
Preferred Location	SITE 6	New Construction
Alternate Location	SITE 4	New Construction
Alternate Location	SITE 14	New Construction or Mixed-Use Development
Alternate Location	SITE 19	New Construction or Mixed-Use Development
Alternate Location	SITE 7	Mixed-Use Development
Alternate Location	SITE 8	New Construction
Alternate Location	SITE 13	New Construction
Alternate Location	SITE 1 *	New Construction or Mixed-Use Development
Alternate Location	SITE 9 **	New Construction
Alternate Location	SITE 21 **	New Construction

All sites large enough to house program listed. See FIG. 3.4 for matrix of pros & cons for each site.  
 \* Site is too remote and does not contribute to a district approach.  
 \*\* Venue 3 scheme at this site is feasible only if entire building is demolished & reconstructed.











### SITE 6 AERIAL PHOTOGRAPH

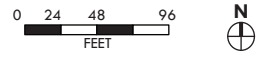


SITE PLAN



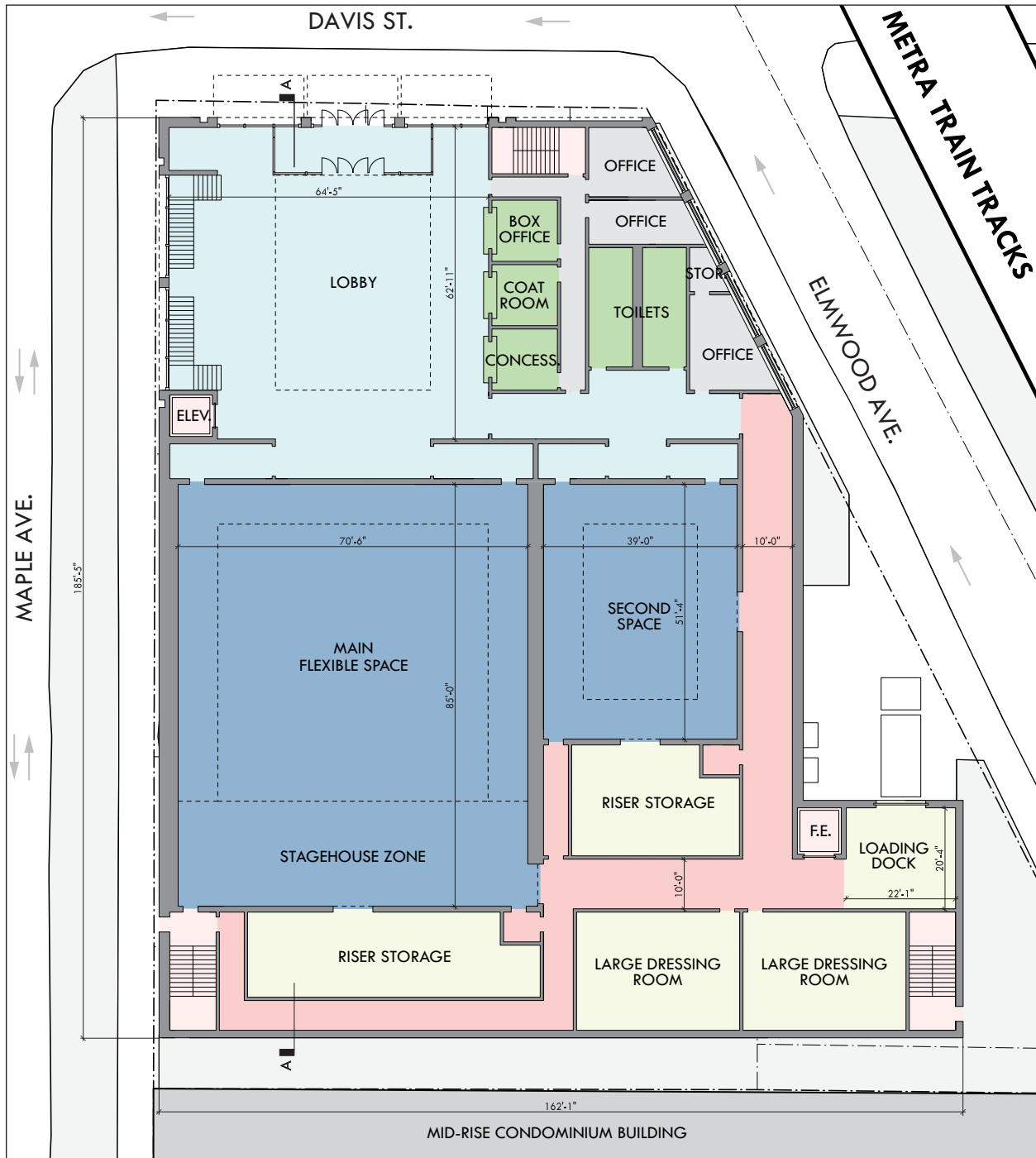
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|---|--------------------------------|---|-------------------------------|---|--------------------------------|
|  | DOWNTOWN EVANSTON BUILDINGS    |  | PROPERTY LINES                |  | SMALL SURFACE LOT              |
|  | LANDMARKS                      |  | STREET DIRECTIONS             |  | ROTARY BUILDING GARAGE         |
|  | SIGNIFICANT ADJACENT LANDMARKS |  | ENTRY TO PARKING LOTS/GARAGES |  | SHERMAN PLAZA SELF-PARK GARAGE |
|  | NEW CONSTRUCTION               |   |                               |   |                                |



SECTION 4: SITE/VENUE SCHEMES  
 VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6

GROUND FLOOR LEVEL



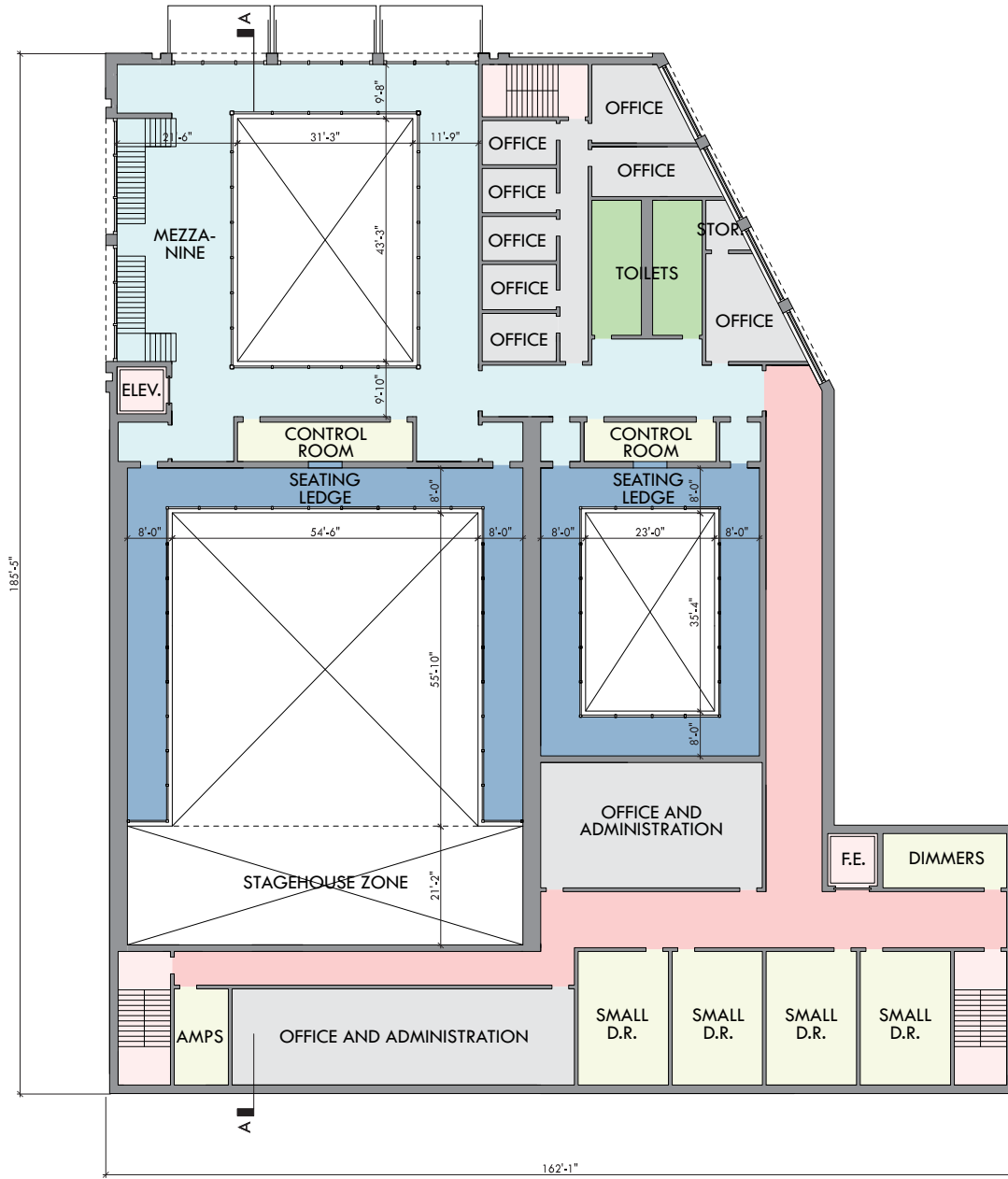
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| <span style="display: inline-block; width: 15px; height: 10px; background-color: #6495ED; border: 1px solid black;"></span> AUDIENCE & STAGE                 | <span style="display: inline-block; width: 15px; height: 10px; background-color: #D3D3D3; border: 1px solid black;"></span> CLASSROOMS & ADMINISTRATION |
| <span style="display: inline-block; width: 15px; height: 10px; background-color: #FF69B4; border: 1px solid black;"></span> BACK-OF-HOUSE CIRCULATION        |   |



SECTION 4: SITE/VENUE SCHEMES  
 VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6

LEVEL 2



**GRAPHIC LEGEND:**

LOBBY/THEATRE PATRON CIRCULATION	BACK-OF-HOUSE PROGRAM
LOBBY SERVICES	CORE & SERVICE ELEMENTS
AUDIENCE & STAGE	CLASSROOMS & ADMINISTRATION
BACK-OF-HOUSE CIRCULATION	

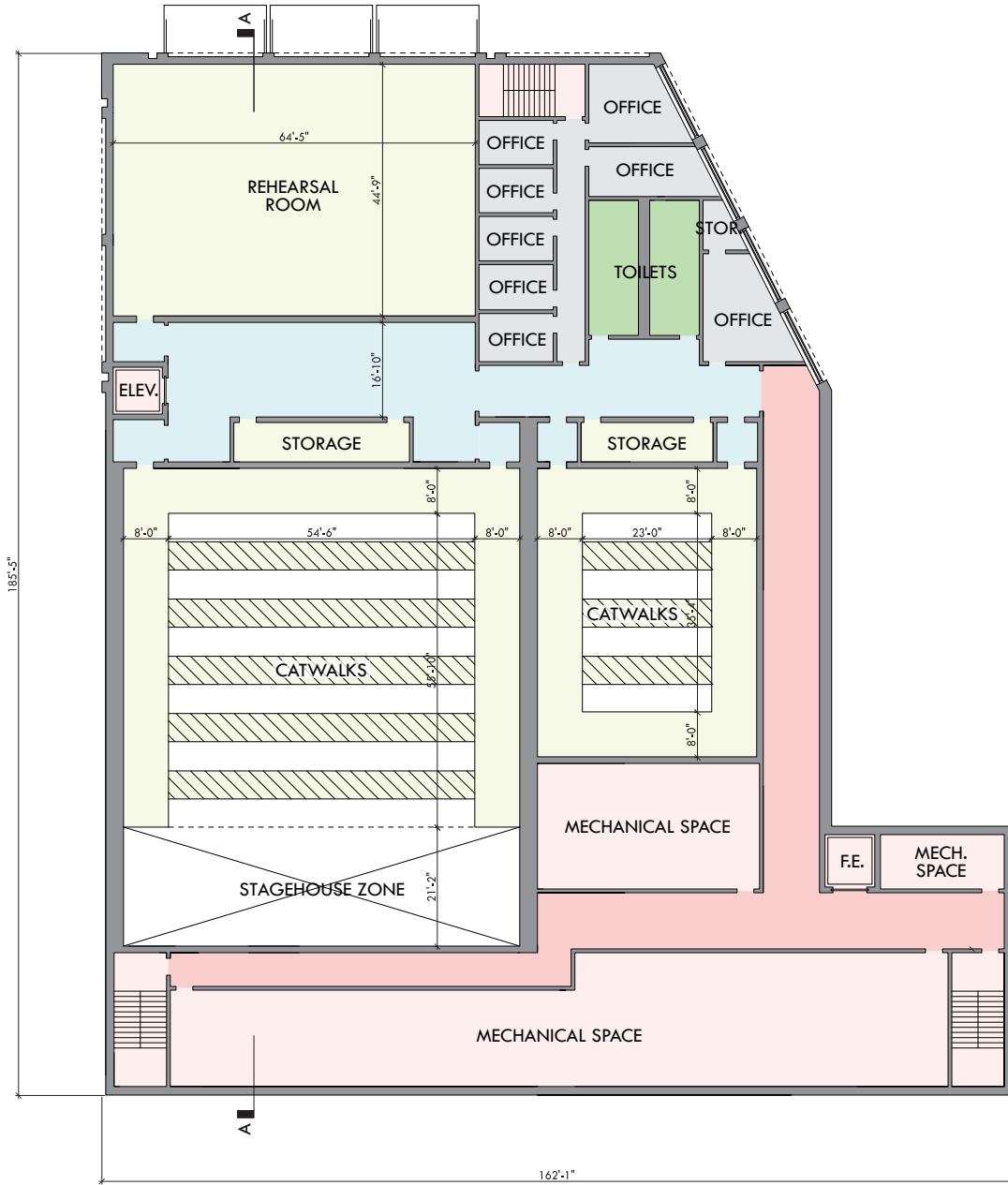
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



SECTION 4: SITE/VENUE SCHEMES  
 VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6

LEVEL 3



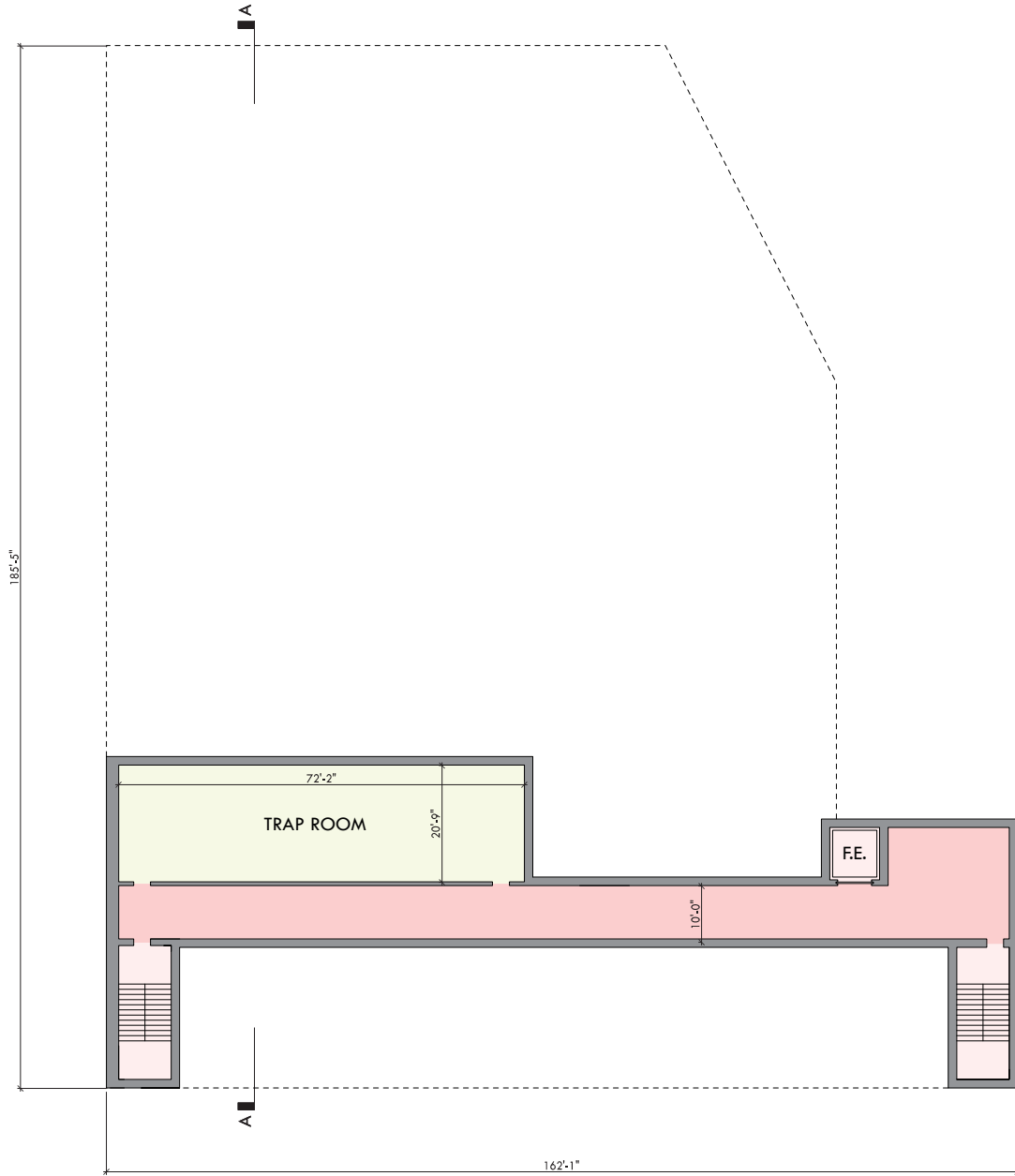
**GRAPHIC LEGEND:**

 LOBBY/THEATRE PATRON CIRCULATION	 BACK-OF-HOUSE PROGRAM
 LOBBY SERVICES	 CORE & SERVICE ELEMENTS
 AUDIENCE & STAGE	 CLASSROOMS & ADMINISTRATION
 BACK-OF-HOUSE CIRCULATION	

0 6 12 24  
FEET

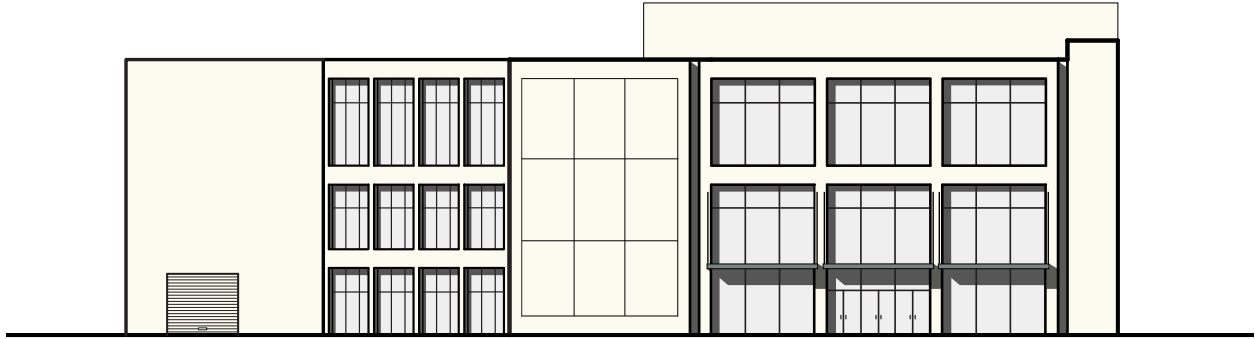
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**BASEMENT LEVEL**

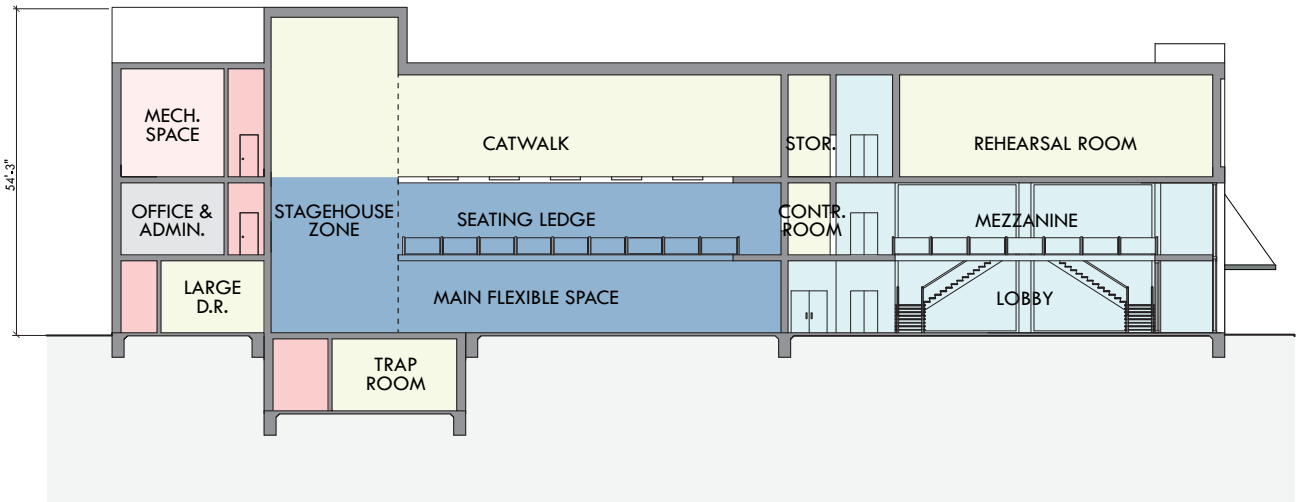


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<span style="display: inline-block; width: 15px; height: 10px; background-color: #90EE90; border: 1px solid black;"></span> LOBBY SERVICES	<span style="display: inline-block; width: 15px; height: 10px; background-color: #FFB6C1; border: 1px solid black;"></span> CORE & SERVICE ELEMENTS		
<span style="display: inline-block; width: 15px; height: 10px; background-color: #4682B4; border: 1px solid black;"></span> AUDIENCE & STAGE	<span style="display: inline-block; width: 15px; height: 10px; background-color: #D3D3D3; border: 1px solid black;"></span> CLASSROOMS & ADMINISTRATION		
<span style="display: inline-block; width: 15px; height: 10px; background-color: #FFB6C1; border: 1px solid black;"></span> BACK-OF-HOUSE CIRCULATION			

**NORTH FACADE (DAVIS STREET) ELEVATION**



**LONGITUDINAL SECTION A**

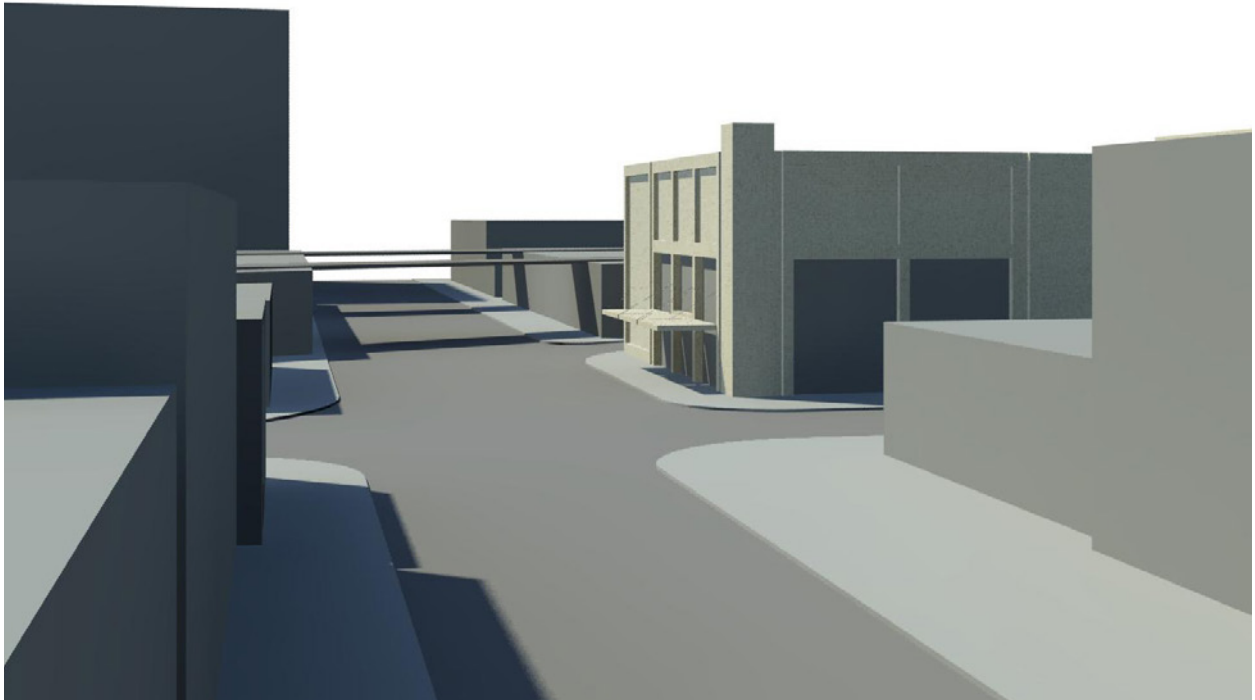


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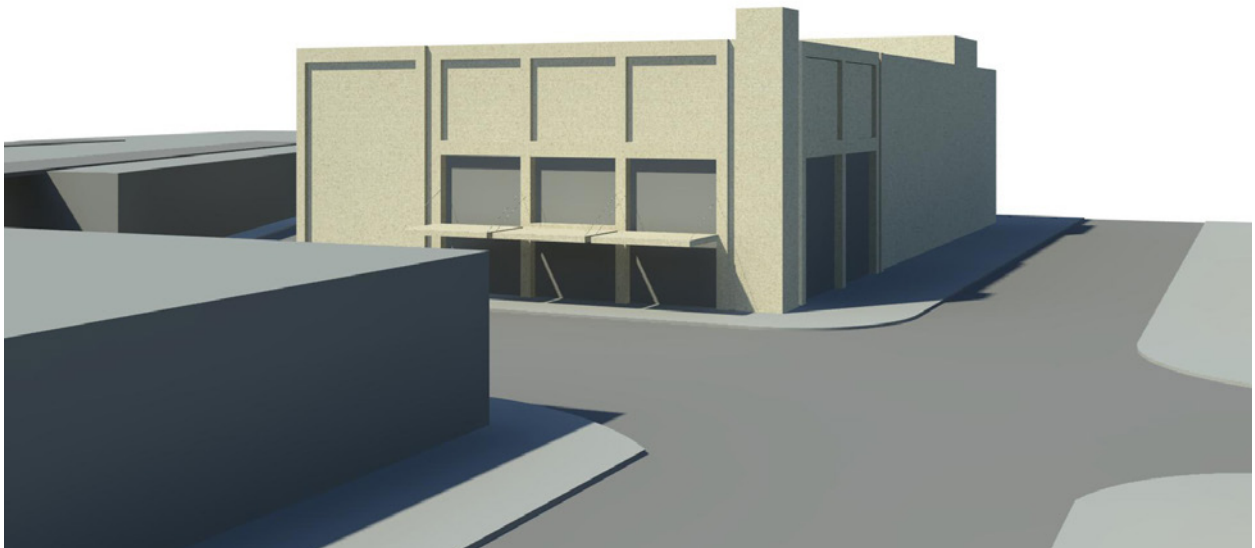
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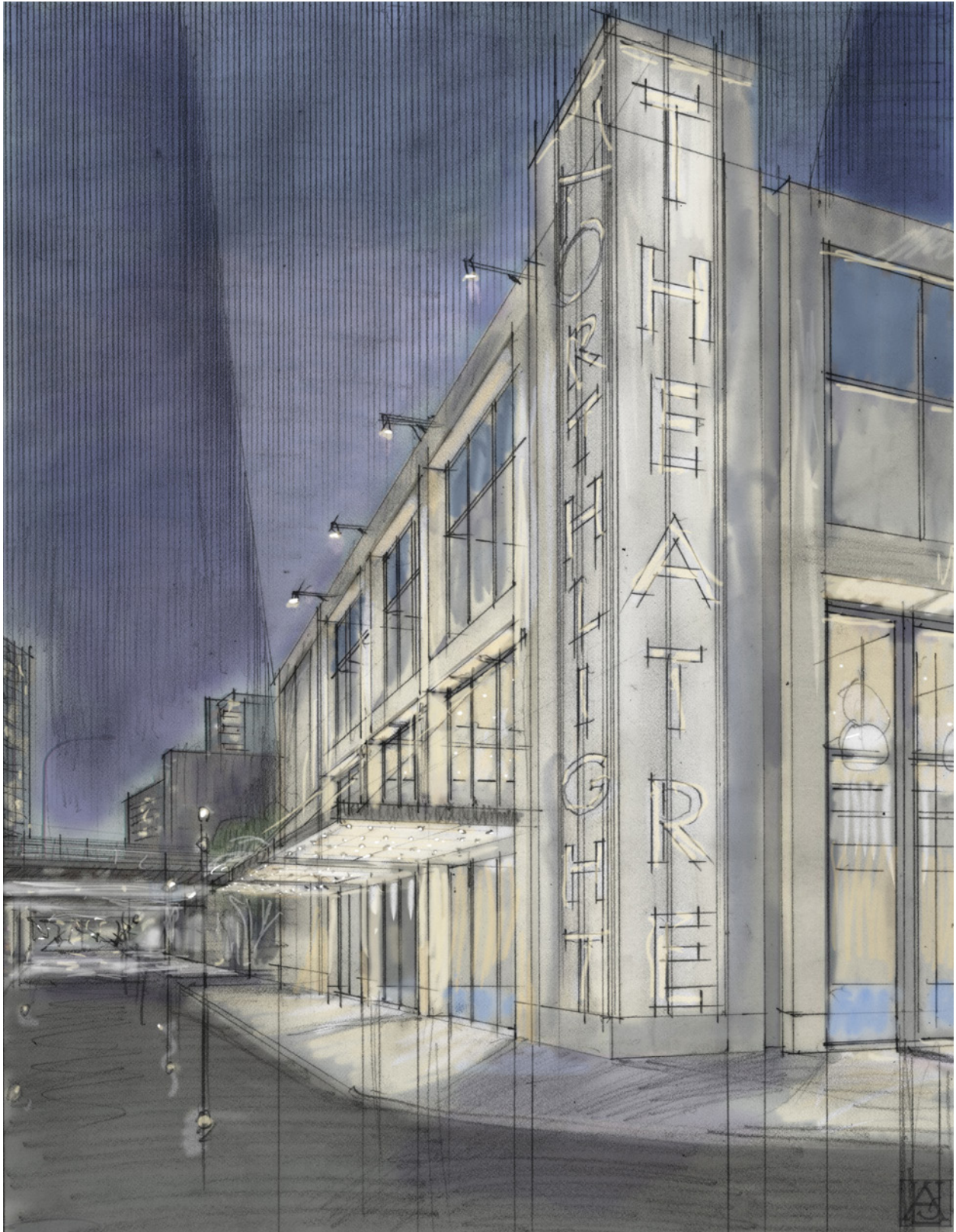
**3D RENDERING LOOKING EAST**



**3D RENDERING LOOKING SOUTHEAST**



**PERSPECTIVE RENDERING LOOKING EAST**



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[HOME](#)

DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

66

# SECTION 5: INDIVIDUAL VENUE CONSTRUCTION COSTS

The following table (FIG. 5.1) reflects construction cost estimates (before soft costs) for each of the three Site/Venue Schemes that were chosen as the Financial Plan Sites.

**CONSTRUCTION COST ESTIMATES FOR FINANCIAL PLAN TABLE**

**FIG. 5.1**

Venue and Site	Subtotal Cost	General Conditions Overhead & Profit	Design Contingency	Escalation – Current 2012 Costs	Estimated Construction Cost	Cost Per Square Foot	Area
<b>VENUE 1: TWO FLEXIBLE THEATRES AT SITE 19</b>	\$31,886,683	15% \$4,783,002	15% \$5,500,453	0% \$0	\$42,170,138	\$576	73,266 SF
<b>VENUE 2: DANCE/MUSIC THEATRE AT SITE 17</b>	\$24,270,472	15% \$3,640,571	15% \$4,186,656	0% \$0	\$32,097,699	\$636	50,452 SF
<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE AT SITE 6</b>	\$28,343,078	15% \$4,251,462	15% \$4,889,181	0% \$0	\$37,483,721	\$608	61,641 SF

These conceptual construction costs have been developed to establish probable benchmarks for the three venues presented in this study. The costs have been developed utilizing preliminary plans presented in this report.

The costs presented reflect probable construction costs only and do not include all other project costs. See Section 7: Financial Plan for complete costs.

Sub-costs reflect the subtotal for all trades-related costs for the project prior to any General Contractor markups and contingencies.

General conditions Overhead and Profit (15%) reflect markups that would be associated with the General Contractor or Construction Manager. These costs cover the management, coordination, supervision, overhead, and fees associated with all construction projects.

Design contingency has been included at 15% to cover anticipated details, design evolution, and engineering. At this early phase, no actual design or engineering has been developed. As design evolves and estimates are completed, contingencies would be adjusted to reflect the information available at design milestones.

Escalation has not been included as part of this cost study. All costs are presented in 2012 dollars. Once an actual timeline/schedule has been established, future escalation would need to be added to these costs.

Additional notes and details have been included in the report appendix.

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[HOME](#)

DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

68



## SECTION 6: FINANCIAL PLAN

The City of Evanston has commissioned the Team to study the potential locations and viability for performing arts venues in Downtown Evanston with the goal of establishing a robust arts district within the heart of Evanston. Using the three Site/Venue Schemes developed in Section 4, as well as the construction cost estimates developed in Section 5, Arts Consulting Group prepared a Financial Plan that focuses on the revenue-generating and operating expense plan for each venue. ACG will advise on the detailed cost of marketing and staffing, as well as likely lease rates for the spaces' uses, based on a cash flow analysis of the project's operation.

The first step was determining utilization levels for each proposed venue. Between August and October 2012, eighteen stakeholder organizations completed an e-mail or telephone survey prepared and conducted by ACG. ACG's survey indicates preliminary confirmation that the stakeholder organizations would provide sufficient levels of utilization for performances, rehearsals, workshops, festivals, and other uses to support Venue 1: Two Flexible Theatres, Venue 2: Dance/Music Theatre, and Venue 3: Resident Theatre Facility for Northlight Theatre as described by the Team.

Before developing a more detailed Financial Plan that describes how the funding challenge might be met, some fundamental questions need to be considered by the City of Evanston, the arts community, local funding resources, and the community at large. Given their potential scale, prioritizing and phasing the individual proposed facilities projects will likely be necessary. The funding solution clearly involves a major capital campaign, requiring the combined resources of government, the private sector, and Northwestern University: a public-private-academic partnership.

A number of public, private, and University resources may be available for shorter-term and long-range funding and financing for the proposed Downtown Evanston performing arts projects. The immediate priority is to maintain the momentum of the planning process, now that expectations have been raised among the arts community and the community at large. The first step in a Financial Plan for the project is to secure additional planning funds. Early project planning would appear to qualify for revenues from the City's TIF district. The Evanston Community Foundation could be another source for initial planning funds.

ACG has prepared a set of pro forma financial operating estimates for each of the three proposed Site/Venue Schemes. These strictly preliminary estimates provide an order-of-magnitude projection of the scale of normal facility operations for Venue 1: Two Flexible Theatres, Venue 2: Dance/Music Theatre, and Venue 3: Resident Theatre Facility for Northlight Theatre. Utilization estimates are the key driver of the financial operating plans. Venue 1: Two Flexible Theatres would be the most heavily utilized and should likely be considered the highest priority project. The ACG survey results indicated fewer performance and rehearsal uses of Venue 2: Dance/Music Theatre. However, combined performance days and on-stage rehearsal days, including by stakeholder organizations and other users, fill a reasonably busy calendar for the performance space.

For the purpose of this study, the premise for all the facilities is that they would operate as rental houses, not as impresario presenters. Each of the venues would be operated on a nonprofit basis. Their mission would be to serve local and regional arts organizations and audiences by providing affordable performance, rehearsal, technical, classroom, administrative, support, and social space heretofore unavailable in Downtown Evanston so that these organizations can fulfill their missions of artistic excellence and public service. As nonprofit organizations (or as part of a larger nonprofit organization), these venues would themselves require annual operating support.

Preliminary conclusions of the Financial Plan are that the current NEA-sponsored study is a productive first step in a long-term planning process for new performing arts facilities in Downtown Evanston. The City of Evanston should consider continuing its leadership role in the early planning for proposed new facilities to

proceed. However, the City of Evanston cannot accomplish these projects alone. Formation of a public-private partnership is essential for achieving the scale of the individual project as envisioned. Private resources will be key to the fundraising strategy. They should be included very early on in the planning process. Northwestern University should be invited to join in the utilization analysis, planning, and possibly fundraising for proposed performance spaces.

Action steps in the arts facility planning process include the following:

- Determine at the outset the role the City of Evanston should consider taking.
- Provide start-up funds/seed money from current Washington National TIF District to fund immediate next stages of the facility planning process.
- Form a Community Advisory Task Force.
- Confirm the project need and scope in detail.
- Form a new public-private partnership organization.
- Closely involve Northwestern University in the arts facility planning.
- Initiate follow-on studies to the current NEA-DEPAS study including a detailed utilization study, economic impact study, market demand study, community engagement process, and funding and fundraising feasibility study.
- Maintain momentum by continuing the City of Evanston role in project implementation.

## PROGRAM NEEDS AND SPACE UTILIZATION SURVEY

In August and September 2012, Arts Consulting Group conducted an e-mail and telephone survey of stakeholder organizations that had expressed interest in new space, as well as several additional groups. The goal was to compile information regarding:

- The scope of the organizations' current programming – number of productions, performance, rehearsals, education programs, other activities
- Current venues used for performance, rehearsal, and education, as well as venue size
- Whether they currently owned, leased, or rented performance and rehearsal venues
- Current rental rates paid and total annual space rental costs
- Possible interest in using proposed new performance space in Downtown Evanston
- Proposed utilization of new performance, rehearsal, education, lobby, and other spaces, as well as estimated number of uses
- Summary of organizational financial data

Eighteen organizations completed the ACG survey. One organization that had initially expressed interest in new facilities was later contacted by ACG but did not submit a survey.

A number of caveats are necessary about the data and information ACG gathered in the current survey. The organizations surveyed represent a wide range of missions, art forms, and programming, including theatre, music, and dance performance, arts education, and film presentation. They range widely in budget size, number of audience members, numbers and types of performances and rehearsals, the size of their current venue(s), and the number of possible uses of new venues. Most of the organizations reported a range from season to season in the number of their current performances, rehearsals, and programs.

In general we let stand the organizations' own terminology. Typically, an organization's "main series" would mean a season of "mainstage" productions, usually sold by subscription and single tickets. In certain cases,

such as dance schools, “main series” would mean periodic student dance recitals. Some organizations also listed “workshop” or “lab” or “festival” productions, performances, and rehearsals, which would typically be produced outside the main season. ACG combined these types of “non-mainstage” events, which could mean experimental, student, or simply special productions, into a second large category of performances.

We should stress that the information provided by these organizations about their possible use of new venues is highly preliminary. Before committing to use proposed new venues, most organizations indicated they want more specific information about the types and sizes of spaces being considered, availability, rental rates, parking, and rehearsal facilities and access. In most cases, the organization’s executive director, artistic director, or other staff member completed the survey; it is unclear whether the information represents one person’s response or is based on existing long-range organizational and facilities planning involving major input from the board of directors. In short, data about the number of possible events needs to be greatly refined before being considered as formal commitments for the use of new venues.

The survey findings that follow summarize preliminary estimates of prospective uses of new facilities, grouped by the type of theatre space the groups would likely be interested in using for performances and rehearsals, based on previous interviews conducted by Team member Schuler Shook and on responses to the ACG survey.

The quotes and numbers are reported as provided by the arts groups in the survey responses. In some instances the reported figures may not add up exactly. Also, in instances where information provided was incomplete, ACG extrapolated data about current programming to arrive at comparable figures for proposed uses; extrapolated conclusions are marked in italics.

## VENUE 1: TWO FLEXIBLE THEATRES – 250 AND 299 SEATS

### Mudlark Theater Company

**FIG. 6.1**

	MAIN SERIES
Estimated Number of Productions per Year	2
Estimated Number of Performances per Production	6
Estimated Number of Performance Days per Production	6
Estimated Number of Rehearsal Days per Production	7
Total Estimated Number of Performance Days	12
Total Estimated Number of Rehearsal Days	14

### Music Institute of Chicago

**FIG. 6.2**

	MAIN SERIES
Estimated Number of Productions per Year	3
Estimated Number of Performances per Production	12
Estimated Number of Performance Days per Production	12
Estimated Number of Rehearsal Days per Production	12
Total Estimated Number of Performance Days	36
Total Estimated Number of Rehearsal Days	36

### Theatre and Interpretation Center at Northwestern University

Use: “Plays and musicals.” (However, level of interest in and use of new Downtown Evanston performing arts venues needs to be confirmed by detailed discussions with University officials and faculty in a number of departments.)

**FIG. 6.3**

	MAIN SERIES
Estimated Number of Productions per Year	1-2
Estimated Number of Performances per Production	4-13
Estimated Number of Performance Days per Production	7-20
Estimated Number of Rehearsal Days per Production	10-30
Total Estimated Number of Performance Days	7-40
Total Estimated Number of Rehearsal Days	10-60

### Percolator Films

Interest: “We are very interested in hosting film events in the new performance facilities. There are currently no adequate film venues in Evanston, except the commercial movie theater (Century 12) or Northwestern University’s Block Cinema. Both those venues have their own programming and are cost-prohibitive to rent.”

Use: “Film events: screenings and discussions, sometimes a live component.”

**FIG. 6.4**

	MAIN SERIES
Estimated Number of Film Events per Year	20-24
Estimated Number of Screenings per Film Event	1-2
Estimated Number of Performance Days	20-48

### Piccolo Theatre, Inc.

Interest: “Yes. We are reaching the capacity of our current space and the economics of a 50-55 seat house is limiting.”

Use: “Piccolo only does Comedy, whether classic or contemporary, pre-written or devised.”

**FIG. 6.5**

	MAIN SERIES
Estimated Number of Productions per Year	1-2
Estimated Number of Performances per Production	26-28
Estimated Number of Performance Days per Production	26
Estimated Number of Rehearsal Days per Production	20
Total Estimated Number of Performance Days	26-52
Total Estimated Number of Rehearsal Days	20-40

### Polarity Ensemble Theatre

Interest: “Yes. We have been interested in moving to Evanston for some time. We are now facing the necessity of a move since the school in which we hold a residence has informed us that our residence will end after this season or the next. (We have no illusions that we will find the same low rent.)”

Use: “Play productions, new play festival with staged readings.”

Other: “Fundraisers, meetings, classes, community outreach.”

FIG. 6.6

	MAIN SERIES	FESTIVAL	OTHER USES
Estimated Number of Productions per Year	3	1	
Estimated Number of Performances per Production	21	8-10	
Estimated Number of Performance Days per Production	21	8-10	
Estimated Number of Rehearsal Days per Production	43		
Total Estimated Number of Performance Days	71	8	(20)
Total Estimated Number of Rehearsal Days	130	(40)	

### Next Theatre Company

Interest: “Yes. Next has been a lifetime tenant at the Noyes Cultural Arts Center; however, equipment, seats and the space need a lot of structural work and Next would like a modernized facility.”

Use: “Theatrical productions, four productions per season in a 150-seat-capacity theatre.”

FIG. 6.7

	MAIN SERIES
Estimated Number of Productions per Year	4
Estimated Number of Performances per Production	30
Estimated Number of Performance Days per Production	30
Estimated Number of Rehearsal Days per Production	21
Total Estimated Number of Performance Days	120
Total Estimated Number of Rehearsal Days	105

### DreamLogic Theatre

Interest: “150 seats in flexible theatre would be a happy median.”

Use: One to two main productions in a flexible theatre, as well as concurrent use of a rehearsal room.

FIG. 6.8

	MAIN SERIES
Estimated Number of Productions per Year	1-2
Estimated Number of Performances per Production	15-50
Estimated Number of Performance Days per Production	15-50
Estimated Number of Rehearsal Days per Production	20
Total Estimated Number of Performance Days	15-100
Total Estimated Number of Rehearsal Days	20-40

### Piven Theatre Workshop

Interest: Would “rarely” use new space. “We are working with the City to expand and renovate our own space. We have so many needs within our space and are working to stay at Noyes. Even if the plan with the City to stay in Noyes falls through, our needs are so different than what the performance space provides in that we need classroom space year-round, office space, space for our 25-30 teachers in addition to rehearsal and performance space.”

## VENUE 2: DANCE/MUSIC THEATRE – 250-400 SEATS

### Lookingglass Theatre Company

Interest: Indicated to Schuler Shook a desire for the large-format end-stage theatre. Stated “we would be interested in learning what spaces might be available” in ACG survey.

Use: “We would most likely not be using an offsite (Evanston) space for our mainstage productions, but would like to investigate any Evanston venue for lab productions or possibly for productions by our Young Ensemble and Education department. Possible workshops (one to two week intervals max).”

FIG. 6.9

	WORKSHOP/LAB
Estimated Number of Productions per Year	3-5
Total Estimated Number of Performance Days	10-20
Total Estimated Number of Rehearsal Days	20-30

### Light Opera Works

Interest/Use: “For workshop performance if [seating capacity is] in the range of 200-300 seats. For our fall show if in the range of 400-600 seats.”

FIG. 6.10

	MAIN SERIES	WORKSHOP/LAB
Estimated Number of Productions per Year	1	6-12
Estimated Number of Performances per Production	9	1-2
Estimated Number of Performance Days per Production	9	1-2
Estimated Number of Rehearsal Days per Production	20	20+
Total Estimated Number of Performance Days	9	6-24
Total Estimated Number of Rehearsal Days	20	120+ (assumed 60 days on-stage rehearsal)

**Dance Center Evanston**

Interest: One dance recital, five performances.

Use: “If reasonably priced, could conceivably use for summer dance theater production.”

**FIG. 6.11**

	ANNUAL DANCE RECITAL	SUMMER DANCE THEATER
Estimated Number of Productions per Year	1	1
Estimated Number of Performances per Production	5	5
Estimated Number of Performance Days per Production	5	5
Estimated Number of Rehearsal Days per Production	5	5
Total Estimated Number of Performance Days	5	5
Total Estimated Number of Rehearsal Days	5	5

**Chicago Klezmer Ensemble**

Interest: “Depending on cost.”

Use: “Maybe four?”

**FIG. 6.12**

	MAIN SERIES
Estimated Number of Productions per Year	1-4
Estimated Number of Performances per Production	1
Estimated Number of Performance Days per Production	1
Estimated Number of Rehearsal Days per Production	0
Total Estimated Number of Performance Days	4
Total Estimated Number of Rehearsal Days	0

**Evanston Dance Ensemble**

Interest: “We would love an Evanston performance space [for dance concerts] if sufficient seating/parking.”

**FIG. 6.13**

	MAIN SERIES
Estimated Number of Productions per Year	1-3
Estimated Number of Performances per Production	3-6
Estimated Number of Performance Days per Production	3
Estimated Number of Rehearsal Days per Production	5
Total Estimated Number of Performance Days	3-18
Total Estimated Number of Rehearsal Days	15-90 (assumed 15-45 days on-stage rehearsal)

**North Shore Choral Society**

Interest: “We need an affordable space that can accommodate 120+ singers with orchestra. We also need a better rehearsal facility – one that would hold 120+ singers, have a good piano, good lighting and sight lines, and a possible second space for sectionals.”

**FIG. 6.14**

	MAIN SERIES
Estimated Number of Productions per Year	3
Estimated Number of Performances per Production	1
Estimated Number of Performance Days per Production	1
Estimated Number of Rehearsal Days per Production	12
Total Estimated Number of Performance Days	3
Total Estimated Number of Rehearsal Days	36

**Actors Gymnasium**

Interest: “Would be interested in a possible second rehearsal site, although lower on our priority. Gradual ramp-up, possibly from one afterschool or Saturday a week, as we grow. Possibly for mainstage performances (once a year). Require ability to rig space for aerial equipment (trapeze, silks, Spanish web, etc.). Looking currently for a performance venue for multiple weekends (we do 6-weekend runs currently) with 200-300 seats.”

**FIG. 6.15**

	MAIN SERIES
Estimated Number of Productions per Year	1
Estimated Number of Performances per Production	3-24
Estimated Number of Performance Days per Production	3-24
Estimated Number of Rehearsal Days per Production	10 (“varies”)
Total Estimated Number of Performance Days	24
Total Estimated Number of Rehearsal Days	10

**VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE – 400 AND 100 SEATS**

**Northlight Theatre**

Interest/Use: “Theatre/music/lecture.”

**FIG. 6.16**

	MAIN SERIES
Estimated Number of Productions per Year	5
Estimated Number of Performances per Production	43
Estimated Number of Performance Days per Production	43
Estimated Number of Rehearsal Days per Production	18-24
Total Estimated Number of Performance Days	170
Total Estimated Number of Rehearsal Days	90-120



## TOTAL ESTIMATED UTILIZATION

### Estimated Utilization by Venue

ACG emphasizes that at this early stage of investigation the information provided by the interested stakeholder organizations is highly preliminary and should be considered a guide to the order-of-magnitude of the levels of utilization for each venue; therefore, the data cannot be considered hard commitments by the various organizations. Confirmation of proposed utilization levels will require more detailed follow-up investigation than possible in the current City of Evanston NEA study, given its short timeframe and specific scope. Such an investigation should include in-depth interviews and discussions with stakeholder organizations' executive management, artistic leadership, and boards of directors. These discussions should lead to the goal of commitments by the organizations to continue to participate in the facilities planning process (including fundraising) and, ultimately, to utilize the proposed new facilities.

Responses to the ACG survey form may, in certain instances (e.g. Northlight Theatre), already reflect the organizations' detailed institutional strategic and long-range planning, including analyses of facilities' needs by their management, artistic leadership, and boards, as well as involvement by funders, audience members, and other stakeholder constituencies. ACG recommends that detailed confirmation of future facilities needs should follow in later planning stages.

Nonetheless, while the responses to ACG's survey cannot be regarded as hard commitments by the stakeholder organizations for future utilization of the proposed venues, these estimates do provide a rough but useful aggregate estimate of the performing arts community's needs and desires for additional performance and rehearsal facilities.

The survey findings validate earlier findings by Schuler Shook regarding the type and size of facilities needed, and clearly indicate that the particular venues described in this study could be fully utilized year-round. In fact, the total high estimate number of days of utilization for Venue 1: Two Flexible Theatres each add up to more than the number of days per year. The two rehearsal rooms in Venue 1 would be fully occupied as well. In Venue 2: Dance/Music Theatre, the combination of performance and on-stage rehearsal days would also fill a season. Typically, a pro forma – hypothetical, or model – calendar of actual days utilization in a performing arts facility is about 320 days per year, assuming about 45 days for dark days, holidays, maintenance, etc.

Venue 1: Two Flexible Theatres and Venue 2: Dance/Music Theatre would necessarily be shared spaces. Some of the theatre companies might have a high enough utilization to be considered resident companies, though for only part of the year. Other companies and organizations would require fewer days for more limited runs, such as transfers from another venue that would remain their main performance home. They would rent the space on a week-to-week or day-to-day basis. The length of occupancy by each organization, as well as the time of year, should become central topics in negotiations, operating agreements, and leases in future planning for facilities.

Based on the initial stakeholder organization survey responses, the preliminary range of high and low utilization estimates of Venue 1: Two Flexible Theatres, Venue 2: Dance/Music Theatre, and Venue 3: Northlight Theatre are shown in FIG. 6.17.

**ESTIMATED UTILIZATION BY VENUE TABLE**

**FIG. 6.17**

	MAIN SERIES PRODUCTIONS		WORKSHOPS, LABS, FESTIVALS		OTHER USES
	High Estimate	Low Estimate	High Estimate	Low Estimate	
<b>VENUE 1: TWO FLEXIBLE THEATRES</b>					
Total Estimated Performance Days	479	307	10	8	
Total Estimated Rehearsal Days	425	335	40	40	
Total Days	904	642	50	48	
<b>VENUE 2: DANCE/MUSIC THEATRE</b>					
Total Estimated Performance Days	83	41	29	11	30
Total Estimated Rehearsal Days	156	106	65	25	
Total Days	239	147	94	36	30
<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE</b>					
Total Estimated Performance Days	170	170			
Total Estimated Rehearsal Days	120	90			
Total Days	290	260			

**Estimated Utilization by Theatre Space**

As the basis for developing pro forma financial operating estimates for the venues, for Venue 1: Two Flexible Theatres, ACG has divided the total low estimated days’ utilization in half, for now allocating an equal number of performances and rehearsals to each of the two flexible theatres. We have assumed that the need for additional rehearsal space in Venue 1: Two Flexible Theatres would be met by the venue’s two large rehearsal rooms. The rehearsal rooms are assumed to be fully occupied by either the organization renting the flexible theatres during their runs or by other organizations. The rehearsal rooms might also accommodate certain workshop/lab/festival productions and performances, as well as social events. For Venue 2: Dance/Music Theatre, ACG has used the high estimates of utilization of the main series, workshop/lab/festival performances, and rehearsals.

Northlight Theatre, in its dedicated facility Venue 3, would be free to set its own performance and rehearsal schedule. Northlight’s current utilization estimates would allow for a certain number of rentals by outside organizations, including those whose performance and rehearsal needs might not be fully accommodated in Venue 1 or Venue 2. ACG has not attempted to divide up usage between the two theatres in Venue 3.

ACG’s survey indicates preliminary confirmation that the stakeholder organizations would provide sufficient levels of utilization for performances, rehearsals, workshops, festivals, and other uses to support Venues 1, 2, and 3 as described by the Team. The estimated utilization by theatre space is shown in FIG. 6.18.

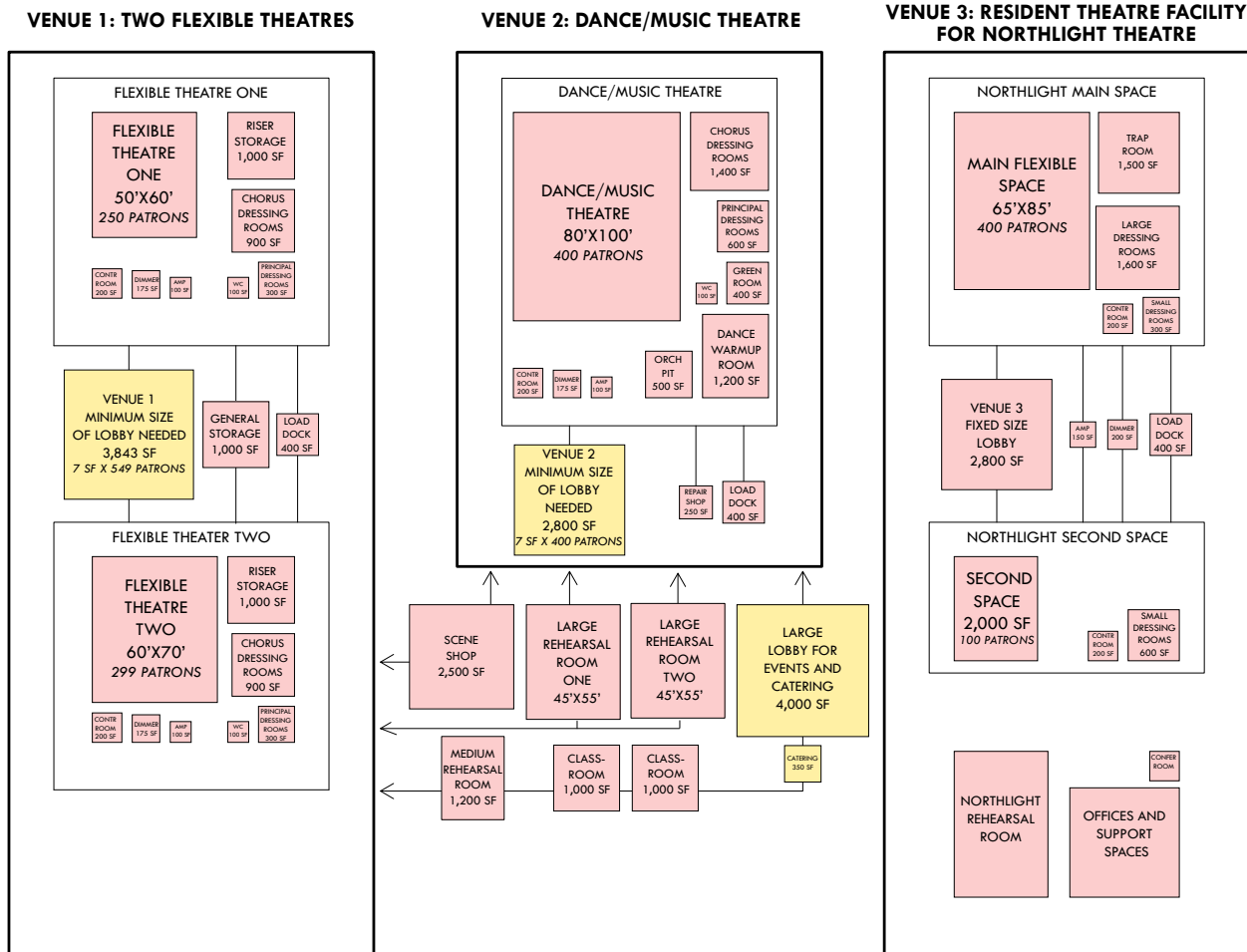
ESTIMATED UTILIZATION BY THEATRE SPACE TABLE

FIG. 6.18

	MAIN SERIES PRODUCTIONS	WORKSHOPS, LABS, FESTIVALS	OTHER USES
<b>VENUE 1: TWO FLEXIBLE THEATRES</b>			
Flexible Theatre One – 250 Seats	345	39	
Flexible Theatre Two – 299 Seats	345	39	
<b>VENUE 2: DANCE/MUSIC THEATRE</b>			
Dance/Music Theatre – 400 Seats	239	94	30
<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE</b>			
Main Flexible Space – 400 Seats	275 (combined)	0 (combined)	0 (combined)
Second Space – 100 Seats			

VENUE GROUPING DIAGRAM

FIG. 6.19



## FINANCIAL PLAN – CAPITAL

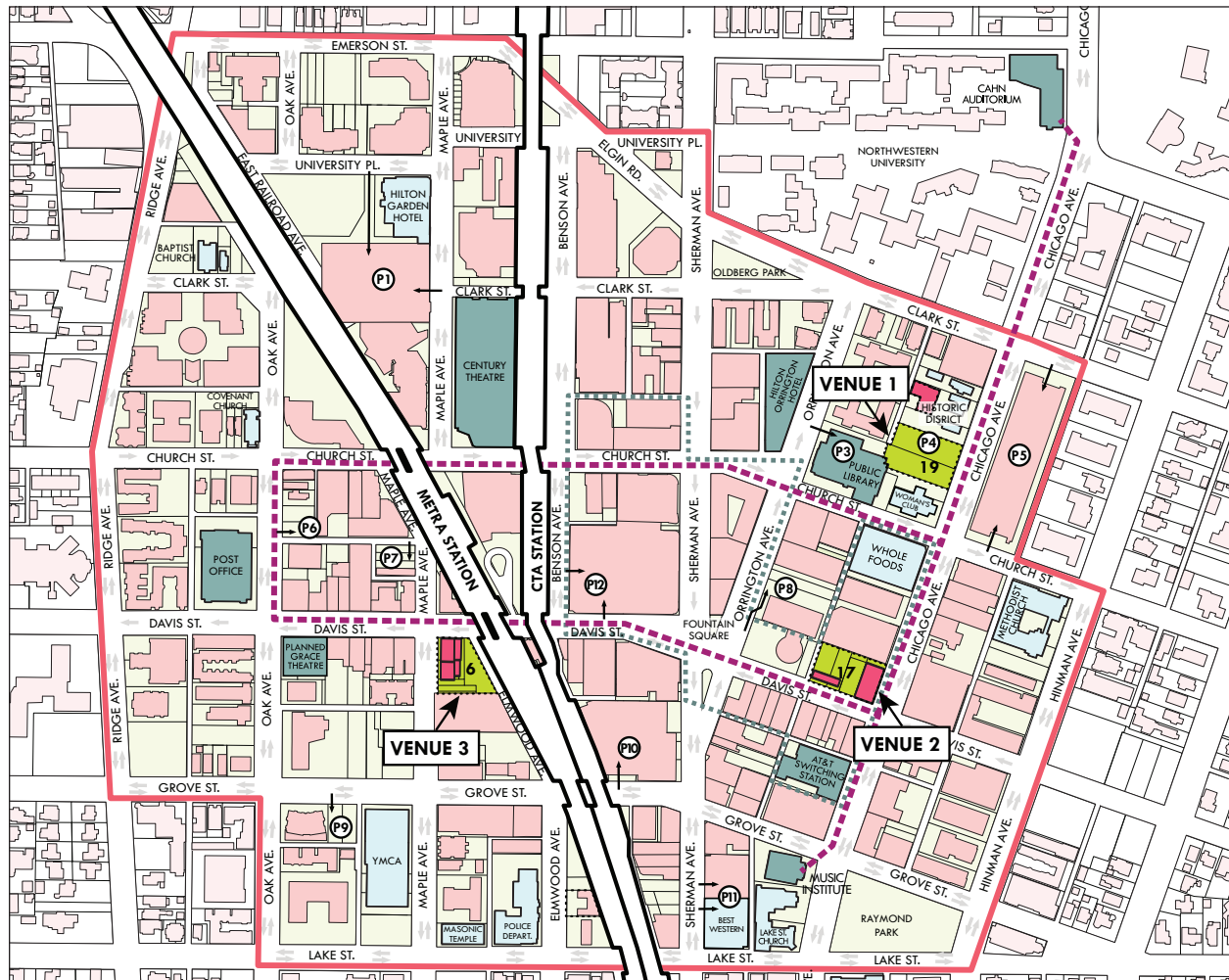
The Financial Plan for new performing arts facilities in Downtown Evanston addresses two main topics:

- The capital costs for each of the proposed sites and venues, and opportunities for addressing those costs
- Financial operating scenarios for the Conceptual Site Planning Study schemes as proposed by the Team

The Team, with the City and stakeholders, narrowed the selection of sites down from twenty-four Sites for Initial Consideration to three Site/Venues Pairs to be used to generate the Financial Plan (FIGS. 6.20-6.21).

SITE/VENUE PAIRS FOR FINANCIAL PLAN MAP

FIG. 6.20



**SITE/VENUE PAIRS FOR FINANCIAL PLAN TABLE**

**FIG. 6.21**

<b>VENUE 1: TWO FLEXIBLE THEATRES</b>	<b>VENUE 2: DANCE/MUSIC THEATRE</b>	<b>VENUE 3: RESIDENT THEATRE FACILITY FOR NORTHLIGHT THEATRE</b>
Site 19: City-owned parking lot facing the west side of Chicago Ave. between Clark St. & Church St.	Site 17: Occupied lots & buildings facing the north side of Davis St. between Orrington Ave. & Chicago Ave.	Site 6: Parking lot & adjacent buildings at the southeast corner of Davis St. & Maple Ave.

**ESTIMATED PROJECT COSTS**

Team member CCS has prepared preliminary construction cost estimates for these options. In addition to construction costs, soft costs would include, but not be limited to, the following:

- Architect engineering design fees, and all related specialty consultants and reimbursable – % of construction
- Material testing
- Building permit, expedited review costs
- Builders risk insurance
- Moving costs
- Furniture, fixtures, and equipment
- Computer systems, IT equipment, telephone systems
- Artwork
- Donor signage
- Construction change order contingency – % of construction
- Owner contingency – % of total project cost
- Commissioning
- Legal costs – contracts
- Environmental (investigation or removal) – to be excluded at this time

The Team of HBRA, SS, ACG, and CCS suggests an estimated temporary placeholder of 25% of construction costs for soft costs. Estimated project costs (construction costs plus soft costs) are as follows (FIG. 6.22):

**ESTIMATED PROJECT COSTS TABLE**

**FIG. 6.22**

	<b>VENUE 1</b>	<b>VENUE 2</b>	<b>VENUE 3</b>
Estimated Construction Cost	\$42,170,138	\$32,097,699	\$37,483,721
Estimated Soft Costs (25%)	\$10,542,535	\$8,024,425	\$9,370,930
Estimated Project Cost (Construction + Soft Costs)	\$52,712,673	\$40,122,124	\$46,854,651

Additional project costs could include but not be limited to the following:

- Financing costs – estimated at 1% of amount financed
- Capital campaign costs – estimated at 8% of fund-raising goal
- Pre-opening costs – project management staff and facility management/operating staff hired before opening (both could be included in capital or operating costs) to be determined based on project scope, timing, and management responsibilities
- Opening costs – to be determined; could be included in capital or operating costs

**Caveats and Cautions**

At this early stage, any project cost estimate is, by definition, entirely preliminary. Apart from avoiding the fallacy of false precision, any estimates of project costs merely illustrate the project’s scale; they are a guide, not a goal. The space list and conceptual diagrams are derived from the “wish list” of potential user organizations (even if some of the desired space and equipment needs are rather precise). The space list, diagrams, and cost estimates were prepared internally by the Team without the benefit of input from an owner or client. Factoring into future cost estimates will be the consideration of the size of venues and spaces, the relationship and stacking of spaces, seating capacities, architectural quality, acoustical quality, performance equipment, technical capabilities, audience comfort and amenities, not to mention specific site-related issues, such as logistical access, amount of below-grade construction, building height, and numerous other factors.

The stakeholder organizations that have been involved in the study up to now will be important voices in future discussions of these projects, but there will be other voices as well, very likely including those of the visual arts community. The interests of other potential stakeholders not included in the current study will have a bearing on cost estimates going forward.

Finally, the project organizers should certainly investigate the costs of similar projects, although precise comparisons between completed venues and those at the conceptual stage can be misleading, and many variables can affect the project cost. It is best to remember that any project cost estimate at this very early point in conceptual planning is only the first of many. Project planning, including cost estimates, is an iterative process.

**ESTIMATED SITE ACQUISITION**

City of Evanston and Cook County GIS maps provide data for the assessed property values. City of Evanston Planning staff also provided to the Team Cook County 2012 estimated market values for the Financial Plan Sites, based on the relevant tax parcel addresses (FIG. 6.23).

**ESTIMATED SITE ACQUISITION TABLE**

**FIG. 6.23**

	<b>VENUE 1</b>	<b>VENUE 2</b>	<b>VENUE 3</b>
Property Description	Site 19: City-owned parking lot facing the west side of Chicago Ave. between Clark St. & Church St.	Site 17: Occupied lots & buildings facing the north side of Davis St. between Orrington Ave. & Chicago Ave.	Site 6: Parking lot & adjacent buildings at the southeast corner of Davis St. & Maple Ave.
Estimated Market Value	\$0	\$1,473,750	\$2,501,450
Site Area	31,421 SF	19,038 SF	28,613 SF
Estimated Market Value Per Square Foot	\$0/SF	\$77/SF	\$87/SF

### Comparable Property Sales

ACG found data on five retail or commercial properties that had changed hands in Downtown Evanston between 2004 and 2012 (FIG. 6.24). The most relevant recent sales would appear to be the Giordano Building at 614 Davis Street, which was sold in March 2012 for \$1,050,000, or \$60 per square foot, and a 924-square-foot retail parcel at 1590 Sherman Avenue, which sold in June 2012 for \$128,000, or \$138.53 per square foot. That sale is comparable to the price of a larger parcel nearby, at 1601 Sherman Avenue, which sold in January 2004 for \$137.76 per square foot (source: Loopnet.com).

**COMPARABLE PROPERTY SALES TABLE**

**FIG. 6.24**

	1590 Sherman Ave.	614 Davis St.	1527 Chicago Ave.	812 Davis St.	1601 Sherman Ave.
Type	Retail	Commercial	Retail	Retail	Retail
Use		Giordano Building		Quizno's leases ground floor	
PIN	11-18-311-042-1001	11-18-312-005-0000	11-18-408-018-0000	11-18-311-042-1001	11-18-305-003-0000
Date of Sale	6/8/2012	3/2/2012	9/20/2007	12/26/2006	1/21/2004
Sale Price	\$128,000	\$1,050,000	\$3,500,000	\$520,000	\$5,375,000
Area	924 SF	17,430 SF	0.13 ACRES	1,500 SF	39,018 SF
Price Per Square Foot	\$138.53	\$60.24	TBD	\$346.67	\$137.76
Assessed Value (Cook County)	Not Available	\$328,741	\$174,027	Not Available	\$1,217,910
Assessed Value (City of Evanston)	\$48,823	\$325,981	Not Available	Not Available	\$1,097,971

### TOTAL ESTIMATED PROJECT COST & SITE ACQUISITION

The aggregate totals of project cost estimates and possible site acquisition costs based on estimated market value are shown below (FIG. 6.25). It is important to emphasize again that at this early stage, any individual project cost estimates are based on conceptual schemes and preliminary.

**TOTAL ESTIMATED PROJECT COST & SITE ACQUISITION TABLE**

**FIG. 6.25**

	VENUE 1	VENUE 2	VENUE 3
Property Description	Site 19: City-owned parking lot facing the west side of Chicago Ave. between Clark St. & Church St.	Site 17: Occupied lots & buildings facing the north side of Davis St. between Orrington Ave. & Chicago Ave.	Site 6: Parking lot & adjacent buildings at the southeast corner of Davis St. & Maple Ave.
Estimated Project Cost (Construction + Soft Costs)	\$52,712,673	\$40,122,124	\$46,854,651
Estimated Site Acquisition	\$0	\$1,473,750	\$2,501,450
Total Estimated Project Cost & Site Acquisition	\$52,712,673	\$41,595,874	\$49,356,101

## **VARSITY THEATRE**

Whether the former Varsity Theatre, located on Sherman Avenue just north of Church Street, is a viable candidate for addressing performing arts needs in Downtown Evanston was a question the Team considered throughout the study. The Team reviewed last year's study by the CLUE Group and visited the Varsity Theatre building to evaluate it as a potential site for any of the intended venues.

Confirming a conclusion made by the Team early on in the study, Schuler Shook recommended that “other sites in this study are more suited to the anticipated uses and represent opportunities for successful construction that are superior to what the Varsity represents” (source: Schuler Shook report, November 16, 2012). That being said, the Varsity Theatre could accommodate Venue 2: Dance/Music Theatre along with the adjacent sites in Bookman's Alley to the north. The potential development cost due to renovations, additions, and additional site acquisition could be 1.5 to 2 times the cost of new construction.

The owner of the Varsity Theatre, Mr. Steven Rogin, indicated in a telephone conference with ACG (November 18, 2012) that he was “not actively looking to selling the building” but was “receptive to being engaged in a conversation” about it. He stated that he had not given any thought to a potential selling price for the building.

## **POSSIBLE SUPPORT SPACES IN ADJACENT BUILDINGS**

### **University Building Adjacent to Site 17**

The University Building is a historic landmark adjacent to Site 17. The exterior of the University Building must be preserved but the interior could be renovated. The Team has designed the conceptual scheme for Venue 2: Dance/Music Theatre at Site 17 without the use of the University Building. However, the building could offer potential support space if the owner is interested. If lease space became available for rent, it could be used for gallery space on the ground floor or office and administrative support space on the second floor. The building is not currently for lease and lease rates have not been determined. Alternatively, the entire building could be purchased and renovated to be used as event support space. ACG has determined the estimated market value of the University Building to be \$3,020,840.

### **Woman's Christian Temperance Union Buildings Adjacent to Site 19**

The Woman's Christian Temperance Union (WCTU) owns the headquarters building at 1730 Chicago Avenue and three historic homes immediately northwest of Site 19, which is the City-owned parking lot on Chicago Avenue between Church Street and Clark Street. ACG spoke with the WCTU national president, the chair of the building committee, and the incoming executive director of the Frances Willard Historical Association, which occupies the middle of the three houses.

The WCTU and Historical Association leadership are in the process of studying the future of its historic properties in Evanston. Each leader confirmed that a key goal would be to lease available properties to Evanston-based nonprofit organizations. The two historic homes, 1724 Chicago Avenue (2,800 square feet) and 1732 Chicago Avenue (2,900 square feet) are rented on short-term leases; one tenant is in the process of being evicted. WCTU's goal is to update these properties and lease them to break even on maintenance costs. The third floor and parts of the first and second floors of the headquarters building will also be available for lease, preferably to nonprofit organizations, at some point in the future.

For organizations currently contemplating moving their operations to Evanston, the WCTU properties may be an attractive option for relocating administrative space, even if new performance spaces are some years away.



## CAPITAL FUNDING, FINANCING, AND FUNDRAISING

The following is a highly preliminary summary of possible approaches to a Financial Plan for the proposed venues and the final selected sites.

Given the scale of the individual proposed facilities projects, preparing a detailed Financial Plan for each of the proposed sites and facilities is, in ACG's view, premature. Should the project proceed – whether as a whole, in part, or in phases – the funding solution clearly involves a major capital campaign, or series of campaigns. The total will likely require the combined resources of government, the private sector, and educational resources: a public-private-academic partnership.

As planning for the project goes forward, the immediate first step in the Financial Plan is to identify and secure the funding resources to undertake the next stages of the facility planning process. The next step is refinement and confirmation of the needs assessment and utilization. Early commitments by public resources could provide a challenge fund to be matched or exceeded by leadership commitments from the private sector: individual donors, foundations, corporations, businesses, and the academic community.

### VENUE PRIORITIZATION AND TIMING

ACG has listed the three venues in the order in which they might be launched.

#### **Venue 1: Two Flexible Theatres at Site 19**

Site 19 remains the Team's preferred site for Venue 1: Two Flexible Theatres. In terms of the Financial Plan, as a City-owned lot the property avoids acquisition costs. Based on the utilization survey, Venue 1 could become the most heavily used of all the proposed facilities. Proximity to the Northwestern University campus could make this site attractive as a possible venue for University faculty and student productions. For these reasons, Venue 1 should be the highest priority project among the three major proposed venues.

During the course of this study, the Team learned that Site 19 is possibly being considered as a private development opportunity and so may no longer be available for the proposed performance space. The possibility of a private developer taking this site presents the opportunity for a mixed-use development. This could involve nesting the core and shell of the two flexible theatres in a multi-story building that might include residential, commercial, retail, or hospitality uses. As a condition of acquiring a long-term lease of the site, the developer could be required to provide the necessary cubage for one or two flexible theatres within the proposed building.

Mixed-use developments incorporating performance spaces have a long history. In Chicago, early examples include the Chicago Lyric Opera and the Majestic Theatre, originally built in 1906 as a mixed-use theatre and office building and now the Bank of America Theatre below a Hampton Inn. More recently, in New York the Related Companies built the Time Warner Center, a 2.8-million-square-foot mixed-use property in Manhattan. The building serves as the global headquarters of Time Warner, Inc. and includes luxury condominiums overlooking Central Park, the five star Mandarin Oriental New York hotel, first-class office space, a series of dramatic public spaces, luxury retail shops, a food market, and several of the finest restaurants in the United States. The Time Warner Center also houses the performance spaces of Jazz at Lincoln Center, including the 1,200-seat Rose Hall, the Allen Room, and Dizzy's Club Coca-Cola. Also in New York, the Related Companies conceived and developed MiMA, a 1.2-million-square-foot 63-story mixed-use glass tower featuring luxury rentals and condominium residences, along with the Pershing Square Signature Center, the new Frank Gehry-designed home of the Signature Theatre Company.

### **Venue 2: Dance/Music Theatre at Site 17**

One of the two parcels at Site 17 is an open lot that has been unoccupied for some time. The other lot contains the drive-in ATMs for the adjacent bank. The City, or its agent, should consider undertaking initial exploratory discussions with both owners about their interest in selling these properties for future arts facilities use.

### **Venue 3: Resident Theatre Facility for Northlight Theatre at Site 6**

The City, or its agent, should consider undertaking initial exploratory discussions with both owners of parcels at Site 6 about their interest in selling these properties for future arts facilities use.

## **WASHINGTON NATIONAL TIF DISTRICT**

Washington National TIF District revenues are the immediate source of initial funds to continue the planning process. According to the Illinois Tax Increment Association website ([www.illinois-tif.com](http://www.illinois-tif.com)),

*Tax Increment Financing calls for local taxing bodies to make a joint investment in the development or redevelopment of an area, with the intent that any short term gains be reinvested and leveraged so that all the taxing bodies will receive larger financial gains in the future. The funds for this investment do not come from current revenues, but from future tax revenues, not otherwise expected to occur. These new revenues are generated by increased public and private investment in identified, underperforming areas.*

Of the six selected sites in the Arts Corridor, the current Washington National TIF boundary fully encompasses only Site 17, the proposed site of Venue 2: Dance/Music Theatre. Alternate Site 22 (the Varsity Theatre and Bookman's Alley) is located on the border of the Washington National TIF District; the Varsity Theatre is located within the TIF District but the Bookman's Alley enclave is located outside of it. Site 19 (the proposed site of Venue 1: Two Flexible Theatres), Site 6 (the proposed site of Venue 3: Resident Theatre Facility for Northlight Theatre), Alternate Site 4, and Alternate Site 14 are located outside the current Washington National TIF District boundary. Site 6 may qualify for consideration as an "underperforming" area.

The Washington National TIF District was established in early 1994 with an expiration date of 2017 (source: Annual Report, TIF District #4, Fiscal Year Ending 2011, Minutes of the Joint Review Boards Meeting, pg. 2, December 16, 2010). The City of Evanston should consider the options of (1) redrawing and expanding the current TIF District to include recommended sites, or (2) letting the current Washington National TIF District expire in 2017 and creating a new TIF District to encompass the final selected sites for new arts facilities.

Other cities have created TIF Districts with the aim of using their revenue streams to fund the construction and operation of new arts facilities. A prime recent example is the city of Carmel, Indiana, whose downtown TIF District enabled the construction of the \$118-million Center for the Performing Arts, which opened in 2010. The Center includes the Palladium, a 1,600-seat concert hall; the Tarkington, a 500-seat proscenium theatre; and the Studio Theatre, a flexible space seating up to 250.

In Evanston, in the short-term the City could consider dedicating TIF funds to fund the next steps in the planning process. Longer-term, a portion of TIF District annual revenues could be dedicated to funding bond payments to fund the construction of the proposed facilities. These public resources could form the basis of a challenge grant to be matched by a private sector capital fundraising campaign.

## CITY TICKET TAX

Many cities fund arts programs and facilities through dedicated tax. Examples include taxes on hotel room stays (“bed tax”), car rentals, or tickets to entertainment events. Typically the goal is to tax those visiting the jurisdiction and to avoid taxing residents. Evanston could investigate the option of an entertainment tax, beginning with an inventory of the number of entertainment event tickets sold per year.

In the Financial Operating Pro Forma Estimate, ACG has included a \$1 surtax on tickets sold at the venues. Based on estimated attendance, the ticket surtax would yield \$64,850 in Venue 1: Two Flexible Theatres and \$33,600 in Venue 2: Dance/Music Theatre. ACG did not estimate attendance at Venue 3: Resident Theatre Facility for Northlight Theatre. Typically, organizations that present or produce programming would transfer ticket surcharge revenues to the City, which could then reallocate all or part of the funds back to the organization as arts grants. For the sake of simplicity in the Financial Operating Pro Forma Estimate, ACG has simply retained the ticket surcharge as part of each venue’s earned income.

## HISTORIC TAX CREDITS – FEDERAL AND ILLINOIS STATE

The CLUE Group’s Varsity Theatre Report (page 16, note 3) contains a summary of Historic Tax Credits for the possible reuse of the Varsity Theatre that remains applicable to other sites, particularly those built before 1936. According to the Varsity Theatre Report,

*The federal government offers federal income tax credit equal to 20% of qualified expenses involved in rehabilitating historic commercial buildings. Through partnership with a tax credit investor, tax credits can be converted to project equity. We spoke about this several times with a representative of the Illinois Historic Preservation Agency who specializes in historic rehabilitation tax credit projects, and his sense is that it might be possible for the project to obtain a lower, 10% tax credit, typically available for rehabilitation of non-historic commercial buildings built before 1936.*

Detailed investigation is required to determine the age of structures on selected sites, and the extent to which portions of existing older structures might qualify for HTCs and could be rehabilitated as arts facilities. This funding option will require further investigation. According to the Illinois Historic Preservation Agency website (<http://www.illinoishistory.gov/PS/IHPATCP.HTM>),

*The Illinois Historic Preservation Tax Credit Program provides a state income-tax credit equal to 25% of a project’s qualified expenditures to owners of certified historic structures located within River Edge Redevelopment Zones (Aurora, East St. Louis, Elgin, and Rockford) who undertake certified rehabilitations during the taxable year. The substantial rehabilitation investments will create jobs in Illinois, stimulate the economies of River Edge communities, and revitalize historic structures and neighborhoods. An awarded tax credit may not be sold or otherwise transferred to another person or entity. The Illinois Historic Preservation Tax Credit Program runs from January 1, 2012 to December 31, 2016.*

*The Illinois Historic Preservation Tax Credit Program is operated by the Illinois Department of Commerce and Economic Opportunity (DCEO), in consultation with the Illinois Historic Preservation Agency (IHPA). DCEO shall determine the amount of eligible rehabilitation costs and expenses, and IHPA and the National Park Service (NPS) shall determine whether the rehabilitation is consistent with the Secretary of the Interior’s Standards for Rehabilitation. All work on the project (interior and exterior) must meet the Standards for Rehabilitation. Upon review of the completed project and its certification by the NPS, DCEO shall issue a certificate to the owner in the amount of eligible tax credits.*

*Projects must meet the following five requirements:*

- *The structure must be located within a River Edge Redevelopment Zone (designated portions of Aurora, East St. Louis, Elgin, and Rockford).*
- *The structure must be certified as historic, which means that it must meet one of these three criteria:*
  - o *Listed individually on the National Register of Historic Places*
  - o *Contributing building within a National Register historic district*
  - o *Contributing building within a local historic district that has been certified by the National Park Service for the purposes of taking the federal tax credit*
- *Qualified expenditures must equal or exceed \$5,000 and must exceed 50% of the purchase price of the property when it last sold. If the owner is also applying for the 20% Federal Historic Rehabilitation Tax Credit, that program's minimum expenditure is \$5,000, or the building's adjusted basis, whichever is greater.*
- *The structure must be used for income-producing purposes, such as rental-residential, commercial, agricultural, and/or industrial.*
- *The qualified taxpayer/owner must be in good standing with the Illinois Department of Revenue.*

## **NEW MARKET TAX CREDITS**

The New Market Tax Credit program is operated by the Community Development Financial Institutions Fund of the United States Department of the Treasury. According to their website (<http://www.cdfifund.gov>),

*The New Markets Tax Credit Program (NMTC Program) was established by Congress in 2000 to spur new or increased investments into operating businesses and real estate projects located in low-income communities. The NMTC Program attracts investment capital to low-income communities by permitting individual and corporate investors to receive a tax credit against their federal income tax return in exchange for making equity investments in specialized financial institutions called Community Development Entities (CDEs). The credit totals 39% of the original investment amount and is claimed over a period of seven years (5% for each of the first three years, and 6% for each of the remaining four years). The investment in the CDE cannot be redeemed before the end of the seven-year period.*

*An organization wishing to receive awards under the NMTC Program must be certified as a CDE by the Community Development Financial Institutions Fund. To qualify as a CDE, an organization must:*

- *Be a domestic corporation or partnership at the time of the certification application*
- *Demonstrate a primary mission of serving or providing investment capital for low-income communities or low-income persons*
- *Maintain accountability to residents of low-income communities through representation on a governing board of or advisory board to the entity*

The proposed sites for new performing arts venues are located in Census Tract 809400. In 2009, average household income within 0.5 miles of Downtown Evanston was estimated at \$75,497, and median household income at \$48,032 (source: <http://www.downtownevanston.org/doing-business-here/demographics>). Further research is required to determine whether any of the final sites would qualify as serving low-income communities.

## **OTHER POSSIBLE CAPITAL FINANCING AND FUNDING RESOURCES**

A number of specialized funding agencies provide grants and loans that could be included in the capital campaign strategies for new performing arts spaces in Downtown Evanston.

## ArtPlace

Discussions with officials at ArtPlace, which is based in Chicago, should be a key part of early planning for new arts spaces in Downtown Chicago. ArtPlace invests in arts facilities projects, focusing their grants on arts organizations, particularly those that are “working in partnership with local and national partners to produce a transformative impact on community vibrancy.” According to their website ([www.artplaceamerica.org](http://www.artplaceamerica.org)),

*ArtPlace is a collaboration of eleven leading national and regional foundations, eight federal agencies including the National Endowment for the Arts, and six of the nation’s largest banks to accelerate creative placemaking across the U.S. ArtPlace is investing in art and culture at the heart of a portfolio of integrated strategies that can drive vibrancy and diversity so powerful that it transforms communities. To date, ArtPlace has awarded 80 grants to 76 organizations in 46 communities across the U.S. for a total of \$26.9 million.*

*Participating foundations include Bloomberg Philanthropies, The Ford Foundation, The James Irvine Foundation, The John S. and James L. Knight Foundation, The Kresge Foundation, The McKnight Foundation, The Andrew W. Mellon Foundation, The William Penn Foundation, The Rockefeller Foundation, Rasmuson Foundation, The Surdna Foundation, and two anonymous donors. In addition to the NEA, federal partners are the departments of Housing and Urban Development, Health and Human Services, Agriculture, Education, and Transportation, along with leadership from the White House Office of Management and Budget and the Domestic Policy Council.*

*ArtPlace funds in all 50 states and U.S. territories. Certain ArtPlace funders have a deep commitment to their local communities and have provided funding for specific states or communities. Currently, these include: Akron, Charlotte, Detroit, Macon, Miami, New York City, Philadelphia, San Jose, and St. Paul, as well as communities in Alaska, Arizona, California, Iowa, Michigan, Minnesota, New Mexico, North Dakota, Oregon, South Dakota, Washington, and Wisconsin. Therefore, we particularly invite projects in these areas, although applications are welcome and grants are awarded to projects from all across the US. We continue to expand our funding with the goal of supporting the broadest possible geographic array of communities.*

*Funds committed to ArtPlace are overseen by the Nonprofit Finance Fund, a nonprofit lender and financial consulting organization that serves as investment and grant manager for the collaboration. ArtPlace is also supported by a \$12 million loan fund capitalized by six major financial institutions and managed by the Nonprofit Finance Fund. Participating institutions are Bank of America, Citi, Deutsche Bank, Chase, MetLife, and Morgan Stanley.*

*ArtPlace works to accelerate creative placemaking by making grants and loans, by striking important partnerships with those who share our passion, with solid but imaginative research, and with communication and advocacy that we hope will influence others to engage in this work. ArtPlace invites Letters of Inquiry from initiatives involving arts organizations, artists and designers working in partnership with local and national partners to produce a transformative impact on community vibrancy.*

*Evaluation criteria:*

- *Is art, art-making, or artists at the heart of the initiative?*
- *Is it likely that the initiative will result in increases in sustained vibrancy?*

- *Is it likely that the initiative will result in increases in heterogeneity of people in terms of income, race, and ethnicity?*
- *Is the initiative integrated into a broader portfolio of strategies powerful enough to transform the community?*
- *Can the initiative provide new insights to the field and influence the work of others?*
- *Does this work elevate the distinctiveness of its place?*
- *Is there momentum on which to build? Is now the right time for this particular project?*
- *Is capable leadership in place? Can the organization and partners execute this work successfully?*

*Additional criteria for capital projects:*

- *Does evidence of sufficient market demand exist?*
- *Does capacity to secure funds to complete the project exist?*
- *If necessary, does capacity to secure additional ongoing operating funds exist?*

*Available bonus points:*

- *Does the initiative offer an opportunity to align and leverage federal investments such as but not limited to HUD community Development Block Grants, USDA Rural Development grants and loans, DOT Federal Transit Administration grants, and grants available through discretionary programs?*
- *Does this initiative engage community foundation support as part of its funding sources?*
- *Does the portfolio of strategies include the implementation of public policies to encourage thriving in place?*

### **Nonprofit Finance Fund**

The Nonprofit Finance Fund (NFF) provides financing, consulting, and advocacy services to nonprofits and funders nationwide. Their role in making loans and grants to nonprofit organizations could become part of the capital campaign strategy for Downtown Evanston performing arts projects. The NFF could be an important resource for both counsel and financing, especially bridge loans, to a nonprofit entity leading the venue planning effort. According to their website ([nonprofitfinancefund.org](http://nonprofitfinancefund.org)),

*As one of the nation's leading community development financial institutions (CDFI), Nonprofit Finance Fund® (NFF®) makes millions of dollars in loans to nonprofits and pushes for fundamental improvement in how money is given and used in the sector. Since 1980, we've worked to connect money to mission effectively so that nonprofits can keep doing what they do so well.*

*We provide a continuum of financing, consulting, and advocacy services to nonprofits and funders nationwide. Our services are designed to help great organizations stay in balance, so that they're able to successfully adapt to changing financial circumstances, in both good and bad economic times, and grow and innovate when they're ready. In addition to loans and lines of credit for a variety of purposes, we organize financial training workshops, perform business analyses, and customize our services to meet the unique financial needs of each client. For funders, we provide support with structuring of philanthropic capital and program-related investments, manage capital for guided investment in programs, and provide advice and research to help maximize the impact of grants.*

*As the only national CDFI focused exclusively on nonprofits, NFF has lent over \$250 million and leveraged \$1.4 billion of capital investment on behalf of our clients. In partnership with others, we've generated \$16 million for nonprofits for building reserves, cash reserves, and endowments through our multi-year asset-building service, BFF. We've also provided \$1.2 million in loan guarantees, \$10.3 million in 9/11 recovery grants, about \$13 million in capital grants, and \$2 million in planning grants.*

NFF Midwest Region assists nonprofits in Michigan, Ohio, Indiana, Illinois, and more. The website lists the following services that could be relevant to the DEPAS project ([nonprofitfinancefund.org/midwest/midwest](http://nonprofitfinancefund.org/midwest/midwest)):

- *Loans and lines of credit for facilities and working capital, all tailored to meet the needs of nonprofit organizations at competitive rates and terms.*
- *New Markets Tax Credit Loans offer tax credits for private investors in exchange for capital investment in facilities in low-income communities.*
- *Nonprofit Business Analysis (NBA) is an in-depth financial analysis and consultation that clarifies an organization's financial condition, helping management balance financial considerations with program goals and better articulate financial needs to funders.*
- *Capital Partners helps nonprofit organizations attract the shareholder-like investment they need to support significant transformations. Capital Partners brokers and facilitates capital campaigns of \$5 million or greater, so that nonprofit executives can focus on the day-to-day running of their organizations.*

### **Illinois Finance Fund**

The Illinois Finance Fund (IFF) could become part of the capital campaign strategy for Downtown Evanston arts projects. The IIF could serve as a financing resource if the project and the nonprofit organization managing it could be shown to serve low-income and special needs populations. According to their website ([www.iff.org](http://www.iff.org)),

*IFF provides nonprofit corporations serving low-income and special-needs populations with flexible, below-market financing for capital projects and equipment. IFF's standard loan product is a 15-year mortgage up to \$1.5 million for real estate acquisition, renovation, and construction. Loans as small as \$10,000 are available to purchase equipment or vehicles, complete facility repairs, undertake maintenance, or for energy efficiency upgrades. Our loans and application process are specially designed for how nonprofits operate. With no appraisal requirements, fees, points or rate variances based on risk – and with a quick approval process – our rates and terms can save you money. IFF loans cover up to 95 percent of total project costs and can be fully amortized for a term of up to 15 years, eliminating the burden and risks of balloon payment refinancing. IFF makes second position loans and offers financing for leasehold improvements.*

*We lend to a wide variety of nonprofit corporations in our 5-state region. Many of our borrowers serve low-income and special needs populations through the following sectors:*

- *Early childhood care and education*
- *Education (charter and private schools)*
- *Human services*
- *Health care (FQHC, CHCs)*
- *Youth, adult, senior services*
- *Developmental disabilities services*
- *Affordable housing*
- *Supportive housing*
- *Community development*
- *Arts and culture*
- *Faith-based human services*

*IFF provides below-market capital financing for nonprofit corporations that serve low-income or special-needs populations, in order to acquire, renovate, maintain, or improve facilities – as well as finance equipment and vehicles.*

*Facility Loan for Capital Projects (\$10,000 to \$1.5 million):*

- *Acquisition*
- *Construction*
- *Renovation/rehabilitation*
- *Leasehold improvements*
- *Refinancing to expand programming*

*Facility Improvement Loan for Maintenance and Improvements (starting at \$10,000):*

- *Roof repair*
- *New windows*
- *Building/ADA code repairs*
- *HVAC system*

*Equipment or Vehicle Loan for Capitalized Equipment Purchases (starting at \$10,000):*

- *Computer hardware and software*
- *Furnishings*
- *Medical equipment*
- *Service-oriented vehicles*

## **CAPITAL CAMPAIGN**

A capital campaign that seeks funding from individuals, foundations, corporations, and government resources is the standard approach to funding arts facility projects. Leadership public funding, in the form of a bond issue or direct grants, often provides the critical stimulus to leverage private support.

### **Individuals**

If Evanston were to undertake the recommended highest-priority project, Venue 1: Two Flexible Theatres, one approach could be for the City to consider funding \$30 million of the \$52.7 million goal. What is the potential for leadership in philanthropic support in Evanston for a major arts facilities project? Evanston would appear to have a substantial cadre of prospective leadership donors. A recent analysis by The Chronicle of Philanthropy (November 2012) ranked Evanston 209th among 11,522 communities. In 2011, based on 12,733 federal income tax returns, individuals in Evanston contributed \$72.7 million, or 5.0% of income. Of these, those with income of \$200,000 and up gave an average contribution of \$14,913, or 4.1% of income, based on 3,077 total returns. Average discretionary income for this group was \$365,802.

High income correlates with both high education and arts attendance and support. Evanston's population is highly educated, with 16.2% having some college, 29.1% having a bachelor's degree, and an astonishing 36.4% with post-graduate degrees. A preliminary conclusion would be that a cadre of prospective leadership donors with the financial capability to support a capital campaign for a new arts facility exists in Evanston. A funding and fundraising feasibility study will serve to identify those individuals with a possible interest in this project and determine their willingness to support it.

### **Potential Institutional Funding Resources**

Greater Chicago has many institutional funding resources, including several major independent foundations and numerous family foundations, and some from outside Chicago, that support the arts. The following is a selected list:



- Allyn Family Foundation
- Bloomingdale's Fund
- Edelstein-Berkson Family Fund
- Elizabeth F. Cheney Foundation
- Elizabeth Heckman Gordon Family Foundation
- Evanston Community Foundation
- Gerald Norton Foundation
- Harris Family Foundation
- Illinois Arts Council
- Irving Harris Foundation
- Jaharis Family Foundation
- Joyce Foundation
- MacArthur Foundation
- Modestus Bauer Foundation
- North Shore Center for the Performing Arts Foundation
- Offield Family Foundation
- Paul Galvin Memorial Foundation Trust
- Pauls Foundation
- Polk Bros. Foundation
- Pritzker Family Foundations
- REAM Foundation
- Sage Foundation
- Sanborn Family Foundation
- Sullivan Family Foundation

As part of a feasibility study, further research and analysis should be conducted into whether these foundations support capital campaigns, specifically for arts facility projects, and annual funds.

Some national foundations, including the Kresge Foundation, Shubert Foundation, and Met Life Foundation, have supported major Chicago performing arts organizations. However, these and other foundations that give nationally tend to exclude capital campaigns. The Kresge Foundation directly funded many arts capital projects in the past but is now focused on maintaining “sound institutional capitalization” and “arts and community building.” The fundraising feasibility study could determine whether the proposed Evanston projects would qualify under these criteria. In general, it is best to bear in mind the maxim that “all fundraising (like politics) is local” and thus not to pin too high hopes on the possibility of attracting major funding from major national foundation outside the community and region.

The Evanston Community Foundation has participated in early stakeholder discussions and briefings and may be a resource for funds to continue the initial planning process for new arts facilities. Other Evanston-based foundations that should be included in a feasibility study are the Mather Foundation, New Prospect Foundation, Jahn Family Foundation, and the Rotary Foundation.

### **Evanston Corporations**

Eight of Evanston's twelve largest companies by revenue (\$50 million and above) are either universities, hospitals, school districts, or branches of national retail stores. The corporate community in Evanston would not appear to be a major resource for leadership philanthropic of a new arts facility, but this conclusion would need to be tested in a feasibility study.

### **Northwestern University**

Northwestern's potential utilization of new performance spaces in Downtown Evanston opens up the possibility of a public-private-academic collaborative partnership. The City of Evanston should consider offering open discussions with Northwestern University about the possibilities for partnership or collaboration on the utilization and development of arts facilities that may serve and benefit the University, including students and faculty, and its performing arts programs, as well as the City and the local stakeholder arts organizations.

### **NORTHLIGHT THEATRE**

For the purposes of this Financial Plan, ACG would assume that a major capital campaign would encompass the goal of new facilities for Northlight Theatre, as opposed to the organization undertaking an independent fundraising campaign effort.

### **CONCLUSION**

A number of public, private, and University resources may be available for shorter-term and long-range funding and financing for the proposed Downtown Evanston performing arts projects. The immediate priority is to maintain the momentum of the planning process now that expectations have been raised among the arts community and the community at large. The first step in a Financial Plan for the project is to secure additional planning funds. Early project planning would appear to qualify for revenues from the City's TIF District. The Evanston Community Foundation could be another source for initial planning funds.

## **PRO FORMA FINANCIAL OPERATING PLAN**

ACG has prepared a set of pro forma financial operating estimates for each of the three proposed venues. These should be seen as strictly preliminary, providing an order-of-magnitude projection of the scale of normal facility operations for Venue 1: Two Flexible Theatres, Venue 2: Dance/Music Theatre, and Venue 3: Resident Theatre Facility for Northlight Theatre. The following are some preliminary observations about these estimates.

Utilization estimates are the key driver of the financial operating plans. The scale of operations in each venue is driven by the level and type of utilization identified in ACG's brief survey of stakeholder organizations. All the utilization estimates are highly preliminary and need to be confirmed. They should also be formally reviewed and approved by each of the stakeholder organization boards of directors before the entire project proceeds much further.

Venue 1: Two Flexible Theatres would be the most heavily utilized. In fact, sufficient demand exists for the two performance venues and the two rehearsal rooms to be occupied almost daily.

The ACG survey results indicated fewer user groups, fewer performance and rehearsal uses of Venue 2: Dance/Music Theatre, as well as a greater annual fund need than that of Venue 1. However, combined performance days and on-stage rehearsal days fill a reasonably busy calendar for the Venue 2 theatre. Other user groups not currently identified would likely be attracted to this space. At this early point, dates could be available for Venue 2 to present impresario presentations as well as serve as a rental house for local arts groups. The current Financial Plan does not include impresario presentations, only space rental and associated revenues.

Each of the venues would be operated on a nonprofit basis. Their mission would be to serve local and regional arts organizations and audiences by providing affordable performance, rehearsal, technical, classroom, administrative, support, and social space heretofore unavailable in Downtown Evanston so that these organizations can fulfill their missions of artistic excellence and public service. As nonprofit organizations (or as part of a larger nonprofit organization), these venues would themselves require annual operating support.

Proposed rental rates for the venues are based on extrapolation of current rental rates at local venues, with the University venues as the principal benchmark. The proposed rates range from \$750-\$900 per day in Venue 1: Two Flexible Theatres to \$2,500 for rental of the lobbies for special events. The financial operations of Venue 1: Two Flexible Theatres and Venue 2: Dance/Music Theatre result in a funding gap after accounting for expenses and earned revenues. ACG estimated that rental rates would need to be double or more in order to achieve a breakeven result without annual contributed income.

Please see the detailed pro forma financial estimates in the appendix.

## PRELIMINARY CONCLUSIONS – FINANCIAL PLAN

- The current NEA-sponsored study is a productive first step in a long-term planning process for new performing arts facilities in Downtown Evanston.
- The City of Evanston should consider taking a leadership role in the next planning steps for proposed new facilities.
- However, the City of Evanston should consider reaching out to the private sector early on in the planning process. Formation of a public-private partnership could provide the appropriate organizational structure for achieving the scale of the individual projects as envisioned.
- Private resources, in particular individual donors and local foundations, will be key to the project fundraising strategy. Major local businesses could be less of a factor. However, local Downtown businesses should be included very early on in the planning process.
- The City should consider starting a dialogue with Northwestern University to ascertain their interest in the potential utilization of new venues in Downtown Evanston, and in being involved in the planning process.

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[HOME](#)

DOWNTOWN EVANSTON PERFORMING ARTS STUDY

HBRA ARCHITECTS

DECEMBER 21, 2012

96

## SECTION 7: ACTION PLAN

Determine at the outset the role the City of Evanston should consider taking.

- Take a leadership role in moving the planning process forward. Provide initial leadership and resources to continue the planning process for the proposed new performing arts facilities.
- Organize an initial volunteer Art Facility Advisory Task Force to assist the City in the early stages of the planning process.

Provide start-up funds/seed money from the current Washington National TIF District to fund the immediate next stages of the facility planning process.

- TIF District funding could be structured as challenge grants to be matched by private funds raised by a new nonprofit development corporation of participating arts organizations, foundations, individual donors, Downtown businesses, and corporations.
- Consider expanding the current TIF District to include sites not currently within its borders (Venue 1: Two Flexible Theatres at Site 19 and Venue 3: Northlight Theatre at Site 6).

Form a Community Advisory Task Force.

- Expand the planning effort beyond the City staff and consultant Team to a wider community representation.
- Include membership from among City of Evanston planning officials, arts leaders, community leaders, local corporate and business leaders, civic leaders, institutional funding resources (foundations), Northwestern University, and school district officials.
- The Advisory Task Force role and responsibilities would include:
  - Addressing fundamental questions about the project, including mission, purpose, ownership, governance, fundraising responsibility, management, and operations.
  - Initiating discussions among stakeholder organizations regarding shared utilization of rental spaces including level of use, time of year, rental rates, and involvement in governance and management, among other issues.

Confirm the project need and scope in detail.

- Encourage and organize the participation of local performing arts organizations that have expressed interest in using new spaces in the planning process. Involve the boards of directors, artistic leadership, and senior management in decision-making.
- Confirm at the boards-of-directors level each organization's interest and willingness to participate in the planning process as well as their interest in using the proposed Downtown Evanston art facilities projects.
- Secure commitments from each organization to align their institutional missions and long-range planning goals with the DEPAS project.
- Confirm at the boards level the proposed level of utilization (number of dates per year) as well as future rental rate ranges, preferences for time of year, etc.
- Consider including visual arts organizations into the plan for new Downtown arts facilities.

Form a new public-private partnership organization.

- Establish a nonprofit Downtown Evanston Performing Arts Facility Development Corporation.
- The new organization could manage the planning process in collaboration with the City, provide leadership for the capital campaign, manage the facilities planning process, and possibly serve as the new governance and management organization for the proposed facilities.

Closely involve Northwestern University in the arts facility planning.

- Invite the University to participate in a detailed utilization study. Confirm the University's interest in the proposed facilities and document the level of utilization by University groups including faculty, graduate, and undergraduate students.
- Launch discussions with the University about the possibility of collaborative capital campaign fundraising efforts.

Initiate detailed follow-on studies to the current NEA-DEPAS study, including:

- Utilization Study: Obtain detailed confirmation and documentation of the commitments by organizations to participate in planning and utilization of new facilities.
- Economic Impact Study: Estimate economic effects of the proposed new Downtown performance spaces. Provide analysis of the impact on restaurant revenues, additional retail activity, and other impacts on Downtown businesses. Estimate incremental tax revenues.
- Market Demand Study: Analyze the overall audience market demand for the new facilities, demographic characteristics, programming preferences, geographic reach, and audience member profiles of stakeholder organizations.
- Community Engagement Process: Involve the broader community in the facility planning process. Conduct citizen town hall meetings, charrettes, focus groups, interviews, and broadly distributed surveys. Identify potential project donors and supporters.
- Fundraising and Funding Feasibility Study: Engage a consultant Team to prepare a draft case statement for use in the testing of a possible capital campaign. Conduct confidential interviews with prospective leadership donors including individuals, foundations, and corporations. Prepare a capital campaign strategy and action plan that would include a preliminary estimate of the amount of funds that could be raised; leadership, staffing, and other resource requirements; a campaign timetable; and a campaign budget.

Maintain momentum by continuing the City of Evanston role in project implementation.

- Support site acquisition:
  - Help secure commitment of the City-owned lot at Site 19.
  - Provide acquisition funds for Site 17.
- Take a leadership role in the capital campaign. Consider applying City funding as a challenge grant for private resources.
- Provide governance leadership for the nonprofit Downtown Evanston Arts Facility Development Corporation.
- Possible City role in later implementation:
  - Fund demolition of existing structures as needed.
  - Fund infrastructure improvements at selected sites.
  - Expedite City permitting.

## SECTION 8: APPENDIX

**Evanston Downtown Performing Arts Study – Architectural Program**

Schuler Shook  
December 21, 2012  
7 Pages

**Memorandum – Initial Memorandum to Stakeholders**

Schuler Shook  
June 29, 2012  
2 Pages

**Memorandum – Stakeholder Summary**

Schuler Shook  
August 13, 2012  
5 Pages

**Memorandum – Theatre Footprints**

Schuler Shook  
August 1, 2012  
12 Pages

**Various Venues 1-3 – Individual Venue Construction Costs**

Construction Cost Systems  
October 29, 2012  
7 Pages

**Financial Plan – Pro Forma Facility Financial Operating Estimates**

Arts Consulting Group  
December 17, 2012  
21 Pages





# *Evanston Downtown Performing Arts Study*

## **Architectural Program**

HBRA Architects  
Schuler Shook Theatre Planners  
Arts Consulting Group  
Construction Cost Systems

December 21, 2012

# Evanston Downtown Performing Arts Study

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
<b>Flexible Theatre #1</b>									
A01	Sound and Light Locks	4		50	200	Lobby		Sound and Light Lock Vestibules	
A02	Theatre	1	250		3,000	Lobby		Interior minimum footprint 50'x60' Footprint 65'x75' Clear Height of at least 30'	
A03	Seating/Staging Gallery	1	40		1,100	Theatre		Optional seating and staging gallery at second level. Five-foot minimum width, extending across three or four sides of the theatre.	
A04	Dressing Room - Chorus	2	10	450	900		Stages	Includes Toilets and Showers	
A05	Dressing Room - Principals	2	2	150	300		Stages	Includes Toilet and Shower in each room.	
A06	Backstage Toilet	1		100	100				
A07	Control Room	1		200	200	Theatre			
A08	Amplifier Room	1		100	100				
A09	Dimmer Room	1		175	175				
A10	Seat Storage	1		1,000	1,000	Theatre		Storage for seating and staging platforms.	
				<b>Total</b>	<b>7,075</b>				

# Evanston Downtown Performing Arts Study

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
<b>Flexible Theatre #2</b>									
B01	Sound and Light Locks	4		50	200	Lobby		Sound and Light Lock Vestibules	
B02	Theatre	1	299		4,200	Lobby		Interior minimum footprint 60'x70' Footprint 75'x85' Clear Height of at least 30'	
B03	Seating/Staging Gallery	1	40		1,100	Theatre		Optional seating and staging gallery at second level. Five-foot minimum width, extending across three or four sides of the theatre.	
B04	Dressing Room - Chorus	2	10	450	900		Stages	Includes Toilets and Showers	
B05	Dressing Room - Principals	2	2	150	300		Stages	Includes Toilet and Shower in each room.	
B06	Backstage Toilet	1		100	100				
B07	Control Room	1		200	200	Theatre			
B08	Amplifier Room	1		100	100				
B09	Dimmer Room	1		175	175			Can be combined with Theatre #1 if layout allows - 200 sf total if combined.	
B10	Seat Storage	1		1,000	1,000	Theatre		Storage for seating and staging platforms.	
B11	Box Office	1	3		250	Lobby		Serves both flexible theatres if in same facility.	
B12	Coat Room	1			225	Lobby		Serves both flexible theatres if in same facility.	
B13	Concessions	1			200	Lobby		Serves both flexible theatres if in same facility.	
B14	Lobby Toilets	2			700	Lobby		14 Women's fixtures, 7 Men's fixtures recommended. Serves both theatres.	
B15	House Manager's office	1			150	Lobby		Serves both flexible theatres if in same facility.	
				<b>Total</b>	<b>9,800</b>				

# Evanston Downtown Performing Arts Study

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
<b>Support Spaces</b>									
C01	Rehearsal Room - Large	2		2,475	4,950			Clear Height 18', with some rigging point capability used for theatre, dance, aerial work Sound and Light Locks at all entrances	
C02	Rehearsal Room - Medium	1			1,200			Sound and Light Locks at all entrances	
C03	Classrooms	2		1,000	2,000				
C04	Receiving/Loading Dock	1			400		Theatres	One per facility. Sized to accept 24' box truck at minimum. Covered dock area.	
C05	Scene Shop				2,500		Flexible Theatres	May be located off-site for common use.	
C06	General Storage				1,000		Flexible Theatres	General storage for building and companies' usage - not for seating and platform storage.	
				<b>Total</b>	<b>12,050</b>				

<b>Dance Music Theatre</b>									
D01	Sound and Light Locks	4		50	200	Lobby		Sound and Light Lock Vestibules	
D02	Theatre	1	400		12,000	Lobby		Interior minimum foot print 80'x100' Clear Height of at least 30', 40' preferred	
D03	Dressing Room - Chorus	2	20	700	1,400		Theatre	Includes Toilets and Showers	
D03	Dressing Room - Principals	4	2	150	600		Theatre	Includes Toilet and Shower in each room.	
D04	Backstage Toilet	1		100	100				
D05	Control Room	1		200	200	Theatre			
D06	Amplifier Room	1		100	100				
D07	Dimmer Room	1		175	175				

# Evanston Downtown Performing Arts Study

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
<b>Dance Music Theatre, cont.</b>									
D08	Green Room	1			400		Dressing Rooms	Performer's lounge and ready room.	
D09	Orchestra Pit	1	30		500		Theatres		
D10	Dance Warm-up Room	1		1,200	1,200			Sound and Light Locks at all entrances	
D11	Loading/Receiving	1			400	Theatre		Sized to accept 24' box truck at minimum. Covered dock area.	
D12	Repair Shop	1			250		Theatre	Small construction and repair of scenic and prop elements.	
F19	Box Office	1	2		150	Lobby			
F20	Coat Room	1			150	Lobby			
F21	Concessions	1			200	Lobby			
F22	Lobby Toilets	2			700	Lobby		12 Women's fixtures, 6 Men's fixtures recommended	
F23	House Manager's office	1			150		Lobby		
					<b>Total</b>	<b>18,875</b>			

<b>Lobby Spaces</b>									
<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
E1	Large Lobby	1	250	15 pp	4,000			Large Lobby for gathering spaces. Joined with either the flexible theatres or Dance Music Theatre	
E2	Small Lobby	1	400	7 pp	2,800			Smaller Lobby for the venue that is not connected to the large lobby - Assume 7 sq. ft per person when sizing this lobby.	
E3	Catering Servery	1			250	Large Lobby		For Large Lobby: For warming and staging food service.	
E4	Catering Storage	1			100	Large Lobby		For Large Lobby	
					<b>Total</b>	<b>7,150</b>			

# Evanston Downtown Performing Arts Study

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Area</u>	<u>Total Area</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>	<u>Revisions/Questions</u>
<b>Northlight Space</b>									
F1	Main Performance Space	1	400		5,525			Large Flexible Venue Clear height - 30' with possible recess for a small stage zone that goes higher 65'x85' footprint	
F2	Trap Room	1			1,500	Stage			
F3	Sound and Light Locks	4		50	200	Lobby		Sound and Light Lock Vestibules	
F4	Control Room	1			200	Main theatre			
F5	Amplifier Room	1			150			Shared for both Northlight Spaces	
F6	Seat Storage	1			1,000			Seat and riser storage	
F7	Dimmer Room	1			200			Shared for both Northlight Spaces	
F8	Dressing Room - Large	2	20	800	1,600		Main Theatre	Includes Toilets and Showers	
F9	Dressing Room - Small	2	2	150	300		Main Theatre	Includes Toilet and Shower in each room.	
F10	Second Space	1	100		2,000			Fixed form end-stage or simply flexible	
F11	Sound and Light Locks	4		50	200	Lobby		Sound and Light Lock Vestibules	
F12	Control Room	1			200	Second Space			
F13	Dressing Room - Small	2	3	300	600		Second Space	Includes Toilets and Shower	
F14	Rehearsal Room	1			3,150			18' height	
F15	Sound and Light Locks	4		50	200	Rehearsal Room		Sound and Light Lock Vestibules	
F16	Lobby	1	400	7 pp	2,800	Theatres			
F17	Offices and support spaces	25		110	2,750				
F18	Conference Room	1			250				

# Evanston Downtown Performing Arts Study

No.	Space	Qty	Popu- lation	Area	Total Area	Adjacencies	Proximities	Remarks	Revisions/Questions
<b>Northlight Space, cont.</b>									
F19	Box Office	1	3		250	Lobby			
F20	Coat Room	1			225	Lobby			
F21	Concessions	1			200	Lobby			
F22	Lobby Toilets	2			700	Lobby		12 Women's fixtures, 6 Men's fixtures recommended	
F23	House Manager's office	1			150		Lobby		
					<b>Total</b>			<b>24,350</b>	

**SUMMARY:**

**TOTAL NET SF**

Flexible Theatre #1 .....	7,075
Flexible Theatre #2 .....	9,800
Support Spaces .....	12,050
Dance Music Theatre .....	18,875
Lobby Spaces .....	7,150
Northlight Space .....	24,350

**TOTAL NET SQUARE FOOTAGE .....** 79,300





# MEMORANDUM

Date: 29 June 2012  
To: Stakeholders for Evanston Arts study  
From: Todd Hensley and Christopher Sprague  
Project: Evanston Downtown Arts Study

Hello:

Schuler Shook is currently working on a study of the performing arts in Evanston. The design team includes HBRA Architects, Schuler Shook Theatre Planners, Arts Consulting Group, and CCS cost consultants.

Schuler Shook is responsible for developing potential building programs for various performance spaces. We wish to meet with you and a number of your peers to discuss your needs in a performance space.

Our aim is to meet with groups of artists who share similar performance types. Theatre, Music, and Dance will be our major discussion groups. Other stakeholder groups will advise our team on related topics such as downtown development goals, operational intent, and potential sites to consider.

We have scheduled the following discussion sessions in Evanston:

**Tuesday, July 17: 9a-12p and 1p-4p: Theatre and Music Groups** (two concurrent groups each session)

**Friday, July 20: 9a-12p: Dance groups**

Please respond with your interest and availability for one of these sessions. If you are not able to attend, please forward your input.

We look forward to very engaged discussions. Please consider the following questions in advance of our meeting.

**PARTNERS**

Duane Schuler  
Robert Shook  
Michael DiBlasi  
Todd Hensley  
Jim Baney  
Jack Hagler

Thank you in advance for your participation. If you have questions, please contact us at [csprague@schulershook.com](mailto:csprague@schulershook.com) or [thensley@schulershook.com](mailto:thensley@schulershook.com)

## **EVANSTON DOWNTOWN PERFORMING ARTS STUDY**

### Questions for producing companies

1. What is the ideal seat count for your productions? What is the range of seat count (higher or lower than ideal) that you find acceptable? Does any certain production require a much larger or smaller audience?
2. What performance area size is ideal for your productions? This may be affected most by performance type (e.g., dancing area) or by number of performers (e.g., instrumentalists in a music ensemble).
3. Describe the ideal performance venue shape and support you require for productions. Do you require a concert hall? Stagehouse with rigging capability? Small intimate drama space? Flexible space such as a Black Box theatre?
4. How many performers and crew do you use in your productions?
5. Describe the number of performances you a) currently perform and b) may perform in a venue each year in Evanston.
6. Describe the time needed to mount your productions. How long would you require occupancy in a venue before opening night? How much equipment (scenery, musical instruments, etc.) do you load into a venue?
7. How do you currently handle ticket sales? Describe any goals for this process.
8. Do you desire space to accommodate other co-curricular activities? Examples may be educational programs, lectures and gatherings, or “incubator”-type performances.

# MEMORANDUM

Date: 13 August 2012

To: Dennis Rupert, HBRA

From: Todd Hensley

Re: Evanston, IL: downtown performing arts study

DENNIS, as part of the team's study for this project, we led a number of input sessions with Evanston stakeholders and interviewed many who could not attend the group session. This memo summarizes our findings.

The list of stakeholders was provided to us by the City of Evanston. We augmented that list by suggesting other stakeholders that we know, others that we investigated through the Illinois Arts Council listings, as well as others that were suggested by the initial group of stakeholders.

We have prepared a list of theatre spaces, with footprint sizes, that represents our findings from these sessions. Our memo of 1 August 2012 provides those recommendations.

We led four meeting sessions on July 17. Those meetings included the following stakeholders:

Jennifer Avery, Next Theatre  
Anne Berkeley, Evanston Arts Council  
Leslie Brown, Piven Theatre  
Diane Claussen, Northwestern University Theatre  
Jim Corirossi, Downtown Evanston member and member of The Saints  
Norah Diedrich, Evanston Arts Center  
Mark George, Music Institute of Chicago  
Ronna Hoffberg, Audience Logic  
Judy Kemp, former board member of Next Theatre  
Terry McCabe, City Lit Theater  
Karen Rigotti, North Shore Choral Society  
Sara Schastok, Evanston Community Foundation  
Ines Sommer, Evanston Film Festival  
John Szostek, Piccolo Theatre  
Steven Rogin, owner of the Varsity Theatre  
Penny Rotheiser, Evanston Arts Council  
David Ellis, Evanston Symphony  
Mark George, Music Institute of Chicago

Karen Rigotti, North Shore Choral Society  
Kurt & Annette Bjorling – Musical Offering & Chicago Klezmer Ensemble

We spoke with the following Dance Users on July 20:

Bea Rashid, Dance Center Evanston  
Meggie Hermanson, Joffrey Ballet  
Ronn Stewart, Foster Dance  
Christina Ernst, Evanston Dance Ensemble

We also spoke to the following stakeholders in follow-up interviews:

David Colker, Grace Music Project  
Andrew White, Lookingglass Theatre  
Larry DiStasi, Actors Gymnasium  
BJ Jones and Tim Evans, Northlight Theatre  
Michael Miro and Andrew Biliter, Mudlark Theater  
Bridget McDonough, Light Opera Works

Our notes from the interviews are available and will be attached to our documents. Our interviews are summarized below.

1. **BACKGROUND:** The stakeholders described successful work in modest circumstances. Most of their spaces are too small to provide them with full realization of their audience and production potential. Most are producing with small to medium staff size. They have not identified rental spaces in Evanston that are successful, primarily for reasons of cost or operational restrictions.
2. **FLEXIBLE SPACES DESIRED:** The majority of the companies we interviewed are well-established and have worked in Evanston for many years. They are committed to staying in Evanston. However, many companies noted that they require larger venues in order to advance their missions and present to large audiences. Most companies spoke of the flexible theatres as potentially shared spaces rather than primary homes. Details include:
  - a. Flexible spaces of 150-250 desired. Some companies noted a value for up to 300 seats. In flexible “Black Box” theatres, seating capacity is fluid and is affected by the production setup.
  - b. Tall space to allow for full-scale flexible production
  - c. Potential for rudimentary stage rigging and perhaps trap space under the floor.
  - d. Lookingglass Theatre Company in Chicago was named as a comparable facility.
  - e. Companies desiring the spaces noted above:
    - i. Piven Theatre (in addition to their existing space)
    - ii. Next Theatre (in addition to their existing space)
    - iii. Piccolo Theatre (in addition to their existing space, as a transfer space)
    - iv. Mudlark Theater
    - v. Lookingglass Theatre (potential incubator space)

- vi. Northwestern University Theatre (for expanded use off campus)
  - vii. Music Institute of Chicago (for laboratory style performances)
3. LARGE END-STAGE SPACE DESIRED: The dance and music companies call for a large “end-stage” theatre. This space approximates a proscenium theatre but may not require a formal built proscenium opening. Details include:
- a. Seating capacity of 250-400
  - b. Superior sightlines to the stage area
  - c. Wing space beyond the visual opening
  - d. Potentially raised stage
  - e. Provision for stage rigging
  - f. Ability to develop excellent acoustics and adjustable reverberation for music groups.
  - g. Good rigging accommodations for aerial arts
  - h. Companies desiring this space:
    - i. Dance Center Evanston
    - ii. Evanston Dance Ensemble
    - iii. Foster Dance
    - iv. Actors Gymnasium
    - v. Lookingglass Theatre Company
    - vi. Musical Offering
    - vii. Light Opera Works
    - viii. North Shore Choral Society
    - ix. Chicago Klezmer Ensemble
4. REHEARSAL SPACES DESIRED: All companies noted the difficulty of securing rehearsal spaces that matched the size and condition of their current performance spaces. Any new facility has a high need for commodious rehearsal space.

Rehearsal spaces must be large enough to match the performance areas and offer free-span area and resilient floor systems. The companies using a good deal of aerial arts (Lookingglass and Actors Gym) specifically requested high-volume space (approx. 20') with strong attachment points for aerial rigging.

5. LOBBIES DESIRED: Stakeholders spoke of the lack of lobby space for their facilities, as well as the complete lack of spaces to gather their audiences for fundraisers or other assemblies. Many companies have held their fundraisers in Chicago, and they would prefer to be gathering in their home city. We discussed the potential of using the lobbies for such galas, as well as using the theatre itself as a gathering and party space.
6. CLASSROOM SPACE DESIRED: Many companies offer a great deal of successful classes. Most of these are housed in the Noyes Cultural Arts Center. The Noyes Center is filled to capacity. Most companies mentioned the need for two to three large-format classrooms. These classrooms could be co-located with the new theatres.
7. Some companies would use new spaces less than others. These include:
- a. City Lit Theater: this company is negotiating with the City to develop a small storefront theatre space on Howard Street (not near downtown). Their plan is for a fixed end-stage space. They would produce only in this space.

- b. Piccolo Theatre: this company has developed a successful theatre in a former RTA train station. They would desire the new spaces primarily to “transfer” long-running hits.
  - c. Northlight Theatre requires its own venue (see further notes below).
  - d. Evanston Symphony: due to the nature of this ensemble, they would be unlikely to use the new facilities unless a rehearsal space in the facility was large enough to accommodate them.
8. **NORTHLIGHT THEATRE:** Northlight is the largest producing theatre company we interviewed. They are a member of the League of Resident Theatres, a “LORT C” theatre originally founded in Evanston. They are currently based in a 350-seat thrust theatre which is part of the North Shore Center for the Performing Arts in Skokie. Northlight desires a return to Evanston and would be very happy to be in downtown. They would require a dedicated facility.

The details of their needs are:

- a. Flexible theatre seating 300-400: primarily dedicated to Northlight’s use
  - b. Rigging and traps capacity
  - c. “Second space” seating approx. 100, for the development of new work. This space could be available for rentals to other companies.
  - d. Sufficient lobby space, but not as large as the 8,000 sf North Shore Center’s
  - e. Rehearsal space dedicated to Northlight
  - f. Office space dedicated to Northlight
9. **FURTHER USES AND SPACES:** Other stakeholders and their needs include:
- a. Grace Music Project:
    - i. A commercially-developed 500-seat venue for the performance of excellent acoustic music. Intent is to present high-draw performers. Building also will have recording studio on the premises.
    - ii. May rent out the space to others for non-music events, such as comedy or lectures.
    - iii. Has purchased a building on west Davis Street and has obtained certain City permissions to proceed.
    - iv. Sees this project as re-connecting west Davis Street with the rest of downtown.
    - v. Desires the City to assist with building issues.
  - b. Percolator Films for the Evanston Film Festival:
    - i. A festival presenting one film per month and a four-day film festival each year.
    - ii. Have presented in many Evanston venues. Do not have a permanent or preferred home the films. Each venue has certain shortcomings or operational restrictions that impede certain elements of the presentations.
    - iii. Block Museum’s cinema has proven to be the most successful venue, but the Festival is not tied to this venue.
    - iv. Due to the Festival’s small staff, the optimal venue(s) would include built-in screens and a least the capability for use of digital projection

and up-to-date technologies. The Festival does not present films in 35mm format.

- c. Northwestern University:
    - i. NU has a number of theatre spaces on campus, which are generally booked to capacity with student activity for the Theatre Department
    - ii. In addition to curricular work, NU has a great number of student-produced theatre productions. These productions are always in need of venues.
    - iii. Graduate students get the prime access to the theatres. Undergraduates could make use of a practicum space outside NU.
    - iv. NU Theatre is currently exploring more links to the City of Evanston. In the spring of 2013, NU will mount a co-production with Next Theatre. Diane Claussen described an interest in further links with the community.
  - d. Lookingglass Theatre: this company was founded by NU graduate and has a very successful home in downtown Chicago. Some company members reside in Evanston. Lookingglass has collaborated frequently with Actors Gymnasium, and they continue to look for opportunities in Evanston. Their desires include:
    - i. A venue to transfer very popular productions
    - ii. An incubator space for early work
    - iii. A possible long-run circus-based center as a tourist attraction
    - iv. A rehearsal space to meet their needs
  - e. Music Institute of Chicago: This organization serves many music students in private lessons and ensembles throughout the North Shore. The Institute expressed a need for more classroom facilities as their primary need. The Institute owns and operates the Nichols Concert Hall, which serves their needs for the majority of their performances.
10. OTHER: the companies noted these additional needs:
- a. Good access to parking
  - b. Proximity to public transit
  - c. Dressing Rooms and Green Rooms
  - d. Box Office support (many interested in a shared system)
  - e. Modest office space for use during residence at these theatres
  - f. Possible shared off-site space for scenic production and scenery upkeep





# MEMORANDUM

Date: 1 August 2012  
To: Dennis Rupert – HBRA  
Gary Ainge – HBRA  
From: Todd Hensley/Christopher Sprague  
Project: Evanston Downtown PAC Study

While we are still completing our various user interviews, we feel that we have collected sufficient information to provide preliminary space footprints for the various spaces that would be required to accommodate the various arts groups in a central downtown performing arts district.

These footprints are intended to capture the grossing required for circulation and walls within the spaces themselves.

In addition to the spaces listed below, additional program area will need to be developed for offices, dressing rooms and shop spaces. This memo and the associated sketches try to identify the major building blocks that will need to be test fit into various buildings and sites in the downtown Evanston district.

- TWO FLEXIBLE THEATRES
  - Theatre One: very flexible and low-finish
    - Refer to SKA-1.1
    - Interior minimum: 50'x60'
    - Footprint: 65'x 75'
    - Clear height: 30' (could lose just a few feet if critical)
    - Patrons: up to 250
  - Theatre Two: very flexible and more finished  
(similar to Fox Cities PAC Kimberley-Clark Theatre  
[http://www.foxcitiespac.com/host\\_an\\_event/kimberly-clark-theater](http://www.foxcitiespac.com/host_an_event/kimberly-clark-theater)):
    - Refer to SKA-1.2
    - Interior minimum: 60'x70'
    - Footprint: 75'x85'
    - Clear height: 30'

#### PARTNERS

Duane Schuler  
Robert Shook  
Michael DiBlasi  
Todd Hensley  
Jim Baney  
Jack Hagler

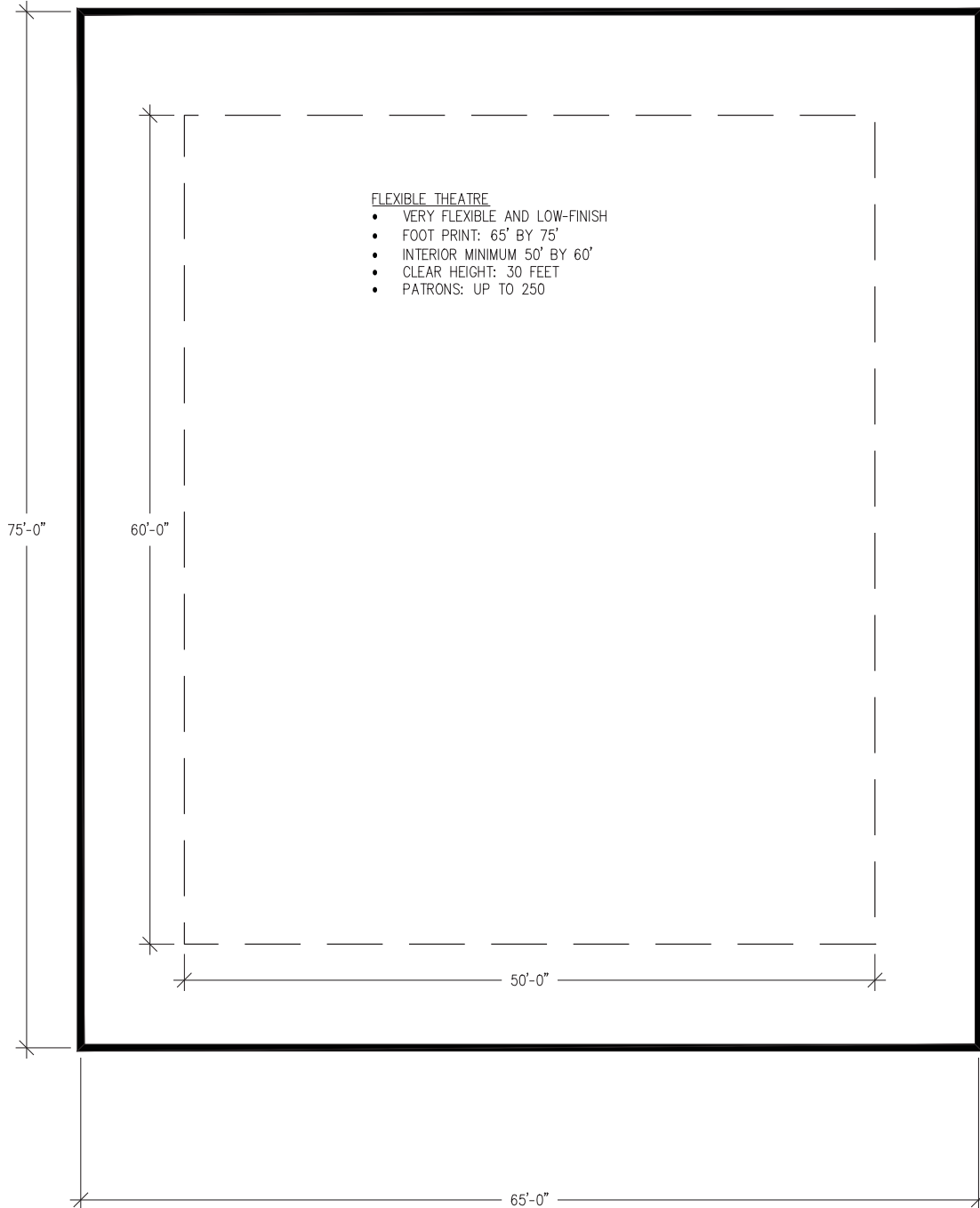
- Patrons: up to 299
  - Rehearsal Room One:
    - Refer to SKA-1.3
    - Interior minimum 45'x55' (allows the performance zone of either, plus some viewing space)
    - Would be highly used: theatre, dance, aerial work
    - Footprint: 55'x65'
    - Clear height: 18' minimum, with some rigging point capability
    - Plan for two of these rooms, OR one in this venue and one in the Dance/Music Theatre building. We should discuss the value of conjoining all rehearsal in one building or separating them into multiple buildings.
  - Rehearsal Room Two:
    - Refer to SKA-1.4
    - Interior minimum: 30'x40' (for simpler uses)
  - Classrooms:
    - Minimum two, at 1000 sq.ft. each
  - Live storage for the seating and platforms: Plan for 1,000 square feet for each venue, on the main seating level
  - Theatre floor level: may be off the ground floor, and the two spaces may be on different levels if needed.
  - Loading Area: plan for 800 SF within the building, to shape the load-in zone
  - Scene Shop – plan for 2,500 SF as a common scene shop for use by multiple companies.
- DANCE/MUSIC THEATRE
    - Refer to SKA-1.5
    - Interior minimum: 80'x100'
    - Footprint: 100' x 120'
    - Clear height: 30' minimum, 40' preferred
    - Patrons: 400
    - A mid-sized orchestra pit for 15 to 30 players should be assumed.
    - Depending on the final arrangement of rehearsal spaces, a rehearsal room similar to Rehearsal Room two may be required in this venue's building for company warm-ups and dancer prep.

- Large chorus and principal dressing rooms will need to be developed to support this venue. Area requirements will follow at a later date.
- LARGE LOBBY
  - This may be a bit of a “building block” and could be joined with either of the venues above. It is intended to be the large gathering space that we heard about so often. We suggest planning for the 250 patrons at 15sf each and round up to 4,000sf.
- SMALL LOBBY
  - The venue that does not get the Large Lobby still needs to be served. Plan on 7 sq ft/person for a decent fit. Apply that number to the total patrons within the applicable venue.
- NORTHLIGHT
  - Main performance space
    - Refer to SKA-1.6
    - 400 patrons goal
    - Large flexible venue
    - Interior minimum: 65'x85'
    - Footprint 80' x 100'
    - Clear height: 30', possible recess for a Cottesloe-like stage zone that goes higher
    - Trap and Fly capabilities required.
    - Trap Room: plan on 30'x50' for now.
  - Second Space
    - Refer to SKA-1.7
    - 100 patrons
    - Fixed form end-stage or simply flex
    - Could share this venue
    - Interior minimum: 40' x 70'
    - Footprint 55'x80'
  - Rehearsal
    - Refer to SKA-1.8
    - Interior minimum: 45' x70'
    - Footprint: 55' x 80'

- Height: 18' min.
- Lobby
  - They are not keen to have a large lobby. They want larger than Steppenwolf with a better layout than the Goodman. We suggest planning for 2800 Sq. Ft. (400 patrons x 7 Sq. Ft.)
- Other
  - No scene shop on the premises – they have other space
  - Will need the basics for a 20-person staff such as offices and conference rooms.

END

# NOT TO SCALE



1 FLEXIBLE THEATRE ONE  
SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

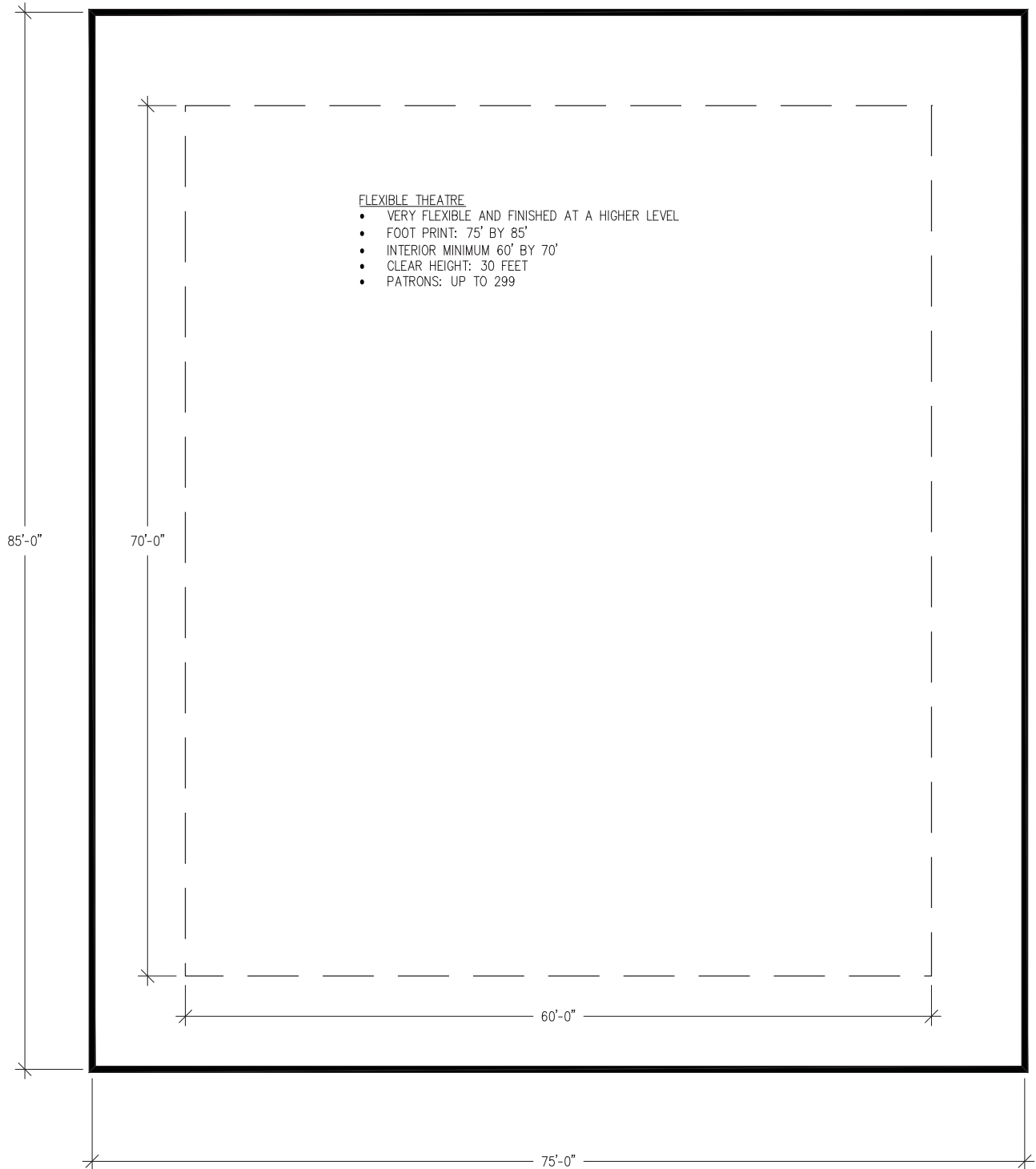
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JOB #: 1213.00  
SCALE: AS NOTED

DWG.: SKA-1.1  
DRAWN: CDS

**THEATRE PLANNERS  
Schuler Shook**  
750 NORTH ORLEANS  
CHICAGO, IL 60654  
T 312 944 8230 F 312 944 8297



# NOT TO SCALE



1 FLEXIBLE THEATRE TWO

SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

DATE: 01 AUG 2012  
JOB #: 1213.00  
SCALE: AS NOTED

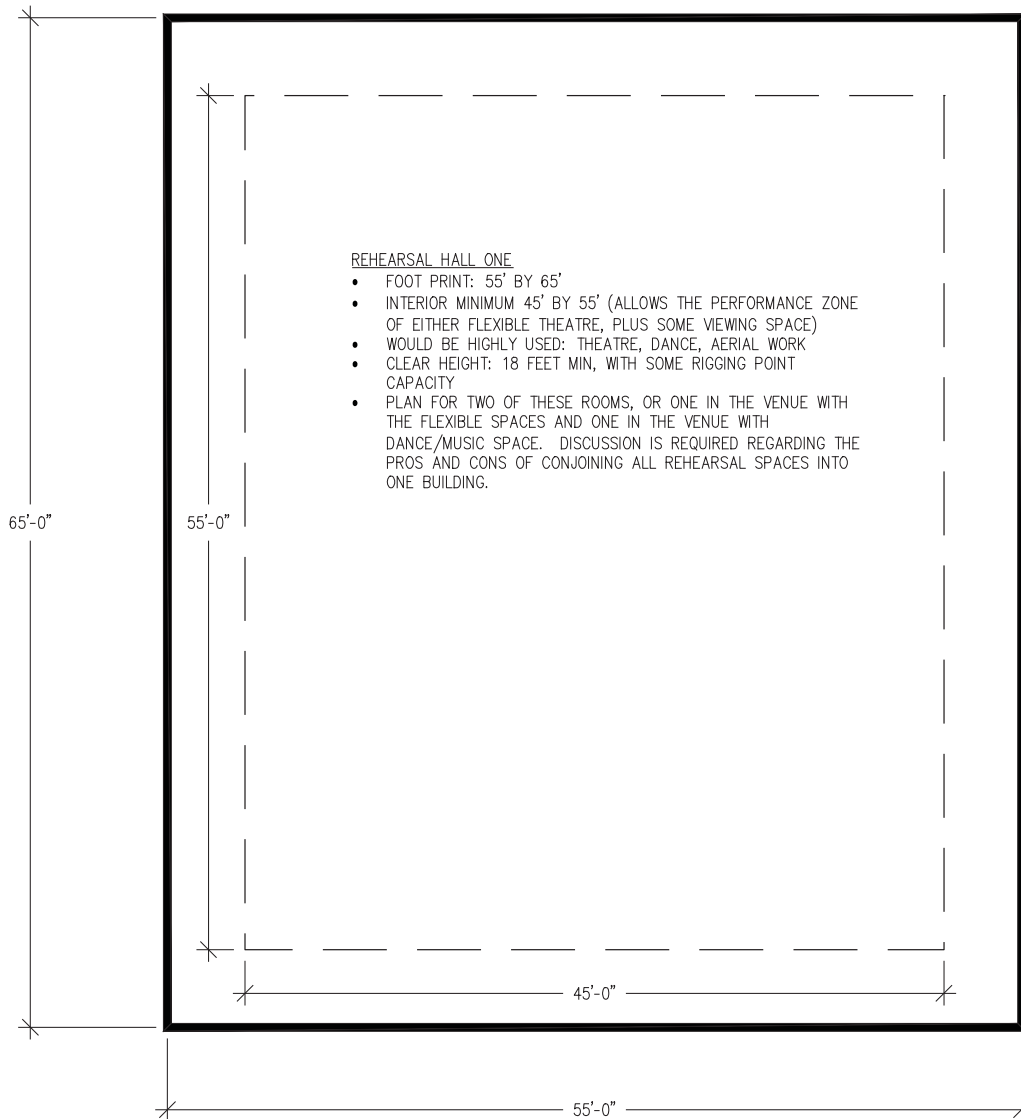
DWG.: SKA-1.2  
DRAWN: CDS

**THEATRE PLANNERS**  
**Schuler Shook**



750 NORTH ORLEANS  
CHICAGO, IL 60654  
T 312 944 8230 F 312 944 8297

# NOT TO SCALE



1 REHEARSAL ROOM ONE  
SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

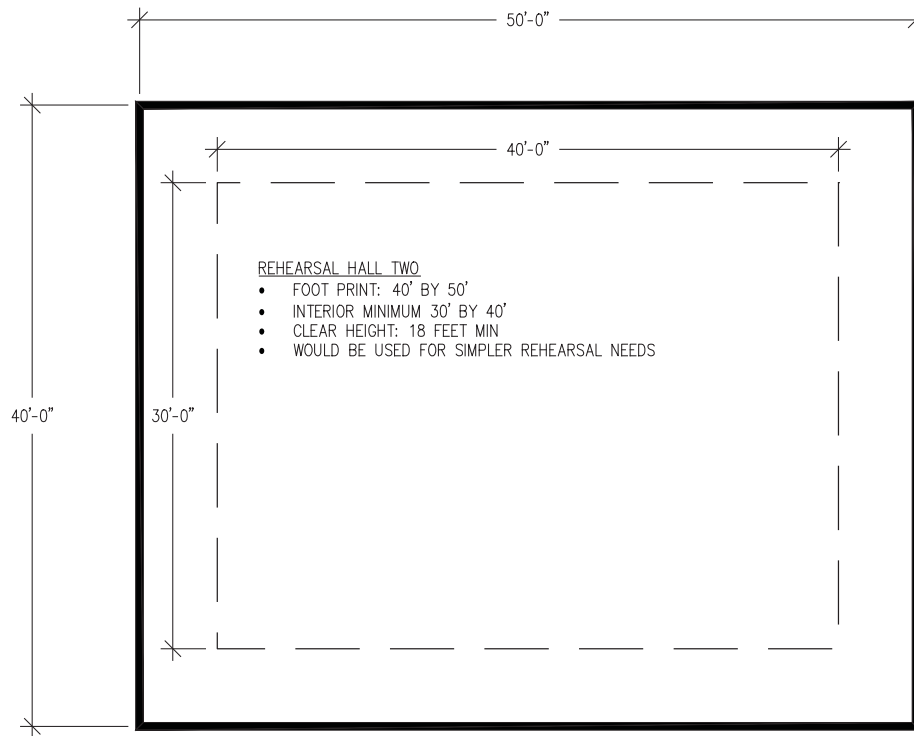
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JOB #: 1213.00  
SCALE: AS NOTED

DWG.: SKA-1.3  
DRAWN: CDS

**THEATRE PLANNERS  
Schuler Shook**  
750 NORTH ORLEANS  
CHICAGO, IL 60654  
T 312 944 8230 F 312 944 8297



# NOT TO SCALE



1 REHEARSAL ROOM TWO  
SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

DATE: 01 AUG 2012  
JOB #: 1213.00  
SCALE: AS NOTED

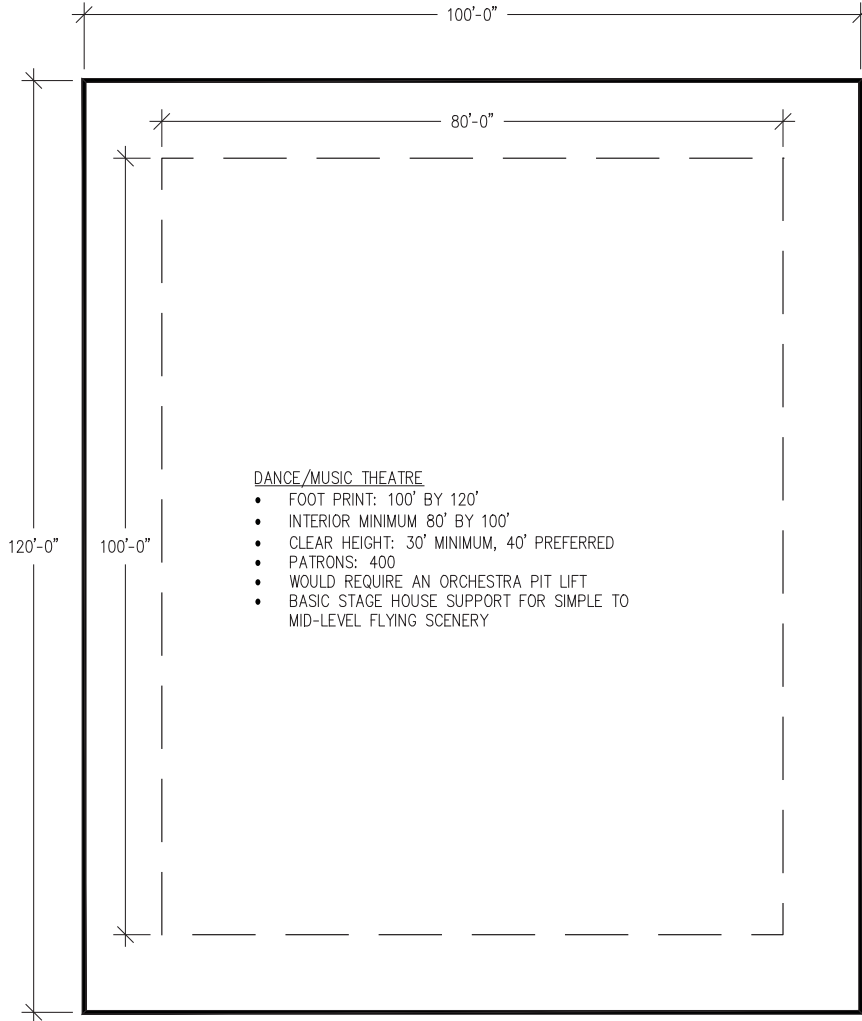
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**Schuler Shook**  
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# NOT TO SCALE



1 DANCE/MUSIC THEATRE  
SCALE: 1/16"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

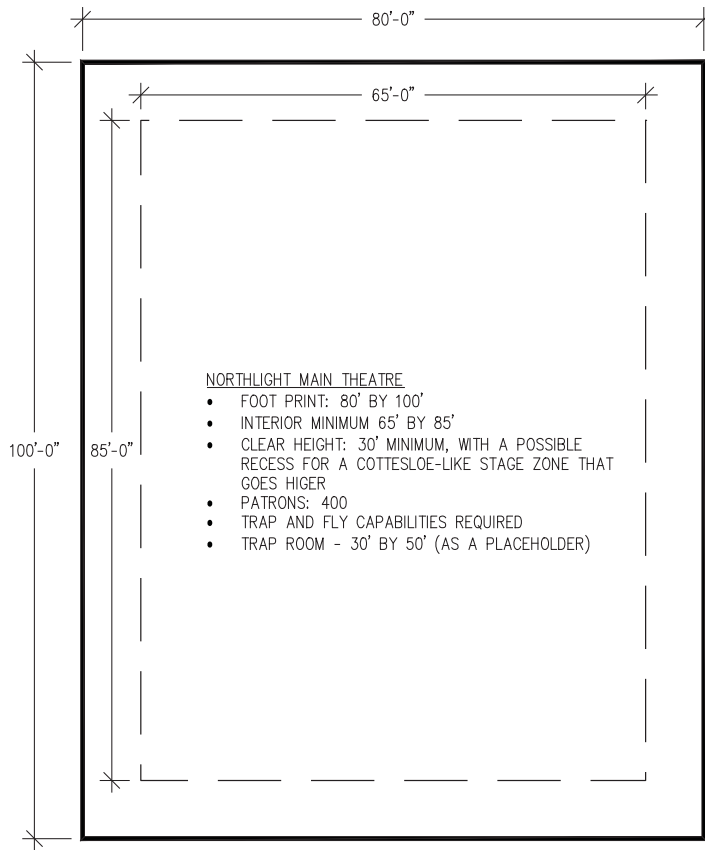
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JOB #: 1213.00  
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DWG.: SKA-1.5  
DRAWN: CDS

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# NOT TO SCALE



1 NORTHLIGHT MAIN THEATRE  
SCALE: 1/16"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

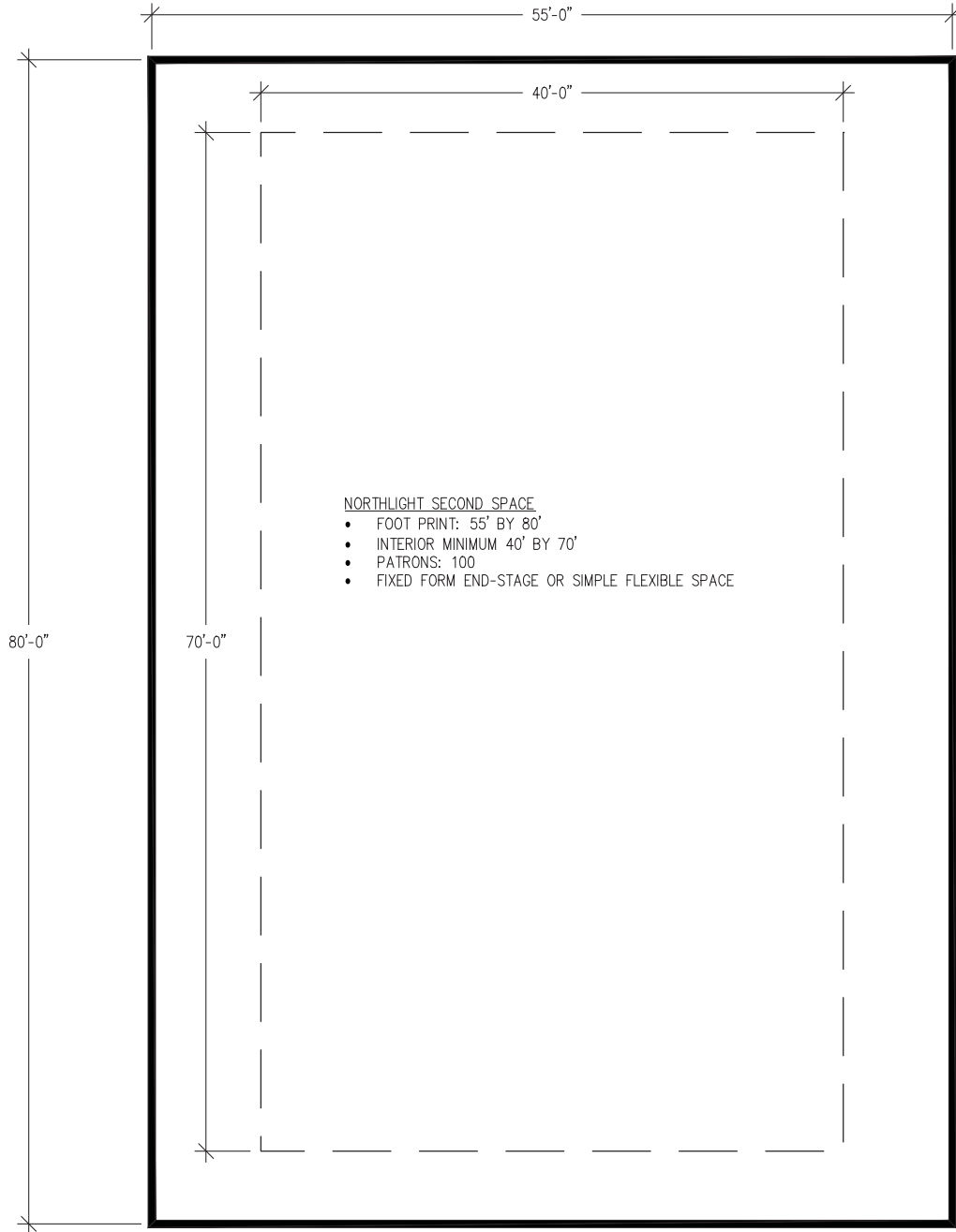
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JOB #: 1213.00  
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DWG.: SKA-1.6  
DRAWN: CDS

**THEATRE PLANNERS  
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# NOT TO SCALE



1 NORTHLIGHT SECOND SPACE  
SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

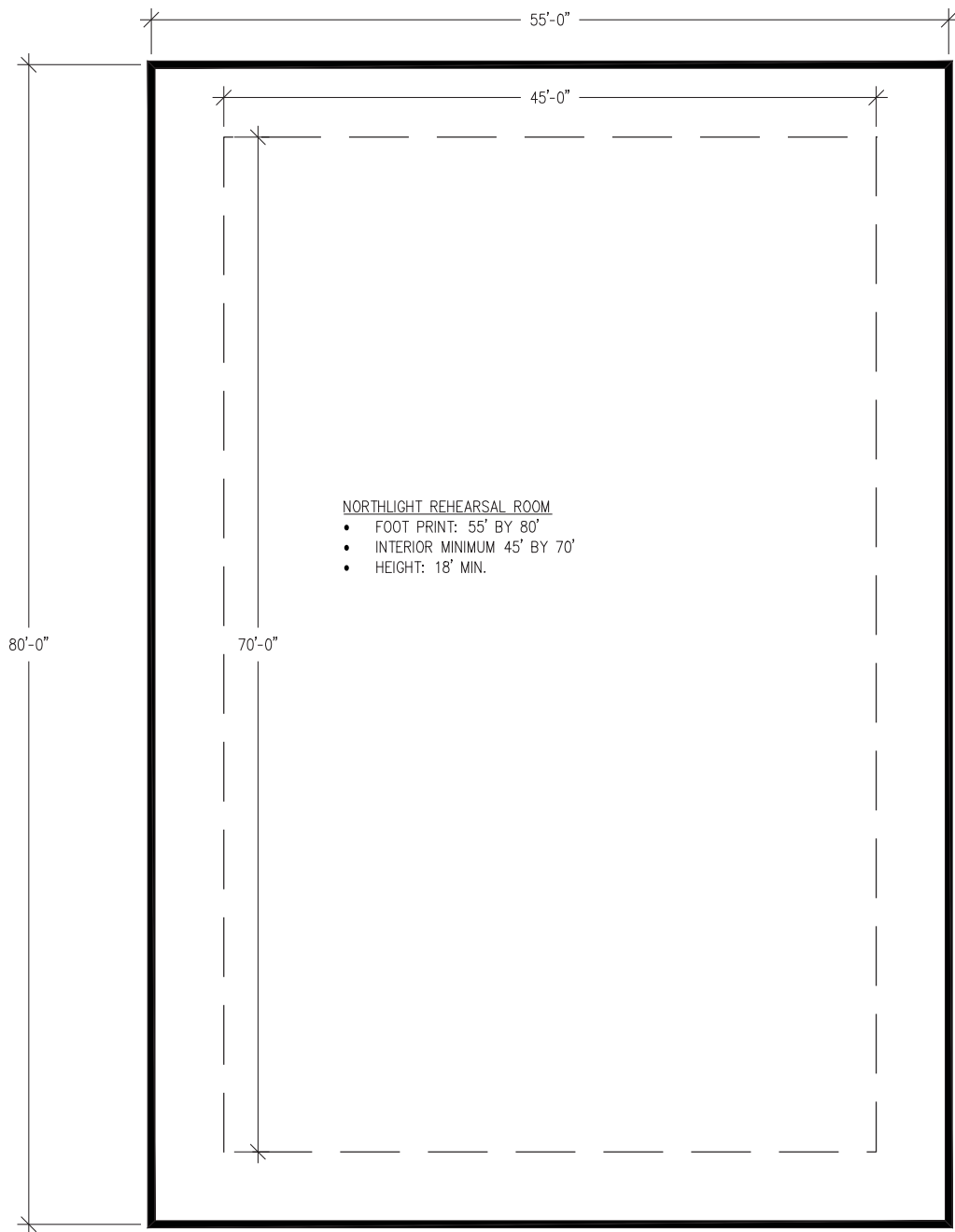
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SCALE: AS NOTED

DWG.: SKA-1.7  
DRAWN: CDS

**THEATRE PLANNERS**  
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CHICAGO, IL 60654  
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# NOT TO SCALE



1 NORTHLIGHT REHEARSAL SPACE  
SCALE: 1/8"=1'-0"

EVANSTON DOWNTOWN PAC  
STUDY

DATE: 01 AUG 2012  
JOB #: 1213.00  
SCALE: AS NOTED

DWG.: SKA-1.8  
DRAWN: CDS

**THEATRE PLANNERS  
Schuler Shook**  
750 NORTH ORLEANS  
CHICAGO, IL 60654  
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PROJECT NAME:

Various Venues 1 - 3

COMPONENT:

Evanston Arts Study

10/29/2012

**NOTES REGARDING THIS ESTIMATE:**

These Conceptual estimates are based on program data, as well as concept floor plans prepared by the office of HBRA, together with discussions with their staff.

This estimate assumes a normal market condition.

This estimate assumes five or more qualified Contractors competitively bidding on this project.

This estimate assumes one contract awarded to one General Contractor for each of the site venues.

Those cost estimates provided by the Architect and/or Consultants are identified in the body of the estimate.

Escalation has been excluded from the current costs. Current pricing reflects 2012 costs. Construction budgets should be inflated to midpoint of construction once a schedule timeline has been established.

**THIS ESTIMATE EXCLUDES:**

- 1) Professional fees, testing, moving expense, other project soft costs.
- 2) Furnishings and equipment other than those shown in the body of the estimate,
- 3) Premium costs for work done in phases, out of sequence, out of hours.
- 4) Hazardous material removal and abatement from buildings or site.
- 5) Future escalation

This estimate is based on preliminary information available at this time. The scope of this estimate should be reviewed to insure our interpretation of the drawings and other information is correct. This estimate should be updated as the design evolves and is completed.

This cost estimate represents our opinion of probable construction cost for this project. We have exercised due professional diligence in the preparation of this estimate. Since we have no control over final material selection, bidding strategies and market conditions, no guarantee is given or implied with this estimate.

PARAMETER COSTING MODEL

PROJECT : Venue 1 - Flexible Theaters - Site 19  
 COMPONENT: Evanston Arts Study  
 SHELL COST : \$303.78

GROSS AREA: 73266 SF

10/29/2012

COST SUMMARY

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
<b>01 - FOUNDATIONS</b>	\$857,250	\$11.70	2%
011 - Standard Foundations	\$857,250	\$11.70	
012 - Special Foundations	\$0	\$0.00	
<b>02 - SUBSTRUCTURE</b>	\$1,474,731	\$20.13	3%
021 - Slab on Grade	\$165,116	\$2.25	
022 - Basement Excavation	\$198,415	\$2.71	
023 - Basement Walls	\$1,111,200	\$15.17	
<b>03 - SUPERSTRUCTURE</b>	\$3,404,996	\$46.47	8%
031 - Floor Construction	\$2,086,476	\$28.48	
032 - Roof Construction	\$943,520	\$12.88	
033 - Stair Construction	\$375,000	\$5.12	
<b>04 - EXTERIOR CLOSURE</b>	\$3,982,233	\$54.35	9%
041 - Exterior Walls	\$3,584,547	\$48.93	
042 - Exterior Doors & Windows	\$397,686	\$5.43	
<b>05 - ROOFING</b>	\$787,650	\$10.75	2%
<b>06 - INTERIOR CONSTRUCTION</b>	\$8,071,192	\$110.16	19%
061 - Partitions	\$5,530,660	\$75.49	
062 - Interior Finishes	\$1,578,065	\$21.54	
063 - Specialties	\$962,467	\$13.14	
<b>07 - CONVEYING SYSTEMS</b>	\$540,000	\$7.37	1%
<b>08 - MECHANICAL</b>	\$6,813,738	\$93.00	16%
081 - Plumbing	\$989,091	\$13.50	
082 - HVAC	\$5,494,950	\$75.00	
083 - Fire Protection	\$329,697	\$4.50	
084 - Special Systems	\$0	\$0.00	



Objectively Managing Building Costs

**PARAMETER COSTING MODEL**

**PROJECT :** Venue 1 - Flexible Theaters - Site 19

**COMPONENT:** Evanston Arts Study

**SHELL COST :** \$303.78

**GROSS AREA:** 73266 SF

10/29/2012

**COST SUMMARY**

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
<b>09 - ELECTRICAL</b>	\$4,395,960	\$60.00	10%
091 - Service & Distribution	\$1,465,320	\$20.00	
092 - Lighting & Power	\$1,831,650	\$25.00	
093 - Special Systems	\$1,098,990	\$15.00	
<b>10 - GENERAL CONDITIONS &amp; PROFIT</b>	\$4,783,002	\$65.28	11%
<b>NET BUILDING CONSTRUCTION COST \$35,110,752</b>			
<b>11 - EQUIPMENT</b>	\$1,118,464	\$15.27	3%
111 - Fixed & Movable Equipment	\$1,118,464	\$15.27	
112 - Furnishings	\$0	\$0.00	
113 - Special Construction	\$0	\$0.00	
<b>12 - SITEWORK</b>	\$440,470	\$6.01	1%
121 - Site Preparation	\$190,470	\$2.60	
122 - Site Improvements	\$150,000	\$2.05	
123 - Site Utilities	\$100,000	\$1.36	
124 - Off-site Work	\$0	\$0.00	
<b>NET PROJECT CONSTRUCTION COST \$36,669,685</b>			
<b>13 - CONTINGENCIES</b>	\$5,500,453	\$75.08	13%
131 - Design	\$5,500,453	\$75.08	
132 - Escalation	\$0	\$0.00	
<b>TOTAL PROJECT CONSTRUCTION COST</b>	<b>\$42,170,138</b>	<b>\$575.58</b>	

PARAMETER COSTING MODEL

PROJECT : Venue 2 - Dance Music Theater Site 17  
 COMPONENT: Evanston Arts Study  
 SHELL COST : \$318.52

GROSS AREA: 50452 SF

10/29/2012

COST SUMMARY

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
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**01 - FOUNDATIONS** \$699,250 \$13.86 2%

011 - Standard Foundations	\$699,250	\$13.86	
012 - Special Foundations	\$0	\$0.00	

**02 - SUBSTRUCTURE** \$1,734,000 \$34.37 5%

021 - Slab on Grade	\$132,300	\$2.62	
022 - Basement Excavation	\$279,300	\$5.54	
023 - Basement Walls	\$1,322,400	\$26.21	

**03 - SUPERSTRUCTURE** \$2,633,600 \$52.20 8%

031 - Floor Construction	\$1,577,600	\$31.27	
032 - Roof Construction	\$756,000	\$14.98	
033 - Stair Construction	\$300,000	\$5.95	

**04 - EXTERIOR CLOSURE** \$2,193,086 \$43.47 7%

041 - Exterior Walls	\$1,839,482	\$36.46	
042 - Exterior Doors & Windows	\$353,604	\$7.01	

**05 - ROOFING** \$558,550 \$11.07 2%

**06 - INTERIOR CONSTRUCTION** \$6,254,248 \$123.96 19%

061 - Partitions	\$4,368,145	\$86.58	
062 - Interior Finishes	\$851,663	\$16.88	
063 - Specialties	\$1,034,440	\$20.50	

**07 - CONVEYING SYSTEMS** \$453,000 \$8.98 1%

**08 - MECHANICAL** \$4,616,358 \$91.50 14%

081 - Plumbing	\$605,424	\$12.00	
082 - HVAC	\$3,783,900	\$75.00	
083 - Fire Protection	\$227,034	\$4.50	
084 - Special Systems	\$0	\$0.00	



Objectively Managing Building Costs



**PARAMETER COSTING MODEL**

**PROJECT :** Venue 2 - Dance Music Theater Site 17

**COMPONENT:** Evanston Arts Study

**SHELL COST :** \$318.52

**GROSS AREA:** 50452 SF

10/29/2012

**COST SUMMARY**

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
<b>09 - ELECTRICAL</b>	\$3,027,120	\$60.00	9%
091 - Service & Distribution	\$1,009,040	\$20.00	
092 - Lighting & Power	\$1,261,300	\$25.00	
093 - Special Systems	\$756,780	\$15.00	
<b>10 - GENERAL CONDITIONS &amp; PROFIT</b>	\$3,640,571	\$72.16	11%
<b>NET BUILDING CONSTRUCTION COST \$25,809,782</b>			
<b>11 - EQUIPMENT</b>	\$1,542,060	\$30.56	5%
111 - Fixed & Movable Equipment	\$1,542,060	\$30.56	
112 - Furnishings	\$0	\$0.00	
113 - Special Construction	\$0	\$0.00	
<b>12 - SITEWORK</b>	\$559,200	\$11.08	2%
121 - Site Preparation	\$324,200	\$6.43	
122 - Site Improvements	\$135,000	\$2.68	
123 - Site Utilities	\$100,000	\$1.98	
124 - Off-site Work	\$0	\$0.00	
<b>NET PROJECT CONSTRUCTION COST \$27,911,042</b>			
<b>13 - CONTINGENCIES</b>	\$4,186,656	\$82.98	13%
131 - Design	\$4,186,656	\$82.98	
132 - Escalation	\$0	\$0.00	
<b>TOTAL PROJECT CONSTRUCTION COST</b>	<b>\$32,097,699</b>	<b>\$636.20</b>	

PARAMETER COSTING MODEL

PROJECT : Venue 3 - Northlight Theater Site 6  
 COMPONENT: Evanston Arts Study  
 SHELL COST : \$308.39

GROSS AREA: 61641 SF

10/29/2012

COST SUMMARY

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
<b>01 - FOUNDATIONS</b>	\$877,500	\$14.24	2%
011 - Standard Foundations	\$877,500	\$14.24	
012 - Special Foundations	\$0	\$0.00	
<b>02 - SUBSTRUCTURE</b>	\$2,034,544	\$33.01	5%
021 - Slab on Grade	\$167,279	\$2.71	
022 - Basement Excavation	\$172,865	\$2.80	
023 - Basement Walls	\$1,694,400	\$27.49	
<b>03 - SUPERSTRUCTURE</b>	\$2,954,848	\$47.94	8%
031 - Floor Construction	\$1,773,968	\$28.78	
032 - Roof Construction	\$955,880	\$15.51	
033 - Stair Construction	\$225,000	\$3.65	
<b>04 - EXTERIOR CLOSURE</b>	\$2,836,152	\$46.01	8%
041 - Exterior Walls	\$2,217,753	\$35.98	
042 - Exterior Doors & Windows	\$618,398	\$10.03	
<b>05 - ROOFING</b>	\$627,890	\$10.19	2%
<b>06 - INTERIOR CONSTRUCTION</b>	\$7,045,136	\$114.29	19%
061 - Partitions	\$4,978,950	\$80.77	
062 - Interior Finishes	\$1,292,887	\$20.97	
063 - Specialties	\$773,299	\$12.55	
<b>07 - CONVEYING SYSTEMS</b>	\$340,000	\$5.52	1%
<b>08 - MECHANICAL</b>	\$5,640,152	\$91.50	15%
081 - Plumbing	\$739,692	\$12.00	
082 - HVAC	\$4,623,075	\$75.00	
083 - Fire Protection	\$277,385	\$4.50	
084 - Special Systems	\$0	\$0.00	



Objectively Managing Building Costs

**PARAMETER COSTING MODEL**

**PROJECT :** Venue 3 - Northlight Theater Site 6

**COMPONENT:** Evanston Arts Study

**SHELL COST :** \$308.39

**GROSS AREA:** 61641 SF

10/29/2012

**COST SUMMARY**

DESCRIPTION	TOTAL COST	RATE/SF	% of Total
<b>09 - ELECTRICAL</b>	\$3,698,460	\$60.00	10%
091 - Service & Distribution	\$1,232,820	\$20.00	
092 - Lighting & Power	\$1,541,025	\$25.00	
093 - Special Systems	\$924,615	\$15.00	
<b>10 - GENERAL CONDITIONS &amp; PROFIT</b>	\$4,251,462	\$68.97	11%
<b>NET BUILDING CONSTRUCTION COST \$30,306,143</b>			
<b>11 - EQUIPMENT</b>	\$1,790,677	\$29.05	5%
111 - Fixed & Movable Equipment	\$1,790,677	\$29.05	
112 - Furnishings	\$0	\$0.00	
113 - Special Construction	\$0	\$0.00	
<b>12 - SITEWORK</b>	\$497,720	\$8.07	1%
121 - Site Preparation	\$262,720	\$4.26	
122 - Site Improvements	\$135,000	\$2.19	
123 - Site Utilities	\$100,000	\$1.62	
124 - Off-site Work	\$0	\$0.00	
<b>NET PROJECT CONSTRUCTION COST \$32,594,540</b>			
<b>13 - CONTINGENCIES</b>	\$4,889,181	\$79.32	13%
131 - Design	\$4,889,181	\$79.32	
132 - Escalation	\$0	\$0.00	
<b>TOTAL PROJECT CONSTRUCTION COST</b>	<b>\$37,483,721</b>	<b>\$608.10</b>	



**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
Evanston, Illinois

**FINANCIAL PLAN**

Pro Forma Facility Financial Operating Estimates

*December 17, 2012*



**ARTS CONSULTING GROUP**

1040 First Avenue, Suite 352  
New York, NY 10022-2991  
Tel (888) 234.4236 Fax (888) 284.6651

**New York, Washington DC, Boston, Chicago**  
**Los Angeles, San Diego, Portland, Seattle**

**[www.artsconsulting.com](http://www.artsconsulting.com)**

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--SUMMARY**

**VENUE 1: TWO FLEXIBLE THEATRES**

TOTAL EARNED REVENUES \$996,502  
TOTAL EXPENSES \$1,397,110  
(FUNDING NEED) (\$400,608)  
TOTAL CONTRIBUTED INCOME \$410,000  
NET SURPLUS / (SHORTFALL) \$9,392

**VENUE 2: DANCE/MUSIC THEATRE**

TOTAL EARNED REVENUES \$580,950  
TOTAL EXPENSES \$1,249,590  
(FUNDING NEED) (\$668,640)  
TOTAL CONTRIBUTED INCOME \$680,000  
NET SURPLUS / (SHORTFALL) \$11,360

**VENUE 3: NORTHLIGHT THEATRE**

TOTAL NEW FACILITY OPERATING EXPENSES \$670,500  
TOTAL INCREMENTAL PERFORMANCE SPACE COSTS \$345,500  
TOTAL, FACILITY RENTAL REVENUE \$42,250  
NET SURPLUS / (SHORTFALL) (\$303,250)

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

	Suggested Daily Rental Rates:		
	Capacity	Nonprofit	Commercial
<b>Assumptions:</b>			
Flexible Theatre One - Small	250		
Performance day rate		\$750	\$1,000
Rehearsal/prep day rate		\$500	\$1,000
Flexible Theatre Two - Large	299		
Performance day rate		\$900	\$1,200
Rehearsal/prep day rate		\$500	\$1,200
Lobby - Flexible Theatre	550	\$1,500	\$2,500
Dance/Music Theatre			
Performance day rate	400	\$1,000	\$1,500
Rehearsal/prep day rate		\$500	\$1,500
Lobby Dance/Music Theatre	400	\$1,250	\$2,500
Northlight Theatre			
Main Flexible Space	400	\$1,000	\$1,500
Second Space	100	\$500	\$750
Lobby Northlight	500	\$1,250	\$2,500
Additional Event Day Fees (Chargebacks) (cleaning, security, ticketing, house staff)		\$350	\$350
Rehearsal Rooms		\$250	\$500
Classroom/Meeting Room		\$75	\$250

SELECTED PERFORMANCE FACILITY RENTAL	No. of Seats	Effective Daily Rental Rate		Weekly Rate
		Not-for-Profit	Commercial	
<b>Performance/General:</b>				
Noyes Center	150	\$480	\$600	
Josephine Lewis Theatre, NU	373	\$1,000	\$1,000	\$5,000
Ether M. Barber Theatre, NU	440	\$1,000	\$1,000	\$5,000
Greenhouse Theatre Center-main stages	196			\$3,000
Greenhouse Theatre Center-studios	60			\$1,000
Music Institute of Chicago-Nichols Recital Ha	450	\$1,500	\$2,000	
<b>Rehearsal:</b>				
Greenhouse Theatre Center-main stages- reh	196	\$150		\$750
Music Institute of Chicago-Nichols Recital Ha	450	\$600		

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**

**Preliminary Pro Forma Estimated Utilization**

**Flexible Theatres, 250 + 299 seats:**

**Mudlark Theater Company**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**Music Institute of Chicago**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**Theatre and Interpretation Center at Northwestern University**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**Piccolo Theatre, Inc.**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**Polarity Ensemble Theatre**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**Percolator Films**

Total estimated number of screening days:

**Next Theatre Company**

Total estimated number of performance days:

Total estimated number of rehearsal days:

**DreamLogic Theatre**

Total estimated number of performance days:

Total estimated number of rehearsal days:

	Main Series/Productions		Workshops, Lab, Festivals		Total	
	High Estimate	Low Estimate	High Estimate	Low Estimate	High Estimate	Low Estimate
	12	12			12	12
	14	14			14	14
	36	36			36	36
	36	36			36	36
	40	7			40	7
	60	10			60	10
	52	26			52	26
	40	20			40	20
	71	71			81	79
	130	130		40	170	170
	48	20			48	20
	120	120			120	120
	105	105			105	105
	100	15			100	15
	40	20			40	20



**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**  
**Preliminary Pro Forma Estimated Utilization**

<b>Flexible Theatre #1 (250 seats):</b>						
Total estimated number of performance days:	240	154	5	4	245	158
Total estimated number of rehearsal days:	213	168	20	20	233	188
Grand Total, Performance & Rehearsal Days:	452	321	25	24	477	345
<b>Flexible Theatre #2 (299 seats):</b>						
Total estimated number of performance days:	240	154	5	4	245	158
Total estimated number of rehearsal days:	213	168	20	20	233	188
Grand Total, Performance & Rehearsal Days:	452	321	25	24	477	345
<b>Total Estimated Utilization -- Two Flexible Theatres:</b>						
Total estimated number of performance days:	479	307	10	8	489	315
Total estimated number of rehearsal days:	425	335	40	40	465	375
Grand Total, Performance & Rehearsal Days:	904	642	50	48	954	690

**VENUE 1: TWO FLEXIBLE THEATRES**

**Number of Days' Utilization--Preliminary Low Estimates:**

	Nonprofit	Commercial	Total
Flexible Theatre #1 (250)			
Performance days	158		158
Rehearsal days	188		188
Total	345	0	345
Flexible Theatre #2 (299)			
Performance days	158		158
Rehearsal days	188		188
Total	345	0	345
Rehearsal Rooms (2)			
Stakeholder organizations	375		375
Other users - pro forma estimate	200		200
Total	575	0	575
Classrooms (2)	640		640
Lobby Events - pro forma estimate	6	8	14

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**  
**EARNED REVENUES**

	Nonprofit	Commercial	Total
<b>Rental Revenues</b>			
Flexible Theatre #1 (250)			
Performance days	\$118,125	\$0	\$118,125
Rehearsal days	\$93,750	\$0	\$93,750
Total	\$211,875	\$0	\$211,875
Flexible Theatre #2 (299)			
Performance days	\$141,750	\$0	\$141,750
Rehearsal days	\$93,750	\$0	\$93,750
Total	\$235,500	\$0	\$235,500
Per-event chargebacks to renters	\$110,250	\$0	\$110,250
Rehearsal Rooms (2)			
Stakeholder organizations	\$93,750	\$0	\$93,750
Other users	\$50,000	\$0	\$50,000
Total	\$143,750	\$0	\$143,750
Classrooms (2)	\$48,000	\$0	\$48,000
Lobby	\$9,000	\$20,000	\$29,000
<b>Total Rental Revenues, Venue 1: Two Flexible Theatres</b>	<b>\$758,375</b>	<b>\$20,000</b>	<b>\$778,375</b>

**Concession Revenue**

Flexible Theatre #1			
Number of performance days	158		
Capacity	250		
Estimated Av. Attendance, Pct. Of Capacity	75%		
Total Estimated Attendance	29,531		
Net Revenue per Patron	\$0.50		
Subtotal, Concession Revenue, Flex #1	\$14,766		\$14,766
Flexible Theatre #2			
Number of performance days	158		
Capacity	299		
Estimated Av. Attendance, Pct. Of Capacity	75%		
Total Estimated Attendance	35,319		
Net Revenue per Patron	\$0.50		
Subtotal, Concession Revenue, Flex #1	\$17,660		\$17,660
<b>Total, Concession Revenues</b>	<b>\$32,425</b>		<b>\$32,425</b>

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**

	<b>Total</b>
Ticket Handling Fees (\$1.00)	\$64,851
Ticket Surtax (\$1.00) - City Passthrough	\$64,851
Catering Fees - Lobby Events	\$32,000
<b>TOTAL EARNED REVENUES</b>	<b>\$944,502</b>

**OPERATING EXPENSES**

Salaries & Benefits - Full-time Personnel	
Executive Director	\$100,000
Development Director	\$75,000
Marketing & Communications Mgr.	\$75,000
Operations Manager	\$65,000
Accounting Manager	\$65,000
Ticket Office Manager	\$45,000
Administrative Associate	\$35,000
House Technical Staff (2)	\$110,000
Subtotal, Salaries	\$570,000
Benefits (16%)	\$91,200
Total, Salaries & Benefits	\$661,200

**Part-time Personnel**

Stagehands	\$138,000
House Manager, Staff	\$56,700
Ticket Office Manager	\$20,000
Ticket Office Staff	\$40,000
Concessions	\$18,000
Security	\$16,560
Maintenance Worker	\$24,000
Total, Part-time Personnel	\$313,260

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

<b>VENUE 1: TWO FLEXIBLE THEATRES</b>	<b>Total</b>
<b>OPERATING EXPENSES</b>	
Institutional Advertising & Promotion	\$25,000
Advertising, Marketing & Press	\$25,000
Marketing Support - Rental Organizations	\$12,000
Public Relations	\$25,000
Printing & Publications	\$2,400
Web Design & Maintenance	\$89,400
Total Institutional Advertising & Promotion	<u>\$89,400</u>
Facilities Operating Expense	
Utilities	\$91,250
Building Services	\$50,000
Repairs & Maintenance	\$24,000
Building Supplies	\$24,000
Performance Equipment Maintenance	\$12,000
Security System	\$24,000
Total, Facilities Operations	<u>\$225,250</u>

<b>VENUE 1: TWO FLEXIBLE THEATRES</b>	<b>Total</b>
General & Administrative	
Postage	\$2,400
Memberships, Dues & Subscriptions	\$1,500
Telephone	\$1,800
Legal/Accounting	\$24,000
Travel, Hospitality, Meetings	\$4,800
Insurance	\$20,000
Professional Development - conferences	\$7,500
Office Supplies	\$16,000
Office Equipment & Systems	\$24,000
Miscellaneous	\$6,000
Total, General & Administrative	<u>\$108,000</u>
<b>TOTAL EXPENSES</b>	<b><u>\$1,397,110</u></b>

DOWNTOWN EVANSTON PERFORMING ARTS STUDY  
Financial Plan  
Pro Forma Financial Operating Estimates--DETAIL

**VENUE 1: TWO FLEXIBLE THEATRES  
(FUNDING NEED)**

(\$400,608)

**CONTRIBUTED INCOME (PRELIMINARY EST. OF SOURCES)**

Memberships	\$50,000
Individuals-Major Gifts	\$100,000
Foundations-Grants	\$100,000
Corporations & Businesses	\$100,000
Government	\$60,000
<b>TOTAL CONTRIBUTED INCOME</b>	<b><u>\$410,000</u></b>

**NET SURPLUS / (SHORTFALL)**

\$9,392

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**  
**ASSUMED RENTAL RATE IF NO CONTRIBUTED INCOME:**

	<b>Nonprofit</b>	<b>Commercial</b>	<b>Total</b>
Total Earned Revenue - current estimate	\$944,502	\$52,000	\$996,502
Rental Revenue - current estimate	\$758,375	\$20,000	\$778,375
Total Earned Revenue, minus Rental Revenue	\$186,127	\$32,000	\$218,127
Total Expenses - current estimate			\$1,397,110
<b>Total Funding Gap Before Revised Rental Revenue</b>			<b>(\$1,178,983)</b>

**Number of Days' Utilization--Preliminary Estimates :**

Flexible Theatre #1 (250)			
Performance days	158		158
Rehearsal days	188		188
Total	345	0	345
Flexible Theatre #2 (299)			
Performance days	158		158
Rehearsal days	188		188
Total	345	0	345
Rehearsal Rooms (2)			
Stakeholder organizations	375		375
Other users	200		200
Total	575	0	575
Classrooms (2)	640		640
Lobby Events	6	8	14

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 1: TWO FLEXIBLE THEATRES**  
**ASSUMED RENTAL RATE IF NO CONTRIBUTED INCOME:**

**Two Flexible Theatres:**

Flexible Theatre One - 250 seats		
Performance day rate	\$1,500	\$1,500
Rehearsal/prep day rate	\$1,000	\$1,500
Flexible Theatre Two - 299 seats		
Performance day rate	\$1,750	\$2,000
Rehearsal/prep day rate	\$750	\$1,200
Lobby - Flexible Theatre	\$2,000	\$3,000
Rehearsal Rooms	\$250	\$500
Classroom/Meeting Room	\$100	\$350
Additional Event Day Fees (Chargebacks)	\$350	\$350

If the Two Flexible Theatres were meet the total funding need through rental income, daily rates would range as follows:		
Nonprofit	Commercial	Total
\$1,500	\$1,500	\$3,000
\$1,000	\$1,500	\$2,500
\$1,750	\$2,000	\$3,750
\$750	\$1,200	\$1,950
\$2,000	\$3,000	\$5,000
\$250	\$500	\$750
\$100	\$350	\$450
\$350	\$350	\$700

Current Proposed rental Rates:	
Nonprofit	Commercial
\$750	\$1,000
\$500	\$1,000
\$900	\$1,200
\$500	\$1,200
\$1,500	\$2,500
\$250	\$500
\$75	\$250
\$350	\$350

**VENUE 1: TWO FLEXIBLE THEATRES**  
**ASSUMED RENTAL RATE IF NO CONTRIBUTED INCOME:**

**Rental Revenues**

Flexible Theatre #1 (250)			
Performance days	\$236,250	\$0	\$236,250
Rehearsal days	\$187,500	\$0	\$187,500
Total	\$423,750	\$0	\$423,750
Flexible Theatre #2 (299)			
Performance days	\$275,625	\$0	\$275,625
Rehearsal days	\$140,625	\$0	\$140,625
Total	\$416,250	\$0	\$416,250
Per-event chargebacks to renters	\$110,250	\$0	\$110,250
Rehearsal Rooms (2)	\$93,750	\$0	\$93,750
Stakeholder organizations	\$50,000	\$0	\$50,000
Other users	\$143,750	\$0	\$143,750
Total	\$64,000	\$0	\$64,000
Classrooms (2)	\$12,000	\$24,000	\$36,000
Lobby	\$1,170,000	\$24,000	\$1,194,000
<b>Total Rental Revenues, Venue 1: Two Flexible Theatres</b>			

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 2: DANCE/MUSIC THEATRE**  
**Preliminary Pro Forma Estimated Days' Utilization:**  
**Dance/Music Theatre – 400 seats**

**Lookinglass Theatre**

Total estimated number of performance days: 20  
 Total estimated number of rehearsal days: 30

**Light Opera Works**

Total estimated number of performance days: 9  
 Total estimated number of rehearsal days: 20

**Dance Center Evanston**

Total estimated number of performance days: 5  
 Total estimated number of rehearsal days: 5

**Chicago Klezmer Ensemble**

Total estimated number of performance days: 4  
 Total estimated number of rehearsal days: 0

**Evanston Dance Ensemble**

Total estimated number of performance days: 18  
 Total estimated number of rehearsal days: 45

**North Shore Choral Society**

Total estimated number of performance days: 3  
 Total estimated number of rehearsal days: 36

**Actors Gymnasium**

Total estimated number of performance days: 24  
 Total estimated number of rehearsal days: 20

Main Series/ Productions High Estimate	Main Series/ Productions Low Estimate	Workshops, Lab, Festivals		Lab, Festivals		Total	
		High Estimate	Low Estimate	High Estimate	Low Estimate	High Estimate	Low Estimate
20	10					20	10
30	20					30	20
9	9	24	6			33	15
20	20	60	20			80	40
5	5	5	5			10	10
5	5	5	5			10	10
4	1					4	1
0	0					0	0
18	3					18	3
45	15					45	15
3	3					3	3
36	36					36	36
24	10					24	10
20	10					20	10



DOWNTOWN EVANSTON PERFORMING ARTS STUDY  
 Financial Plan  
 Pro Forma Financial Operating Estimates--DETAIL

VENUE 2: DANCE/MUSIC THEATRE

<b>Total Estimated Utilization: Dance/Music Theatre</b>									
Total estimated number of performance days:	83	41	29	11	112	52			
Total estimated number of rehearsal days:	156	106	65	25	221	131			
Grand Total, Performance & Rehearsal Days:	239	147	94	36	333	183			

**Number of Days' Utilization--Preliminary High Estimates:**

	Nonprofit	Commercial	Total
Dance/Music Theatre			
Performance days-Stakeholders	112		112
Rehearsal days-Stakeholders	221		221
Other users - pro forma est.	20	10	30
Total	353	10	363
Rehearsal Room			
Stakeholder organizations	333		333
Other users - pro forma est.	20	10	30
Total	353	10	363
Lobby Events	6	10	16

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 2: DANCE/MUSIC THEATRE**

	<b>Nonprofit</b>	<b>Commercial</b>	<b>Total</b>
<b>EARNED REVENUES</b>			
<b>Rental Revenues</b>			
Dance/Music Theatre			
Performance days	\$112,000		\$112,000
Rehearsal days	\$110,500		\$110,500
Other users	\$20,000	\$15,000	\$35,000
<b>Total</b>	<b>\$242,500</b>	<b>\$15,000</b>	<b>\$257,500</b>
Per-event chargebacks to renters	\$46,200	\$3,500	\$49,700
Rehearsal Room			
Stakeholder organizations	\$83,250	\$0	\$83,250
Other users	\$5,000	\$5,000	\$10,000
<b>Total</b>	<b>\$88,250</b>	<b>\$5,000</b>	<b>\$93,250</b>
Lobby	\$7,500	\$25,000	\$32,500
<b>Total Rental Revenues, Venue 2: Dance/Music Theatre</b>	<b>\$384,450</b>	<b>\$48,500</b>	<b>\$432,950</b>
<b>Concession Revenue</b>			
Dance/Music Theatre			
Number of performance days	112		
Capacity	400		
Estimated Av. Attendance, Pct. Of Capacity	75%		
<b>Total Estimated Attendance</b>	<b>33,600</b>		
Net Revenue per Patron	\$0.50		
<b>Total, Concession Revenues</b>	<b>\$16,800</b>		<b>\$16,800</b>
Ticket Handling Fees (\$1.00)	\$33,600		\$33,600
Ticket Surtax (\$1.00) - City Passthrough	\$33,600		\$33,600
Catering Fees - Lobby Events	\$24,000	\$40,000	\$64,000
<b>TOTAL EARNED REVENUES</b>	<b>\$492,450</b>	<b>\$88,500</b>	<b>\$580,950</b>

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 2: DANCE/MUSIC THEATRE**

**OPERATING EXPENSES**

Salaries & Benefits - Full-time Personnel

	<b>Total</b>
Executive Director	\$100,000
Facility Manager	\$75,000
Development Director	\$75,000
Marketing & Communications Mgr.	\$65,000
Operations Manager	\$65,000
Ticket Office Manager	\$45,000
Assistant Accountant	\$45,000
Administrative Associate	\$35,000
House Technical Staff (2)	\$110,000
Subtotal, Salaries	<u>\$615,000</u>
Benefits (16%)	\$98,400
Total, Salaries & Benefits	<u>\$713,400</u>

Part-time Personnel

Stagehands	\$72,600
House Manager, Staff	\$23,760
Ticket Office Staff	\$13,200
Concessions	\$5,940
Security	\$5,920
Maintenance Worker	\$7,920
Total, Part-time Personnel	<u>\$129,340</u>

Institutional Advertising & Promotion

Advertising, Marketing & Press	\$25,000
Marketing Support - Rental Organizations	\$25,000
Public Relations	\$12,000
Printing & Publications	\$25,000
Web Design & Maintenance	\$2,400
Total Institutional Advertising & Promotion	<u>\$89,400</u>

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 2: DANCE/MUSIC THEATRE**

**OPERATING EXPENSES**

Facilities Operating Expense	<b>Total</b>
Utilities	\$91,250
Building Services	\$36,000
Repairs & Maintenance	\$24,000
Building Supplies	\$24,000
Performance Equipment Maintenance	\$12,000
Security System	\$24,000
Total, Facilities Operations	<u>\$211,250</u>

**General & Administrative**

Postage	<b>Total</b>
Memberships, Dues & Subscriptions	\$1,200
Telephone	\$1,500
Legal/Accounting	\$1,200
Travel, Hospitality, Meetings	\$24,000
Insurance	\$4,800
Professional Development - conferences	\$20,000
Office Supplies	\$7,500
Office Equipment & Systems	\$16,000
Miscellaneous	\$24,000
Total, General & Administrative	\$6,000
<b>TOTAL EXPENSES</b>	<u>\$106,200</u>
	<b>\$1,249,590</b>

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 2: DANCE/MUSIC THEATRE**  
**(FUNDING NEED)**

**(\$668,640)**

**CONTRIBUTED INCOME (PRELIMINARY EST. OF SOURCES)**

Memberships	\$30,000
Individuals-Major Gifts	\$200,000
Foundations-Grants	\$200,000
Corporations & Businesses	\$150,000
Government	\$100,000
<b>TOTAL CONTRIBUTED INCOME</b>	<b>\$680,000</b>

**NET SURPLUS / (SHORTFALL)**

**\$11,360**

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**ASSUMED RENTAL RATE IF NO CONTRIBUTED INCOME:**

	<b>Nonprofit</b>	<b>Commercial</b>	<b>Total</b>
Total Earned Revenue - current estimate	\$492,450	\$88,500	\$580,950
Rental Revenue - current estimate	\$384,450	\$48,500	\$432,950
Total Earned Revenue, minus Rental Revenue	\$108,000	\$40,000	\$148,000
Total Expenses - current estimate			\$1,249,590
<b>Total Funding Gap Before Rental Revenue</b>			<b>(\$1,101,590)</b>

**Number of Days' Utilization--Preliminary Estimates :**

Dance/Music Theatre			
Performance days-Stakeholders	112		112
Rehearsal days-Stakeholders	221		221
Other users	20	10	30
<b>Total</b>	<b>353</b>	<b>10</b>	<b>363</b>
Rehearsal Room			
Stakeholder organizations	333		333
Other users	20	10	30
<b>Total</b>	<b>353</b>	<b>10</b>	<b>363</b>
Lobby Events	6	10	16

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**ASSUMED RENTAL RATE IF NO CONTRIBUTED INCOME:**

<i>If the Dance/Music Theatre were meet the total funding need through rental income, daily rates would range as follows:</i>			
	Nonprofit	Commercial	Total
<b>Dance/Music Theatre:</b>			
Performance day rate	\$2,500	\$4,500	
Rehearsal/prep day rate	\$2,000	\$3,000	
Lobby Dance/Music Theatre	\$2,000	\$3,500	
Rehearsal Room	\$500	\$1,000	
Additional Event Day Fees (Chargebacks)	\$600	\$600	

<b>Current Proposed rental Rates:</b>	
Nonprofit	Commercial
\$1,000	\$1,500
\$500	\$1,500
\$1,250	\$2,500
\$250	\$500
\$350	\$350

	Nonprofit	Commercial	Total
<b>Rental Revenues</b>			
Dance/Music Theatre			
Performance days	\$280,000		\$280,000
Rehearsal days	\$442,000		\$442,000
Other users	\$20,000	\$45,000	\$65,000
<b>Total</b>	<b>\$742,000</b>	<b>\$45,000</b>	<b>\$787,000</b>
Per-event chargebacks to renters	\$79,200	\$3,500	\$82,700
Rehearsal Room			
Stakeholder organizations	\$166,500		\$166,500
Other users	\$10,000	\$10,000	\$20,000
<b>Total</b>	<b>\$176,500</b>	<b>\$10,000</b>	<b>\$186,500</b>
Lobby	\$12,000	\$35,000	\$47,000
<b>Total Rental Revenues, Venue 2: Dance/Music Theatre</b>	<b>\$1,009,700</b>	<b>\$93,500</b>	<b>\$1,103,200</b>

**Net Financial Operating Result, Assuming Rental Revenue Covers Total Funding Gap:**

**\$1,610**

**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 3: NORTHLIGHT THEATRE**

**Number of Days' Utilization--Preliminary Estimates:**

	Main Series/Productions	
	High Estimate	Low Estimate
<b>Northlight Theatre</b>		
Total estimated number of performance days:	170	170
Total estimated number of rehearsal days:	105	90
Total, Performance & Rehearsal Days:	275	260
Estimated Number of Days Available for Rentals	18	

**VENUE 3: NORTHLIGHT THEATRE**

**Assumptions:**

The DEPAS Financial Plan assumes that Northlight Theatre would own and operate their new theatre facility. DEPAS financial operating estimates for Northlight Theatre assume that new facility costs are included in the organization's future annual operations. The DEPAS Financial Plan does not include projections of Northlight Theatre's future annual operating budget. However, in the ACG survey Northlight reported current space rental costs of \$325,000, including \$145,000 for performance space costs (performance & rehearsal space, dressin For the DEPAS study ACG assumes that Northlight would relocate all their operations to the new facilities, obviating current space rental costs.

**EXPENSES (Estimated incremental facilities expense only)**

Facilities Operating Expense	<b>Total</b>
Utilities	\$91,250
Building Services	\$36,000
Repairs & Maintenance	\$24,000
Building Supplies	\$24,000
Performance Equipment Maintenance	\$12,000
Security System	\$24,000
<b>Total, Facilities Operations</b>	<b>\$211,250</b>
Salaries & Benefits - Fill-time Personnel	
Facility Manager	\$75,000
Ticket Office Manager	\$45,000
Assistant Accountant	\$45,000
House Technical Staff (2)	\$110,000
Subtotal, Salaries	\$275,000
Benefits (16%)	\$44,000
<b>Total, Salaries &amp; Benefits</b>	<b>\$319,000</b>



**DOWNTOWN EVANSTON PERFORMING ARTS STUDY**  
**Financial Plan**  
**Pro Forma Financial Operating Estimates--DETAIL**

**VENUE 3: NORTHLIGHT THEATRE**

Part-time Personnel	\$64,600
House Manager, Staff	\$51,000
Ticket Office Staff	\$7,650
Concessions	\$6,800
Security	\$10,200
Maintenance Worker	
<b>Total, Part-time Personnel</b>	<b>\$140,250</b>
<hr/>	
<b>TOTAL NEW FACILITY OPERATING EXPENSES</b>	<b>\$670,500</b>
<hr/>	
<b>Current Annual Performance Space Rental Costs</b>	<b>\$325,000</b>
<hr/>	
<b>TOTAL INCREMENTAL PERFORMANCE SPACE COSTS</b>	<b>\$345,500</b>

	Suggested Daily Rental Rates:			Total
	Capacity	Nonprofit	Commercial	
Main Flexible Space	400	\$1,000	\$1,500	
Second Space	100	\$500	\$750	
Lobby	500	\$1,250	\$2,500	

**Estimated number of available days per year:**

Main Flexible Space	18	5
Second Space	6	0
Lobby	1	5

**EARNED REVENUE**

<b>Northlight Facility Rental</b>		
Main Flexible Space	\$18,000	\$7,500
Second Space	\$3,000	\$0
Lobby	\$1,250	\$12,500
<b>Total, Facility Rental Revenue</b>		<b>\$42,250</b>
<hr/>		
<b>NORTHLIGHT THEATRE NET FACILITY FINANCIAL OPERATING RESULTS / (FUNDING NEED)</b>		<b>(\$303,250)</b>