Columbus Arts District

Analysis of the Crump Theatre

REPORT

URS

Jones & Phillips Associates INC

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1.0 Background

Several studies had been done of the Crump Theatre in Columbus, Indiana over many years, but all had focused on the building and its history. Then in the summer of 2012 a Six Sigma study was done to assess what options existed for the Crump Theatre to support the arts in Columbus and help support economic vitality & tourism development of the local community. The Six Sigma report noted that all of the previous studies focused on the building and not the potential uses and marketability for the building. Several recommendations were listed in the final Six Sigma report including hiring a programming expert to look at the performing arts needs in Columbus and the marketing potential the Crump might be able to fill.

In the Spring of 2013 a request for services was sent out to consultants for proposals to provide a marketing analysis of the Crump Theatre. At their interview, the team of Jones & Phillips Associates, Inc. and URS pointed out that the best approach to a marketing analysis for an existing building was to not only look at programming information, but to combine that with a realistic evaluation of what changes would have to be made to the Crump to meet the needs of the identified performance or use types. At the June 17, 2013 meeting of the Columbus Redevelopment Commission, the team of Jones & Phillips Associates, Inc. and URS was selected to provide an analysis of the Crump Theatre.

Work Process

Linda Phillips of Jones & Phillips Associates reviewed and studied marketing and programming for the performing arts in Columbus and the region. Her work included demographic and statistical research as well as interviewing a wide range of Columbus citizens about what they would like to see and how they thought the Crump Theatre could be best used. On the 5th of September Mrs. Phillips gave an initial report of her findings to the Crump Steering Committee. She stated in that meeting that two very different missing parts had been identified related to the performing arts and audience expectations in Columbus.

On one side there was a need for a smaller venue that could host local performing arts productions with a varied audience size of 300 to 450, and no such space existed in Columbus. Those local performing arts groups had limited financial reserves to pay for using such a venue. In the other side was the desire for professional performances of the stature that would require audience ticket sales in the 1200 seat size. Mrs. Phillips reported that most communities of the size, educational and income levels of Columbus had one if not both of these types of venues.

Finding that there was a need for both a 300 to 450 seat and a “minimum” 1200 seat venue allowed Van Phillips of Jones & Phillips Associates and Fred Gore of URS to begin looking at options for the existing Crump, the Crump property and the surrounding property,to meet either of those needs. URS’ civil engineers began to do research

on the property bordered by 3rd and Jackson Streets and the alleys on the West and South sides of the Crump Theatre. Other URS engineers with experience working on performance facilities studied the structural and electrical systems in the existing theatre.

Preservation of the Crump as an historic building in downtown Columbus was not the task facing Van Phillips and Fred Gore. Their charge was to look at ways to make the existing facility meet the expectations of modern performances, the current audience support required by ticket buyers as well as current legal requirements such as ADA accessibility. The following things were identified as expectations:

For Audiences:

- Comfortable seating that provided good sightlines to the performance
- Appropriate acoustics for the production type
- Lobby space to serve specific audience capacities
- Audience features such as parking, vending and restrooms that were appropriate for the events type and would comply with ADA requirements

For Event Promoters:

- Sufficient stage size and features to allow mounting their performance
- Efficient power and cable paths for production lighting and audio
- Dressing and offstage facilities to support their performers/cast and crew.
- Appropriate load-in and load-out access for production equipment and scenery

Early in the architectural and structural engineering work (see section 3.1) Phillips and Gore were informed by the URS engineer that the existing Crump Theatre stage floor and overhead fly space could not adequately support the show equipment used by touring shows today. The URS civil engineer found that the alley running behind the Crump stage carried no significant utility passage and that it played no significant role in accessing the buildings for trash removal for that block.

Knowing that the existing Crump had a stage that was too shallow, and lacked wing space and show load-in and load-out access, **this structural information suggested that the stage would need to be re-built for any proposed solution**.

The following pages reflect the various evaluations of the existing Crump building, the market needs and requirements for arts in Columbus, Indiana and the region, and the architectural response required to serve those needs. Any conclusions must weigh potential operating costs and income against the cost of building changes to allow the Crump Theatre or the Crump site to play a role in fulfilling various required needs for each scenario.

At the request of the Crump Steering Committee, the team of Jones & Phillips Associates, Inc. and URS was asked to compare the cost to serve the local performing arts if done at the existing Yes Cinema site against doing so at the Crump Theatre; those costs are also included here for the reader's information and comparison.

2.0 Understanding the potential role of the Crump Theatre in Columbus and the area.

The Crump has been an important part of the entertainment available in Columbus since before 1900. Time has taken its' toll, though, and the Crump has deteriorated to the point that one of two things must happen – either the building needs to be torn down or it must have major renovation.

Before the community selects one of those options, the question of what role the Crump should play in the life of the community needs to be answered. To answer that question, we need to explore the following issues:

- What are the demographic characteristics of the area and how do these impact the arts?
- What other facilities are available in the area?
- What are the current arts available in the area?
- What are some similar communities to Columbus?
- What facilities are available in similar communities?
- What kinds of arts are supported in other similar communities?
- What is missing from the Columbus area?
- What are the convenience expectations of modern audiences?
- Could the Crump be used to meet any of the missing needs?

2.1 Demographic characteristics of the area and how do these impact the arts

The Crump is located in Columbus, Indiana which is in Bartholomew County. It is located on Interstate 65 about 45 miles south from downtown Indianapolis and about 70 miles north of Louisville. The City of Columbus has 45,429 inhabitants: Bartholomew County has 79,129. The area has experienced population growth from 2010.

For the purposes of this report, we are using the population of Bartholomew County as the market area. The Columbus area is somewhat unique in Indiana in that the Bartholomew County Consolidated School Corporation operates all of the public schools in the county. This makes Bartholomew County more cohesive than many counties and since both high schools are in Columbus, there is more focus by rural residents on Columbus.

There are nine counties in Indiana where the population is between 60,000 and 85,000.

They are:

County	Major City	Population
Warrick	Boonville	60,463
Wayne	Richmond	68,346
Grant	Marion	69,330
Morgan	Martinsville	69,356
Hancock	Greenfield	70,933
Floyd	New Albany	75,283
Kosciusko	Warsaw	77,609
Bartholomew	Columbus	79,129
Howard	Kokomo	82,849

Of these counties, the bulk of the population of Warrick County is skewed towards Evansville and as such is really not equivalent to Bartholomew. Similarly, Hancock County is a bedroom community for Indianapolis and subject to the economic influence of Marion County. Floyd County is part of the Greater Louisville metropolitan area.

Morgan County has traditionally been considered only tangentially related to Indianapolis; recent growth along the I-67 and I-69 corridor makes Morgan County hard to classify. Martinsville had been the more dominant influence from a political and economic standpoint; that is rapidly changing but at this time, it

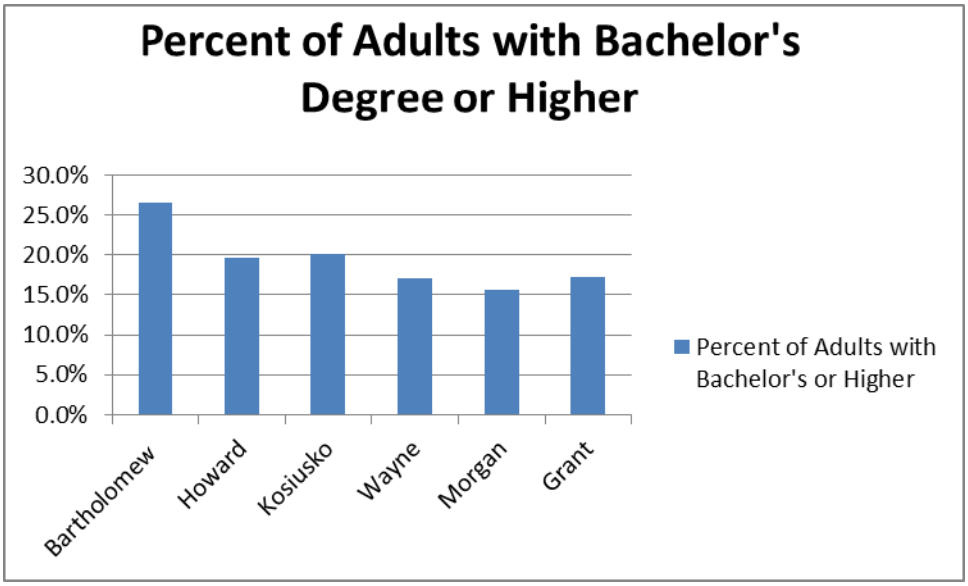
does not seem that it has yet crossed the line where it is more influenced by Marion County.

Columbus is well known for their architecture and public art. The American Institute of Architects ranks it sixth in the nation for architectural innovation and design. Forbes calls Columbus one of the *Top Ten Prettiest Towns.* It is ranked #2 on the *2013 Milken Institute Best-Performing Cities Index.*

By all measures, Columbus is more prosperous than the average community in Indiana. Median household income is 12.6% higher than the median for the state. The median value of owner occupied housing units is $142,800 within the city of Columbus. This is 15.7% higher than the state median.

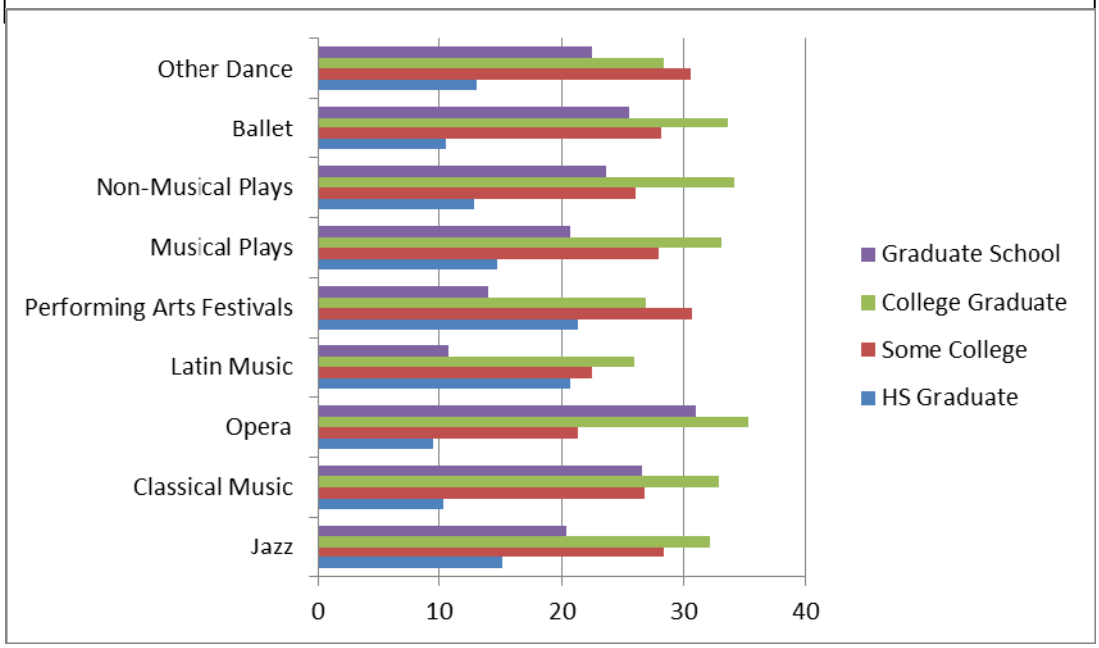
More significantly, the residents of Columbus are better educated than the average resident of Indiana. 22.9% of Indiana residents have a bachelor's degree or a graduate degree compared to 31.8% of Columbus residents.

So when we look at the five Indiana counties most similar to Bartholomew, we find that the education attainment of adults is considerably higher in the Columbus area.



This is significant because there is a strong correlation between educational attainment and public participation in the arts. In the National Endowment of the Arts (NEA) "2008 Survey of Public Participation in the Arts", the single best predictor of attendance at a live performance event is level of education. Age and income levels also have a positive correlation but much less so than education. As can be seen from the chart below, participation in all types of live performance are much more likely at higher levels of education.

Demographic distribution of US Adults attending different types of performing arts at least once in the past 12 months: 2008



The categories above are all fairly self-explanatory except for Performing Arts Festivals. In this context, a performing arts festival is an outdoor event that includes live performances by multiple acts. These are often organized around a specific genre of music like bluegrass or Christian music. Sometimes festivals are organized around a specific ethnic group and they may include visual arts activities as well. Generally they also include a food and beverage component.

As can be seen from the chart above, a college graduate is 2.6 times more likely to attend a non-musical play than someone who has graduated from high school. You see similar trends with all other genres of performing arts surveyed. Based on our analysis of the educational trends of the area, we believe that the community has a good propensity to attend the arts and would be the primary audience for the Crump should it be renovated or rebuilt.

The Survey of Public Participation in the Arts was also conducted in 2012. Data analysis from that report is not yet complete but some highlights were recently released. Overall attendance rates for many types of arts performances were unchanged between 2008 and 2012 but there was a significant demographic shift in the ages of those who attended classical music performances. Adults between the ages of 35 and 54 reduced their attendance. In 2008, 19.1% of adults in this age range attended a classical music performance. In 2012, this dropped to 14.6%. However, those persons 65 and older increased their attendance at classical music events from 21.9% to 25.0%.

One of the items that the NEA highlighted in the 2012 report "How A Nation Engages with Art" was a decline in attendance at live theatre by US adults. Page 17 of the NEA report has a large green bullet point highlighting a 12% decline in non-musical play attendance. Attendance at a musical plays showed a decline of 9%. The recession probably had a great deal to do with this decline. Many arts organizations re-grouped as a result of the precarious finances; this may have meant there were simply fewer opportunities to attend live theatre.

Attendance at arts events, as with every other purchase decision, is based on what it available in the market and what other products/events may be substituted. It may be simply that the offerings in the non-musical play market for 2012 simply had less appeal and that people were more interested in that year's crop of movies.

While attendance is significant, revenue is equally important. The Broadway League, which represents the Broadway theatre industry, reports a 4.7% decline in numbers of tickets sold between 2008 and 2013 but a 20% **increase** in revenue. Based on this, we believe that it is too early to be deeply alarmed by a decline in attendance.

The 2012 Public Participation in the Arts report showed an increase in the number of adults age 18 – 24 who attended a performing arts festival. This is significant because attendance at performing arts festivals are seen as a gateway opportunity that can lead to attendance at other live performances.

2.2 Other facilities available in the area

In addition to the Crump, which will be discussed in detail in the next section, there are the following facilities in the area.

East High School - Robbins Auditorium at East High School was built in 1972 and is part of the Bartholomew County School District. It seats 896. Sightlines are excellent, however, the floor has a very steep rake that could not be built today without alternative means of handicapped accessibility. The stage has a partial fly system; the grid height is about 40 feet and has 26 linesets. Load-in access and dock access will be improved in 2014. The facility is well-maintained and in heavy use. Dressing rooms and storage are not adequate for the school needs; dressing rooms are slated for renovation/expansion in 2014. Alcoholic beverages are not permitted.

North High School – Judson S. Erne Auditorium was built a few years after East High School and seats 1,067. The proscenium width is 46.5 feet and the stage depth is 25.5 feet. The grid height is 63 feet. It is built in what is typically called a "Pants Leg" style; the "legs" at the rear can be closed off to reduce the seating count. The facility is owned and operated by the Bartholomew County School District. It is available for rent when not needed for school activities.

Dates during the school year are scarce; dates in April and May are non-existent. Since the facility is in such heavy use, any staging or equipment brought in by an outside user must be removed immediately as the facility will be needed for school activities the next day. The recent addition of facilities for music has made access to the stage for load-in and load-out of equipment very difficult. The facility is well maintained. Parking is adequate. The facility is fully accessible although since the addition of the music wing, the lower accessible entrance must be monitored. Some patrons are not happy with this change. Alcoholic beverages are not permitted.

Central Middle School Black Box - This facility is in the Central Middle School and is a typical flat-floor black box style theatre. It is rarely used for any events other than school activities; it is heavily used by the school although mostly for "team" events. It is well-designed and well-maintained but not likely to be used much for outside activities as parking is limited and the access to the space involves traversing a considerable distance from the front door. The support spaces are extremely limited. Alcoholic beverages are not permitted.

The Commons - The Nugent-Custer Performance Hall is a flat floor flexible room that seats 450 people at round tables or 700 in theatre style rows. Stage extensions are available but rarely used as the amount of time required to install them is considerable and users of the extensions pay the cost of installation and removal. The space is visually very striking. It is most often used for events like wedding receptions and dinners as it is something of a compromise for many performing arts events. It has no backstage and wing space is created by drapery. Rigging is dead hung and very limited. It has good acoustics and a good lighting system. It is located on the second floor of the commons. There is a freight elevator but load-in has some challenges. Parking is on the street and in nearby parking garages. Alcohol is permitted with the use of a licensed caterer.

A review of the facility in the third and fourth quarters of 2013 revealed the following uses:

Weddings/Wedding Receptions – 15

Cummins Luncheons/Training – 12

Private Dinners/Luncheons/Fundraising Events – 11

Ganesh Festival – 7

Columbus Regional Hospital Training – 3

Mill Race Marathon – 3

First Friday for Families – 3

Dance Club – 3

SHE Pamper Party – 1

Columbus Symphony – 1 (Admission Event)

Francesca Battistelli Concert - 1 (Admission Event)

Shakespeare Across Indiana - Private Event

Mill Race Center – The multi-purpose room in this facility is sometimes used for performance events; there is a small portable stage. The room is in very heavy use by the senior center, so it is generally not possible for users to leave stage elements or equipment in the facility. Alcohol is permitted with the use of a licensed caterer.

Mill Race Center would normally be included in the "Other Venues" category because the primary purpose of the facility is not to support performing arts. However, Mill Race center has a "Friday Night Live" series; this is six dinner/musical events in 2014. Reservations are required and tickets are $12 for Mill Race Center members; $18 for non-members.

Mill Race Amphitheatre – This outdoor facility is located in Mill Race Park. It is of a somewhat unique design. A covered stage faces a small traditional amphitheatre that may seat 400 or so. However, groups may choose to play to the "backside" of the stage; there is space behind the amphitheatre for six to seven thousand people. The disadvantage of this from a performers standpoint is that the stage is about 15 feet above the ground, so the performer feels somewhat disconnected from the audience. There are some lighting instruments available but for most events, all of the necessary support equipment is rented. There are small dressing rooms under the stage. For the months of June, July, August and September of 2013, we were only able to locate four events held there – the Battle of the Bands, Bluegrass Jamboree Concert, Rock the Park and the Annual Hospice Concert. Alcohol is permitted with the use of a licensed caterer.

Yes Cinema - The facility is owned by Columbus Capital Foundation and operated by the Lincoln Neighborhood Association. It consists of two theatres and runs art films and second run movies. It is also used for some corporate events, standup comedy and the occasional music event. The stage in the larger theatre is portable; there are no dressing rooms, backstage or wing space.

Harlequin Theatre - This facility is located in a former shoe store and leased from the current owner of Fair Oaks Mall. Robert Hay-Smith operates the Harlequin theatre. It is home to four to five theatre productions annually. In addition, there are a number of musical events and some live comedy. Tickets are typically $18 at the door and $15 in advance.

The facility seats about 120 people in cabaret style and chair seating. There is a cash bar and soft drinks are available. The facility may be rented for $100 per hour; there is an additional charge for use of the sound and lighting system. At first we were skeptical about locating a theatre in a retail space but it works reasonably well. The largest problem is that there are no restrooms for patrons

inside the space; patrons need to either walk a considerable distance to the restrooms near K-Mart or use those in the China Gate restaurant. There are some technical issues - the floor to ceiling height is quite low, so lighting the productions has some challenges. There is no rigging.

Other Venues – Venues in this category have some other primary purpose. They do not have specialty lighting or rigging. Some of them are: St. Paul Lutheran Church, the Bartholomew County Public Library, Donner Center, St. Bartholomew Catholic Church, Universal Unitarian Church and Asbury United Methodist Church.

Regional Venues -

Brown County Playhouse - The Brown County Playhouse is located in Nashville, Indiana. It seats 425, 426 or 431 (depending upon which section of the web page you consult) in a traditional thrust style theatre. It was originally owned by the Indiana University Foundation. It was operated for the Indiana University Theatre Department and presented summer stock productions. In 2011, the Foundation transferred ownership to Brown County. Brown County Playhouse Management now operates the facility. It shows first and second run movies. It is also home to a variety of self-promoted regional acts and is rented by some regional producers. In 2012, the facility generated $124,045 in revenue from ticket sales and rental of the facility. They reported $107,518 in expenses.

Seymour Southern Indiana Center for the Arts – This facility is located in Seymour, Indiana, which is about 20 miles south of Columbus. . Strictly speaking, it is not a performing arts venue but rather a gallery and studio that occasionally hosts small performing arts events. John Mellencamp owns the building and leases it for fifty cents per year to the Center for the Arts.

Palace Theatre, Nashville – was located in Nashville, Indiana in Coachlight Square, about 19 miles due west of Columbus on State Road 46. It closed December 22, 2012. It seated 170 and was operated by Golden Ticket Productions. At closing, their ticket price was $18.50 and they presented shows only on Friday and Saturday.

Little Nashville Opry Theater - was located in Brown County, Indiana on State Road 46 past Nashville about 2 miles. It originally opened in 1975. It was 28,000 square feet and would seat 2,000. It burned in September, 2009 in a fire generally believed to be arson. At the time, the property was behind on paying property taxes. Scott Wayman purchased the property at a Commissioner's tax sale in March, 2012 and announced plans to rebuild the theatre and continue the tradition of having a wide variety of country and western acts starting late in 2013. The facility did not open in 2013. In an e-mail from the owner, he tells us that he hopes to start construction this spring and begin operations in the fall. Some local observers think 2015 is more likely.

Park Theatre – The Park Theatre is located in North Vernon, Indiana, approximately 23 miles from Columbus. It was originally built in 1916 as a vaudeville house. It was primarily a movie house until it closed in the 1960's. A group of civic minded individuals raised $1.3 million to renovate the facility and it opened in 2003. It seats 332 with 290 seats on the main floor and 42 in a gallery. It is owned by the Park Theatre Civic Center Incorporated and is operated with no paid staff. The Jennings County Players perform in the facility, although they occasionally perform in the Jennings County Middle School as well. The Park Theatre is home to second run and family movies. They also promote a music series. In 2012, they generated $69,825 in revenue from ticket sales and gift certificates. They generated $28,643 in concession revenue. The book loss for 2012 was -$16,870, although $25,764 was booked as depreciation expense, so the cash generated from all sources was $8,894.

Other Communities - There are facilities in the communities of Bloomington, Indianapolis and Louisville which might compete with Columbus for road shows should Columbus build or renovate a facility that could attract those types of productions. At this point, however, none of the facilities in Columbus are truly suitable for road shows so they are not competitors.

2.3 Arts Activities in Columbus

Columbus is home to a variety of arts activities. There are a number of festivals and downtown events that feature outdoor entertainment. The community lacks a road show house, so residents of Columbus are accustomed to traveling to Bloomington, Indianapolis and Louisville for much of their entertainment or they are being deprived of this type of entertainment.

Columbus Philharmonic

The Columbus Philharmonic is a professional symphony and currently performs in the auditorium at North High School. The Philharmonic has a youth program and an active educational program. They also have the Columbus Philharmonic Chorus.

Mill Race Players

The Mill Race Players currently produces one show annually in the summer. They typically use North High School. Mill Creek Players used to be more active; they had a venue but it was destroyed in a tornado. The 2013 production was "The Sound of Music". It played four performances in July. Tickets were $10 at the door or $8 in advance. It is entirely a volunteer organization.

Columbus Symphony

The Columbus Symphony is a volunteer group. They perform in a variety of locations. Concerts this season have or will occur at the Commons, North High School and the Mill Race Park Amphitheatre. Tickets are $10 for adults. They are not sold in advance and seating is general admission.

YES Cinema

The Yes! Cinema shows art films, second run and family movies. They will also host stand-up comedians about once a month. Tickets for comedy acts are $20 in advance; $25 at the door. There is also the occasional music event in one of the two theatres.

Columbus City Band

The Columbus City Band is a volunteer organization. They generally do four concerts per year in varying locations. They have performed at Asbury United Methodist, The Commons, and Central Christian Church. The fifty musicians who participate come from a variety of locations surrounding Columbus. They rehearse at Central Middle School.

Columbus Area Arts Council

The Columbus Area Arts Council is the primary local presenter of live entertainment. Most of their programming is free to attend. Their outdoor events include:

- Rock the Park – Outdoor event in Mill Race Park. Adult ticket price is $15 advance/$20 at gate. Festival seating.
- JCB NeighborFEST - a series of free concerts in the downtown
- Biggest Block Party Ever – free downtown event

In addition to their outdoor events, they program “First Fridays for Families”. These free events are held in the Nugent Custer Performance Hall at the Commons and are aimed at children up to third grade. They occur on the first Friday of each month from November to April. The first event for the 2013-14 season was Fantastic Fairy Tales from Mapcap Puppets. Upcoming events include Johnny Magic, the Wild Rumpus World Circus, Dancers Studio, and Sleeping Beauty.

Columbus Bluegrass Jamboree

Typically there are four concerts per year; various musicians gather for a jam session before the concert and then the concert occurs. They are typically held at Donner Center.

Tim Grimm

Tim produces the Americana Music Series. In 2013, there were nine concerts. They were held at two venues – the Unitarian Universalist Church and the Jacksson Contemporary Art Gallery. Tickets for events at the church are $12 in advance and $15 at the door. Events held in the Jacksson gallery have suggested donations of $12 - $15. All events are open seating. Mr. Grimm is a performer as well as a producer. He recently held the release party for his new CD, *The Turning Point*, at the Performance Hall in the Commons.

Other Producers:

Blank Slate Productions

In the six month period we reviewed, we found one local event that they produced. On December 21, 2013 Francesca Battistelli, a Christian pop singer, had two concerts at the Commons. Tickets were $30, $25 and $15 in advance and $5 higher in each category the day of the show. Ticket sales have not yet been reported to Pollstar. Blank Slate did produce other Christian music events in other communities.

2.4 Comparing Columbus with similar peer communities

Identifying a peer set for Columbus is challenging. Columbus has an unusually high level of educational attainment for a community of its size. We started our search with the Milkin Institute Index of Best Performing Small Cities. We looked at those communities in the top 150 whose populations were approximately 100,000 or less. The peer set needed to have educational attainment where roughly twenty-five% of the adult population had a bachelor's degree or better. We then tried to select those cities on an interstate that were no more than a 90 minute drive from a major entertainment market.

The population figures listed in this report are from the Census Bureau American Community Survey for 2012. Figures listed for the population of a community may be the statistical metropolitan area, the city population, or the county population depending the geography of the area but each represents our best estimate of the market area of that community.

We identified the following communities as worthy of study.

Jefferson City, Missouri (Cole County)

Characteristic	Columbus Area	Cole County
Population, 2013	79,129	76,363
Educational Attainment	26.6%	31.1%
Median Value of Owner Occupied Housing Unit	137,000	142,200
Median Household Income	54,481	55,465
% of Population Over 65	14.3%	13.1%
Distance to Nearest Community with Road Show Musicals	45	32
Community	Indianapolis	Columbia
Milkin Small City Rank	2	120

As evidenced by the chart above, Jefferson City is very similar to Columbus. Jefferson City is the state capitol of Missouri. Lincoln University, a historically black university, has about 3,300 students enrolled.

Dubuque, Iowa

Characteristic	Columbus Area	Dubuque
Population, 2013	79,129	95,907
Educational Attainment	26.6%	26.4%
Median Value of Owner Occupied Housing Unit	$137,000	$144,300
Median Household Income	$54,481	$50,885
% of Population Over 65	14.3%	15.6%
Distance to Nearest Community with Road Show Musicals	45	65
Nearest Community Name	Indianapolis	Cedar Rapids
Milkin Small City Rank	2	10

Although somewhat larger, Dubuque has a similar level of educational attainment, median household income and owner occupied housing unit. More significantly, the community has a renovated opera house with a remarkably similar history to the Crump. Dubuque has several institutions of higher education. All appear to be affiliated with religious organizations and none has more than 2,000 students.

Cheyenne, Wyoming

Characteristic	Columbus Area	Cheyenne
Population, 2013	79,129	94,483
Educational Attainment	26.6%	24.2%
Median Value of Owner Occupied Housing Unit	$137,000	$177,600
Median Household Income	$54,481	$54,596
% of Population Over 65	14.3%	13.2%
Distance to Nearest Community with Traveling Musicals	45	101
Community	Indianapolis	Denver
Milkin Small City Rank	2	12

Cheyenne, Wyoming is slightly larger than Columbus but educational attainment is very similar. Median household income is virtually identical; the population skews very slightly younger. Cheyenne is slightly farther away from the major market of Denver but as you will later see, it is a major market on it's own. Although it is not located in the Midwest, it appears to have a similar approach to Columbus in terms of economic development and a staunch belief that a great place to live needs good parks, beautiful green space, art and culture. Cheyenne is home to the Laramie County Community College which has approximately 4,300 full time students.

Ames, Iowa

Characteristic	Columbus Area	Ames
Population, 2013	79,129	91,140
Educational Attainment	26.6%	47.7%
Median Value of Owner Occupied Housing Unit	$137,000	$160,700
Median Household Income	$54,481	$49,683
% of Population Over 65	14.3%	10.4%
Distance to Nearest Community with Traveling Musicals	45	43
Community	Indianapolis	DesMoines
Milkin Small City Rank	2	71

Ames is home to Iowa State University of Science and Technology. (ISU) Approximately 28,000 students attend ISU. By all accounts, there is a strong degree of cooperation between Iowa State University and the City of Ames. They share some athletic facilities; some University events use city facilities. In

March, voters will be asked to approve a bond issue that will finance a convention center that will be jointly owned by the City of Ames and Iowa State University.

Kokomo, Indiana

Characteristic	Columbus Area	Kokomo
Population, 2013	79,129	84,849
Educational Attainment	26.6%	19.7%
Median Value of Owner Occupied Housing Unit	$137,000	$100,500
Median Household Income	$54,481	$44,452
% of Population Over 65	14.3%	17.3%
Distance to Nearest Community with Traveling Musicals	45	51
Community	Indianapolis	Indianapolis
Milkin Small City Rank	2	115

Kokomo is obviously less affluent and has less educational attainment than Columbus. However, it is a similar distance from Indianapolis and competes for new business that might choose to locate in Indiana. We also examined a variety of counties and/or metropolitan statistical areas in Indiana. Although Kokomo, Muncie, Richmond, and Warsaw were considered, only Howard County/ Kokomo came even close to Columbus. Kokomo has a thriving regional music market despite being an easy drive to Indianapolis.

2.5 Facilities in the Peer Communities

We examined the facilities used for performing arts that are available in each of the peer communities. We also looked to see if there were any publicly owned convention and meeting facilities in the community as there are often synergies between performing arts facilities and convention and meeting space.

Although we looked a auditoriums owned and operated by school systems, they are not mentioned here unless they played a significant role in providing spaces for non-school system performing arts.

Jefferson City, Missouri

Etta & Joseph Miller Performing Arts Center

The Miller Performing Arts Center is owned and operated by the Jefferson City Public Schools. It seats 895 total; 648 on the orchestra level and 247 in the balcony. Although heavily used by the school system, it is also home to two resident companies, The Little Theatre of Jefferson City and the Jefferson City Concert Association. No alcohol can be served in the facility.

Mitchell Auditorium in Richardson Fine Arts Center

It is owned by Lincoln University and seats 1,066. It was built in 1959 and it is available for rental by outside groups. It is a traditional proscenium with rigging, lighting and sound systems. Users report that it has fine acoustics. Alcohol can be served if approved by the President of the university.

T.D. Pawley Theatre

Owned by Lincoln University and available only for events that have a University sponsor; this does not preclude use by the public but because the facility is in heavy use for university activities, it is less likely.

Shikels Auditorium

Shikels Auditorium is owned by the Jefferson City Parks Department and leased to the Capital City Player for their exclusive use. It is in a former church building and seats 140 – 180 people depending upon the needs of the production. Alcohol is permitted in the facility.

Riverside Park Amphitheater

This outdoor facility is owned and operated by the Jefferson City Parks Department. It has a capacity of 900; the parks department rents it for $6 per hour. The stage consists of a flat concrete pad with the seating bowl above it. There is no natural means of limiting access, so ticketed events in this space would be challenging. There is no theatrical equipment and limited power available. When queried, the parks department had no idea if alcohol could be served but alcohol is permitted in other parks facilities with the payment of an additional fee, so we were told "probably."

Stained Glass Theatre

This small theatre is a facility in the downtown area. It seats 135 and has a proscenium width of 38 feet and a stage depth of 16 feet. It is operated for the exclusive use of Stained Glass Theatre of Mid-Missouri.

Scene One Theatre

This is a small black box type theatre located in the basement of a downtown store. It is operated for the exclusive use of Scene One Theatre.

Capitol City Cinema

This is an independent non-profit movie theatre that will open in March, 2014. It will seat 45 to 50. It is run by a volunteer board of directors that recently raised the money necessary to renovate a downtown storefront into a charming small theatre. They are affiliated with a restaurant bar operation next door. Although not yet open, alcohol will be available.

Most of the events that occur in Jefferson City take place in the facilities listed above.

Dubuque, Iowa

Five Flags Center

The Five Flags Center occupies a city block in downtown Dubuque, Iowa. It consists of the Five Flags Theatre, which is a renovated opera house that seats 711. Five Flags Arena and Ballroom are flexible spaces built next to the Theatre. The arena is 24,500 square feet and has dressing rooms, locker rooms, sound, lighting and some rigging available. Five Flags Center also has a 5,000 square foot ballroom that can seat up to 300 for a banquet and several smaller meeting rooms.

There has been a theatre on the site since the early 1840's. After a fire destroyed the original Bijou theatre in 1910, the Majestic was built as a vaudeville house. In 1920 the theatre was converted into a movie house. By 1969, it was slated for demolition but a concerned group of citizens raised enough money to save it. In 1976, voters in Dubuque passed a bond referendum that raised enough money to restore the theatre and build a civic center. The Five Flags Center has the restored theatre that seats 711 and 27,000 square feet of floor space for conventions, arena shows and meetings. The facility is owned by the City of Dubuque and managed by SMG. The facility promotes in house, rents, and co-promotes. Alcohol is permitted.

The Five Flags Center has three resident companies – the Dubuque Symphony Orchestra, Fly by Night Productions and Rising Star Theatre.

Dubuque Arboretum and Botanical Garden Packard Amphitheater – is a very popular venue for weddings. They also host a series of concerts. To describe the space as an amphitheater is perhaps a misnomer. It is an attractive wooden shed with a large flat grass area in front. It rents for $450 for two hours. Hard alcohol is not permitted.

Bell Tower Theatre

The Bell Tower Theatre seats 173 and is located in the Fountain Park Business and Creative Arts Center. It is a former church and is currently the home for the Bell Tower Theatre.

Grand Opera House

Grand Opera House was built in 1889-90. It had a seating capacity of 1100 and was connected by a tunnel to a house next door where performers changed costumes. In 1915, movies were shown in it for the first time. In 1928, the orchestra pit was removed. In the 1960's exterior was "modernized" by placing a stainless steel skin over the original Romanesque revival architecture. In the early 1980's, the badly deteriorated building was purchased by the Barn Theatre. The Barn Theatre was a not-for-profit community theatre. They began renovating the building by stages. The approximate cost of renovation was estimated to be $4.5 million. The theatre now seats 412 on the main floor and 212 in the balcony for a total of 625. The stage is 34 x 34. It is a non-union house relying on volunteers. The facility also houses the Academy of Ballet. The studio for the Academy of Ballet is located on the fourth floor of the Grand Opera House. They perform in the Grand Opera House as well.

Grand River Center

The Grand River Center is a convention/meeting facility along the river. It has 86,000 square feet of space. It is not a performance venue, although groups will occasionally perform in the Grand Ballroom or as part of an exhibition.

Cheyenne, Wyoming

Cheyenne Civic Center

The pride of Cheyenne performing arts spaces is the Cheyenne Civic Center. It seats 1,496 people. The rental rate is $500 for non-profit and $1,800 for for-profit events. They co-promote, promote their own events and rent the facility. It is owned by the City of Cheyenne. A copy of their financial results in attached as **Appendix 1**.

Mary Godfrey Playhouse

The Mary Godfrey Theatre seats 247 in traditional continuous row seating. It was built in 1958 as support space for the Cheyenne Little Theatre Players. In 1965, the theatre was added. It is owned and occupied by the Cheyenne Little Theatre Players. It is available for rent, the full day for profit rate is $850 and the charge is $10 per hour for technical staff.

Historic Atlas Theatre

The Historic Atlas Theatre is located in downtown Cheyenne and seats 138 in cabaret style seating on the first floor and 146 in theatre chairs in the balcony for a total of 284. It was built in 1888 as offices and a tearoom. It was converted into a 550 seat theatre in 1908 where it was home to a variety of vaudeville acts. It closed in 1929, reopening as the Strand Movie Theatre. The Strand closed in 1955 and the Pink Pony Nightclub opened in the lobby. In 1966, the Cheyenne Little Theatre Players began using the building for the Old Fashioned Melodrama. The theatre is in need of major renovation and this is a priority for the Cheyenne Little Theatre Players. The facility is available for rental for meetings, weddings and other sorts of events. The full day for profit rate is $850 and there is a charge of $10 per hour for technical staff.

Lions Park Brimmer Amphitheatre

The Amphitheatre is operated by the City of Cheyenne Parks Department. It rents for $50 per hour. It is a raised concrete/masonry platform with a contemporary wooden and steel shed. Production support is minimal; there is some lighting. The design is such that it can easily accommodate small shed acts in the summer. Blue Oyster Cult played the facility in 2009; 8,000 people attended the event.

David R. Romero Youth Activity and Community Center

The Community Center is owned and managed by the City of Cheyenne Parks Department and is available for rental at $60 per hour. It will hold 125 people seated theatre style. Alcohol is permitted with the appropriate permits.

Old Community House

The Community House is located in Lions Park and owned and managed by the Parks Department. It will hold 210 seated theatre style or 125 seated at tables. The rental fee is $40 per hour.

Kiwanis Community House

This 3,800 square foot space is located in Lions Park and owned and managed by the Parks Department. It rents for $1000 per day. The theatre style capacity is 512 people. It does have a sound system but lacks rigging or lighting systems. It is primarily used for wedding receptions, meetings, training, and school events.

Outlaw Saloon

The Outlaw Saloon is a large bar/club. It has 24,000 square feet and a very large dance floor. It is included in the facilities category because it hosts 12-14 ticketed concerts per year;

LCCC Playhouse

The playhouse is located on the campus of Laramie County Community College. It is a small facility seating about 100. The primary purpose is to provide space for the college needs, however Next Step Performance Company does perform there. It is available for rent only to non-profit organizations for $150 per day.

Cheyenne Frontier Days Arena & Exhibit Hall

The Arena is reserved for the Cheyenne Rodeo for the month of July every year but is available for events during other months. The exhibit hall has 30,000 square feet of space; it does not appear to be used for performing arts events.

Cheyenne Depot

Union Pacific Railway donated the historic train depot to the City of Cheyenne. It has been converted into a museum and about 5,000 square feet of meeting/exhibit space. Full day rental of the space costs $1000. Alcohol is permitted with the appropriate permits. Most of the rental of the interior space is for weddings, fundraisers and meetings. However, the plaza outside the Depot is used for a variety of special events including Fridays on the Plaza, which was in 2013 a series of fourteen outdoor concerts.

Ames, Iowa

Ames, Iowa is currently exploring the possibility of building a convention center in conjunction with Iowa State University. If voters approve the bond issue on March 4, 2014, the $38 million dollar project will renovate the Scheman Building on the campus of ISU and construction a new 128,000 square foot building north of Scheman Hall. Voters are being asked to approve bonds for the city's share of the cost. It is estimated to increase taxes by $30.35 per $100,000 of taxable valuation.

Actors Ames Community Theatre

The Actors Theatre is the home of Ames Community Theatre. They perform in a 136 seat space. This space is converted and features seating on platforms that may be moved. The stage is fairly small but adequate for smaller musicals.

Stephens Auditorium

Stephens Auditorium is on the campus of Iowa State University. It is a union house. It seats 1,584 on the main floor with 467 in the first balcony, 354 in the second balcony and 204 in the third balcony. In addition, if the orchestra pit is not use, 112 can be seated in that area. The proscenium is 70' x 30" . The space has a hydraulic orchestra pit that can accommodate 125 musi-

cians. There are 55 rigging lines and full light and sound equipment. Stephens is used by the ISU Music Department, Iowa State Center and by a variety of university departments. The rental rate for the hall is $2,100 minimum up to 10% of the ticket sales.

Fisher Theatre

Fisher Theatre is on the campus of Iowa State University. It seats 428 on a single floor. Although available for rent to outside groups, the majority of the outside groups that use it are things like the state honor choirs performance and speech contests.

Ames City Auditorium

The Parks Department of the Ames manages the Ames City Auditorium. It seats 504 on the main floor and 378 in the balcony for a total of 882. It is located in City Hall. City Hall was first built as Ames High School. The City of Ames purchased in in the late 1980's; it was renovated into use as City Hall. The Auditorium is used by a variety of groups including some campus groups and the library. There were 83 use days in 2013.

Bandshell Park

Bandshell Park is managed by the Parks Department. It was recently renovated and features a bandshell with a minimum amount of technical support. The audience sits on the grass or in lawn chairs. It hosts between 10 and 15 events per year; most are unticketed.

Zeke's

Zeke's is a live music, performing arts and events center that was opened in 2006. This is a flexible space with a 15' by 25' platform stage. Chairs are loose and the venue can seat 180 in theatre style, 120 at tables and 300 standing. No alcohol is served.

Octogon Center for the Arts

The Octogon Center for the Arts is primarily involved with the visual arts. They offer classes, gallery space and a galley shop. They occasionally host performing arts events in the Main Gallery, which is a flat floor room with a small raised stage at one end. The room can accommodate 128 in table seating. It is available for rent for $100 per hour.

Kokomo, Indiana

Havens Auditorium (Indiana University) – 814 Seats

Seats 564 on the main floor and 250 in the balcony for a total of 814 seats.. Havens Auditorium is a fully equipped theatre with a hydraulic orchestra lift, lighting, sound and rigging systems, built in 1965. The proscenium is 50' x 24'. It is available to rent to Not for Profit groups for $250 for a four walls contract. For profit uses are negotiable but listed as starting at $500, again for a time and space only contract. All technical services and equipment use are billed separately. Havens Auditorium is not a union house and neither alcohol nor tobacco are permitted in the facility.

Kresge Auditorium (IU Kokomo)

Kresge Auditorium seats 183. It has little technical support available; there is no wing or backstage space. It is used as a classroom space and a variety of campus activities take place here.

Kokomo Arts Pavillion (Foster Park)

The Arts Pavillion is a roofed platform in Foster Park. All of the events occurring at this venue are free to the public; most are associated with various festivals. The Kokomo Symphony plays one summer outdoor concert here.

Kokomo High School Auditorium

The Kokomo High School Auditorium was built in the 1980's and has roughly 1,100 seats. It is an attractive space with lighting, rigging and sound systems. It is used for a variety of school activities but is available for rent by outside groups.

Highland Park Stage

This is an outdoor stage with no lighting or rigging.

Eastern Howard Performing Arts Center – 823 Seats

This venue can only be reserved by someone who resides in Greentown, IN.

Centerstage Bar & Grill - 1833 S Plate Street

Website advertises capacity of 1,000 people; serves food and alcohol. Non-smoking. This venue books a large number of regional and national niche entertainment; mostly rap and alternative rock. In February, 2014 alone, they have booked Sister Killcycle, Wrekonize, Chris Webby, Attila, Soulfly, Tear Out the Heart, Twiztid, (hed)pe, Chimaira, Ces Cru, Adaliah, Red, and Ekoostik Hookah. Ticket prices are generally between $15 and $20. This is a staggering number and quality of acts for a community the size of Kokomo.

Elite Banquet & Conference Center

This is actually primarily a banquet venue. It is the home base for the Hoosier Heartland Comedy series; there is about one event per month. Ticket prices range from $15 to $25. Food and alcohol is extra.

Kokomo Event Center

The Kokomo Event and Conference Center is owned and operated by Ivy Tech Kokomo. It has over 46,000 square feet of meeting and exhibit space. Strictly speaking it is not a performance venue, but does occasionally have a performing arts event. For example, Five Year Mission played an event there in 2013. (Five Year Mission is a Star Trek tribute band from Indianapolis that plays primarily at conventions.)

2.6 Types of arts that are supported in Peer Communities

In this section, we will highlight some of the significant on-going performing arts organizations that present live entertainment in each of the peer communities. We have not included organizations that exist solely to present one event or festival per year. These events tend to be outdoor events; they are almost always free or have very minimal cost to attend. The section for each community starts with an overview of any umbrella arts organization in the community and their role in supporting the arts. The next section is devoted to arts organizations that exist in the community that either produce or present live entertainment.

We have not included events produced by the K-12 public schools or those produced by dance studios offering lessons to children as those types of events tend to be attended by only those patrons with a family connection to one of the performers.

Where ticket prices are mentioned, the price quoted is for a single adult ticket purchased on the day of the show. Where ticket prices varied by section, the price selected was for a ticket on the main floor, ten rows from the stage.

Jefferson City, Missouri

Organizations Supporting the Arts

Support for the arts in Jefferson City is somewhat fragmented. Capital Arts, which owns and manages a space for classes, exhibitions, and sales focuses almost exclusively on the visual arts. They are heavily involved in providing arts enrichment programming for the schools. They maintain an on-line calendar only for their events however; they do link to the websites of some, but not all, performing arts organizations.

The Cultural Arts Commission of Jefferson City has as their mission "to ensure the arts are integral to our community's quality of life, economic vitality and central identity." Their web site consists primarily of photos and very little information. They provide little if any information about the arts in the community. If you click on the "Events" button, it takes you to the web page of the Conventions and Visitors Bureau, which lists some arts organizations.

Specific Organizations

The Little Theatre – is a volunteer civic theatre that produces four productions annually that are a mix of musicals and plays. Although they perform at Miller Performing Arts Center, they own a building where they rehearse, build sets and store props and costumes. In 2013, ticket prices for musicals were $20 and non-musicals were $18. After reviewing their financial records for 2012, they had membership and grant income of $42,130 and ticket sales of $43,391. Expenses were $89,287, so net income was $1,377. A significant part of their costs are the $23,385 they spent renting Miller Auditorium. There is no paid staff.

Stained Glass Theatre of Mid-Missouri is a 501(c) (3) organization that produces nine shows annually. They have one paid staff member. The mission of Stained Glass Theatre is to produce professional Christian entertainment. Each show runs Thursday, Friday and Saturday for three weekends.

Jefferson City Symphony Orchestra – performs three concerts annually. They perform in Mitchell Auditorium but rehearse at the Jefferson City Senior High School. The Jefferson City Symphony Orchestra Chorus is an affiliated organization; they perform with the Symphony on some occasions. Tickets are $15 for adults and $5 for students.

Jefferson City Cantorum – is a community choir that began in 1967. The 65-75 members average two major concerts a year. They perform at Miller Performing Arts Center. In addition to their major concerts, all or a portion of the group will perform in other venues. Tickets are $10 for adults; they offer family tickets for up to five members for $25.

Show Me Showboaters – is a barbershop chorus. They perform about 20 times annually in a wide variety of non-traditional venues; they have one large show per year and it is held in Miller Auditorium.

Capital City Players – is a not for profit dinner theatre organization. They produce seven to eight shows annually. They also promote some events that take place in their facility. They use Shikels Auditorium. Tickets are $35 and include dinner. No alcohol is served but patrons are permitted to bring in their own beverages, including alcohol.

Scene One Theatre – is a non-profit organization that presents innovative and experimental productions. They have existed since 2004 and do 7 shows each year. Each show runs for between four and six performances. Tickets are $10 and $5 on opening night.

The Jefferson City Concert Association - has a somewhat unique approach. They exist to support the Jefferson City Symphony but they also present four concerts annually that are independent of the Symphony. In 2012-2013, they brought Jim Curry's Tribute to the Music of John Denver, Riders in the Sky, Swing Dolls and the 399th Army Band of Fort Leonard Wood to the community in Mitchell Auditorium and Miller Center. The occasional event is free but tickets for the 2013 season are $25 for adults and $15 for students.

Dubuque, Iowa

Organizations Supporting the Arts

The Arts and Cultural Affairs Commission of the City of Dubuque provides significant funding to local arts organizations as part of their role in achieving the City of Dubuque seven cultural arts goals.

Dubuque County Fine Arts Society is a not for profit arts umbrella organization for a range of affiliated groups and programs. They see their role as providing support for unusual and unmet needs in the community. To that end, they sponsor Train Wreck Productions which produces found-space and avant-garde theatre. They also produce the Dubuque Fest Fine Arts Festival, which is an annual all arts festival. Some of their other activities are sponsorship of Rogue Collections, an annual avant-garde hairstyling show and the Dubuque Fine Arts Players one act play contest.

If any organization in Dubuque produces a community arts calendar on the web, it cannot be found with any traditional search.

Specific Organizations

Dubuque Arts Council - presents "Music in the Gardens", which is a summer music series in the Dubugue Arboretum Botanical Gardens. Admission is free; the performances are at 6:30 on Sunday evenings. In 2014, they will have acts like "Denny Diamond – Neil Diamond Tribute Band", Endless Summer and Hunter Fuerste's American Vintage Orchestra (Swing). They are also presenting "The Texas Tenors" in the Grand Opera House next fall.

Rising Star Theatre is a youth theatre program that guarantees that any youth who auditions will be cast. They do three musicals in the summer. They are a resident company in the Five Flags Center

Fly by Night Productions is the Dubuque area's third not-for-profit theatre company. They do an average of four productions per year and use the Five Flags Center Bijou Room, which seats 125. They are a resident company in the Five Flags Center

The Dubuque Symphony is a professional 60 member orchestra. They do five concerts in the Five Flags Theatre, one outdoor summer event at the Dubuque Arboretum, two events at the Heritage Center at the University of Dubuque. They are a resident company in the Five Flags Center

Bell Tower Theater - produces five to six plays and musicals each year and has a youth program. They perform in the Bell Tower Theatre which seats 173 and is located in the Fountain Park Business and Creative Arts Center. The Bell Tower Theatre is in a former church and is a not-for-profit organization. Each show runs for three weekends and tickets are $19.

Five Flags Center - in addition to the performances by the three resident companies, SMG presents a wide variety of professional entertainment in both the Theatre and the Arena. Some upcoming events are:

The Band Perry	$39.75	Arena	
50 Shades The	$49.00	Theatre	
Dubuque Big Time	$30.50	Arena	
Disney Live	$60.00	Arena	
Cherish the Ladies	$49.00	Theatre	
Church Basement	$32.00	Theatre	2 Shows Same

Barn Community Theatre - is both a volunteer community theatre organization presenting six shows annually as well as a producing organization bringing professional entertainment to Dubuque. They own and operate the Grand Opera House. Some of the professional acts that will come to Dubuque under their auspices are The Friends of Bob and Tom Comedy Tour, Sweet Dreams and Honky Tonks, and the David Church Christmas Show. Tickets for the community theatre events are $20 for adults. Ticket prices for the produced events vary but generally are between $20 and $30.

Dubuque Chorale - This organization has three choirs – the Chorale which is 90 adult members, the Cadenza, which is a mixed voice group of 16-24, and the Children's Choir of about fifty middle school aged children. The Chorale performs at several locations including the Five Flags Theatre, a summer concert in a park, and the Grand River Center Ballroom.

Cheyenne, Wyoming

Organizations Supporting the Arts

Arts Cheyenne is the result of the merger of the Arts Alliance of Cheyenne and the Cheyenne Arts Council and they are the arts agency for the Greater Cheyenne Area. They are funded in part by the Wyoming Cultural Trust and the Wyoming Arts Council. They have one of the finest community arts calendars we have ever seen, listing dozens of events but allowing the user to filter down to only those of interest. Another section of their web site list every possible venue and contact information including maps. Visit their web site at http://artscheyenne.com/

Specific Organizations

Cheyenne Little Theatre Players - uses the Mary Godfrey Playhouse and the Historic Atlas Theater. In a typical year, they produce 3-4 musicals, 3-4 plays and do an old-fashioned melodrama. They also do 3-4 staged readings and have a youth summer program.

Cheyenne Symphony - is a professional orchestra. Their season consists of six full concerts, two chamber music performances and an active youth and education program. They perform at the Cheyenne Civic Center.

Cheyenne Civic Center – both promotes their own events and rents the facility to other promoters. The events that have or will happen this season are: **(see chart on next page)**

Events at the Cheyenne Civic Center - 2013 and Scheduled for 2014

The Mid-Town Men	2/8/2013		
Disney's Beauty and the Beast	2/24/2013		
Women of Ireland	3/2/2013		
Lord of the Dance	3/29/2013		Self-Promote
Third Day	4/26/2013		Self-Promote
Don Williams	5/7/2013		
Daniel Tosh	5/31/2013		
Katharine McPhee	10/4/2013		Self-Promote
Matthew West	10/8/2013		
Rocky Mountain Barbershop Finals	10/11/2013	10/12/2013	
Gabriel Iglesias	10/16/2013		
Latin Jam 2013 Presents Tobias	10/19/2013		
Taste of Home Cooking School	10/29/2013		
Mannheim Steamroller Christmas	11/13/2013		Self-Promote
The Addams Family	11/23/2013		Self-Promote
The Oak Ridge Boys Christmas	12/1/2013		
San Diego Ballet's Nutcracker	12/5/2013		
SPANK! The Fifty Shades Parody	1/26/2014		
Ballroom with a Twist	2/1/2014		Self-Promote
Hello Dolly!	2/7/2014		Self-Promote
The Ten Tenors	2/27/2014		Self-Promote
West Side Story	3/26/2014		Self-Promote
Celtic Woman	4/23/2014		Self-Promote

Next Step Performance Company – produces several events annually. The proceeds fund audition based scholarships for students who will be studying performing arts in college. Their more conventional performances take

place at the Playhouse at the Laramie County Community College. Their annual Madrigal Dinner is held at the Kiwanis Community House.

Fridays on the Plaza – are a series of outdoor concerts sponsored by the local newspaper. Admission is free but there are a variety of vendors selling food and drink.

Cheyenne Frontier Days - is a rodeo but they also bring in big name entertainment during the rodeo held annually in July. This year they will bring in Lady Antebellum, Brad Paisley, Kid Rock and Tim McGraw. Tickets for these events are $59.

Ozymandian Theater – produces original sketch and improv comedy. In 2013, they did five public performances at both the Historic Atlas Theatre and the LCCC Playhouse. Tickets are $12.

Cheyenne Chamber Singers – was founded in 1991. They generally do three performances per year. Tickets are $15 and they perform in a variety of locations.

Cheyenne Civic Concert Band – is a volunteer organization that play five concerts per year at Brimmer Amphitheater.

Ames, Iowa

Organizations Supporting the Arts

Ames Community Arts Council is the coordinating agency for area arts organizations. They maintain a good community arts calendar and a better than average web page devoted to the arts.

City of Ames Commission on the Arts is charged with allocating the monies budgeted for support for the arts. In 2014-15, they have $148,572 to allocate and received requests of $174,282.

Specific Organizations

University of Iowa Stephens Auditorium – Stephens both presents their own events and rents the facility to other promoters. This provides a wide range of professional performing arts in the community. The list below shows the events that have or will happen in the Stephens for the 2013-2014 season. Stephens typically reports to sales to Pollstar but after their season is over; they offer season packages for as few as three shows, so their final season ticket sales will not be known for some time.

Straight No Chaser	$49.50	
Bill Cosby	$57.00	Self Promote
Memphis the Musical	$53.00	Self Promote
Gabriel Iglesias		Icon Entertainment
Bill Bryson	Free	ISU Lectures
Ghost of Darkland County	$67.50	AEG Live!
Masters of the Fiddle	$35.00	Self Promote
Estonian National Symphony Orchestra	$42.00	Self Promote
Dave Chappelle	$55.00	Live Nation
Ukulele Orchestra of Great Britain	$35.00	Self Promote
Fitz & The Tantrums	$35.00	Iowa State Student
ISU Concert, Symphonic Band and Wind Ensemble.	$10.00	ISU Music Department
ISU Music Department Holiday Festival	$10.00	ISU Music Depart-
The Nutcracker Ballet	$25.00	Self Promote
The Nutcracker Ballet	$25.00	Self Promote
The Moscow Festival Ballet	$35.00	Self Promote
The Addams Family - The Musical	$53.00	Self Promote
Bela Fleck	$39.00	Self Promote
The Ten Tenors on Broadway	$45.00	Self Promote
Experience Hendrix	$75.00	BandFuse
Australian Chamber Orchestra	$42.00	Self Promote
Jazz at Lincoln Center with Synton Marsalis	$60.00	Self Promote
Beauty and the Beast	$53.00	Self Promote
David Koechner Comedy Show	Free	Veishea, Inc. and the Committee on Lectures
Bring It On - The Musical	$48.00	Self Promote
Mamma Mia!	$63.00	Self Promote
Red Green "How to Do Everything" Tour	$52.00	Rockland Entertainment

Actors Ames Community Theatre – produces five productions annually. These are a combination of plays and musicals. Tickets are $15 for plays and $20 for musicals. Performances are held in their own facility.

Ames Chamber Artists – is an auditioned choral group of about forty members. They do four or five concerts per year. Some are in conjunction with other groups. This year they did a joint performance with the Iowa State University Lyrica Women's Choir at the Recital Hall at ISU. They generally perform at Collegiate United Methodist Church. Tickets are $15.

Story Theater Company - is a non-profit children's theatre company that produces three shows annually. This year's offerings include The Tale of Snow White and Disney's the Little Mermaid Jr. at Ames City Auditorium. Their teen show, David and Lisa, will be performed at Zekes. Tickets are $8.

Ames Children's Choirs – was founded in 1995 and includes children from age eight to sixteen. There are three choirs – Concert, Chorale and the Preparatory choirs. They will participate in eleven different events this season. They perform primarily at local churches.

Ames Choral Society – is a non-audition group that presents two formal concerts each year along with a variety show and the "Messiah" as a sing along. They typically preform at Saint Andrew's Lutheran Church and at the Octagon Center for the Arts. Tickets are $10.

Ames Town & Gown Chamber Music Association – presents five chamber music concerts annually featuring professional chamber musicians. Their events occur at Tye Recital Hall and the Ames City Auditorium. Tickets are $25, although students are admitted free. They also hold an annual Town & Gown Musical fundraising event at St. John's Episcopal Church. Tickets to this event are $50.

The Central Iowa Symphony - is community orchestra. They perform four concerts annually in the Ames City Auditorium. They also do a summer Pops Concert in Bandshell Park. Tickets to an individual performance are $20. Ticket sales typically cover only 50% of their expenses.

Co'Motion Dance Theater - is a non-profit organization in Ames headed by Valerie Williams. Co'Motion produces three dance events a year as well as the Kids Co'Motion. Locally they perform in the Ames City Auditorium. They are represented by Midwest Artist Management. They receive funding from the Ames Commission on the Arts.

Ames Municipal Band – is a non-profit community band. They typically play five free concerts per year in Bandshell Park.

Indian Cultural Association of Central Iowa – is a non-profit group to maintain, preserve and foster the cultural heritage of India. They typically present two events per year in Ames City Auditorium. Tickets are generally $20.

Kokomo, Indiana

Organizations Supporting the Arts

Kokomo Community Arts Commission exists to recommend disbursement of arts funding provided by the city budget. They do not maintain a web site or a web calendar.

Tippecanoe Arts Federation administers the Indiana Arts Commission grants

for Region 4, of which Kokomo is a part. The Tippecanoe Arts Federation maintains an events calendar. There were a few entries for events in Kokomo/ Howard County but it was not a comprehensive list.

Specific Organizations

Curtain Call Theatre for Children - performs three shows during the school year. They perform at Sycamore Elementary School. They were originally the children's wing of the Kokomo Civic Theatre but in 2001 they incorporated separately. Tickets are $6 for adults and children are $4. UAW Local 292 provides the group with storage space.

Kokomo Children's Choir - the Kokomo's Children's Choir was first an offshoot of the Kokomo Symphonic Society but became an independent organization in 1998. They have three choirs for children from ages seven to eighteen. They have done summer choir tours, hosted outside children's choirs and generally perform in 3 concerts annually. They perform at the First Evangelical Presbyterian Church.

Kokomo Civic Theatre - The Kokomo Civic Theatre presents four shows annually. They are performed in Havens Auditorium. Ticket prices for musicals are $15; other shows are $10. Kokomo Civic Theatre occupies a warehouse where they build sets, rehearse shows and store costumes and props. Kokomo Civic Theatre is an all-volunteer 501 (c) (3) organization.

Kokomo Community Concerts Association - The Kokomo Community Concerts Association produces six concerts annually. They were established in 1957 with the express purpose of bringing musical acts to Kokomo. They currently use the Kokomo High School Auditorium. For their 2013-14 season, the following acts have or will appear:

Back on Broadway – is a show produced by East Coast Entertainment (ECE) and is a fully staged and costumed play of a variety of popular scenes from past Broadway musicals. This is a very high energy show and is unusual for the Community Concerts Association in that is has costumes and sets; most of their acts are more traditional music events.

The Gothard Sisters – Celtic Vocal and Dance The Gothard Sisters played 57 individual facilities in the US in 2013 and are very popular in the Irish Festival market.

The Diamonds – Rock and Roll This is a quartet tribute band playing classic 50's and 60's rock and roll. They are currently booked for 18 dates in January, 2014 and a reasonable number of bookings through March 2015.

Yang & Olivia Liu – This husband and wife team play the violin and piano and perform both classical and traditional Chinese music.

Tom Gustin Big Band – This regional group features 15 musicians playing classics of the big band sound to light rock.

The Unexpected Surfer Boys – Show features the classic hits of the Beach Boys in the story setting of a bachelor party. The Unexpected Boys play a lot of corporate entertainment dates and cruise ships.

Season tickets are priced at $45 for the six concerts. Single tickets are $20 and are available the day of the performance and at several local area businesses. Seating is open. They receive funding from the Kokomo Community Arts Commission, the Tippecanoe Arts Federation and the Indiana Arts Commission.

Kokomo Men of Note – The Kokomo Men of Note is a barbershop harmony chorus This group is quite active; typically 15 – 25 men appear for weekly rehearsal. They had twelve performances from September to December, 2013. They rehearse at the First Evangelical Presbyterian Church and perform at a variety of locations.

Indiana University Kokomo - Though a variety of campus organizations, professional entertainment comes to campus. The bulk of the events are small and take place in Kresge Auditorium but there are events like the Indiana Comedy Festival and the Chinese Acrobats that occur in Havens Auditorium. There appear to be 4-5 events each school year. Tickets are generally about $15.

Kokomo Park Band - The Kokomo Park Band is conductor by Stephen R. Rhodes. This organization performs throughout the summer. In 2013, they had eight outdoor concerts that were free and open to the public. They typically perform in Highland Park.

Kokomo Summer Concert Series - For 2014, there will be fourteen dates when bands appear in the Performing Arts Pavilion in Foster Park. Many of these will be associated with outdoor festivals like RibFest, Haynes Apperson Festival, Rhumfest, etc. Virtually all of these events are either free or included in the price of admission to the festival.

Kokomo Symphonic Society **-** The Kokomo Symphonic Society, Inc. is the parent organization for the Kokomo Symphony and the Kokomo Symphony Youth Orchestra. They have two adult concerts for the 2013-14 season. The first concert will be held at the Oakbrook Community Church. The spring concert is held at Grace United Methodist Church. Single tickets are $20. The youth orchestra will play two concerts as well; they perform at Grace United Methodist Church as well.

2.7 What is missing from the Columbus area?

When comparing the arts in the Columbus area to those of the peer communities, several things stand out. The primary thing that stands out is the very small amount of professional entertainment that comes to Columbus. Even Kokomo, which is nowhere near Columbus in terms of education or income, has more professional entertainment.

Another striking lack is that of community theatre. Columbus has the Harlequin Theatre and one performance annually by Mill Race Players. There is an absence of participatory theatre for children. Contrast this with any other community in the peer set. This is not to denigrate in any way, the Harlequin or Mill Race Players; they do wonderful and creative things but the facilities available (or not available) really limit them.

Contrast the theatre available in Columbus with any of the peer communities. Just to make sure that it was not a coincidence that the peer communities had active and vibrant community theatre programs, we reviewed the other 49 communities in the top 50 Milkin Best Run Small Cities; 48 of them had active community theatre organizations.

In addition, to the things that are missing from your community, some of your arts groups spend time and money to adapt their needs to the available facilities. For example, the Philharmonic spends money to store and transport chairs and music stands because they cannot be stored at North High School. A facility that either owned chairs and music stands or one that provided storage space would free up time and money and allow the Philharmonic to better focus on their mission. A lot of events take place in churches because there isn't anywhere else available.

It is not that your citizens aren't ready, willing and able to spend money on entertainment; the community simply lacks the facilities to host those kinds of events. So, money leaves your community to be spent in Indianapolis, Louisville, Nashville and Bloomington. During the course of developing this report, I heard over and over that people in Columbus went elsewhere for entertainment. This is absolutely true because they have no other choice!

People travel for entertainment because they want to see a particular show. If you have opportunities locally, not only will residents attend those events but you can draw patrons from the region, where not only will they attend the show but they will eat in the local restaurants, buy gas, and sometimes rent hotel rooms.

Consider the story of Wabash, Indiana. There are 32,361 residents in the county and only 16.1% of them have a bachelor's degree or higher. Yet they have a 1,484 seat professional house in the Honeywell Center. In 2013, there were 41 events with 46 shows that reported to Pollstar. They sold an average of 71% of the available tickets for the shows. Those shows that sold more than 90% were:

Act	Percent Sold	Ticket Prices Low	High	Average
The Oak Ridge Boys	100%	$20	$75	$38.14
Fort Wayne Philharmonic	94%	$0	$15	$13.76
Celtic Thunder	100%	$29	$100	$57.23
The Moody Blues	91%	$45	$125	$74.67
Josh Turner	100%	$24	$75	$45.07
B.B. King	92%	$29	$100	$58.50
Willie Nelson	100%	$29	$100	$60.94
Larry the Cable Guy (2 Shows)	96%	$29	$125	$61.55
Junie B Jones (2 Shows)	95%	$0	$4	$3.57
Michael Flatley's "Lord of the Dance"	92%	$25	$45	$39.17
Ron White	100%	$28	$100	$56.97
Disney's Beauty and the Beast	100%	$24	$54	$31.44

Clearly, it is possible for very small communities to support performing arts. However, you have to have a facility that makes it possible.

While Columbus has some very fine school facilities, they are not and will never be suitable for touring shows. The facilities at the high schools are simply too busy with school activities; they have availability in the summer but touring shows essentially don't tour in late June, July or early August. In addition, North High School will never be an acceptable touring house because load-in is too difficult. If you are paying union stagehands, it is simply too costly to bring the set into the theatre, not to mention that is cannot be done during the school day without risk to the students.

The Nugent-Custer Performance Hall is a very beautiful facility. It is not a performing arts facility, no matter what people thought when it was built. It is suitable for some types of music and many family shows can play there. (Family shows tend to travel with very little in the way of sets as they are accustomed to playing in gymnasiums and other sorts of flat floor rooms.) Some people we talked to wanted to de-emphasize weddings; I think wedding receptions are a wonderful use for the facility and recommend booking as many as possible.

So, as we review the inventory, we believe that Columbus is missing the following types of facilities that are present in peer communities.

- A community sized house. You need a place for community theatre, your local performing arts groups and the occasional lecture or product announcement. The precise seat count of this facility is less important than the fact that it needs to be a community resource. A 250 seat house can fulfill this role but an 800 seat house can as well.
- A touring house. Columbus lacks any facility large enough or well-equipped enough to bring in professional entertainment.
- Exhibit or meeting room space. All but one of the peer communities has at least some publicly owned meeting or exhibition space. Obviously, the need for exhibit or meeting space is outside the scope of this report but we mention this only because it is often possible to create some great synergies in facilities that have an entertainment component and an exhibit/ meeting hall component.

We offer a caveat. Most communities have a place for the Avant Garde, the garage band, or niche entertainment. This is the role the Crump is currently playing. If the Crump changes, then the events that have been held there will either not happen or must move elsewhere.

The Wish List

Should Columbus decide to move in the direction of creating any of these facilities, there will be a great deal of discussion about the stage size, equipment and seating count. A large number of things drive the seat count. Some of the factors that need to be considered are:

- A fully equipped stage costs exactly the same whether it is attached to a 300 seat house or a 2500 seat house, so the costs of adding seats is not a linear relationship.
- Theatres are difficult, if not impossible, to enlarge once built.
- The size of the site and the availability of parking is a limiting factor.
- The economics of professional performing arts favor larger houses.
- It is usually more economical for storage to occur in places other than the theatre building because construction costs are so high. However, every house needs some storage for concession and janitorial supplies. Houses that will serve alcohol need secure storage for the stock.

If we had no site limitations and price was not an object, we would recommend the following facilities.

Community Facility

A theatre with rigging, lighting and sound systems that seats about 300 to 350 on the first floor and an additional gallery that seats 100-125. If price was truly not an object, we would add a second gallery to bring the total seat count to 600. The main floor should have some passive zoning so that events drawing only 200 patrons would still have energy. The characteristic we would recommend are:

- Proscenium Width - 36' to 38'
- Stage Depth – 30' minimum
- Wing Space – 18' each side
- Dressing Rooms – 4 (2 star, 2 chorus; toilets, no showers)
- Loading Dock – adequate to serve a box truck.
- Storage - The only storage would be for the concessions and janitorial supplies and house owned equipment. There should be secure storage for alcohol.
- Concessions – 3 or 4 points of service (2 on the main floor and one on each gallery.)
- Rigging – 18 Lineset standard hoist rigging package with each line able to lift 1,500 pounds with variable speed of 0 to 80 feet per minute. .
- Lighting – Lighting package of 144 dimmable house circuits and data for moving lights and LED.
- Sound – AV and audio package similar to those used in high schools that includes wireless microphones.

A facility of this type could serve all of the local needs with the exception perhaps of the Philharmonic. The Philharmonic historically needs more than 600 seats but might choose to play multiple shows. At 475 seats, there are regional acts that could play the facility profitably. You might even get the occasional bigger name with an empty date and still be profitable. Some artists that play venues of this size are:

Carrie Newcomer (Folk)

John Michael Montgomery (C&W)

Roy Clark (C&W)

Tracy Lawrence (C&W)

Grace Potter & the Nocturnals (Pop/Rock)

Patty Griffin (Folk)

Aaron Carter (Pop/Rock)

Black Violin (Rap/HipHop)

Stardog Champion (Pop/Rock)

Neurotic November (Pop/Rock)

Spyro Gyra (Jazz)

Crystal Gayle (Country) *****

Chick Corea (Jazz)

Snarky Puppy (Jazz)

Cirque Ziva (Theatre) *****

Cherish the Ladies (Folk)

Hotel California "A Salute to the Eagles" (Tribute Band)

The Irish Rovers (World) *****

The Official Blues Brothers Revue (Blues) *****

***** These performers usually play larger houses but have recently played houses of less than 600 seats, usually on dates in between larger venues.

Touring House

Columbus can support a facility large enough to bring in touring entertainment if the community chooses to make the investment. We would suggest a house of at least 1,200 seats but if the site allows would recommend a house closer to 1,500 seats as the economics of performing arts simply favors larger houses. That said, you can bring any size act you want into any size house; it just affects the ticket prices. If you pay an artist $25,000 and you have a 1,000 seat house and sell 70%, you will pay $35 of each ticket sold to the artist. If you have a 1,500 seat house and sell 70%, then you pay $24 of each ticket to the artist.

At the 1200 seat size, we would recommend that the facility have about 800 seats on the main floor and 200 seats in each of two galleries. If the site would permit 1,500 seats, then if the community wanted to stay with the gallery concept, then the main floor would seat about 1,000 and both gallery would have 250. The characteristics of this facility would be:

- Proscenium Width – 50' with the ability to close to 40'
- Stage Depth – 40' minimum

- Wing Space – 25' minimum each side (assuming there is a space by the loading dock for the road crates during performance – more wing space if they have to be put there)
- Dressing Rooms – 4 (2 star, 2 chorus; toilets, showers)
- Loading Dock – adequate to serve a minimum 2 semi-trailers at one time plus space for a catering van next to the dock entrance. (unless the facility is part of a complex that provides food service, in which case the van space is not needed.)
- Storage - Storage of house owned stage equipment (lights, platforms, chairs, etc.), concessions and janitorial supplies. Secure storage for alcohol. Temperature controlled storage for a grand piano if the house owns one.
- Concessions – 6 points of service - 4 on the main floor and 1 on each gallery. If the house has 1500 seats, then increase points of service to 8.
- Rigging – 38 to 45 linesets in standard hoist rigging package with each line able to lift 2,500 pounds and have a variable speed from 0 to 180 ft. per minute. (If stage depth is greater than 40', then more linesets will be needed.)
- Lighting – If only doing large roadshows then a power disconnect for roadshow lighting connection at 1400 amps. (600amps/and 2- 400amps) for lighting – 200 amps for stage machinery. There needs to be a circuit and data point interface panel that interfaces with house lighting circuit and data (for movable lights and LED) distribution points. The house lighting control can be limited to 144 dimmable circuits which includes the house lighting. However, if the facility must host smaller road shows and local production the "House" lighting control system would double in size (288 circuits) with the house lights as their own separate dimmer rack.
- Sound – As big roadshows will only use their own audio gear – they need access to 200 amps of power for AV and Audio on its' own isolation transformer. The house needs only a speaker/announcement amplification system. However, if the facility must host smaller road shows and local production the house must then have a full audio control system that includes wireless microphones for performer amplification.

If Columbus has this house, then they can accommodate a wide variety of events. Any of the events that played at the Cheyenne Civic Center or the Honeywell Center would sell here. Most of the events that played Stephens Auditorium (Ames) could play this space as well. Although Stephens has a larger capacity, they often do not open any of the three balconies, which essentially gives them a 1500 seat house.

In our wish list, we mentioned the need for convention and meeting space in Columbus. Often performing arts facilities are included with convention spaces because there are efficiencies to be gained by having one set of management for-both spaces. The performance space may be a conventional design or it may be a more flexible option that switches between exhibit and performance.

2.8 What do modern audiences expect?

Modern consumers have expectations that begin long before they enter the theatre. First, they expect to be able to obtain tickets over the internet, in person and by phone. They expect ticket purchases to be user-friendly with a simple interface. They want to be able to select their seats, not simply take the "best available" as determined by the ticketing service. While they are willing to pay a convenience fee to obtain tickets, they expect the fee to be reasonable and have a relationship to the experience. For example, patrons of the opera are disinclined to pay a fee that supports the building of a baseball stadium as a condition of buying a ticket to the opera.

Modern audiences have a strange relationship with the distance they must drive to see a performance. In general, patrons have no objection to obtaining their live entertainment locally; most would prefer it locally. In many cases, though, the type of entertainment they desire isn't available locally so they are willing and able to drive a considerable distance to obtain it.

When the patron arrives at the theatre, American audiences expect that parking will be easy and plentiful. And today with ADA standards, they expect to be able to drop off patrons close to an entry and that it is safe for exiting for the disabled. If they have to pay for parking they expect the process of doing so will not delay or hinder them in either entering or exiting the parking structure.

Once the performance begins, the most critical expectations are that they will be able to **clearly see and hear the performance**. After that need is met, patrons, women in particular, want clean restrooms and clean floors. They also expect that the facility has sufficient restrooms so that the wait is not unduly long. It should be noted that audience gender averages 60% female and 40% male. Those proportions reverse at a sporting event. A facility that fails to meet these very basic needs will struggle to attract patrons.

Modern audiences also expect to be reasonably comfortable for performances indoors. Americans want to be comfortably warm in the winter and comfortably cool in the summer. They do not want to be disturbed by cell phones, crying babies or noise in the lobby carrying into the auditorium.

They also expect to have comfortable seats, which includes not only adequate padding but sufficient size. Americans are getting larger with each generation. Although increases in height have tapered off in the last 30 years, we are continuing to see increase in weight. This has had an impact on the square footage required for each seat. In the late nineteenth century, a typical seat was 17" wide and the distance from seat back to seat back was generally 32". By the 1990's seat width had increased to 21" and the distance from seat back to seat back was 36". Currently, we recommend a seat width of 23" and a row spacing of 38". This has obviously had a huge impact of the number of seats that can be placed within a given area. In the early 1900's, a seat occupied 544 square inches of floor; currently we recommend 874 square inches. Obviously, this has increased the space required for every seat.

If the seating is comfortable, other needs are more flexible. At one time, American audiences never had any expectations of having food or beverages inside a traditional theatre or concert hall. This is changing, likely for two reasons. First, audiences are more sophisticated because they have traveled more and experienced theatres where food and beverages are available. Secondly, many venues have discovered that selling food and beverages, particularly alcohol, is very profitable, so the venues are offering it.

Modern audiences also expect to be safe, although most of them take this for granted. Audiences assume that the fire marshal has inspected the facilities and that the facilities meet life and safety codes. If an accident occurs, and safety has been compromised, lawsuits generally follow.

While these are all expectations of modern audiences, they are not hard and fast rules. There is an inverse relationship between how much inconvenience and discomfort that a patron will endure and how badly they want to see the performance. At one end of the spectrum, parents will perch on awful chairs in hot noisy environments to see their children perform. Teenagers will wait for hours to see a favorite pop performer. Theatre goers will arrive at 7am to enter a lottery for that evening's show if that is the only way to get tickets.

On the other hand, there are patrons who simply will not attend an event of any type where they will be uncomfortable. There is no performance on this planet that I would attend if I have to see if from the balcony of the Shubert Theatre in New York – the sight lines are miserable and the seats incredibly narrow. Even professional sports are not immune to the comfort issue. One of the often stated arguments for replacing the Hoosier Dome with Lucas Oil Stadium was the narrow seating in the corner curves that would not sell.

2.9 Could the Crump be used to meet any of the missing needs?

No. In the present condition, the building meets no one's needs. In addition it has some serious limitations if an emergency, such as a fire, occurred.

One of the ideas the team kicked around early on around was letting the Crump remain as the funky, fun space. It would require at least $2 million to paint up/fix up/ cleanup/correct issues on the property and then it would require a volunteer director who had some knowledge of how to market a venue. (The marketing of the Crump has been pretty lacking; the venue isn't even listed in Pollstar so even if a promoter wanted to bring a regional act here, unless they are from Columbus they wouldn't know it even existed.) A fun, funky cleaned up space could be successfully marketed to regional and niche entertainment, even with lack of rigging, stage depth, decent dressing rooms, etc. If you put a kitchen and bar upstairs, maybe add a dance floor, got a creative manager to book some acts that appealed to a younger market, you could probably do 60 dates a year.

That was before we learned that the stage does not meet current codes. Life safety codes don't exist to annoy building owners; they exist to protect the lives of the performers and patrons. The safety issues have to be addressed before any other action can be taken. **If the community is unwilling to spend the money necessary to make the facility safe, then we recommend removing the neon sign for some future use and then bulldozing the remainder of the building.**

We understand the deep affection that many residents have for the Crump and we appreciate that the Crump is an important part of the history of Columbus. It is, after all, the last remaining of the original downtown entertainment venues. As a firm, Jones & Phillips Associates are committed to historic preservation but we are also realists – knowing not every building can be saved.

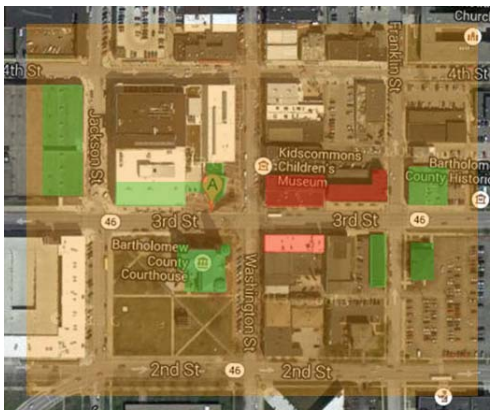
If however, the community is willing to spend the money, then we believe that the Crump could meet many of the community needs. The fact that the stage is unsafe and must be rebuilt also solves some of the biggest problems in the space. It allows the rebuild to address the issues of proscenium width, stage depth, wing space, rigging, lighting, electrical issues, loading dock, heating/ cooling plant and dressing rooms.

We see two realistic ways to rework the Crump and meet community needs. Option 1 essentially turns the Crump into a jewel of a community facility while keeping the façade, the lobby and the leisure lounge, albeit totally upgraded. The audience chamber would be reworked and the stage is totally rebuilt; sound and light locks are added; seating and sightlines improved. The facility would have something around 300 seats on the first floor and 150 or so in the balcony. (These numbers are not cast in stone; The building could just as easily end up with 550 seats at not much additional cost.) The excess space in the balcony could be turned into a meeting room or provide much needed storage for resident companies.

This facility could, we believe, meet many of the community needs. There would be a place for community theatre, for the musical events that take place currently in churches, community centers, makeshift rooms, etc. A 40' wide proscenium is still too narrow for the Philharmonic but would serve virtually everyone else. Dance classes could do their recitals; smaller music groups from the schools could have a performance space that is better suited to their needs. And, at 450 – 550 seats, the facility could meet some of the unmet meeting room needs.

The second option is to re-work the Crump into a road house with many more seats, 1,200 seats being the better option. This is predicated on taking over the entire quarter block and the alley behind the theatre. Even with those additions, the site is small for a venue of this type. In order to make this option work, virtually all of the building is torn down and rebuilt. The Crump sign could be saved and reused and the architecture would pay homage to the current look but it would not duplicate the 56 foot wide building.

This option would also meet some of the needs of the community. The Philharmonic could use this facility. It is too large for many small community groups but would allow for professional entertainment to be booked into Columbus. Using only the main floor would make it a good size for many family entertainment events. In addition, it could be used as an adjunct to many of your downtown festivals. Booking road shows into the community would support destination tourism and keep the dollars your citizens are spending in Louisville, Nashville, Bloomington and Indianapolis in Columbus.



3.0 Current Status of the Crump Theatre

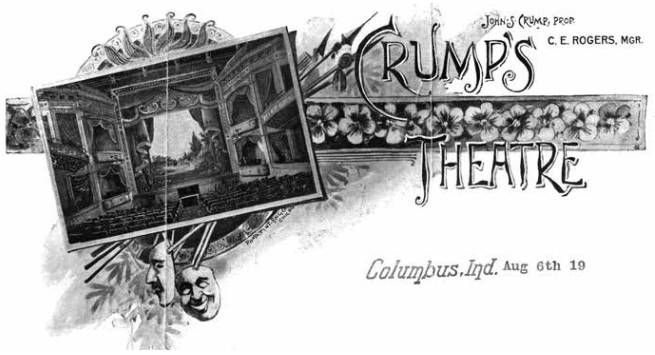
In October of this year (2014) the Crump Theatre will be 125 years old. From its opening on October 30th 1889 through today, the Crump has served many masters, and to meet individual expectations it has undergone several changes to suit those Owner/ Users expectations. Each change invested only sufficient detail and money to adapt it for a new use, abandoning or ignoring unneeded aspects of the building, often leaving these hidden behind false façades.

As the uses of the Crump facility have diminished so have the levels of upkeep, therefore the facility is very much showing her age. Like the aging Queen she is, she puts up a brave street side façade, but the body is failing, leaving her future unclear. To further cloud the Crump's future, the presentation arts have gone through at least eight levels of technical and production expectation advancements over the last 125 years, none if which (other than the introduction of cinema) found their way into improvements for the Crump Theatre.

Background

David Sechrest's new book *Columbus, Indiana's Historic Crump Theatre* traces the history of The Crump Theatre very completely and in great detail. However, it does not mention how the remodeling processes have led to many of the building problems that confound current users and restrict production. Therefore, the following synopsis is focused on what the Crump has become today.

When the approximately 580 seat New Crump Theatre opened the night of October 30, 1889, it was as a rear addition to Keith's Arcade which had occupied the street front from 1871 on. Columbus was at the time a community of only 3,350 people, so the Crump Theatre was built in a "small" Opera House model with a narrow 29' wide proscenium arch, a shallow backstage and no real sidestage wing space that fit within the property boundaries. Even with its small dimensions the theater was a marvel in such a small town. In large cities or even many medium-sized cities in the late 1800s, elaborate Vaudeville Houses were built to house many acts who performed before a series of elaborately painted backgrounds produced specifically for each venue. Those settings were painted on canvas cut-drops and back drops typically illustrating twelve to twenty separate settings to be used as appropriate, in association with the group performing before them.



The Crump opened with smaller and less elaborate settings. Several of these settings can be seen in the historic photographs. Each setting consisted of a painted canvas backdrop and one or two cut drops that framed the rear drop and formed masking at the sides and top. Each of these painted settings would be raised and lowered on hemp ropes that were tied off to a pin-railing at the East side stage at a platform above stage level. To counterbalance the weight of the painted canvas drops, canvas bags filled with sand would be attached to the four ropes supporting the canvas set pieces. Evidence of the pin-railing can still be found above the false ceiling over the stage that was added during the theater's movie house era. Based upon the stage size and what can be seen in the fly space above, each of these drops would have weighed less than 150 pounds each, plus a Main Curtain weighing 500 pounds and a Grand Valance weighing about 200 pounds. Therefore the total load the 1889 stage fly loft was required to support would have been, even factoring in the counterbalance sand bags, about 6,000 pounds (3 tons) distributed across the whole fly loft area. **That is important to know, as shows touring in 2014 expect to support production gear weighing at minimum 40,000 pounds (20 tons) and some tour with 80,000 pounds (40 tons) of trusses, lighting, special effects, and projected illusions when doing pop music events.**

Pinrail above ceiling

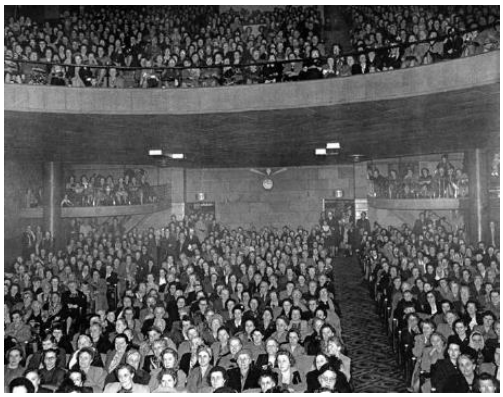
So, how were those painted canvas settings used? Before the cinema became popular in the late 1920s, the main option for entertainment was fashioned around showing a series of small acts with one or a few performers doing their specialty. These Vaudeville performers could be singers, comedians, ventriloquists, musicians, poetry readers or illusionists such as Houdini. When the "magic lantern" (projection of black and white slides) became popular about the time the Crump opened, lecturers would also tour the country with tales and pictures of exotic foreign and domestic places. As stated before, the canvas settings were created for and remained with the theater. At minimum these consisted of a bucolic (nature) picture used for poetry readers and some types of music, a formal interior used for other more classical types of music or singers and

lectures, a casual interior used with drinking songs and comedians, and finally a street exterior used for tap dancers, minstrel singers, acrobats and banjo players. With a mixture of three to five of these acts doing two routines each, the audiences' evening experience would include a wide range of amazing things offered by groups that toured with just their costumes and props.

First Renovation

Prior to 1920 renovation

By the 1920s, cinema offered better windows to the outside world and it replaced the "magic lantern" acts. The films were short and some were serialized much like today's television shows. For a time these movies coexisted with live Vaudeville performers. However, the popularity of these films and the growth in the population lead to the first major renovation at the Crump. A proper movie screen was added to the stage, but that required no major changes behind the proscenium.



After 1920 renovation

The primary renovation was joining the audience chamber with the Arcade's structure, pushing a bigger audience further back toward Third Street. With the expansion of the seating at the rear of the balcony, the first projection booth for cinema was added. The expansion added another 6 or 8 rows under the balcony but the largest expansion came from a new concrete balcony that extended all the way to the wall at Third Street. On page 94 of David Sechrest's book on the Crump it says that the Crump could accommodate 2000 people after the 1920 renovation. Then on page 108 we read that after the 1934-35 renovation size went to 800 in the balcony making the total seat count 1500. Even with 32" row to row spacing common in the 20s, and 17 inch wide seats, given the width of the building there could not have been more than 600 in the balcony. Thus the total seat count would have been no more than about 1100 to 1200 even including the rear most seating now closed.

So, what problems did this first renovation leave for modern users?

1. In the desire to maximize the seating three things were sacrificed:
    - Acoustics: Once the distance of the seats under the balcony exceeded the vertical dimension from the audience main floor to the underside of the balcony front, the seats behind that point could not hear sound reflections from the rooms ceiling and upper side walls.

    - Under Balcony rear sightlines to the upper proscenium: Just as the acoustical reflections were cut off, the ability to see vertically was limited for those added rear under balcony seats.

    - Lobby space: The lobby was reduced to function as an entry and vending space which was far from typical for a live performance venue, even in the 1920s. It also meant that there was no light and sound separation between the entry/ vending area and the audience chamber.

2. Even though Mr. Sechrest's book says everything forward of the proscenium was removed to the side walls and the Arcade building removed and replaced, it is clear architecturally that everything was removed only to where the old balcony started, leaving the front side boxes. The masonry side walls running North and South following the property line were left intact. The construction joint between the 1871 and 1889 masonry was never truly integrated. The new concrete balcony provided stability, but the side walls of different eras of brick expand and contract independently stressing interior finishes. It appears the structure supporting the floor of the second floor lobby/ restrooms is cast-in-place concrete, and done at the same time as the seating balcony.

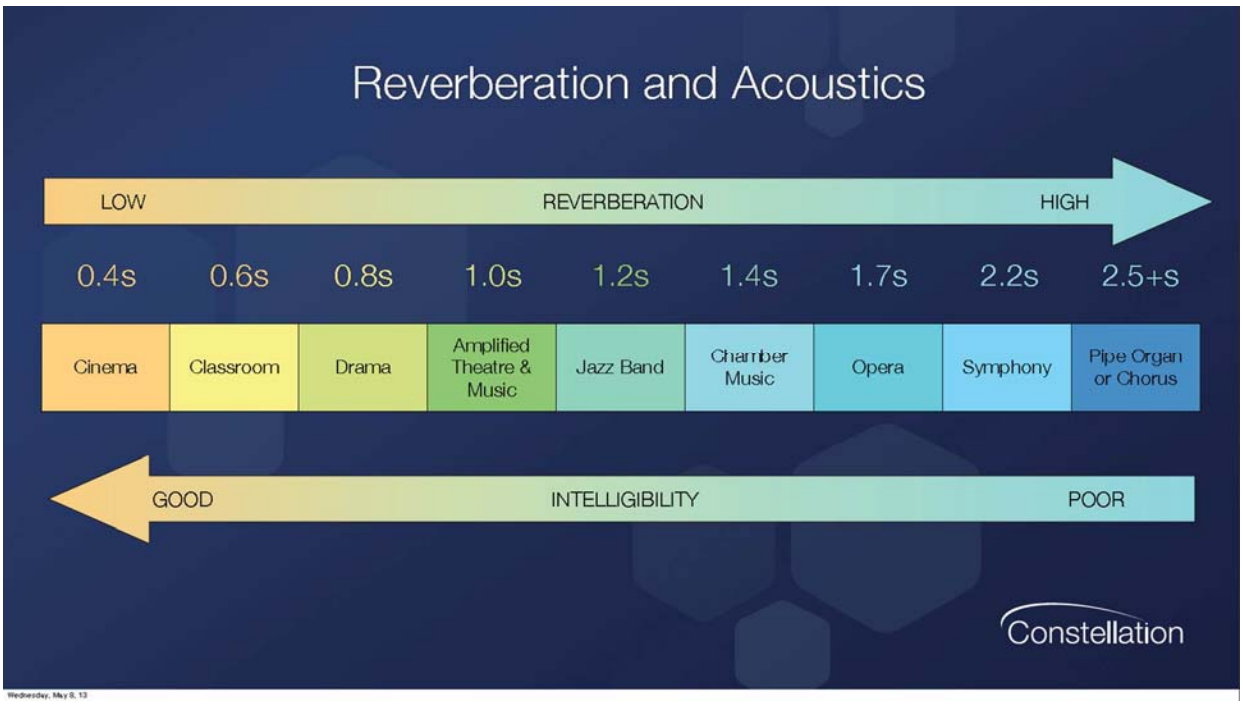
3. No attempt was made to create a structurally common roof. This was likely because the roof stabilized the two masonry side walls until the balcony could be completed. The decorative ceiling of the original Opera House was simply cut away and a facing put on the North end down to the bottom of the East/West transfer beam. This will be a problem later on when film later goes to the larger format.

Cut off between the two ceilings

Second Renovation

By the early 1930s when the Crump Theatre was sold to the Holwagers, cinema had come of age as the most popular form of public entertainment. The Holwagers were willing to invest in upgrades that had been neglected. Therefore a second renovation was begun in 1934. Because cinema was clearly now the prime attraction, a new sound system was added, acoustical tiles that absorbed sound except as generated by the movie speakers was installed, new seats (fully completed in 1937) were installed, wall surfaces and carpeting were replaced, and a marquee was added to the exterior.

Vaudeville and live performances were still brought to the Crump, but only as a secondary offering to the increasingly popular cinema. Therefore, the short reverberation time of .4 or .5 seconds appropriate to cinema houses trumped the .8 to 1.5 second reverberation time appropriate to live stage performances. (See chart below which shows the reverberation times needed for specific types of events.)



So, what problems did this second renovation leave for modern users?

> In the transformation of the theatre into a movie house one problem was solved and another created, both related to Acoustics:

- Because the absorbent acoustic tiles were placed on the audience chambers ceiling and side walls, the architectural role in acoustics was virtually eliminated. Now all of the sound transmitted to the audience came from the cinema speakers. By careful placement of the movie speakers, sound could reach back and under the overly deep balcony, providing sound to the back seats. Other speakers provided movie sound to the front of the main floor and the balcony seating.
- However, those same absorbent acoustic tiles virtually eliminated reflections from natural sound needed for live performance. It wouldn't be until the 1990s that microphones and amplification appropriate for use by live performers (and still resisted for classical music) would come along. The fact that the audience could not hear live performers well probably hastened their infrequent bookings and the total shift to cinema.
- Could the acoustical problems be solved with a modern microphone and amplification system? Yes, but only for those types of performances willing to resort to electronic audio production, which would not include most classical instrumental and vocal music.

Third Renovation

By 1940 the movie era was in full bloom. Film entertainment had become so popular that several movie studios were finding successful demand for their product, and venues for showing them were competing to attract audiences. Somehow, the architectural and interior design style known as Art Deco, first introduced in France during World War I, became associated with the movies. One still extant example of this is the 20th Century Fox logo, with Klieg Lights searching the sky, that is still used by that studio today.

By 1939 the Crump Theatre was one of three venues in downtown Columbus competing for movie ticket sales and attendance. Of the three, its decoration in the old Opera House style made it look the most dated, and least like a "movie palace". A totally new façade and marquee was put on the 3rd Street exterior of the building in the Art Deco style and the lobby was also transformed to an Art Deco vision. Since there was no room in the entry lobby to provide "modern" patron amenities, the second floor space over the lobby was reformed into an Art Deco vision called the "Leisure Lounge",

with updated restroom areas and circular benches backed by 1940s Hollywood photo prints. Direct access was created from the middle of the Leisure Lounge into the balcony seating.

The one piece of the theatre interior that represented its past were the side box seating areas either side of the proscenium arch. As these seats were at too extreme an angle to see the movie screen the forward portions of the boxes were cut off and replace by a façade. This was also made of acoustical absorbent materials, and topped by a faux Mansard roof installed to cover the removal. To replace the seats lost by removing the side boxes, two loge seating areas were created between the main floor seating and the underside of the balcony. These were accessed by new stairs formed against the rear wall. Similar spaces were created above the first floor lobby behind these loge structures with one serving as a manager's office, and the other a child "cry room" which allowed a parent to continue to watch the movie through a window.

Side boxes are gone in this 1942 picture

Under balcony loges

The quality of 35mm film, projection and projection screens, and even film sound had also improved. So these as well were updated in the 1941 renovation. The increased size of the projected image on a new screen required the projection room to move lower to get under the old transfer beam left from the removal of the rear wall of the 1889 Opera House. As the projection booth moved forward and down, there was limited clear visibility from the rearmost four or five rows of seats. Those rows were abandoned and a new rear wall created.

So, what problems did this third renovation leave for modern users?

> In the race to maximize the opportunities for cinema, the last real vestiges of a live performance venue were removed:
>
> - The acoustical reverberation time was lowered further making it only usable for live speakers using a public address system tied to the movie speakers.

- The sightlines and acoustics under the balcony front edge were poor before and they became worse when the new loge areas were created tucked in under the balcony. The loges inside the audience chamber were later removed but the portions above the lobby were not, and the remaining loges are now viewed with some nostalgia locally even if they no longer serve a function.
- While the new centerline stairway provided direct access from the Leisure Lounge to the balcony seats, it also opened a pathway for noise from the Lounge back into the seating area. This was most likely not a huge problem with the volume of the films' amplified sound track, but it presents problem for live performance.

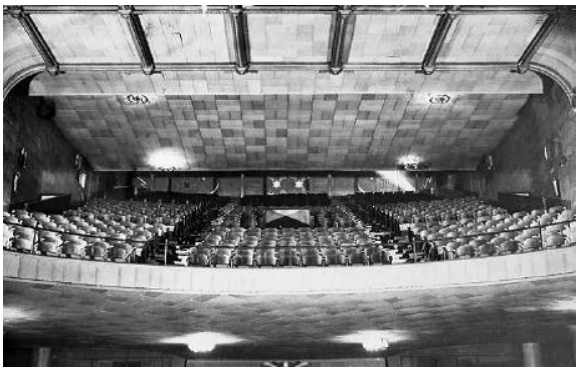


Photo shows new center of balcony entry stairway

Various Minor Renovations

While most of The Crump remained the same from 1941 to the 1980s (at least to the public view), several minor renovations were made to keep it going and to try to keep audiences from moving to other venues. As television and the completion of Interstate 65 with access to Indianapolis and Louisville offered new options for the public's free time and entertainment money, the Crump had to offer more and more improvements.

- Air Conditioning:

Undoubtedly there were upgrades to the furnace system with each renovation, but air conditioning was a later addition. Introducing air conditioning required creating both a supply and return air path. If one remembers that live performance had been relegated to a minor role after the 1941 renovation, it is obvious that the importance of the stage, orchestra pit and the fly space over the stage were considered of little importance. Therefore, the orchestra pit was commandeered to make a return air pathway. To reduce the volume to cool/heat, and also to form an attic barrier of sorts, a false ceiling was installed over the stage. The ceiling eliminated access by production technology to the overhead fly space.

- Comfortable Seating:

To increase the seat count as noted above, the concrete balcony seating tiers were formed on a 32” row to row dimension that was considered acceptable in 1920. From the indications of old seat mounting impressions it seems that the main floor rows were also 32” row to row. By 1960 the standard row to row dimension had settled on a 36” standard. Another option was using the new code option of “Continental Seating” (continuous seats with no aisles except at the two side walls) the required row to row dimension was 40”. Mall type movie theatres were being built using the 36” row dimension.

At some point (1985 has been mentioned) someone managing the Crump decided having more leg room would be an attraction to patrons. So the main floor seats were rearranged into the “Continental Seating” style with a row to row dimension of 40”. In the balcony every other row was removed and plywood box platforms were built up to the row behind where the seats had been removed giving them a row to row dimension of 64”. In the balcony the aisles were left in place. On the main floor the old entry places for the inside aisles were closed and advertisement cases put into the void.

It is not clear how code compliance was established for these changes or whether a code variance was approved for these two issues:

- ✓ Using the “Continental Seating” portion of post 1962 building codes and 1960 NFPA 101, required not only a 40” dimension row to row, but also an exit door at each side for every five rows. No such exits were created and in fact the rear exits were reduced from four (4) to two (2) reducing the clear way to an exit.
- ✓ Plywood like that used to fill in the balcony rows introduced Class A flammable material into the theatre’s interior which is normally violation of code.

Note entry and aisle that no longer exists under the Manager’s Office

Those deviations from the code remain today .

- Electrical service:

The electrical system that was installed in the 1920, 1934 and 1941 renovations remained essentially untouched until Ms. Rovene Quigley volunteered to be the Crump’s unpaid Manager in September of 2003. As Ms. Quigley had an electrician’s background she realized that the old fuse boxes needed to be replaced with circuit breaker panels and better power at the stage was needed if popular music shows were to visit the venue. Ms. Quigley fundraised, sought pro-bono services and called in favors from local electrical worker friends. What she was able to achieve with limited money and volunteers is commendable.

That being said, in many places wire to old fixtures was not replaced, and some of that wiring was, and is not, accessible to be replaced. Many of the circuits and the switching breakers are not logically laid out by function In many places what they control is

not close or related to the breaker switch needed to power it on and off. While Ms. Quigley and her friends did what they could, the electrical system remains in a challenged condition. It in no way will it support the requirements of modern production. To bring it up to standard in any economical way, the current system would need to be abandoned and totally replaced.

- The stage structure and floor:

As mentioned above, the existing stage fly structure could not support the show load requirements imposed today. For many years stage floors have been held to a structural design load criteria of 150 pounds per square foot and modern shows now expect to have that type of loading support. Attempting to use the existing stage for today's show materials risks a potential structural collapse with related risk of injury or in the loss of life.

Under stage structure

- Accessibility Issues:

Since the 1970s building codes have moved toward more and more accommodation of persons with disabilities. Then, in 1990, the Americans with Disabilities Act was signed into law, setting its own requirements and driving further changes in building codes which continue to change. The current layout of the Crump does not accommodate these requirements in any significant way, and any renovation would need to address compliance with current accessibility needs and requirements.

Final Observations

The 1941 Art Deco 3rd Street façade remains intact, if somewhat decayed. For most of the natives of Columbus born between 1941 and 1970 that façade remains a symbol of and commands a fondness for, The Crump Theatre. While that is not a bad thing, the façade was created as a symbol of its past as a movie venue and not the building's live performance past. Movies have mostly abandoned large downtown movie spaces. The movie industry is locked in a battle with television for public attention and almost all movie venue distributers are in bankruptcy reorganization. Now the movie house owners prefer venues with smaller audience spaces that can screen, much like multiple channels on TV, several films aimed at different audiences at the same time.

The nostalgia that the Art Deco elements created are excellent at making residents want to save the Crump. At the same time, those elements anchor the building to a past that will never return. Therefore, unlike 1920, 1934 and 1941, that same nostalgia seems to be keeping Crump from the freedom to adapt and change to new uses that would support its continuing operation.

3.1 Structural Evaluation

Preliminary Survey of Existing Structural Systems

URS performed a visual inspection of the Crump Theatre on September 25, 2013. No existing construction drawings were available at the time of the inspection. Measurements of typical framing spans and structural elements were taken. Areas such as floor crawl spaces and inaccessible attics were not measured due to confined space constraints. Assumptions in those areas are based on descriptive drawings given to us, and general knowledge of historical building techniques.

Existing Conditions

Building features and roof construction suggest three distinct 'buildings' done at different times and for different purposes – 1) the lobby levels at Third Street, 2) the main floor and balcony in the middle, and 3) the stage.

The exterior masonry walls appear to be in good condition. There is no apparent cracking due to foundation settlement or other distress. There are areas near the gutter-to-downspout connection where the mortar has eroded.

The roof structure of the Crump Theatre is composed of wood trusses approximately 12' on center. The roofing substrate is likely wood planking. The roof structure is generally in good shape, except at the north end where the existing trusses suffered water damage. Because of that damage, those trusses were shored up with new wood stud bearing walls designed by previous consultant (s).

The cast-in-place concrete balcony structure appears to have been built 'inside' the existing envelope, and is in good condition. There is no sign of significant cracking; there are hairline cracks, which most likely were caused by shrinkage at the time of construction.

The main floor wood framing under the seating was not easily accessible, and was not inspected. Based on available drawings, the structure of the main floor seating was built in 1889, and appears to be wood joists supported by load bearing walls in a crawl space on spread footings.

Stage Roof and Rigging Structural Capacities ('flyhouse')

The spacing and sizing of the wood roof trusses over the existing stage indicate a design for Indiana snow load requirements and 6000 pounds of performance live loading (see page 45). This equates to about **25 pounds/square foot** of capacity.

Current touring shows bring production gear approaching 80,000 pounds (see page 45). If applied to the existing Crump stage, structural capacity required for snow and performance live load would be **90 pounds/square foot.**

The existing Crump stage roof ('flyhouse') is not capable of supporting current touring shows.

Stage Floor Structural Capacities

The structure supporting the stage floor was easily visible, and looks in good condition. Based on lumber dimension and spacing, and an assumed species/ grade of wood, we estimate the live load capacity to be about 130 pounds/ square foot. Building codes often give load capacity requirements in general categories – in the case of a live performance stage, the code is quite specific – 150 pounds/square foot.

The existing Crump stage floor does not meet current structural code.

Therefore, a new stage would be required to satisfy the identified performance needs for the Columbus market. Significant additions/renovations to existing buildings require bringing the rest of the building up to current life safety codes. The replacement of the current stage with one capable of handling 21st century touring shows would constitute a significant addition or renovation.

Life Safety Compliance

Current building codes identify performance venues such as this as Assembly Group A-1:

> '*Assembly uses, usually with fixed seating, intended for the production and viewing of performing arts or motion pictures including, but not limited to: motion picture theaters, symphony and concert halls, television and radio stations admitting an audience, and theatres.'*

These codes identify acceptable materials of construction, number of exits/ paths/distances, and fire protection requirements and techniques. The materials of construction used also define maximum allowable size and height. At the Crump, the materials of construction are wood roof and floor construction, load-bearing masonry walls, and cast-in-place concrete balcony floor and columns.

Because of the wood construction, and because it is an Assembly occupancy of more than 300 seats, **an automatic sprinkler system is required**. This would be required in all occupied areas, as well as the attic and crawl spaces under the seating area and lobby floors. Further discussion with local code officials would be necessary to determine if the existing wood members would need additional fire protection, such as drywall covering, or if additional steel strapping or steel connectors would be required.

A stage, which is defined as having overhead hanging curtains, drops, scenery, or stage effects, is limited in height unless it is separated from the audience by a one hour wall and/or fire curtain, and must have an automatic sprinkler system. The current Crump does not have a fire suppression system.

The existing Crump does not meet current life safety code.

Mechanical Room Floor Conditions

The upper level mechanical room floor slab and steel beams have suffered significant amounts of deterioration from water damage. There is significant rusting of the steel beams, and spalling of concrete, due to rusted steel reinforcement.

The mechanical room structure is unsafe for people or equipment.

Seismic Resistance

Columbus is in the portion of Indiana subject to seismic forces, and therefore must meet seismic structural codes. The amount of force that must be resisted is defined in the code by three criteria:

- The geographic area of the country
- The type of building (from agricultural to hospital – a theatre would require a high level of safety)
- The type of soil (from soft clay to bedrock)

Based on the age of the building, the existing exterior masonry walls of the Crump are likely not reinforced, i.e. there are no steel reinforcing bars running vertically through the masonry cores. Unreinforced masonry walls are not permitted in new construction for seismic resistance by current building codes.

The existing Crump does not meet current seismic code.

There may be some techniques that can be applied to the existing masonry that can bring the building up to current codes, such as fiber-reinforced polymer (FRP) panels.

Alternatively, a new stage designed to current seismic codes could be connected to the existing building in a way to adequately transfer the loads from the existing building to the new stage.

Either approach would require more analysis.

3.2 Preliminary Review of Building Services

On September 24, 2013 a URS survey engineer contacted 'Indiana811/ utility locator' to identify and locate existing underground utilities at 425 Third St., Columbus, Indiana. The utility locator physically marked the following existing utilities at the south and west alleys of The Crump Theatre:

- Duke Energy (Electric/red)
- AT&T (Fiber Optic/orange)
- Vectren (Gas/yellow)

Please note that there is photo documentation of those paint markings.

Electrical

Electrical power to the Crump Theatre is sourced from Duke Energy by pole mounted transformers, and overhead power lines running east-west along an alley immediately south of the Crump Theatre. Duke Energy indicated the pole mounted transformers are very old and are scheduled to be replaced in the very near future.

A service line drops from a pole to an electric meter on the south exterior stage wall. In each direction they intersect sets of lines going north and south. Any rerouting of electrical service from the alley would entail significant effort on the part of the utility. It would appear that this line in the alley feeds at least this entire block.

It also appears that additional utilities are carried by the poles behind the theater. The underground utility report states the "locate request [for underground utilities near the Crump Theater] is near an AT&T fiber optic facility – the locator markings indicate the underground fiber optic to be at a utility pole near the southwest corner." At the pole mentioned in the report, there appears to be multiple low-voltage utilities (phone, fiber optic data, and cable TV) that come from underground and go overhead behind the Crump Theater on this pole line.

The most likely solution is to relocate the utilities underground in this portion of the block. The lack of overhead lines in other portions of the block suggests a complete re-routing would require new easements, overhead line poles, and/or underground duct banks. Conversations with each utility will be required to evaluate those possibilities. Typically, the cost of changes would be borne by the client requesting the change; the charges may be offset by any estimated increase in electric usage. The utility would provide the estimate based on their efforts.

The main building electrical service terminates in a main electrical room located in the southeast corner of the stage area, with access from the stage area. The room has an 800A 208/120V 3-Phase, 4-Wire main distribution panel board. It appears the main panel board was installed around 2003 and is in serviceable condition. The proposal of a new stage and back-of-house additions to the existing Crump would likely require a 1200A 208/120V service. A new 1200-seat multipurpose venue could approach a load of 2500A. Therefore the main service would have to be upgraded.

Power distribution inside Crump Theater is a mix of new equipment and very old equipment. There are some newer branch circuit panel boards in the building that are in good condition, but most are older vintage. Significant renovation requires current-code compliant equipment, and most panel boards will need to be replaced.

Wiring from those panel boards to controls throughout the building has been adapted in a piecemeal approach over many years to serve immediate/specific needs. This has had the result of combining old service methods no longer code compliant with new methods, resulting in an overall 'hodge-podge' of systems. In many cases, control is not logically located for the service being controlled. The panel boards, wiring, and controls should be replaced with current technologies.

Telecommunication

One of the utility poles at the southwest corner of the site provides a connection to an underground 4-duct ATT line. This line continues north-south in the alley on the west side of the Crump Theatre. This portion of the line is not expected to be impacted by possible renovations/additions. Rework of the overhead telecommunication from that underground line to the overhead lines running with the electrical service will be impacted as described in the paragraphs above.

Natural Gas

An underground natural gas main of 2" diameter plastic was identified running north-south in the alley on the west of The Crump. A line runs from it at the southwest corner along the south alley to a gas meter about midway on the south stage wall. This short leg appears to be a service run specific to The Crump, and not a service main. No response was received from Vectren about available pressures. Expansion will require relocation/reconfiguration of a new building service.

Water/Sewer

URS approached Columbus city officials about these utilities, and learned the City Engineer had recently retired, and no replacement yet identified. A private engineering firm utilized by Columbus in the past was approached, but very little useful information in this area was available. A member of the Crump Steering Committee informed us of a water service entry in the basement on the west sides. An unscheduled conversation with the retired City Engineer on-site identified a manhole cover on the southwest side, with an underground water main running north-south to Third Street in the west alley.

No information was available on the storm or sanitary sewer lines. Because of its age, it's likely both are in a combined system. Many municipalities are working to separate those from each other, and often require new construction to do so. In the absence of separate street utilities, storm water is often detained for slowed release into the existing street lines. In this urban setting, URS anticipates basement storage of storm water will be required. We surmise the existing building sewer line exits the building to Third Street.

4.0 Crump Theatre Site and Site Size Options

4.1 Scenario Studies

Subsequent to the preliminary results of the market study of community program needs, Jones & Phillips Associates, Inc. and URS utilized a 3-day workshop in September 2013 to 'test fit' the needs on the Crump site. These included:

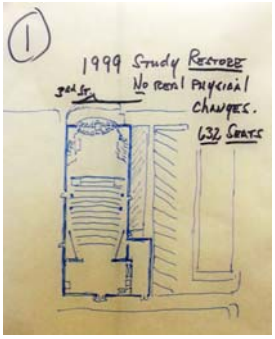
- Existing footprint to remain as is
- Footprint to expand 20' to the east
- Footprint further expanded east to include the Wells Fargo parking lot
- Footprint further expanded east to Franklin Street
- Footprint expanded south to include the adjacent alley

The workshop process identified additional scenarios to be explored:

- Replacement of The Crump with other building types and uses
- A new performing arts center on the County-owned lot at the southeast corner of Franklin and Third Street
- A multipurpose venue in the existing location of the YES Cinema and Convention Center at Fourth Street and Jackson Street

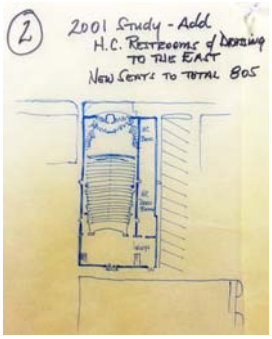
Some variations of those above were also explored. More than a dozen different scenarios were sketched and assessed. During the workshop, various members of the Crump Steering Committee viewed the progress and offered unique perspectives and ideas that shaped the direction of differing scenarios. Following is a summary of those options.

Option 1



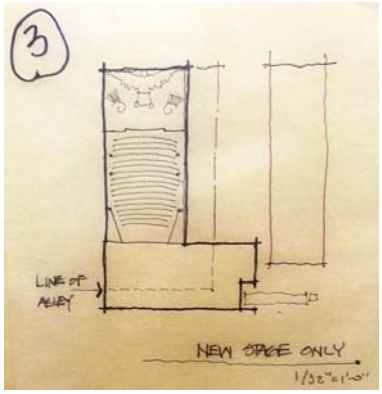
This is the scope defined in the past study completed in 1999. It represents a 'baseline' of past concepts, and is useful in comparing to the subsequent studies described below. The existing seating configuration of 632 seats remains. Renovations to restore the historic character of the building are included.

Option 2



This is the scoped defined in the past study completed in 2001. Again, it represents a 'baseline' of past concepts, and is useful in comparing to the subsequent studies described below. An on-grade addition to the east in the current grass area provides barrier free audience restrooms adjacent to the lobby. The dressing areas in the basement below the stage are cramped, lack adequate ventilation and air conditioning, and lack barrier free access. The on-grade addition to the east also provides back-of-house dressing rooms. Seating in the existing audience chamber is reconfigured to current code-compliant row-to-row and aisle arrangements, yielding 805 seats. All other proposed renovations are cosmetic in nature.

Option 3



The existing stage is too small, too short, and lacking in structural capacity to support 21st Century entertainment offerings. This option proposes demolition of the existing stage and boiler rooms, and a new stage built in the same location, enlarged to the south and east. The existing alley on the south is absorbed, and the east wall of the stage absorbs a portion of the Wells Fargo parking lot. This creates additional wing space, and dedicated dock for show load-in/load-out.

Option 4

A significant detriment to audience satisfaction is the long overhang of the balcony over the main floor seating. This overhang significantly impacts acoustic quality for the seats underneath. The depth of seating under the balcony overhang should be no more than the height of the balcony overhang above the floor.

This option proposes reducing the overhang by:

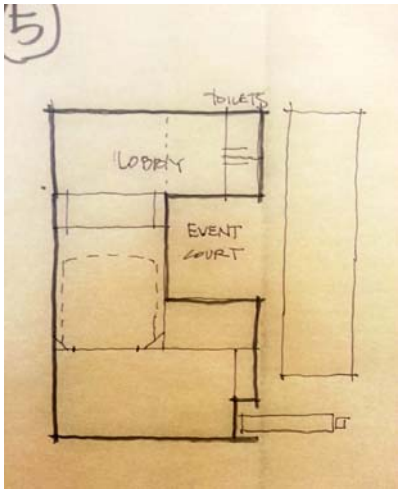
‘Cutting off’ the front edge of the balcony back to the middle column on the main floor (approximately 4 rows), and

Removing the last 3 rows and wheelchair seating platform at the rear of the main floor. This also permits the construction of light/sound locks on the main floor, and moving the tickets/concessions into the area vacated by those last 3 rows. This serves to enlarge the lobby.

With the existing rear wall at the balcony remaining in the same location, the resulting seat count is reduced to approximately 570.

The same improvements of audience restrooms and back-of-house amenities described in Option 2, and the larger stage described in Option 3 are included.

Option 5



This Option is a variation of Option 4, but rather configures the barrier free audience restrooms and back-of-house dressing rooms to create a unique courtyard accessible from the lobby, but not visible from Third Street. This courtyard could be used for additional lobby space, VIP receptions, special events, donor recognition, etc. This option would absorb the east grassed area and the Wells Fargo parking lot. The Wells Fargo building would remain.

Option 6

This option addresses the need for a multi-purpose venue that approaches the identified need of approximately 1200 seats. This option proposes the demolition of the Crump Theatre, absorbing the alley to the south, and absorbing the grass area and Wells Fargo parking lot to the east. The Wells Fargo building is to remain, and its occupant’s parking relocated, perhaps the County parking lot on the east side of Franklin Street. The estimated seat count for this Option is 1000 seats.

Option 7

Jones & Phillips Associates and URS recently completed the Jenison Center for the Arts, a 1200 seat multipurpose venue in a suburb of Grand Rapids. Renderings of this facility had been shown to the Crump Steering Committee during its construction, concurrent with this study. It became a benchmark for consideration.

This option explored the footprint of that facility located on the Crump site. As with Option 6, it portrayed the demolition of the existing Crump, absorption of the south alley, east grass area, and Wells Fargo building. Three different orientations of the building were tested, each with pros and cons for street presence, public entry, stage load-in/load-out, etc. The Jenison design is semi-circular, which presents a less compact solution for 1200 seats than might be accomplished in a more orthogonal layout.

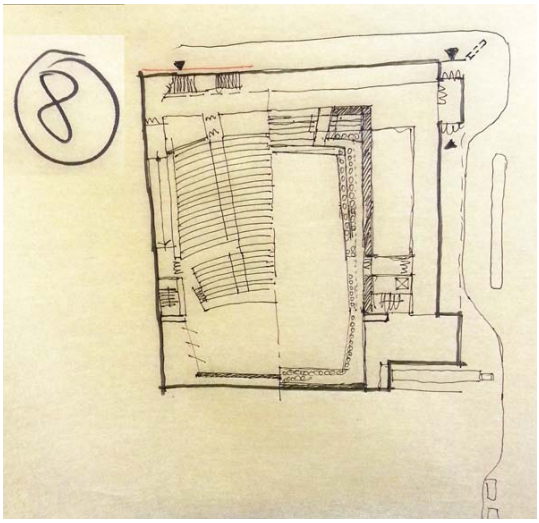
This option also explored a drop-off lane ('lay-by') on Third Street for patron drop-off/pick-up or valet parking. This promotes public safety, ease-of-use, and accessibility. It requires locating the building farther south than the current facades of the adjacent buildings, and introducing a separate pull-out lane with island. Third Street, which passes in front of The Crump Theater, is also State Highway No. 46. It runs one-way (west) in front of the theater, and has considerable traffic at times.

Since the street is one-way westbound, the drop-off would be on the side of the car that is opposite the theatre door, so the design includes an island for safe egress from the car, and requires crossing of the pull-out lane.

In order to allow for such a drop-off, an INDOT Drive Permit would be needed. These are fairly common for such situations and are sought at the INDOT sub-district level (in this case, the Columbus Sub district.) Normally such permits can be obtained in a 60-90 day timeframe.

Option 8

This option explored a more orthogonal approach to the building design, thereby achieving a 1200 seat count.



Option 9

Even with acquisition of properties on the entire corner of the block, the site is still compact.

This option explored an assumption the new 1200 seat venue could occur on a different site. The Crump is suggested to be demolished, and a new retail/office building be inserted on the Third Street between the adjacent office/retail and the Wells Fargo building. Surface parking is suggested behind the new retail/office building. The available space is too small to achieve the vertical geometry required for a parking structure behind the retail/office building.

Option 10

This option took the Jenison Center for the Arts footprint and located it on the County parking lot at the southeast corner of Franklin and Third Street. The Friends of the Court building is to remain on the site. Two different orientations were explored – a 'lobby presence' on Third Street, and a 'lobby presence' on Franklin Street.

Option 11

This option revisited the Crump Theatre and proposed renovations to change it to a flat-floor multipurpose event space, seating approximately 300 seats. This would fulfill the other market need identified for the Columbus community, and assumes the 1200-seat venue would be built elsewhere.

Option 12

While discussing the community need for a 300-450 seat multi-purpose venue, a Steering Committee member related an opportunity at a downtown site other than the Crump Theatre. The YES Cinema and Conference Center is a two-room movie venue, with associated lobby, ticketing/concessions, and re-strooms, located at the intersection of Jackson Street and Fourth Street.

This option studied a configuration for a flat main floor and elevated gallery in that current space. This allows flexibility for additional community events, such as catered dinners, wine-testing events, chef cook-offs, solo recitals, receptions, etc.

4.1 Scenario Selection and Refinement

After presentation and review, the Crump Steering Committee directed the Jones & Phillips team to further explore the following options:

- The Crump Theatre renovated to a 300-seat flat floor multi-purpose event space (Option 8 above)
- The Crump Theatre renovated to a 400-seat raked floor configuration (a variation of Option 8 above)
- A new 1000-seat venue on the Crump site (Option 6 above)
- A new 1200-seat venue on the Crump site (Option 8 above)

The Crump Steering Committee also asked the Jones & Phillips team to explore the additional following options as a point of comparison:

The YES Cinema renovated to a 300-seat flat floor multi-purpose event space (Option 12 above)

Crump Theatre as 300-seat flat floor multi-purpose event space

Lobby addition, with elevator, on two floors to the east in the existing grass area

New restrooms and concessions relocated, thereby enlarging the usable lobby

(Existing and new lobby area total approximately 10 sf/seat)

Existing lobby refurbished and restored

Performer support addition (dressing rooms, storage, etc.) on two floors to the east in the existing grass area

Rear wall of main floor seating relocated south to reduce balcony overhang above the main floor seats

New light/sound locks at main floor and balcony

Audience chamber enlarged to absorb the south alley

Existing stage and basement underneath removed

New flat floor on main level, for maximum event flexibility

Deployable theatre seats on a motorized bleacher

New upper level perimeter seating gallery connected to existing balcony

Interior finishes of audience chamber refurbished and/or restored

New mechanical/electrical services on top of the east addition

Existing Third Street façade restored; façade of addition to be compatible

The Crump Theatre renovated to a 400-seat raked floor configuration

Lobby addition, with elevator, on two floors to the east in the existing grass area

New restrooms and concessions relocated, thereby enlarging the usable lobby

(Existing and new lobby area total approximately 10 sf/seat)

Existing lobby refurbished and restored

Performer support addition (dressing rooms, storage, etc.) on two floors to the east in the existing grass area

Rear wall of main floor seating relocated south to reduce balcony overhang above the main floor seats

New light/sound locks at main floor and balcony

Audience chamber enlarged to absorb the south alley

Existing stage and basement underneath removed

Deployable theatre seats on a motorized bleacher

New upper level perimeter seating gallery connected to existing balcony

Interior finishes of audience chamber refurbished and/or restored

New mechanical/electrical services on top of the east addition

Existing Third Street façade restored; façade of addition to be compatible

A new 1000-seat venue on the Crump site

Demolition of the existing Crump Theatre

New building footprint to include south alley, east grass area, and the Wells Fargo surface parking lot

Lobby at rear of house, on three levels

Audience seating on main floor and two upper galleries

Choir loft for additional audience or performers

Full stage and fly loft

Full basement for performer support and mechanical/electrical infrastructure

Public restrooms located in the adjacent existing building ‘419’

The fundamental assumption in the 1000-seat venue is the inability to acquire the Wells Fargo building. Although able to accomplish approximately 1000 seats, the option is very constrained. There is no opportunity for patron drop-off or pickup at the front entry. No on-site space is available for public restrooms. There are no public restrooms on the first floor, where the majority of patron seats are located. Instead, they are shown on the second and third floors in the adjacent building, accessed by an enclosed ‘bridge’ over the alley. That available area is not able to provide the code-required toilet count for the audience size. The lobby provides about 5.5 sf/seat of space; about half of what is recommended. The stage has limited wing space. There is no ability to access

basement storage from the stage without acquisition of additional property. Mechanical equipment will be located in the basement and on the roof above the theatre, creating significant noise isolation problems.

The team feels this option will provide a less than desirable patron and performer experience for the expenditure required.

A new 1200-seat venue on the Crump site

Demolition of the existing Crump Theatre

New building footprint to include south alley, east grass area, and the Wells Fargo building and its surface parking lot

Covered patron drop-off and pick-up on Franklin Street, utilizing the current parallel street parking lane

Lobby presence on Third Street and Franklin Street

Lobby at rear and side of house, on three levels

Public restrooms at all three lobby levels

Audience seating on main floor and two upper galleries

Choir loft for additional audience or performers

Full stage, wing space, and fly loft

Sheltered loading dock off Franklin Street

Full basement for performer support and mechanical/electrical infrastructure

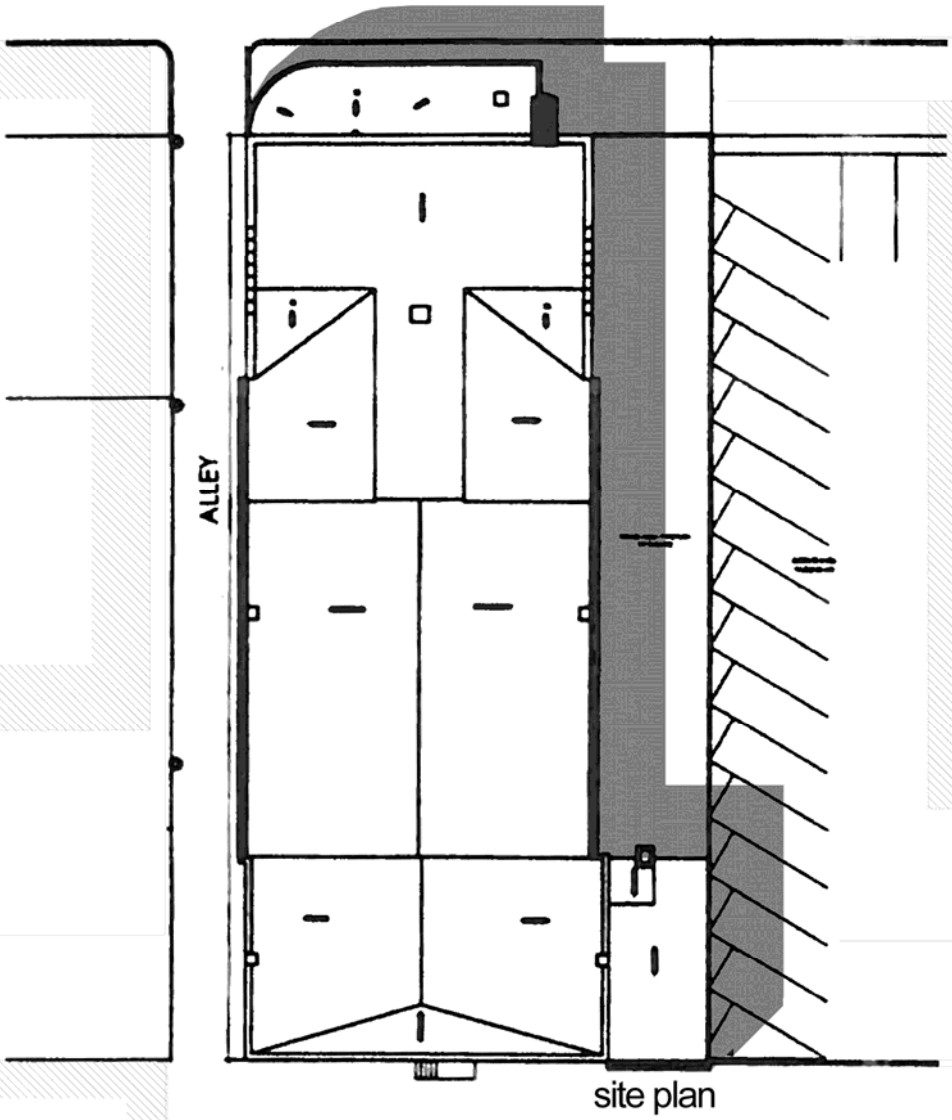
This option provides a more gracious and welcoming experience, and creates a strong urban ‘anchor’ at this intersection. The patron drop-off/pick-up is on Franklin Street, a less active, non-state-designated street. However, because Franklin is also a one-way street, the drop-off is still opposite the theatre entry. The lobby provides space reaching nearly 10 sf/seat. The upper lobbies wrap around the house on the west side, offering views/daylight along the alley. More wing space supporting the stage is possible, and a freight elevator accessing the basement from the stage is possible. Mechanical/electrical equipment can be located on the roof above the east lobby, giving better opportunity for acoustical isolation.

Drawings illustrating of each of these options following in the next section 5.0 and the estimated cost of each is in section 6.0

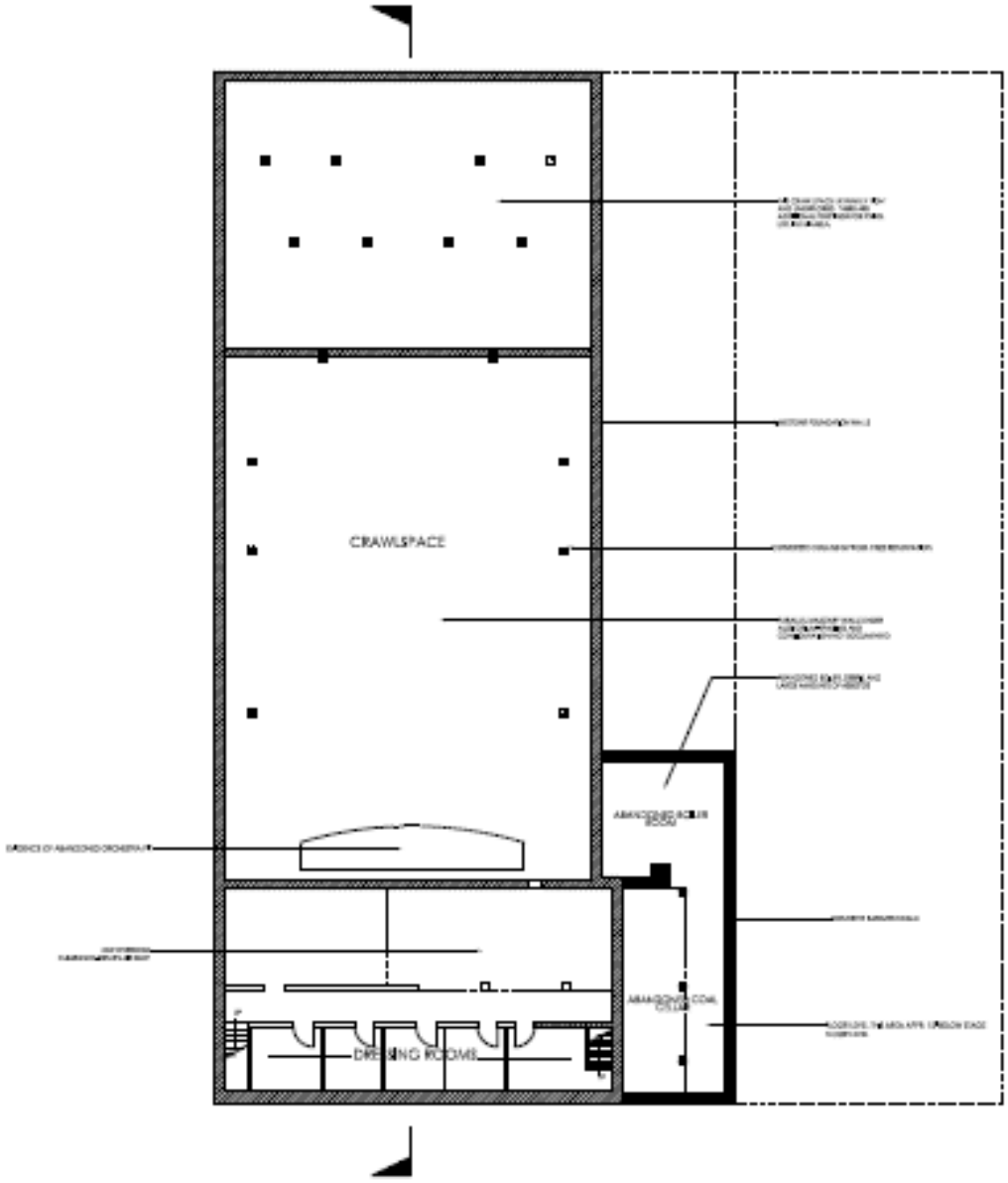
4.3 Drawings representing:

Single page drawings illustrating the following:

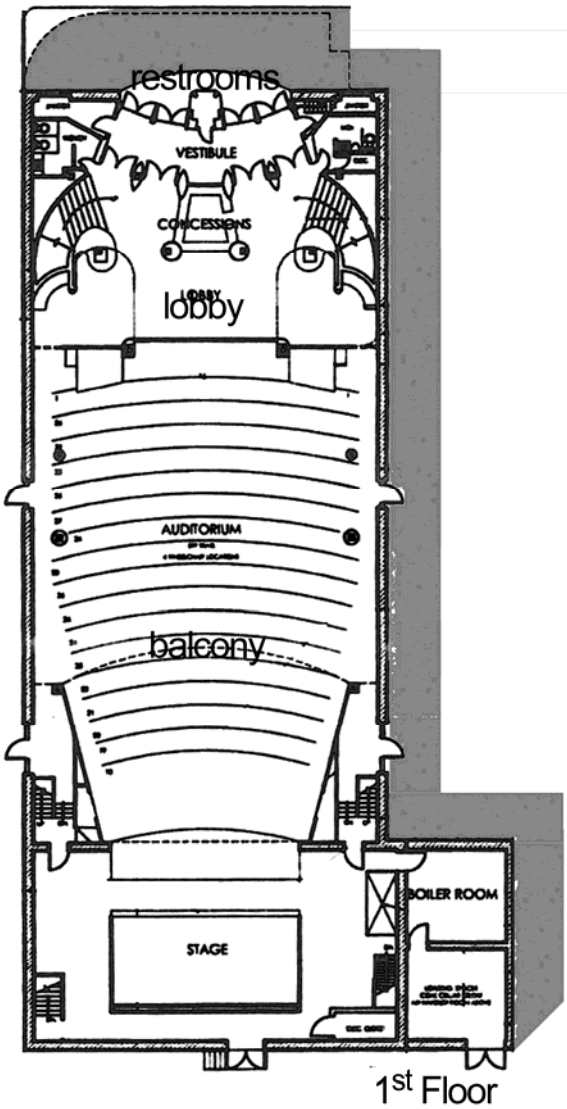
The Existing Crump Theatre site plan	Page 70
The Existing Crump Theatre first floor plan, second floor plan, upper plan and section	Pages 71 – 75
The Crump Theatre renovated to a 300 (400) seat flat floor multi-purpose event space	Pages 76 — 77
A new 1000 seat site/first floor plan, second floor plan, and third floor plan	Pages 78 — 80
A new 1200 seat site/first floor plan, second floor plan, and third floor plan	Pages 81 — 83



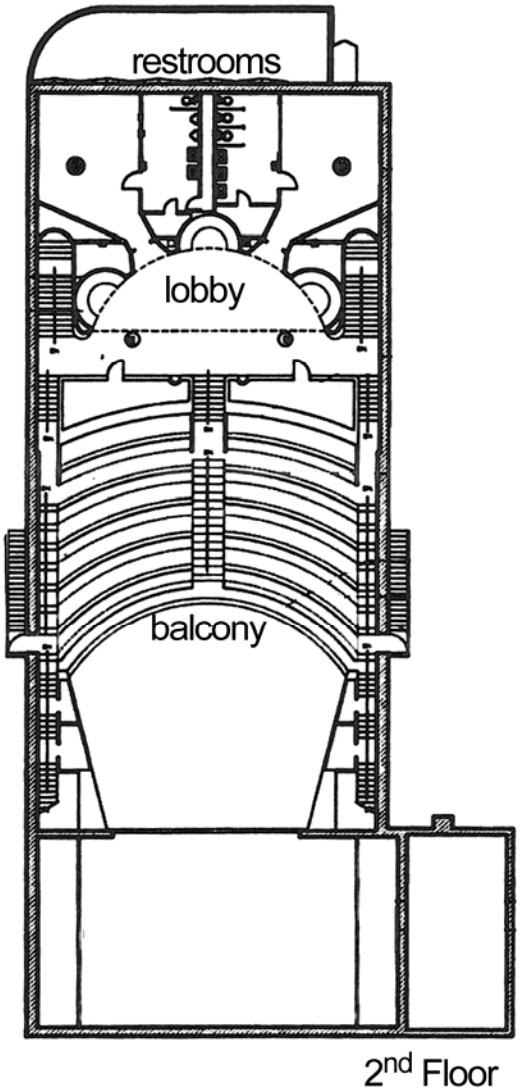
Existing Crump Theatre



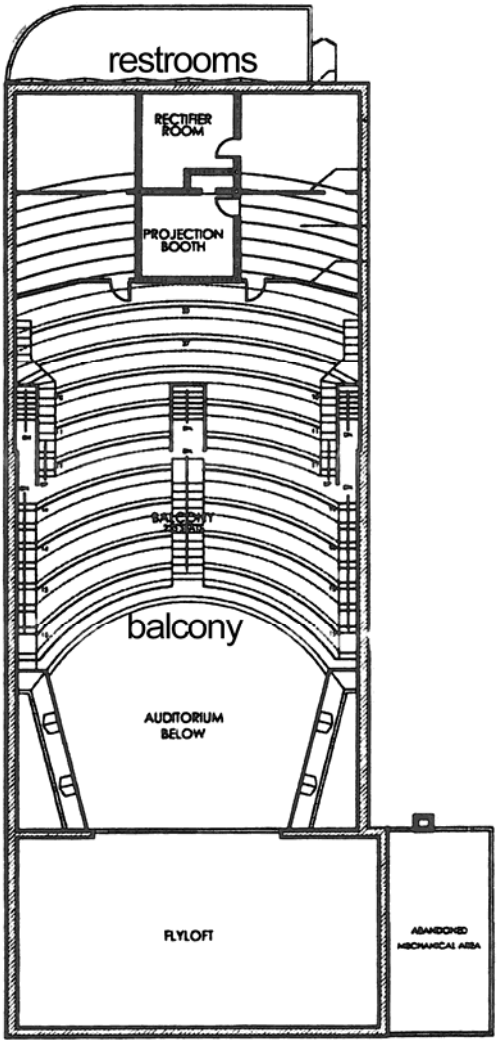
Existing Crump Theatre—Basement



Existing Crump Theatre

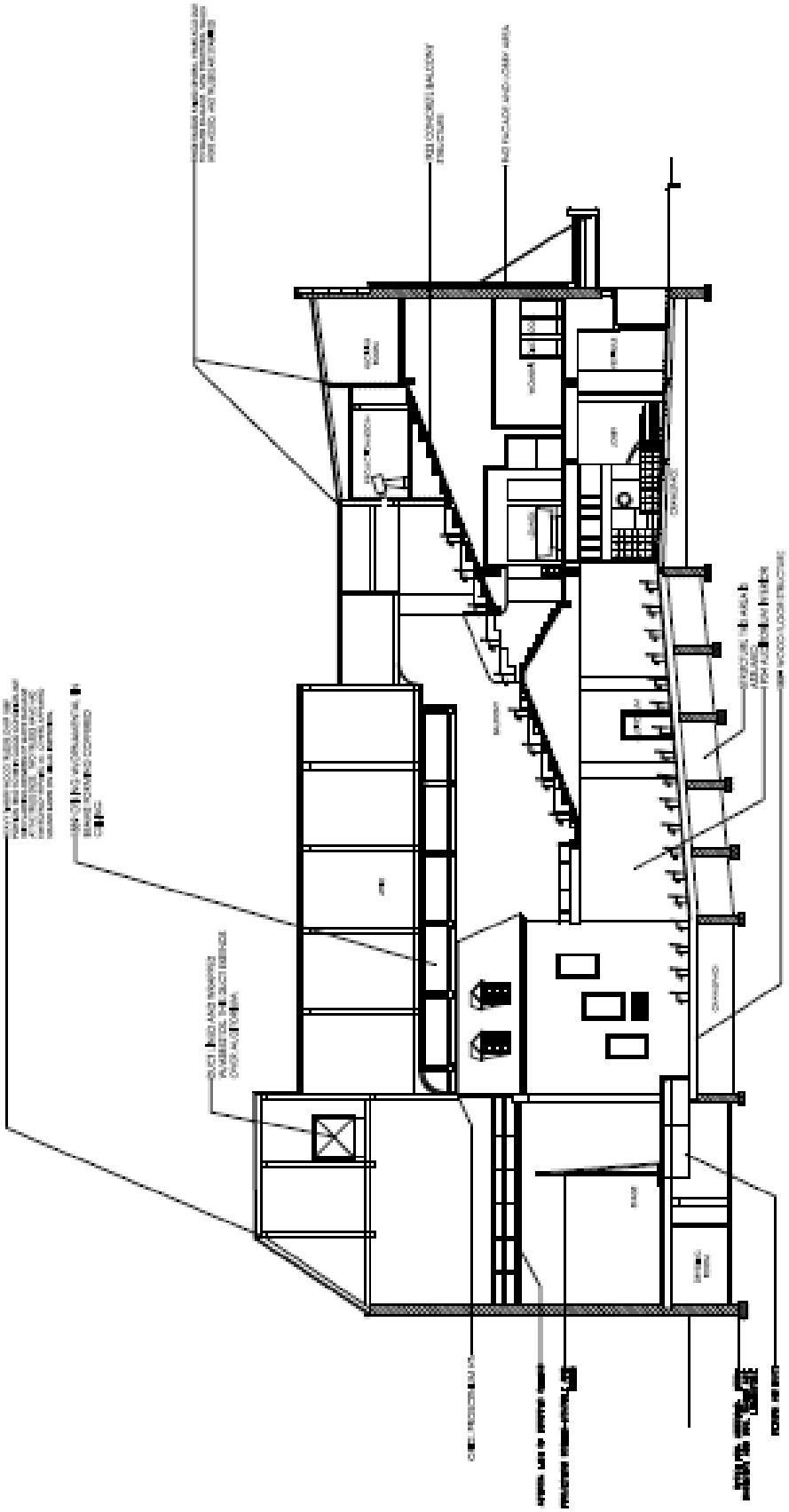


Existing Crump Theatre



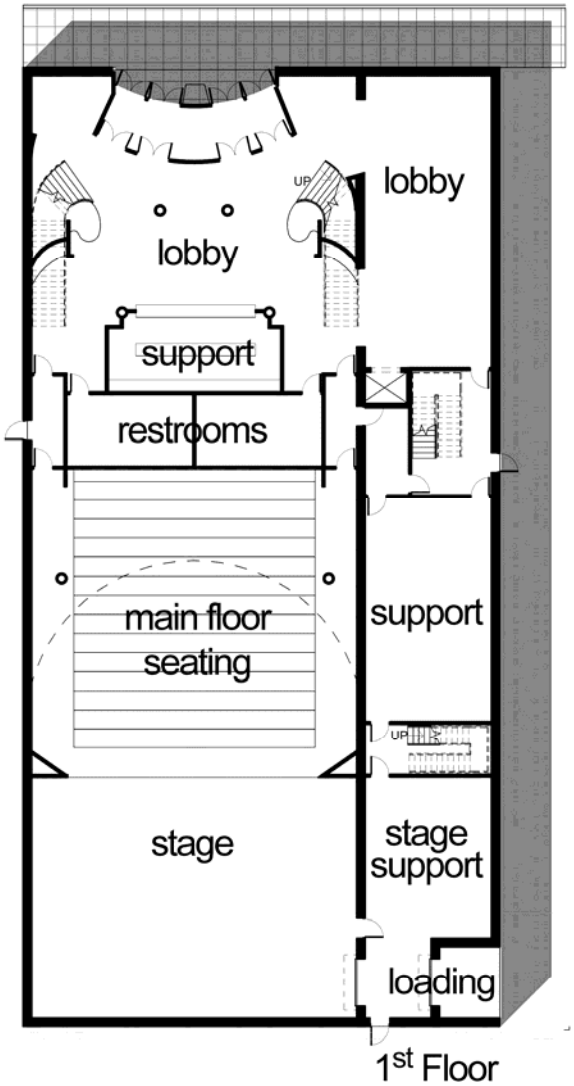
3rd Floor

Existing Crump Theatre



Existing Crump centerline section

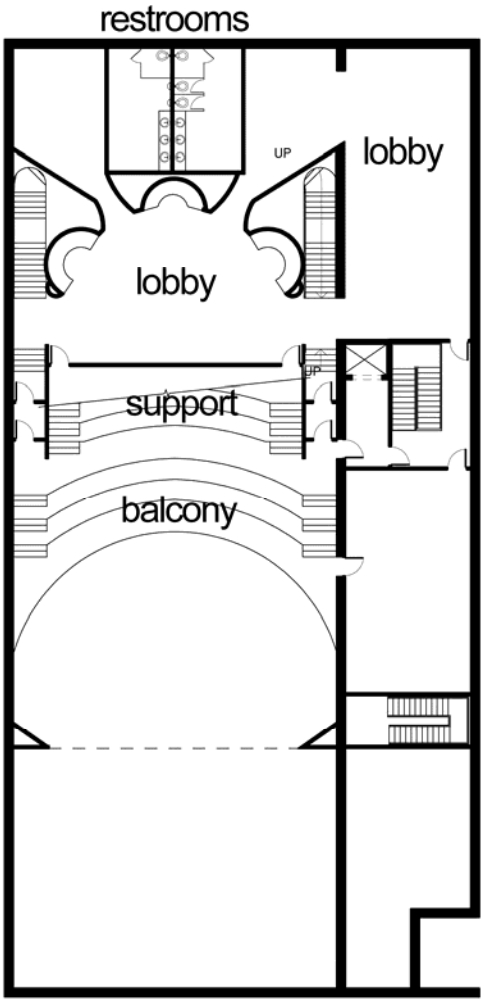
For Construction costs see pages 88-89—for Operating costs see pg. 100—101



1st Floor

Crump Theatre
Additions/Renovations
300-450 seat

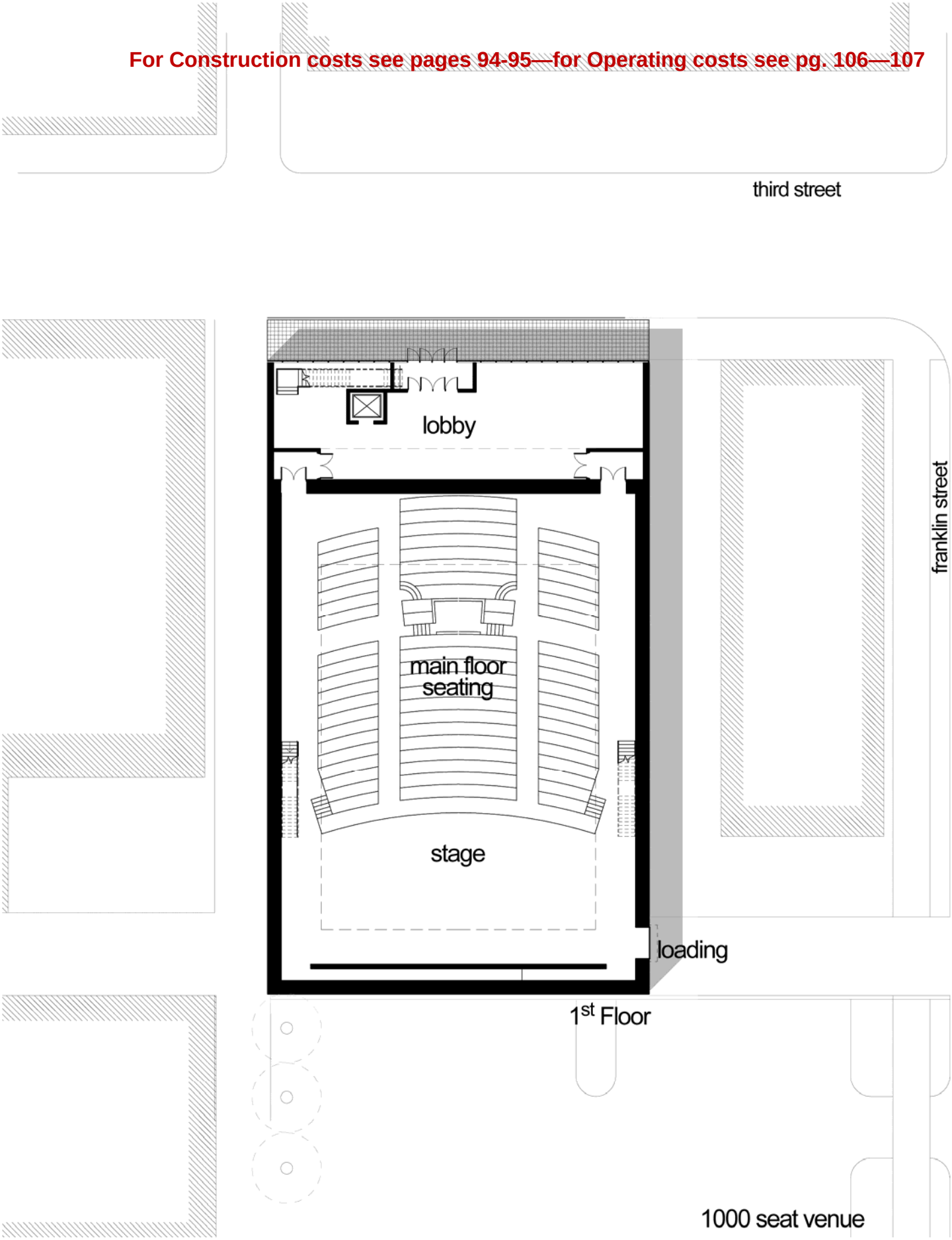
For Construction costs see pages 88-89—for Operating costs see pg. 100—101



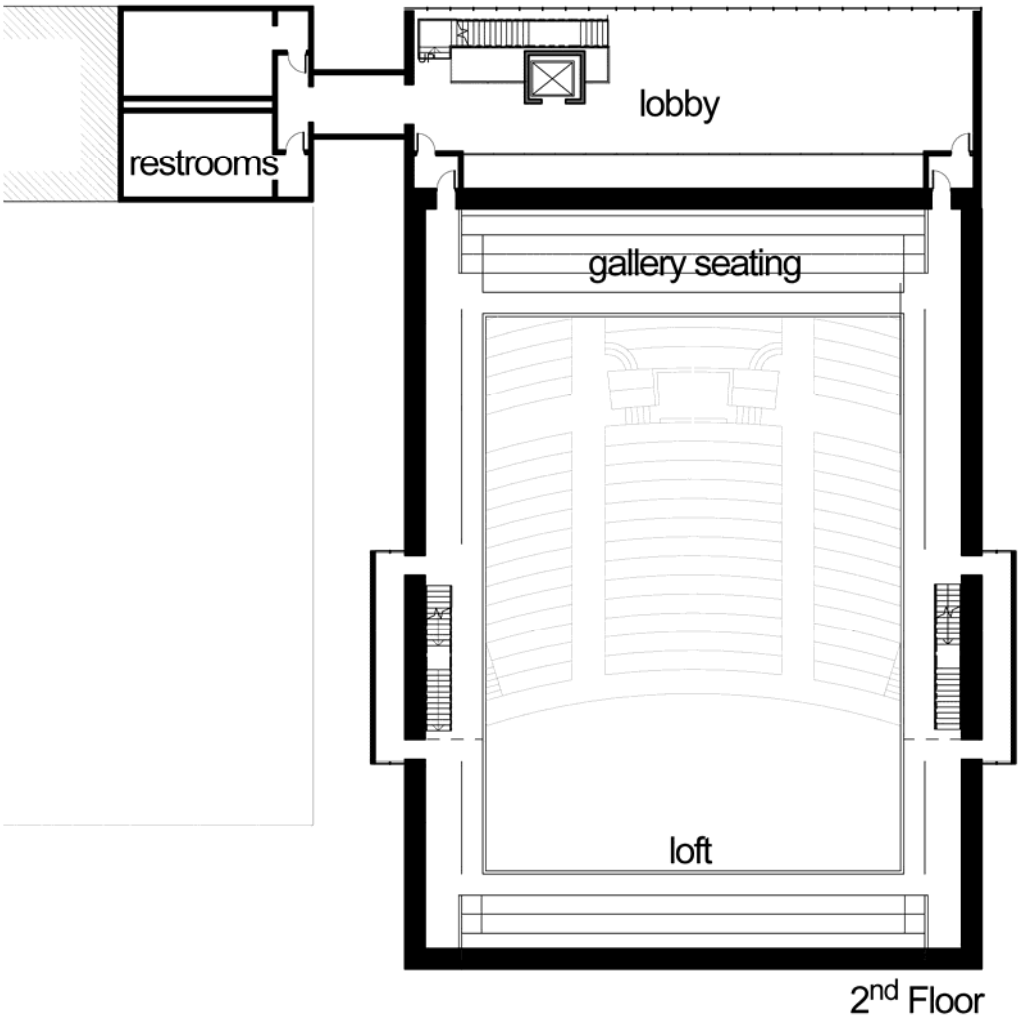
2nd Floor

Crump Theatre
Additions/Renovations
300-450 seat

For Construction costs see pages 94-95—for Operating costs see pg. 106—107

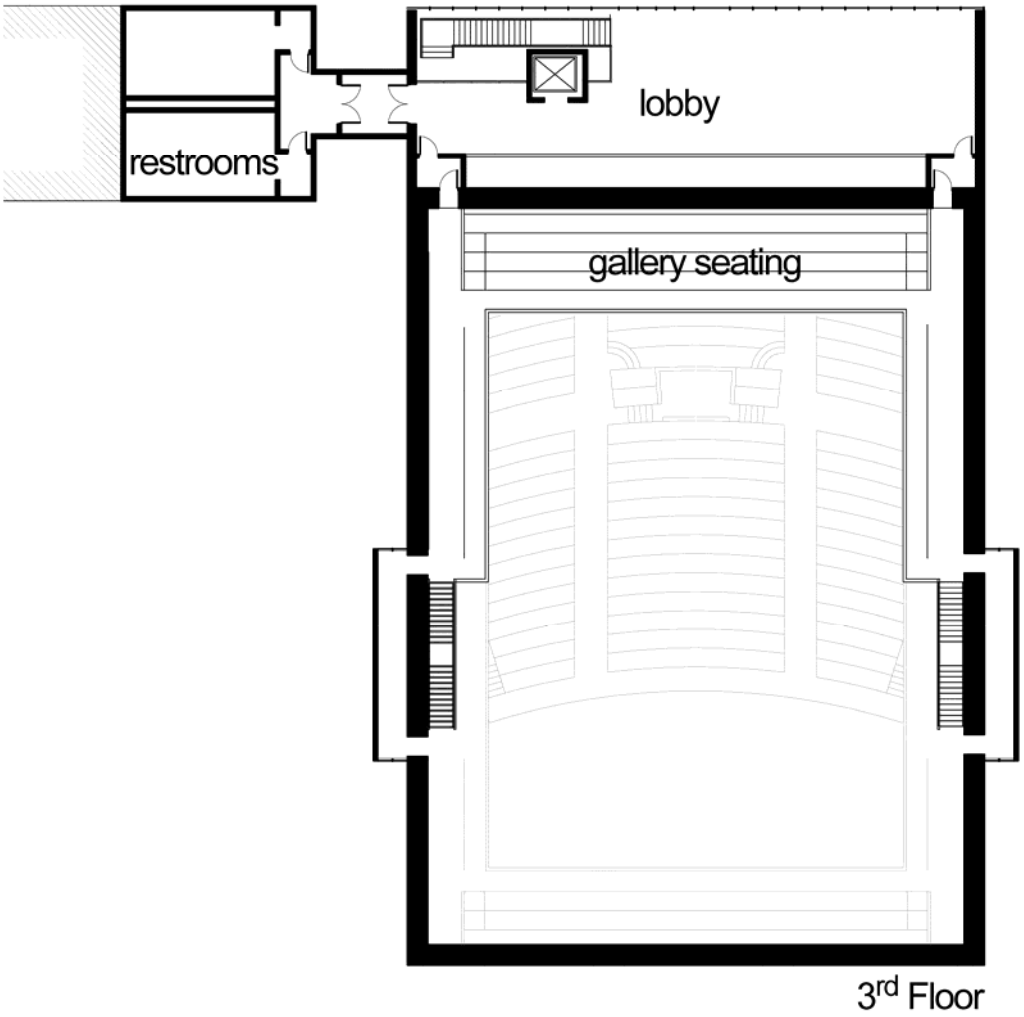


For Construction costs see pages 94-95—for Operating costs see pg. 106—107



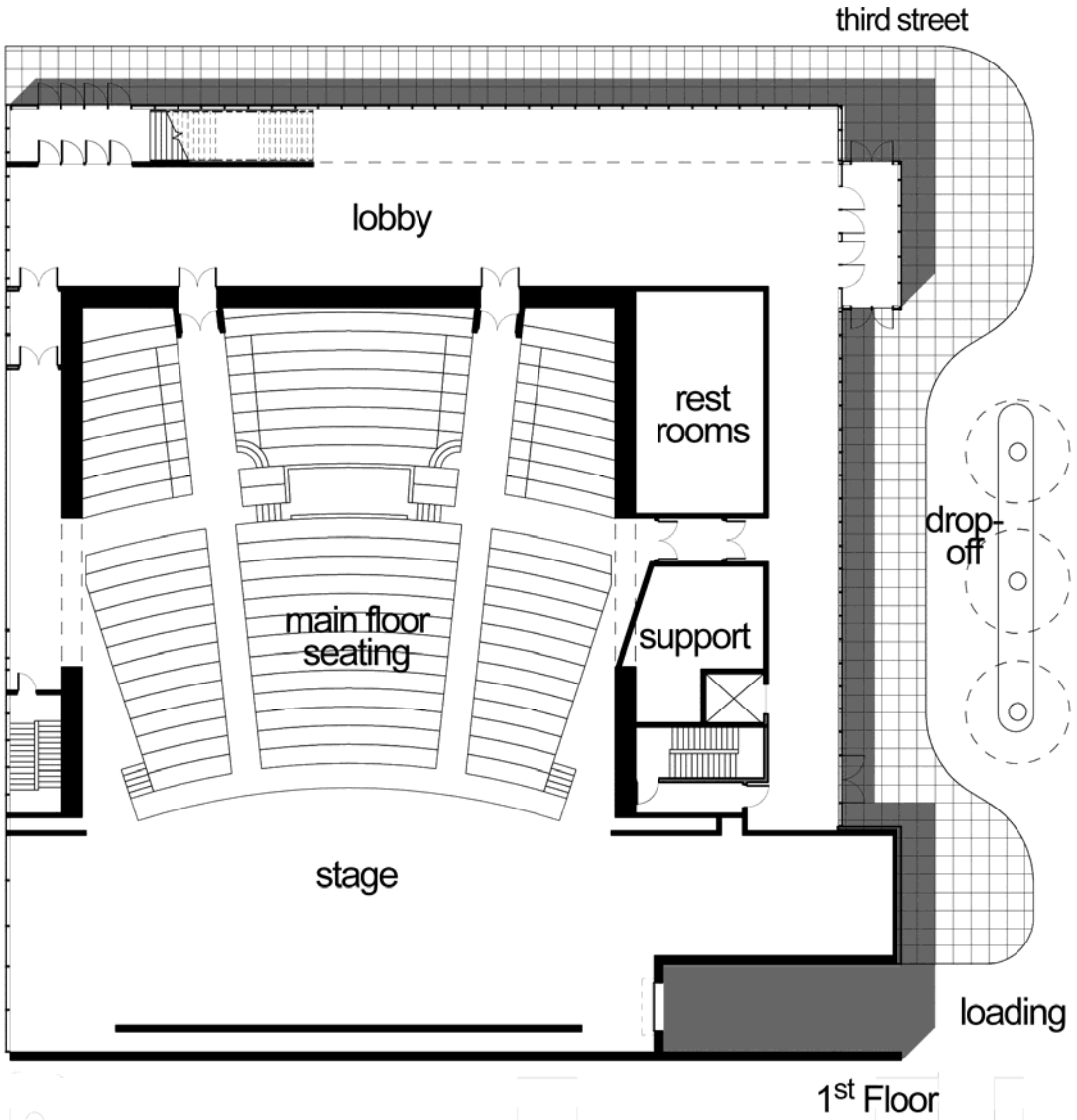
1000 seat venue

For Construction costs see pages 94-95—for Operating costs see pg. 106—107



1000 seat venue

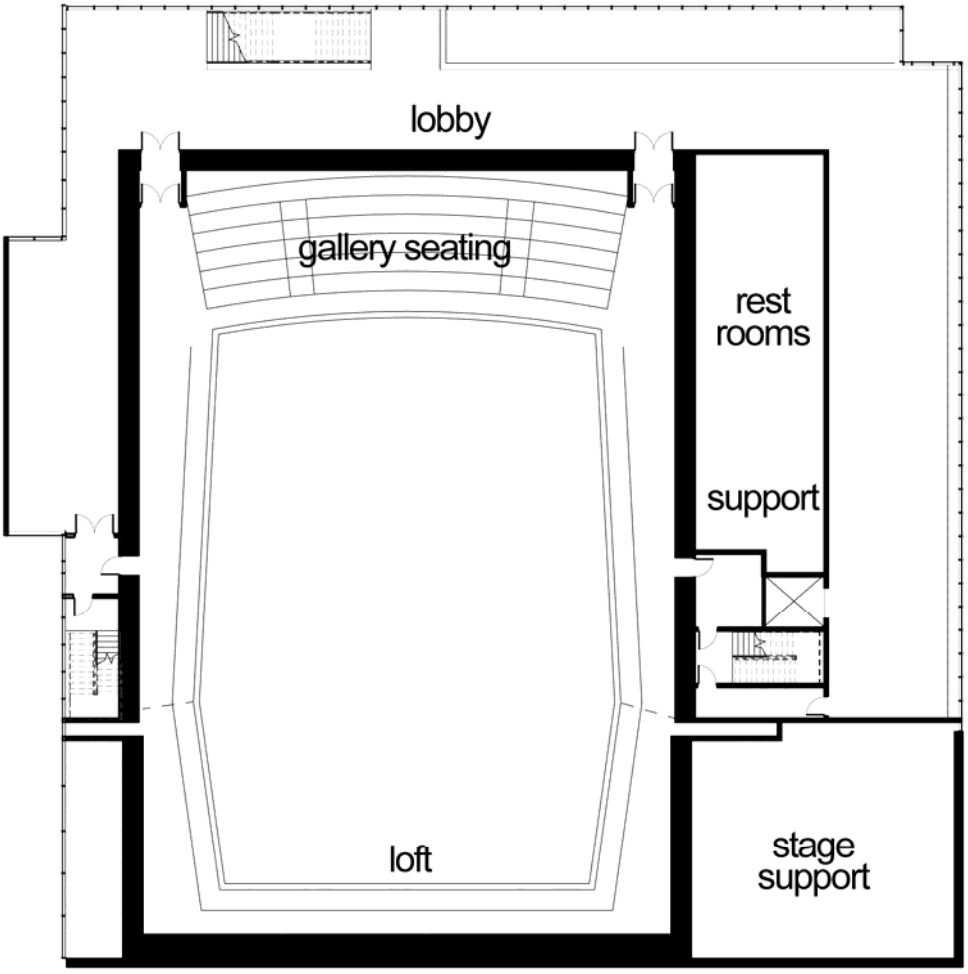
For Construction costs see pages 96-97—for Operating costs see pg. 108—109



1st Floor

1200 seat venue

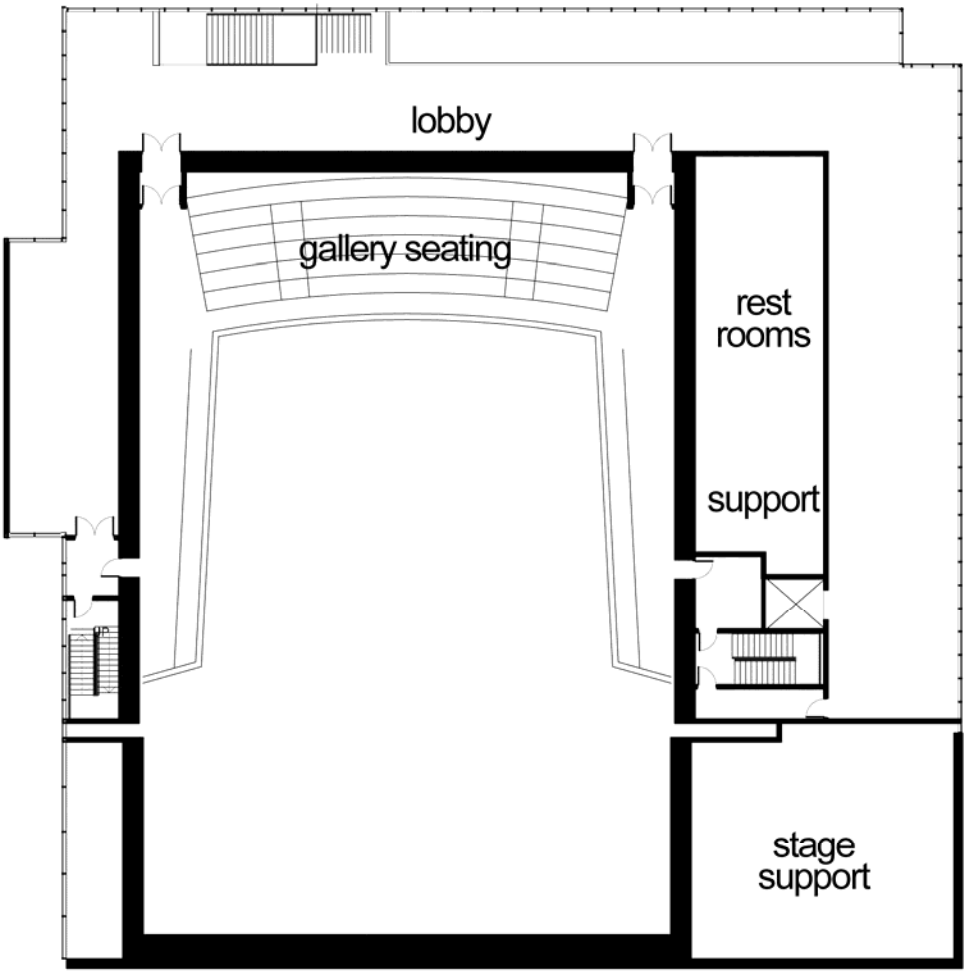
For Construction costs see pages 96-97—for Operating costs see pg. 108—109



2nd Floor

1200 seat venue

For Construction costs see pages 96-97—for Operating costs see pg. 108—109



3rd Floor

1200 seat venue

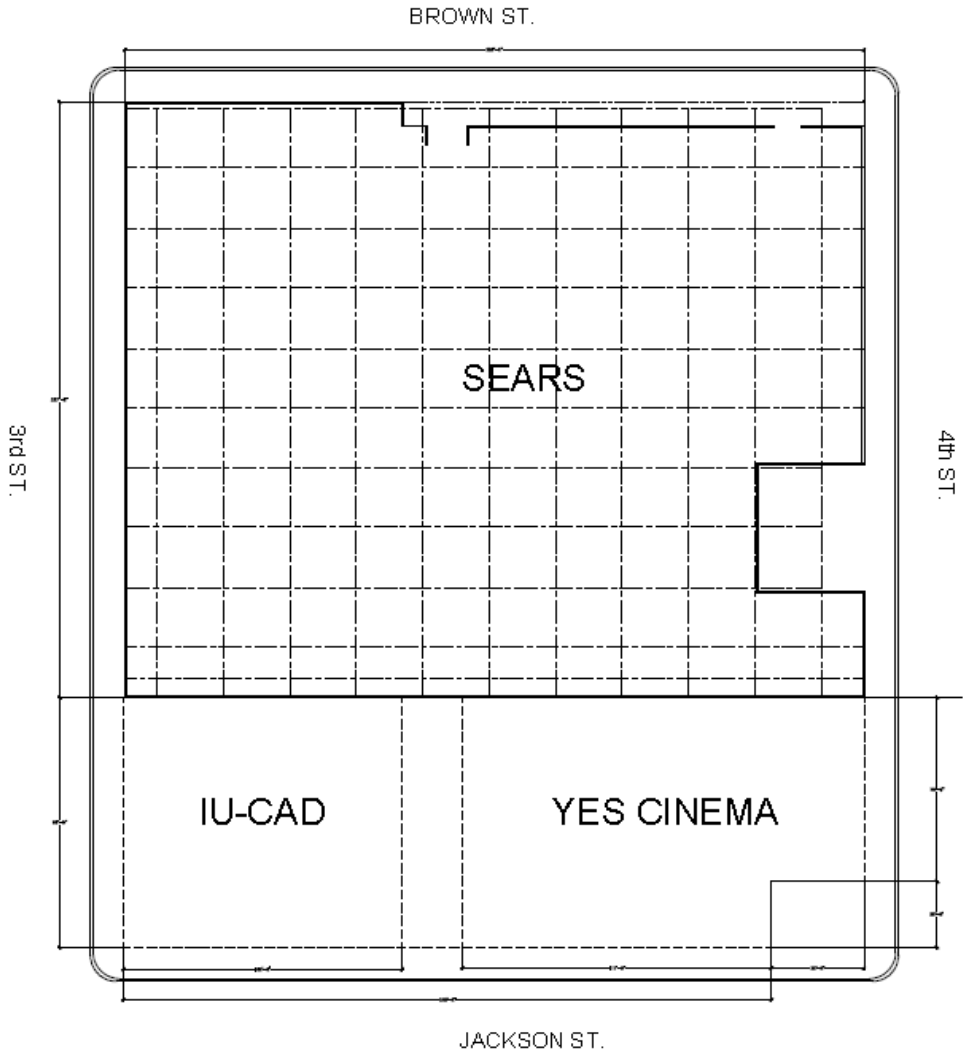
5.0 Alternate Site Considerations

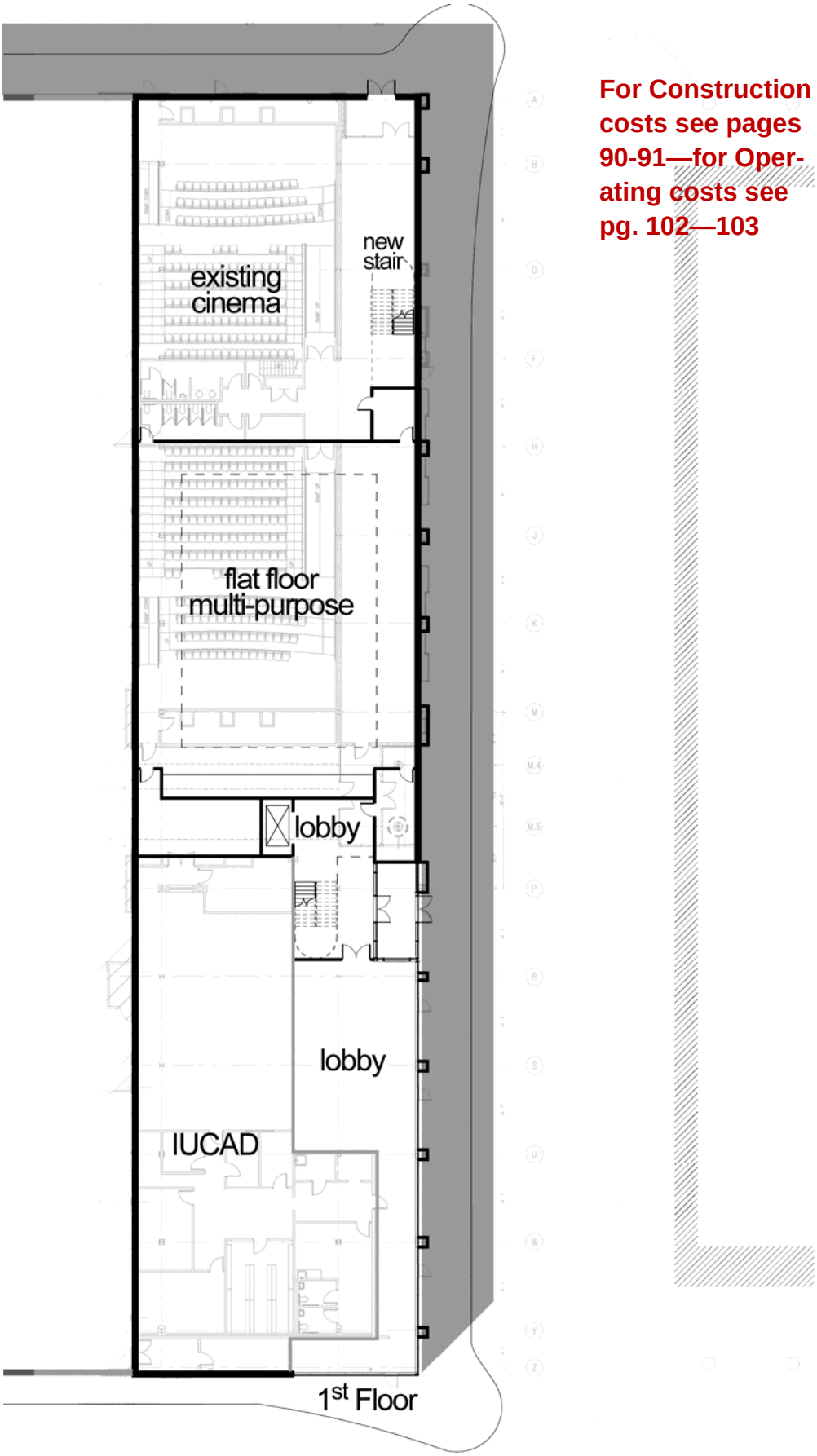
5.1 Two Drawings representing:

A Yes Cinema renovation – 300+/- flat floor flexible configuration that maintains one movie room

1. First Floor Page 85

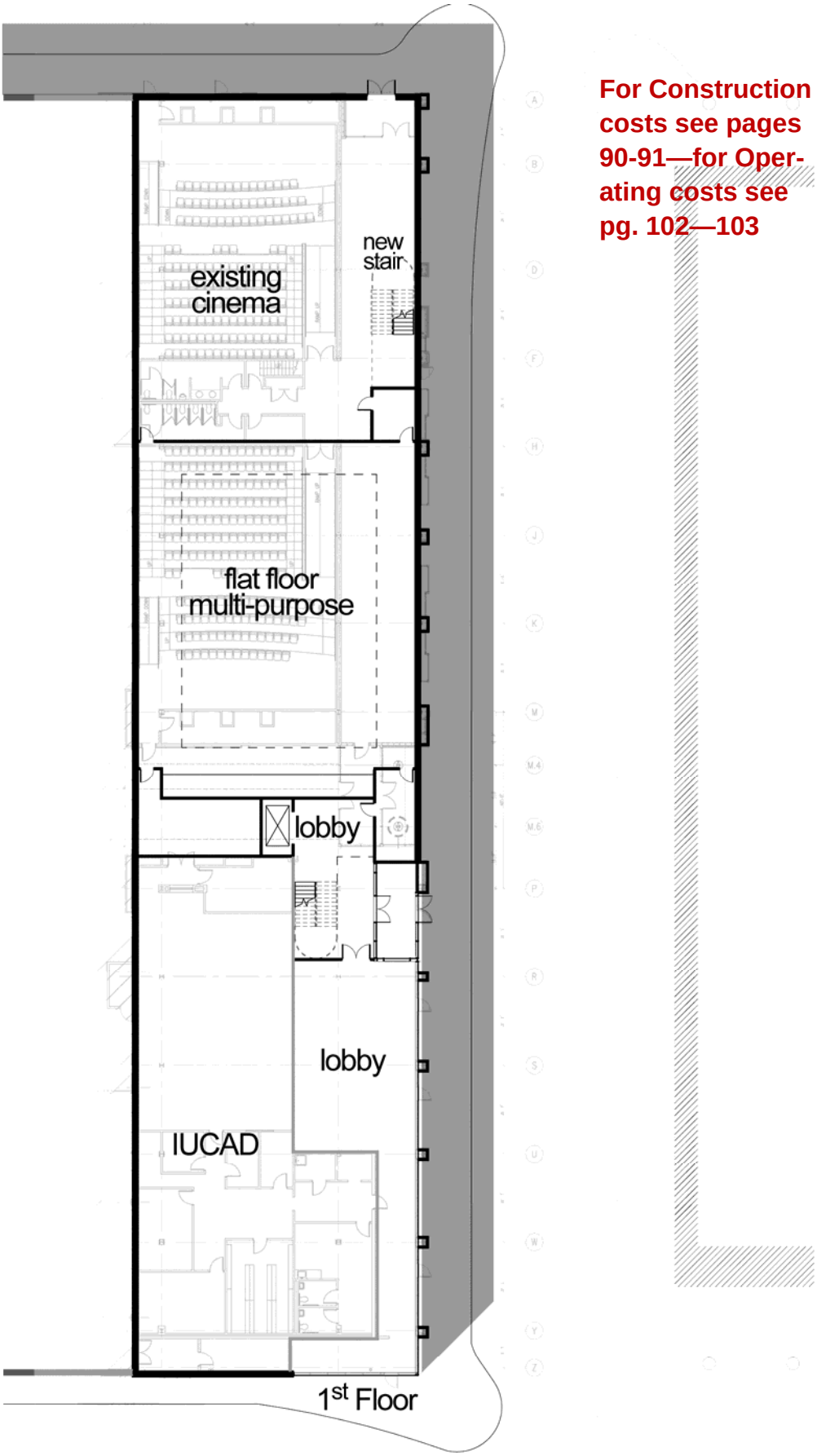
2. Second Floor Page 86





For Construction costs see pages 90-91—for Operating costs see pg. 102—103

YES Cinema
300 seat Multi-purpose



For Construction costs see pages 90-91—for Operating costs see pg. 102—103

YES Cinema
300 seat Multi-purpose

6.0 Cost Estimates for:

6.1 Renovated Crump as 300 to 450 seat raked floor as shown in 4.3.7 and 4.3.8	Pages 88—89
6.2 Yes Cinema to 320 fixed Multi-Form Venue as shown in 5.1 and 5.2	Pages 90 – 91
6.3 Yes Cinema to 400 Proscenium (fixed raked seat) Venue	Pages 92 - 93
6.4 New 1000 seat Crump as shown in 4.3.4	Pages 94 - 95
6.5 New 1200 seat New Crump as shown in 4.3.5	Pages 96 - 97

For Plans see pages 76-77—for Operating costs see pg. 100—101

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25647843

ADDITIONS/RENOVATIONS

300-450 seats in proscenium style

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
1	**DEMOLITION OF STAGE AND BASEMENT**	140,000	1	140,000	$1.00	$140,000
2	based on volume (cf)					
3						
4	**THEATRE**					
5	New Stage	2,400	1	2,400	$200.00	$480,000
6	New dressing/support under stage	2,400	1	2,400	$120.00	$288,000
7	Addition of Lobby and Support (2 floors) in grass area only	3,800	2	7,600	$150.00	$1,140,000
8	New crawl space under lobby/support addition	3,800	1	3,800	$40.00	$152,000
9						
10	Architectural renovation of audience chamber	5,000	1	5,000	$100.00	$500,000
11	Architectural renovation of existing lobbies	3,100	2	6,200	$200.00	$1,240,000
12	Mechanical Systems Replacement for existing building	12,000	1	12,000	$30.00	$360,000
13	Electrical Systems Replacement for existing building	12,000	1	12,000	$20.00	$240,000
14	(mech/elec for new space included in their respective line items)					
15	Fire Protection exg attic, crawl space, audience chamber, lobbies	12,000	4	48,000	$3.00	$144,000
16						
17	**SUPPORT SPACE**					
18	Mechanical & Electrical Rooms	20%		19,880	$75.00	$1,491,000
19	Toilet Facilities & Janitor Closet(s) - incl in Line 8 above	0%		0	$200.00	$0
20						
21	**AREA TOTAL**			**119,280**	$51.77	**$6,175,000**
22						
23	**SITE DEVELOPMENT**					
24						
25	**ON-SITE DEMOLITION**					
26	Demolition of Wells Fargo Building			0	$0.00	$0
27	based on volume (cf), assumed no basement					
28						
29	**ON-SITE PREPARATION**					
30	Sheet Piling, based on lineal feet	170	1	170	$250.00	$42,500
31	Excavation Wall Retention, based on lineal feet	170	1	170	$170.00	$28,900
32	Excavation Off Site Hauling, based on lineal feet	170	1	170	$325.00	$55,250
33						
34	**ON-SITE UTILITIES**					
35	Water Service					$7,000
36	Fire Protection					$9,000
37	Natural Gas					$8,000
38	Storm Sewer	assumes detention in basement - to be confirmed				$50,000
39	Sanitary Sewer					$0
40	Electric Relocation and Service					$15,000
41	Steam Line					NA
42						
43	**ON-SITE IMPROVEMENTS**					
44	Sidewalk/Curb					$30,000
45						
46	**LANDSCAPING**					
47	Site Amenities - bollards, lighting	included above				$20,000
48						
49	**SITE TOTAL**					**$265,650**
50						
51	**BUILDING AND SITE TOTAL**			**119,280**	$54.00	**$6,440,650**
52						
53	**FURNISHINGS AND EQUIPMENT**					
54						Basic Function
55	**THEATRICAL LIGHTING EQT AND LUMINAIRES**					
56	Power Bay w/ Phase Lugs			1	$6,000.00	$6,000
57	Aux. Rack w/Power Conditioner, Houselights, etc.			1	$7,000.00	$7,000
58	Emergency Transfer Panel (House Lights)			2	$16,000.00	$32,000
59	Pre-wired stage Dimmer Racks w/96 dual spaces - 2 ckts each			2	$16,000.00	$32,000
60	Dimmer and Dim/Non-dim Modules			96	$570.00	$54,720
61	Theatrical Control Console			1	$11,000.00	$11,000
62	Houselight & Worklight Controls			1	$11,000.00	$11,000
63	Stage Managers Cabinet and Panel			1	$9,000.00	$9,000
64	Stage Managers Console (48 Chl.)			1	$6,500.00	$6,500
65	Wiring Devices and Connectors				$20,000.00	$0
66	Worklight Fixtures			18	$200.00	$3,600
67	Stage Lighting Fixtures			90	$850.00	$76,500
68	Intelligent Lighting Fixtures (Wash)			10	$8,000.00	$80,000
69	Follow Spots			1	$7,200.00	$7,200
70	Cylcorama Lighting Fixtures			20	$600.00	$12,000
71	Lighting Fixture Installation Package			2	$2,500.00	$5,000

For Plans see pages 76-77—for Operating costs see pg. 100—101

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25647843

ADDITIONS/RENOVATIONS

300-450 seats in proscenium style

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
72						
73	**THEATRICAL RIGGING AND DRAPERY**					
74	Anti-Pro "Line Shaft" Driver Rigging Batten			1	$18,000.00	$18,000
75	Stage Masking Battens			10	$21,000.00	$210,000
76	Stage Lighting Battens			3	$21,000.00	$63,000
77	Stage Scenery Battens			14	$21,000.00	$294,000
78	Orchestra Shell Ceiling Battens			3	$21,000.00	$63,000
79	Drop Box Hand Spot Lines			16	$1,500.00	$24,000
80	Houselight Access Systems			8	$1,500.00	$12,000
81	Main Stage Curtain w/ Track			1	$10,500.00	$10,500
82	Valence			1	$3,500.00	$3,500
83	Pairs Masking Legs			3	$2,500.00	$7,500
84	Masking Borders			4	$1,700.00	$6,800
85	Mid-Stage Traveler w/Track			1	$6,300.00	$6,300
86	RearStage Traveler w/Track			1	$6,300.00	$6,300
87	Full Stage Scrim			1	$5,000.00	$5,000
88	Full Stage Sky Drop			1	$1,600.00	$1,600
89	Projection Screen (Motorized)			1	$10,000.00	$10,000
90	Auditorium Acoustical Drape & Track (lineal feet)			200	$140.00	$28,000
91	Acoustical Drape Motor & Control			1	$1,500.00	$1,500
92						
93	**CHOIR LOFT AND LOAD-IN MECHANISM**			0	$42,000.00	$0
94	load in to occur under choir loft					
95						
96	**ORCHESTRA SHELL CEILINGS**			1	$145,000.00	$145,000
97	Orchestra Shell Lights			15	$650.00	$9,750
98						
99	**SOUND REINFORCEMENT/AV SYSTEMS**			1	$150,000.00	$150,000
100						
101	**LOOSE EQUIPMENT AND FURNISHINGS**					
102	Theatre Fixed Seating			450	$275.00	$123,750
103	Loose Equipment and Furnishings	2.50% of Space budget				$154,375
104						
105	**FURNISHINGS & EQUIPMENT TOTAL**					**1,707,395**
106						
107	**BUILDING CONSTRUCTION TOTAL**			**119,280**	$68.31	**$8,148,045**
108						
109	Project Design Contingency	10.00% of Building, Site, & Eqt Budget				$814,805
110	Project Construction Contingency	10.00% of Building, Site, & Eqt Budget				$814,805
111	Testing, Surveys. Balancing, etc	0.500% of Building, Site, & Eqt Budget				$40,740
112	State Review Processing Fee	0.040 of Building Area				$4,771
113	State Filing Fee					$69
114	Local and Utility Fees					not included
115	Professional Design Consulting Fees					$977,765
116	(Includes Theatre and Acoustical Consultant)					
117	Legal Fees (not included)					$0
118	Fund Development Costs (not included)					$0
119	Wells Fargo and Parking Acquistion					$0
120						
121	**PROJECT CONSTRUCTION TOTAL**			**119,280**	$90.55	**$10,801,000**

Jones Phillips Associates Inc URS

For Plans see pages 85-86—for Operating costs see pg. 102—103

Columbus Arts District
Columbus, Indiana

YES CINEMA

Concept Designs
January 10, 2014
25647843

300 SEAT MULTI-FORM VENUE

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
1	**DEMOLITION**					
2	complete interior demolition (2 levels)	10,700	1	10,700	$20.00	$214,000
3						
4	**RENOVATION**					
5	Renovate Theatres and Lobby to Multi-form, flat floor venue					
6	interior lobby (2 levels)	4,100	1	4,100	$125.00	$512,500
7	interior seating chamber (2 levels)	8,300	1	8,300	$150.00	$1,245,000
8	interior toilets	1,000	1	1,000	$200.00	$200,000
10						
11	**AREA TOTAL**			**13,400**	$162.05	**$2,171,500**
12						
13	**SITE DEVELOPMENT**					
14						
15	**ON-SITE PREPARATION**					$0
16	no changes anticipated					
17						
18	**ON-SITE UTILITIES**					$0
19	no service changes anticipated					
20						
21	**ON-SITE IMPROVEMENTS**					
22	Remediate sidewalk at new entry - remove and replace slab			400	$12.00	$4,800
23						
24	**LANDSCAPING**					
25	no improvements anticipated					$0.00
26						
27	**SITE TOTAL**					**$4,800**
28						
29	**BUILDING AND SITE TOTAL**			**13,400**	$162.41	**$2,176,300**
30						
31	**FURNISHINGS AND EQUIPMENT**					
32						
33	**THEATRICAL LIGHTING EQT AND LUMINAIRES**					
34	Power Bay w/ Phase Lugs			1	$6,000.00	$6,000
35	Aux. Rack w/Power Conditioner, Houselights, etc.			1	$7,000.00	$7,000
36	Emergency Transfer Panel (House Lights)			2	$16,000.00	$32,000
37	Pre-wired stage Dimmer Racks w/144 dual spaces and 48 ckt DMX controllable relay rack			2	$16,000.00	$32,000
38	Dimmer and Dim/Non-dim Modules			96	$570.00	$54,720
39	Theatrical Control Console			1	$15,000.00	$15,000
40						
41	Houselight & Worklight Controls			1	$11,000.00	11000
42	Stage Managers Cabinet and Panel			1		11000
43	Stage Managers Console (48 Chl.)			1	$6,500.00	6500
44	Wiring Devices and Connectors					32000
45	Worklight Fixtures			12	$200.00	2400
46	Stage Lighting Fixtures			150	$650.00	97500
47	Intelligent Lighting Fixtures (Spot)			10	$8,500.00	85000
48	Intelligent Lighting Fixtures (Wash)			10	$8,000.00	80000
49	Follow Spots			2	$7,200.00	14400
50	Cyclorama Lighting Fixtures			24	$600.00	14400
51	Lighting Fixture Installation Package			3	$2,500.00	7500
52	Field Engineering Supervision					15600

For Plans see pages 85-86—for Operating costs see pg. 102—103

Columbus Arts District
Columbus, Indiana

YES CINEMA

Concept Designs
January 10, 2014
25647843

300 SEAT MULTI-FORM VENUE

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
53						
54	**THEATRICAL RIGGING EQT AND DRAPERY**					
55	Stage Battens - LineShaft			10	$18,000.00	$180,000
56	Houselight Access Systems			10	$1,500.00	$15,000
57	Pairs Masking Legs			4	$2,500.00	$10,000
58	Masking Borders			5	$1,700.00	$8,500
59	Full Stage Sky Drop			1	$1,600.00	$1,600
60	Projection Screen (Motorized)			1	$10,000.00	$10,000
61	Auditorium Acoustical Drape & Track (lineal feet)			300	$140.00	$42,000
62	Acoustical Drape Motor & Control			1	$1,500.00	$1,500
63						
64	**SOUND REINFORCEMENT/AV SYSTEMS**			1	$75,000.00	$75,000
65						
66	**LOOSE EQUIPMENT AND FURNISHINGS**					
67	Pull out Seating			220	$750.00	$165,000
68	Loose Audience Seating			100	$275.00	$27,500
69	Loose Equipment and Furnishings	5.00% of Space budget				$108,575
	banquet tables, seating, etc					
70						
71	**FURNISHINGS & EQUIPMENT TOTAL**					**$1,168,695**
72						
73	**BUILDING CONSTRUCTION TOTAL**			**13,400**	$249.63	**$3,344,995**
74						
75	Project Design Contingency	10.00% of Building, Site, & Eqt Budget				$334,500
76	Project Contingency	10.00% of Building, Site, & Eqt Budget				$334,500
77	Testing, Surveys. Balancing, etc	0.500% of Building, Site, & Eqt Budget				$16,725
78	State Review Processing Fee	0.040 of Building Area				$536
79	State Filing Fee					$69
80	Local and Utility Fees					not included
81	Professional Design Consulting Fees					$367,949
82	(Includes Theatre and Acoustical Consultant)					
83	Legal Fees (not included)					$0
84	Fund Development Costs (not included)					$0
85						
86	**PROJECT CONSTRUCTION TOTAL**			**13,400**	$328.30	**$4,399,273**

For Operating costs see pg. 104—105

Columbus Arts District
Columbus, Indiana

YES CINEMA

Concept Designs
January 10, 2014
25647843

400 SEAT PROSCENIUM THEATRE

relocation of public toilets and renovation of all movie venues
no expansion into IUCAD space

Unit Cost Data: 1 3rd Qtr 2015
Geographic Factor: 1
Cost Escalation Factor: 1

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
1						
2	**DEMOLITION**					
3	complete interior demolition	10,700	1	10,700	$20.00	$214,000
4	demoltion of existing roof and structure	9,800	1	9,800	$7.50	$73,500
5						
6	**RENOVATION**					
7	Renovate Theatres and Lobby to theatre with fixed raked seating					
8	interior lobby (3 levels)	5,000	1	5,000	$100.00	$500,000
9	interior seating chamber - main floor	2,500	1	2,500	$125.00	$312,500
10	interior seating chamber - 2 galleries	1,200	2	2,400	$150.00	$360,000
11	recessed seating area at front of house	1,000	1	1,000	$200.00	$200,000
12	interior toilets	1,000	1	1,000	$200.00	$200,000
13	existing roof snow drift remediation; area adjacent high roof of stag	4,700	1	4,700	$26.25	$123,375
14	repair of area impacted by roof remediation	4,700	1	4,700	$30.00	$141,000
15						
16	**NEW CONSTRUCTION**					
17	new upper perimeter walls	10,750	1.00	10,750	$40.00	$430,000
18	new roof structure, insulation and membrane	9,800	1.00	9,800	$25.00	$245,000
19						
22	**AREA TOTAL**			**41,850**	$66.89	**$2,799,375**
23						
24	**SITE DEVELOPMENT**					
25						
26	**ON-SITE PREPARATION**					$0
27	no changes anticipated					
28						
29	**ON-SITE UTILITIES**					$0
30	no service changes anticipated					
31						
32	**ON-SITE IMPROVEMENTS**					
33	Remediate sidewalk at new entry - remove and replace slab			400	$12.00	$4,800
34						
35	**LANDSCAPING**					
36	no improvements anticipated					$0.00
37						
38	**SITE TOTAL**					**$4,800**
39						
40	**BUILDING AND SITE TOTAL**			**41,850**	$67.01	**$2,804,175**
41						
42	**FURNISHINGS AND EQUIPMENT**					
43						
44	**THEATRICAL LIGHTING EQT AND LUMINAIRES**					
45	Power Bay w/ Phase Lugs			1	$6,000.00	$6,000
46	Aux. Rack w/Power Conditioner, Houselights, etc.			1	$7,000.00	$7,000
47	Emergency Transfer Panel (House Lights)			2	$16,000.00	$32,000
48	Pre-wired stage Dimmer Racks w/144 dual spaces and 48 ckt DMX controllable relay rack			2	$16,000.00	$32,000
49	Dimmer and Dim/Non-dim Modules			96	$570.00	$54,720
50	Theatrical Control Console			1	$15,000.00	$15,000
51						
52	Houselight & Worklight Controls			1	$11,000.00	11000
53	Stage Managers Cabinet and Panel			1		11000
54	Stage Managers Console (48 Chl.)			1	$6,500.00	6500
55	Wiring Devices and Connectors					32000
56	Worklight Fixtures			18	$200.00	3600
57	Stage Lighting Fixtures			150	$650.00	97500
58	Intelligent Lighting Fixtures (Spot)			10	$8,500.00	85000
59	Intelligent Lighting Fixtures (Wash)			10	$8,000.00	80000
60	Follow Spots			2	$7,200.00	14400
61	Cyclorama Lighting Fixtures			24	$600.00	14400
62	Orchestra Lighting Fixtures			19	$650.00	12350
63	Lighting Fixture Installation Package			3	$2,500.00	7500
64	Field Engineering Supervision					15600

For Operating costs see pg. 104—105

Columbus Arts District
Columbus, Indiana

YES CINEMA

Concept Designs
January 10, 2014
25647843

400 SEAT PROSCENIUM THEATRE

relocation of public toilets and renovation of all movie venues
no expansion into IUCAD space

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
65						
66	**THEATRICAL RIGGING EQT AND DRAPERY**					
67	Stage Battens			14	$21,000.00	$294,000
68	Houselight Access Systems			10	$1,500.00	$15,000
69	Pairs Masking Legs			4	$2,500.00	$10,000
70	Masking Borders			5	$1,700.00	$8,500
71	Stage Traveler w/Track			1	$6,300.00	$6,300
72	RearStage Traveler w/Track			1	$6,300.00	$6,300
73	Full Stage Sky Drop			1	$1,600.00	$1,600
74	Projection Screen (Motorized)			1	$35,000.00	$35,000
75	Auditorium Acoustical Drape & Track (lineal feet)			300	$140.00	$42,000
76	Acoustical Drape Motor & Control			1	$1,500.00	$1,500
77						
78	**SOUND REINFORCEMENT/AV SYSTEMS**			1	$75,000.00	$75,000
79						
80	**LOOSE EQUIPMENT AND FURNISHINGS**					
81	Theatre Seating			400	$375.00	$150,000
83	Loose Equipment and Furnishings	2.50% of Space budget				$69,984
84						
85	**FURNISHINGS & EQUIPMENT TOTAL**					**$1,252,754**
86						
87	**BUILDING CONSTRUCTION TOTAL**			**41,850**	$96.94	**$4,056,929**
88						
89	Project Design Contingency	10.00% of Building, Site, & Eqt Budget				$405,693
90	Project Contingency	10.00% of Building, Site, & Eqt Budget				$405,693
91	Testing, Surveys. Balancing, etc	0.500% of Building, Site, & Eqt Budget				$20,285
92	State Review Processing Fee	0.040 of Building Area				$1,674
93	State Filing Fee					$69
94	Local and Utility Fees					not included
95	Professional Design Consulting Fees					$446,262
96	(Includes Theatre and Acoustical Consultant)					
97	Legal Fees (not included)					$0
98	Fund Development Costs (not included)					$0
99						
100	**PROJECT CONSTRUCTION TOTAL**			**41,850**	$127.52	**$5,336,605**

For Plans see pages 78-80—for Operating costs see pg. 106—107

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25627843

NEW 1000 SEAT MULTI-PURPOSE THEATRE

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
1	**CRUMP THEATRE DEMOLITION**	720,000	1	720,000	$0.80	$576,000
2	based on volume (cf)					
3						
4	**THEATRE**					
5	Theatre Seating (number of seats)	1,000	15	15,000	$200.00	$3,000,000
6	Loft Seating (number of seats)	130	15	1,950	$200.00	$390,000
7	Lobby (based on number of seats)	1,130	4.5	5,085	$200.00	$1,017,000
8	Public Relations/Tickets/House Manager	200	1	200	$200.00	$40,000
9	Concessions	120	6	720	$200.00	$144,000
10	Coat Storage	300	0	0	$200.00	$0
11						
12	Orchestra Pit	750	0	0	$200.00	$0
13	Orchestra Lift Equipment Room	40	0	0	$200.00	$0
14	Stage	3,600	1	3,600	$200.00	$720,000
15	Trap Room	0	1	0	$200.00	$0
16	Sound System Equipment Room	200	1	200	$200.00	$40,000
17	Dimmer Room	200	1	200	$200.00	$40,000
18	Light/Sound Control Position	120	1	120	$200.00	$24,000
19	Technical Deck	3800	1	3,800	$200.00	$760,000
20						
21	Tech Director Office	150	1	150	$200.00	$30,000
22	Large Group Dressing	750	1	750	$200.00	$150,000
23	Small Group Dressing	450	1	450	$200.00	$90,000
24	Individual Dressing Room	200	2	400	$200.00	$80,000
25	Green Room	900	1	900	$200.00	$180,000
26	Piano Storage	100	1	100	$200.00	$20,000
27	Production Support Storage	500	1	500	$200.00	$100,000
28	Dock	0	1	0	$200.00	$0
29	Load In/Staging	0	1	0	$200.00	$0
30						
31	**SUPPORT SPACE**					
32	Underfloor Air Plenum	7,500	1	7,500	$200.00	$1,500,000
33	Mechanical & Electrical Rooms	20%		6,825	$200.00	$1,365,000
34	Toilet Facilities & Janitor Closet(s)	0%		0	$200.00	$0
35						
36	Circ/Wall Thickness/Overhead Area	35% of Theatre Area		16,958	$200.00	$3,391,500
37						
38	**RENOVATED SPACE**					
39	Toilets in Building 419	650	2	1,300	$200.00	$260,000
40						
41	**AREA TOTAL**			**66,708**	$208.63	**$13,917,500**
42						
43	**SITE DEVELOPMENT**					
44						
45	**ON-SITE DEMOLITION**					
46	Demolition of Wells Fargo Building			0	$0.80	$0
47	based on volume (cf), assumed no basement					
48						
49	**ON-SITE PREPARATION**					
50	Sheet Piling, based on lineal feet	520	1	520	$250.00	$130,000
51	Excavation Wall Retention, based on lineal feet	520	1	520	$170.00	$88,400
52	Excavation Off Site Hauling, based on lineal feet	520	1	520	$325.00	$169,000
53						
54	**ON-SITE UTILITIES**					
55	Water Service					$7,000
56	Fire Protection					$9,000
57	Natural Gas					$8,000
58	Storm Sewer	assumes detention in basement - to be confirmed				$70,000
59	Sanitary Sewer	assumes service from Franklin, not Third Street				$12,000
60	Electric Relocation and Service					$15,000
61	Steam Line					NA
62						
63	**ON-SITE IMPROVEMENTS**					
64	Sidewalk/Curb					$50,000
65						
66	**LANDSCAPING**					
67	Site Amenities - bollards, lighting	included above				$20,000
68						
69	**SITE TOTAL**					**$578,400**
70						
71	**BUILDING AND SITE TOTAL**			**66,708**	$217.31	**$14,495,900**

For Plans see pages 78-80—for Operating costs see pg. 106—107

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25627843

NEW 1000 SEAT MULTI-PURPOSE THEATRE

Unit Cost Data:	1 3rd Qtr 2015
Geographic Factor:	1
Cost Escalation Factor:	1

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
72						
73	**FURNISHINGS AND EQUIPMENT**					
74						
75	**THEATRICAL LIGHTING EQT AND LUMINAIRES**					
76	Power Bay w/ Phase Lugs			1	$6,000.00	$6,000
77	Aux. Rack w/Power Conditioner, Houselights, etc.			1	$7,000.00	$7,000
78	Emergency Transfer Panel (House Lights)			2	$16,000.00	$32,000
79	Pre-wired stage Dimmer Racks w/144 dual spaces and 48 ckt DMX controllable relay rack			3	$16,000.00	$48,000
80	Dimmer and Dim/Non-dim Modules			144	$570.00	$82,080
81	Theatrical Control Console			1	$15,000.00	$15,000
82	Houselight and Worklight Controls			1	$11,000.00	$11,000
83	Stage Managers Cabinet and Panel			1	$10,500.00	$10,500
84	Stage Managers Console (48 channel)			1	$6,500.00	$6,500
85	Wiring Devices and Connectors					$30,000
86	Stage Lighting Fixtures			18	$200.00	$3,600
87	Intelligent Light Fixtures			150	$850.00	$127,500
88	Follow Spots			10	$8,000.00	$80,000
89	Cyclorama Lighting Fixtures			2	$7,200.00	$14,400
90	Lighting Fixture Installation Package			24	$600.00	$14,400
91	Field Engineering Supervision			3	$2,500.00	$7,500
92						
93	**THEATRICAL RIGGING EQT AND DRAPERY**					
94	Anti-Pro "Line Shaft" Driver Rigging Batten			1	$18,000.00	$18,000
95	Stage Masking Battens			12	$21,000.00	$252,000
96	Stage Scenery Battens			29	$21,000.00	$609,000
97	Orchestra Shell Ceiling Battens			3	$21,000.00	$63,000
98	Drop Box Hand Spot Lines			24	$1,500.00	$36,000
99	Houselight Access Systems			10	$1,500.00	$15,000
100	Main Stage Curtain w/ Track			1	$10,500.00	$10,500
101	Valence			1	$3,500.00	$3,500
102	Pairs Masking Legs			4	$2,500.00	$10,000
103	Masking Borders			5	$1,700.00	$8,500
104	Mid-Stage Traveler w/Track			1	$6,300.00	$6,300
105	RearStage Traveler w/Track			1	$6,300.00	$6,300
106	Full Stage Scrim			1	$5,000.00	$5,000
107	Full Stage Sky Drop			1	$1,600.00	$1,600
108	Projection Screen (Motorized)			1	$10,000.00	$10,000
109	Auditorium Acoustical Drape & Track (lineal feet)			200	$140.00	$28,000
110	Acoustical Drape Motor & Control			1	$1,500.00	$1,500
111						
112	**CHOIR LOFT AND LOAD-IN MECHANISM**			0	$150,000.00	$0
113	load in to occur under choir loft					
114						
115	**ORCHESTRA SHELL CEILINGS**			1	$145,000.00	$145,000
116	Orchestra Shell Lights			18	$650.00	$11,700
117						
118	**SOUND REINFORCEMENT/AV SYSTEMS**			1	$200,000.00	$200,000
119						
120	**LOOSE EQUIPMENT AND FURNISHINGS**					
121	Theatre Fixed Seating			1,130	$275.00	$310,750
122	Loose Equipment and Furnishings	2.50% of Space budget				$347,938
123						
124	**FURNISHINGS & EQUIPMENT TOTAL**					**2,595,068**
125						
126	**BUILDING CONSTRUCTION TOTAL**			**66,708**	$256.21	**$17,090,968**
127						
128	Project Design Contingency	10.00% of Building, Site, & Eqt Budget				$1,709,097
129	Project Construction Contingency	10.00% of Building, Site, & Eqt Budget				$1,709,097
130	Testing, Surveys. Balancing, etc	0.500% of Building, Site, & Eqt Budget				$85,455
131	State Review Processing Fee	0.040 of Building Area				$2,668
132	State Filing Fee					$69
133	Local and Utility Fees					not included
134	Professional Design Consulting Fees					$2,050,916
135	(Includes Theatre and Acoustical Consultant)					
136	Legal Fees (not included)					$0
137	Fund Development Costs (not included)					$0
138	Wells Fargo and Parking Acquistion (to be confirmed)					$0
139						
140	**PROJECT CONSTRUCTION TOTAL**			**66,708**	$339.52	**$22,648,269**

For Plans see pages 81-83—for Operating costs see pg. 108—109

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25627843

NEW 1200 SEAT MULTI-PURPOSE THEATRE

Unit Cost Data: 1 3rd Qtr 2015
Geographic Factor: 1
Cost Escalation Factor: 1

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
1	**CRUMP THEATRE DEMOLITION**	720,000	1	720,000	$0.80	$576,000
2	based on volume (cf)					
3						
4	**THEATRE**					
5	Theatre Seating (number of seats)	1,200	15	18,000	$200.00	$3,600,000
6	Loft Seating (number of seats)	140	15	2,100	$200.00	$420,000
7	Lobby (based on number of seats)	1,340	8	10,720	$200.00	$2,144,000
8	Public Relations/Tickets/House Manager	200	1	200	$200.00	$40,000
9	Concessions	120	6	720	$200.00	$144,000
10	Coat Storage	300	0	0	$200.00	$0
11						
12	Orchestra Pit	750	0	0	$200.00	$0
13	Orchestra Lift Equipment Room	40	0	0	$200.00	$0
14	Stage	4,000	1	4,000	$200.00	$800,000
15	Trap Room	0	1	0	$200.00	$0
16	Sound System Equipment Room	200	1	200	$200.00	$40,000
17	Dimmer Room	200	1	200	$200.00	$40,000
18	Light/Sound Control Position	120	1	120	$200.00	$24,000
19	Technical Deck	4,500	1	4,500	$200.00	$900,000
20						
21	Tech Director Office	150	1	150	$200.00	$30,000
22	Large Group Dressing	750	1	750	$200.00	$150,000
23	Small Group Dressing	450	1	450	$200.00	$90,000
24	Individual Dressing Room	200	2	400	$200.00	$80,000
25	Green Room	900	1	900	$200.00	$180,000
26	Piano Storage	100	1	100	$200.00	$20,000
27	Production Support Storage	500	1	500	$200.00	$100,000
28	Dock	600	1	600	$200.00	$120,000
29	Load In/Staging	800	1	800	$200.00	$160,000
30						
31	**SUPPORT SPACE**					
32	Underfloor Air Plenum	9,000	1	9,000	$200.00	$1,800,000
33	Mechanical & Electrical Rooms	16%		7,266	$200.00	$1,453,120
34	Toilet Facilities & Janitor Closet(s)	5%		2,271	$200.00	$454,100
35						
36	Circ/Wall Thickness/Overhead Area	35% of Theatre Area		22,381	$200.00	$4,476,227
37						
38	**AREA TOTAL**			**86,327**	$206.67	**$17,841,447**
39						
40	**SITE DEVELOPMENT**					
41						
42	**ON-SITE DEMOLITION**					
43	Demolition of Wells Fargo Building			55,000	$0.80	$44,000
44	based on volume (cf), assumed no basement					
45						
46	**ON-SITE PREPARATION**					
47	Sheet Piling, based on lineal feet	620	1	620	$250.00	$155,000
48	Excavation Wall Retention, based on lineal feet	620	1	620	$170.00	$105,400
49	Excavation Off Site Hauling, based on lineal feet	620	1	620	$325.00	$201,500
50						
51	**ON-SITE UTILITIES**					
52	Water Service					$7,000
53	Fire Protection					$9,000
54	Natural Gas					$8,000
55	Storm Sewer	assumes detention in basement - to be confirmed				$100,000
56	Sanitary Sewer	assumes service from Franklin, not Third Street				$12,000
57	Electric Relocation and Service					$15,000
58	Steam Line					NA
59						
60	**ON-SITE IMPROVEMENTS**					
61	Sidewalk/Curb					$50,000
62	Franklin Dropoff Configuration					$50,000
63						
64	**LANDSCAPING**					
65	Landscape/bollards at Dropoff Island					$50,000
66	Site Amenities - bollards, lighting	included above				
67						
68	**SITE TOTAL**					**$806,900**
69						
70	**BUILDING AND SITE TOTAL**			**86,327**	$216.02	**$18,648,347**

For Plans see pages 81-83—for Operating costs see pg. 108—109

Columbus Arts District
Columbus, Indiana

CRUMP THEATRE

Concept Designs
January 10, 2014
25627843

NEW 1200 SEAT MULTI-PURPOSE THEATRE

Unit Cost Data:	1	3rd Qtr 2015
Geographic Factor:	1	
Cost Escalation Factor:	1	

	Program Area	Area Required (in Sq. Ft.)	No. of Room(s) Required	Total Area (in Sq. Ft.)	Unit Cost ($)	Program Area Cost ($)
71						
72	**FURNISHINGS AND EQUIPMENT**					
73						
74	**THEATRICAL LIGHTING EQT AND LUMINAIRES**					
75	Power Bay w/ Phase Lugs			1	$6,000.00	$6,000
76	Aux. Rack w/Power Conditioner, Houselights, etc.			1	$7,000.00	$7,000
77	Emergency Transfer Panel (House Lights)			2	$16,000.00	$32,000
78	Pre-wired stage Dimmer Racks w/144 dual spaces and 48 ckt DMX controllable relay rack			3	$16,000.00	$48,000
79	Dimmer and Dim/Non-dim Modules			144	$570.00	$82,080
80	Theatrical Control Console			1	$15,000.00	$15,000
81	Houselight and Worklight Controls			1	$11,000.00	$11,000
82	Stage Managers Cabinet and Panel			1	$10,500.00	$10,500
83	Stage Managers Console (48 channel)			1	$6,500.00	$6,500
84	Wiring Devices and Connectors					$30,000
85	Stage Lighting Fixtures			18	$200.00	$3,600
86	Intelligent Light Fixtures			150	$850.00	$127,500
87	Follow Spots			10	$8,000.00	$80,000
88	Cyclorama Lighting Fixtures			2	$7,200.00	$14,400
89	Lighting Fixture Installation Package			24	$600.00	$14,400
90	Field Engineering Supervision			3	$2,500.00	$7,500
91						
92	**THEATRICAL RIGGING EQT AND DRAPERY**					
93	Anti-Pro "Line Shaft" Driver Rigging Batten			1	$18,000.00	$18,000
94	Stage Masking Battens			12	$21,000.00	$252,000
95	Stage Scenery Battens			29	$21,000.00	$609,000
96	Orchestra Shell Ceiling Battens			3	$21,000.00	$63,000
97	Drop Box Hand Spot Lines			24	$1,500.00	$36,000
98	Houselight Access Systems			10	$1,500.00	$15,000
99	Main Stage Curtain w/ Track			1	$10,500.00	$10,500
100	Valence			1	$3,500.00	$3,500
101	Pairs Masking Legs			4	$2,500.00	$10,000
102	Masking Borders			5	$1,700.00	$8,500
103	Mid-Stage Traveler w/Track			1	$6,300.00	$6,300
104	RearStage Traveler w/Track			1	$6,300.00	$6,300
105	Full Stage Scrim			1	$5,000.00	$5,000
106	Full Stage Sky Drop			1	$1,600.00	$1,600
107	Projection Screen (Motorized)			1	$10,000.00	$10,000
108	Auditorium Acoustical Drape & Track (lineal feet)			200	$140.00	$28,000
109	Acoustical Drape Motor & Control			1	$1,500.00	$1,500
110						
111	**CHOIR LOFT AND LOAD-IN MECHANISM**			0	$150,000.00	$0
112	load in to occur under choir loft					
113						
114	**ORCHESTRA SHELL CEILINGS**			1	$145,000.00	$145,000
115	Orchestra Shell Lights			18	$650.00	$11,700
116						
117	**SOUND REINFORCEMENT/AV SYSTEMS**			1	$200,000.00	$200,000
118						
119	**LOOSE EQUIPMENT AND FURNISHINGS**					
120	Theatre Fixed Seating			1,340	$275.00	$368,500
121	Loose Equipment and Furnishings	2.50% of Space budget				$446,036
122						
123	**FURNISHINGS & EQUIPMENT TOTAL**					**2,750,916**
124						
125	**BUILDING CONSTRUCTION TOTAL**			**86,327**	$247.89	**$21,399,263**
126						
127	Project Design Contingency	10.00% of Building, Site, & Eqt Budget				$2,139,926
128	Project Construction Contingency	10.00% of Building, Site, & Eqt Budget				$2,139,926
129	Testing, Surveys. Balancing, etc	0.500% of Building, Site, & Eqt Budget				$106,996
130	State Review Processing Fee	0.040 of Building Area				$3,453
131	State Filing Fee					$69
132	Local and Utility Fees					not included
133	Professional Design Consulting Fees					$2,567,912
134	(Includes Theatre and Acoustical Consultant)					
135						$0
136	Fund Development Costs (not included)					$0
137	Wells Fargo and Parking Acquistion (to be confirmed)					$1,000,000
138						
139	**PROJECT CONSTRUCTION TOTAL**			**86,327**	$340.07	**$29,357,546**

7.0 Operating Costs, Income Estimates and Ownership/Management Options

7.1 Renovated Crump as 300 to 450 seat raked floor as shown in 4.1.3 Pages 100—101

7.2 Yes Cinema to 300 fixed Flat Floor as shown in 5.1 Pages 102 – 103

7.3 Yes Cinema to 400 fixed raked seats Pages 104 - 105

7.4 1000 seat New Crump as shown in 4.1.4 Pages 106 - 107

7.5 1200 seat New Crump as shown in 4.1.5 Pages 108 - 109

Notes about the cost estimates

We also want to caution anyone reading this report that the financial estimates provided assume that the entity is managed as a stand-alone entity, which increases the cost of operation. It makes a great deal of sense for one management team to manage all of the entertainment and convention facilities in a community. Not only are there savings to be had from joint purchasing and streamlined management, when a potential renter calls looking for space, having a single point of contact increases rentals.

Even if they cannot fully fund themselves, performing arts facilities do contribute immensely to the quality of life in a community. World class communities have a commitment to the arts and firmly believe that culture and the arts attract and keep an educated workforce which in turn attracts and keeps good businesses

When theatres are rented to professional promoters they are most often rented under a “four walls” contract. In a four walls contract, the renter is renting only the space. If they use any of the house equipment or require any labor, they pay additional for those services. Often there is mark-up included in the labor rates.

Smaller community theatres may establish rental rates that include the use of the house lighting and sound systems but generally any additional required labor is billed back to the user.

The cost estimates that follow do not include any estimates for either the revenue that would be received nor the amounts paid for the part-time labor that will be charged back to the user or required for any self-promoted events. The reason is that we cannot predict the amounts of labor that will be required for the events. A stand-up comedian might need two stagehands; a traveling opera might need twenty. We have, however, included as revenue our estimates of the salaries of the full-time staff that will be billed back to the users in each scenario.

Care should be taken when comparing these projections to reported financial results from other facilities as their reports would include both the revenue and the expense of the labor required for shows.

Likewise, concession revenue is reported as net. All of these estimates assume that alcohol will be available for sale at adult, evening events. We are assuming that no alcohol will be available at family events.

In larger houses, the house usually receives a percentage of the merchandise sales. In a smaller house, the types of acts that play those houses are less likely to have merchandise to sell, so we have not included any estimates of revenue in those estimates.

A note about salary amounts. People unfamiliar with the performing arts are often surprised by the salaries listed. Top name performing artists make good money; the people who operate the buildings they use do not. We recently spoke to a graduate from a prestigious master's degree program. He was absolutely thrilled to have been offered a job paying $28,000 that provided health insurance.

The estimates presented assume that the facility is owned and operated by a not-for-profit organization that is exempt from taxation. Scenarios 1, 2 and 3 assume that there will be an active group of volunteers to assist. None of the scenarios that follow include any estimates of income from fundraising or other community support. Performing arts facilities generally must fundraise to survive.

For Plans see pages 76-77—for Construction costs see pg. 88—89

7.1 The Crump with a 300-450 Seat Facility with a Raked Floor

		Per Unit	300-450 Seat Proscenium with Raked Floor
Support & Revenue			
Theatre Rental			$45,800
Piano Rental		$100	$1,000
Self-Promoted Events (Net)			$12,000
Concession Revenue Net Adult Events		$1.50	$22,725
Concession Revenue Net Youth/Family Events		$0.50	$2,284
House Take on Merch Sales			$0
Marquee Rental		$50	$1,250
Projector Rental		$150	$600
Equipment Rental			
Salaries Included in Full Time Billed Back to Users			$8,000
Donations			
In Kind Support			
Total Revenue & Support			$93,659
Personnel Services			
	Exceutive Director	FT	$38,000
	Technical Director		
	Clerical/Bookeeping/Box Office Assistant	PT	$8,000
	Labor for Self Promoted Events	Hourly	
	Giving Campaign Manager		
	Sales/Marketing (Half Time)		
	Janitorial		Service Contract
	Other		
	Box Office Manager		
Total Personnel			$46,000
Self Promoted Events			
Utilities			$12,000
Custodial Supplies			$2,500
Trash Removal			$650
Maintenance			$2,500
Stage Supplies - Gels, Lamps			$2,700
Stage Maintenance			$1,000
Janitorial Service (Event Days* $60)			$6,240
Permits (Alcohol)			$1,200

For Plans see pages 76-77—for Construction costs see pg. 88—89

45				
46	Insurance			
47		General Liability		$4,300
48		Workman's Comp		$650
49				
50	Employee Benefits			
51		Health Insurance	$8000/FT	$8,000
52				
53	Payroll Taxes			
54		Social Security/Medicare (7.65% of Payroll)		$3,519
55		State Unemployment		Pay in Arrears
56				
57				
58	Office Expenses			
59		Telephone/Fax/Internet		$3,000
60		Office Supplies		$3,500
61		Box Office Supplies		Accounted in Net
62		Postage		$1,000
63		Miscellaneous		$5,000
64				
65	Other Administrative Costs			
66		Bank Fees		$240
67		Credit Card Fees (Self Promoted Events)		Accounted in Net
68		Ticketing System		Billed to Users
69		Dues/Subscriptions		$450
70		Music Licensing Fees		$500
71		Accounting Service		$3,500
72		Other		$2,500
73				
74	Total Expenses			$110,949
75				
76	Net Profit/Loss			-$17,290
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For Plans see pages 85-86—for Construction costs see pg. 90—91

7.2 Yes! Cinema - 300 Seat Flat Floor

				300 Seat Tissue Box Style	
Support & Revenue					
Theatre Rental				$	92,000
Piano Rental			$100	$	1,000
Self-Promoted Events (Net)				$	12,000
Concession Revenue Net Adult Events		$	1.50	$	31,350
Concession Revenue Net Youth/Family Events		$	0.50	$	3,825
House Take on Merch Sales				$	-
Marquee Rental		$	50	$	-
Projector Rental		$	150	$	600
Equipment Rental					
Salaries Billed Back to Users				$	18,000
Box Office					
Donations					
In Kind Support					
Total Revenue & Support				$	158,775
Personnel Services					
	Exceutive Director	FT		$	38,000
	Technical Director	FT		$	28,000
	Clerical/Bookeeping/Box Office Assistant	PT		$	14,000
	Labor for Self Promoted Events	Hourly		Net	
	Giving Campaign Manager	FT			
	Sales/Marketing (Half Time)				
	Janitorial			Service Contract	
	Other				
	Box Office Manager	FT			
Total Personnel				$	80,000
Self Promoted Events					
Utilities				$	18,000
Custodial Supplies				$	3,700
Trash Removal				$	1,800
Maintenance				$	2,500
Stage Supplies - Gels, Lamps				$	3,500
Stage Maintenance				$	1,000
Janitorial Service (Event Days* $60 for Small House)				$	9,600
Permits (Alcohol)				$	1,200

For Plans see pages 85-86—for Construction costs see pg. 99—91

47				
48	Insurance			
49		General Liability		$ 4,300
50		Workman's Comp		$ 1,200
51				
52	Employee Benefits			
53		Health Insurance	$8000/FT	$ 16,000
54				
55	Payroll Taxes			
56		Social Security/Medicare (7.65% of Payroll)		$ 6,120
57		State Unemployment		Paid in Arrears
58				
59				
60	Office Expenses			
61		Telephone/Fax/Internet		$ 3,000
62		Office Supplies		$ 3,500
63		Box Office Supplies		Included in Net
64		Postage		$ 1,000
65		Miscellaneous		$ 5,000
66				
67	Other Administrative Costs			
68		Bank Fees		$ 240
69		Credit Card Fees (Self Promoted Events)		Included in Net
70		Ticketing System		Billed to Users
71		Dues/Subscriptions		
72		Music Licensing Fees		$ 500
73		Accounting Service		$ 4,500
74		Other		$ 2,500
75				
76				
77	Total Expenses			$ 169,160
78				
79				
80	Net Profit/Loss			$ (10,385)
81				
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For Construction costs see pg. 92—93

7.3 Yes! Cinema with a 400 Seat Raked Floor

Support & Revenue			
Theatre Rental			$52,700
Piano Rental		$100	$1,000
Self-Promoted Events (Net)			$12,000
Concession Revenue Net Adult Events		$1.50	$22,725
Concession Revenue Net Youth/Family Events		$0.50	$2,284
House Take on Merch Sales			
Marquee Rental		$50	$0
Projector Rental		$150	$600
Equipment Rental			$8,000
Salaries Billed Back to Users			$12,000
Box Office			
Donations			
In Kind Support			
Total Revenue & Support			$111,309
Personnel Services			
	Exceutive Director	FT	$38,000
	Technical Director	FT	
	Clerical/Bookeeping/Box Office Assistant	PT	$8,000
	Labor for Self Promoted Events	Hourly	Net
	Giving Campaign Manager	FT	
	Sales/Marketing (Half Time)		
	Janitorial		Contracted
	Other		
	Box Office Manager	FT	
Total Personnel			$46,000
Self Promoted Events			
Utilities			$18,000
Custodial Supplies			$3,700
Trash Removal			$1,800
Maintenance			$2,500
Stage Supplies - Gels, Lamps			$3,500
Stage Maintenance			$1,000
Janitorial Service (Event Days* $60 for Small House)			$9,600
Permits (Alcohol)			$1,200

For Construction costs see pg. 92—93

47				
48	Insurance			
49		General Liability		$4,300
50		Workman's Comp		$1,200
51				
52	Employee Benefits			
53		Health Insurance	$8000/FT	$8,000
54				
55	Payroll Taxes			
56		Social Security/Medicare (7.65% of Payroll)		$3,519
57		State Unemployment		Paid in Arrears
58				
59				
60	Office Expenses			
61		Telephone/Fax/Internet		$3,000
62		Office Supplies		$3,500
63		Box Office Supplies		
64		Postage		$1,000
65		Miscellaneous		$5,000
66				
67	Other Administrative Costs			
68		Bank Fees		$240
69		Credit Card Fees (Self Promoted Events)		Net
70		Ticketing System		
71		Dues/Subscriptions		
72		Music Licensing Fees		$500
73		Accounting Service		$3,500
74		Other		
75				
76				
77	Total Expenses			$121,059
78				
79				
80	Net Profit/Loss			-$9,750
81				
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For Plans see pages 78-80—for Construction costs see pg. 94—95

7.4 1000 Seat Proscenium

		Per Unit	1000 Seat
Support & Revenue			
Theatre Rental			$47,550
Piano Rental		$100	$1,500
Self-Promoted Events (Net)			$40,000
Concession Revenue Net Adult Events		$1.50	$38,850
Concession Revenue Net Youth/Family Events		$0.50	$6,500
House Take on Merch Sales			$2,200
Marquee Rental		$50	$1,250
Projector Rental		$150	$1,200
Equipment Rental			$12,000
Salaries Billed Back to Users			$24,000
Box Office			Included in Net
Donations			
In Kind Support			
Total Revenue & Support			$175,050
Personnel Services			
	Exceutive Director	FT	$48,000
	Technical Director	FT	$45,000
	Clerical/Bookeeping/Box Office Assistant	FT	$28,560
	Labor for Self Promoted Events	Hourly	Included in Net
	Giving Campaign Manager	FT	$52,000
	Sales/Marketing (Half Time)		$26,000
	Janitorial		Service Contract
	Other		
	Box Office Manager	FT	$22,000
Total Personnel			$221,560
Self Promoted Events			
Utilities			$35,000
Custodial Supplies			$4,200
Trash Removal			$1,800
Maintenance			$3,500
Stage Supplies - Gels, Lamps			$4,500
Stage Maintenance			$1,000
Janitorial Service (Event Days)			$14,000
Permits (Alcohol)			$1,200

For Plans see pages 78-80—for Construction costs see pg. 94—95

47				
48	Insurance			
49		General Liability		$9,700
50		Workman's Comp		$3,800
51				
52	Employee Benefits			
53		Health Insurance	$8000/FT	$40,000
54				
55	Payroll Taxes			
56		Social Security/Medicare (7.65% of Payroll)		$16,949
57		State Unemployment		Pay in Arrears
58				
59				
60	Office Expenses			
61		Telephone/Fax/Internet		$3,000
62		Office Supplies		$5,000
63		Box Office Supplies		
64		Postage		$1,400
65		Miscellaneous		
66				
67	Other Administrative Costs			
68		Bank Fees		$240
69		Credit Card Fees (Self Promoted Events)		Accounted in Net
70		Ticketing System		Billed to Users
71		Dues/Subscriptions		$1,500
72		Music Licensing Fees		$1,800
73		Accounting Service		$5,000
74		Other		
75				
76				
77	Total Expenses			$375,149
78				
79				
80	Net Profit/Loss			-$200,099
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For Plans see pages 81-83—for Construction costs see pg. 96—97

7.5 1200 seat Road Show House

			1200 Seat House
Support & Revenue			
Theatre Rental			$99,450
Piano Rental		$100	$2,800
Self-Promoted Events (Net)			$65,000
Concession Revenue Net Adult Events		$1.50	$81,000
Concession Revenue Net Youth/Family Events		$0.50	$8,350
House Take on Merch Sales			$4,500
Marquee Rental		$50	$1,250
Projector Rental		$150	$1,200
Equipment Rental			$12,000
Salaries Billed Back to Users			$22,500
Box Office			
Donations			
In Kind Support			
Total Revenue & Support			$298,050
Personnel Services			
	Exceutive Director	FT	$69,000
	Technical Director	FT	$45,000
	Clerical/Bookeeping/Box Office Assistant	PT	$28,560
	Labor for Self Promoted Events	Hourly	Accounted in Net
	Giving Campaign Manager	FT	$52,000
	Sales/Marketing (Half Time)	PT	$26,000
	Janitorial		Contracted Service
	Other		
	Box Office Manager	FT	$22,000
Total Personnel			$242,560
Self Promoted Events			
Utilities			$45,000
Custodial Supplies			$7,800
Trash Removal			$2,200
Maintenance			$6,000
Stage Supplies - Gels, Lamps			$5,500
Stage Maintenance			$1,000
Janitorial Service (Event Days* $60 for Small House)			$21,000
Permits (Alcohol)			$1,200

For Plans see pages 81-83—for Construction costs see pg. 96—97

47				
48	Insurance			
49		General Liability		$10,000
50		Workman's Comp		$4,800
51				
52	Employee Benefits			
53		Health Insurance	$8000/FT	$32,000
54				
55	Payroll Taxes			
56		Social Security/Medicare (7.65% of Payroll)		$18,556
57		State Unemployment		Paid In Arrears
58				
59				
60	Office Expenses			
61		Telephone/Fax/Internet		$4,000
62		Office Supplies		$5,000
63		Box Office Supplies		Charged to Users
64		Postage		$1,800
65		Miscellaneous		
66				
67	Other Administrative Costs			
68		Bank Fees		$240
69		Credit Card Fees (Self Promoted Events)		Accounted in Net
70		Ticketing System		Billed to Users
71		Dues/Subscriptions		$3,000
72		Music Licensing Fees		$2,100
73		Accounting Service		$10,000
74		Other		
75				
76				
77	Total Expenses			$423,756
78				
79				
80	Net Profit/Loss			-$125,706
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8.0 Conclusions

8.1 Governance

Should the community decide to proceed with the renovation or reconstruction of the Crump, the question of how it would be governed and operated needs to be addressed.

The answer to this question is partly driven by property tax law. In Indiana, the only real property that is automatically free from taxation is that owned by a unit of government. Property that is owned, occupied, and used for a charitable, religious, scientific or educational purpose may be exempt from property taxation if exemption is applied for and granted by the local Property Tax Board of Appeals. (Property owned by a not-for-profit corporation is not automatically exempt from property taxes.) Property taxes can be a significant burden. While the market value in use of a theatre is debatable, a facility that cost $10 million to build could pay annual property taxes of up to the constitutional limit of three percent of assessed value. Few performing arts venues could generate that sort of cash.

Generally, there are four models of ownership and governance of performing arts facilities:

1. Government owned and operated. These facilities are generally managed by a department of local government, often the parks department, occasionally a separate department or if meeting space is included in the facility, the convention and visitors bureau. Most properties owned and operated in this way function as rental houses and they generally receive on-going public funding either as a direct subsidy or through resources like insurance, staff or maintenance. One of the advantages of this approach is that local governments are generally oriented towards local needs, which can be of tremendous help to local arts organizations. Although some government owned and operated facilities do present events, it is less common. The City of Columbus has not indicated any willingness to either own or operate the Crump. We would not recommend that any city department operate the Crump; we simply do not see any city department with the time or the skill set necessary to manage the venture.

2. Commercially run facilities. There are several variations of this model. First is ownership and management by a for-profit entity. The second type is ownership by a not-for-profit organization that enters into a contract with a commercial organization like SMG Corporation to operate the facility that allows the contractor to share in the operating results. The third variation is ownership by government that enters into a contract for management. It is unlikely that the Crump would or could ever operate under the for-profit model. Not only

would the real estate be subject to property taxes, the consultants cannot imagine a model where operation of the Crump would be profitable. The second and third options are more likely, although the Crump at the 500 seat size is really too small to be of much interest a commercial operator.

3. Non-profit-run facilities. This is the most common model of operation for performing arts facilities. They are generally independent 501 (c)(3) corporations and are exempt from federal taxes. In Indiana, they are generally structured to meet the requirements to be a "Fine Arts Corporation", so that real estate owned by the non-profit is exempt from property taxes. This model is generally mission driven and as such tends to benefit the community. The largest disadvantage of this model is the lack of a guaranteed source of income. They must fundraise to survive or rely heavily on volunteer labor; this can make long term operations difficult.

4. User-run facilities. This is a slight variation on the non-profit model where the major user of the facility operates it. This can work well if there is a dominant user. We do not see this as a viable option for the Crump because we do not presently see a dominant user. None of the local arts groups are in a position to manage the Crump. Those that are large enough to have staff and expertise will not find the Crump suitable for their needs given the present limited size. The arts groups that might use the facility need a larger stage than the narrow footprint allows. If a larger facility is built, then it may be possible for the user-run model to be viable. However, there have been some historic difficulties in getting the various local groups to cooperate with each other, so this may not be the best approach.

We hesitate to make a firm recommendation about ownership and governance of the Crump at this point in time. If there is a possibility that the community will have a conference or convention center space and renovate the Crump, then consideration should be given to have one entity operate both spaces. In a perfect world, the same entity would operate Mill Race Amphitheatre, the Nugent-Custer Performance Hall, the Crump and the convention center. This would allow considerable organizational efficiencies.

If the Crump were to be renovated and remain a small audience venue, then we recommend that it be owned and operated by a new non-profit organization, with an independent board of directors, working from an endowment where the principle can not be used for operations.

8.2 Choices

As we were finalizing this report, we became aware that Sears was going to vacate the previously unavailable space next to IU+CAD and the Yes Cinema. Frankly, that could be a game changer. We would suggest that the community postpone a decision about the Crump until the Columbus Capital foundation and the community determine the highest and best use of the Sears space.

Columbus needs a variety of spaces – a community facility, a road show house and convention/meeting space. IU+CAD also needs additional space. Having one location which could include a 1500 seat professional facility and be operated and supported by coordinated staff makes enormous sense. The convergence of this opportunity and the needs could consign the Crump to the wrecking ball or it could solidify the opportunity to have the Crump fill an unmet need.

When Mr. Phillips first looked at the Crump Theatre and then spoke with Mayor Brown and others interested in it, he made the point that there was only one historic theatre in the United States that ran successfully as a theatrical museum. Ford's Theatre in Washington, D. C. is that place. **Every other old theatre in the United Stated that has been revived and is functional is so because it has a functional reason for being.** It is able to meet some need in the market and the community where it is located. A building that has no purpose can only be maintained by someone with very deep pockets and a commitment to history over practicality. Usually people smart enough to have very deep pockets go with practicality.

The problems with the Crump are two-fold. First, monies must be raised to bring the building back to the point of being useable and to solve the life safety issues. Once the building is returned to a safe and functional condition, then it must fill a need in the community.

Columbus has needs that the Crump could fill. Only the community can decide if the attached price tag makes sense for them. Smaller performing arts facilities, particularly community facilities, do not usually generate enough income to become self-supporting. However, they can often cover operating costs or come close enough that fundraising can easily fill the gap.

Larger performing arts facilities generally have bigger gaps between revenues and expenses. We are sure that some of you will be shocked by the estimated loss on the 1200 seat road show house; however, we were pleasantly surprised

by how small the gap is. Some facilities of this size depend on as much as fifty percent of their revenue from gift or endowment funds or receive public support.

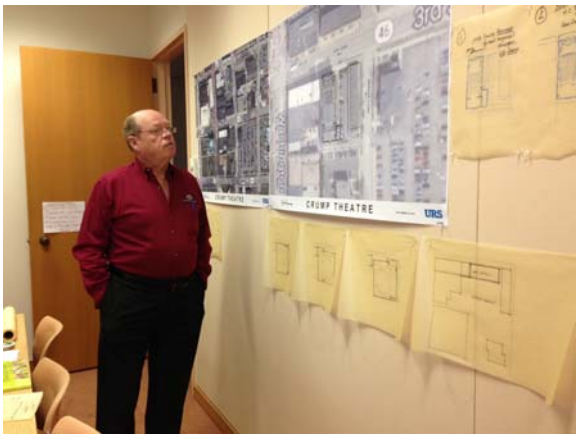
The justification for providing public support for larger performing arts facilities is two-fold. First, in a community like Columbus, a performing arts facility would assist destination tourism. You have a lot of visitors to Columbus but when it gets dark there is very little for them to do. Secondly, a performing arts center keeps money in your community and provides reasons for people to eat in your local restaurants. Recognizing this, some performing arts facilities receive revenue from an innkeeper's tax or food/beverage tax.

We also want to remind anyone reading this report that the financial estimates provided assume that the entity is managed as a stand-alone entity, which increases the cost of operation. It makes a great deal of sense for one management team to manage all of the entertainment and convention facilities in a community. Not only are there savings to be had from joint purchasing and streamlined management, when a potential renter calls looking for space, having a single point of contact increases rentals.

Even if they cannot fully fund themselves, performing arts facilities do contribute immensely to the quality of life in a community. World class communities have a commitment to the arts and firmly believe that culture and the arts attract and keep an educated workforce which in turn attracts and keeps good businesses.

Columbus has a good quality of life. However, many of the communities in your peer group have for reasons of geography, good luck, or accident out-paced Columbus in terms of culture and arts.

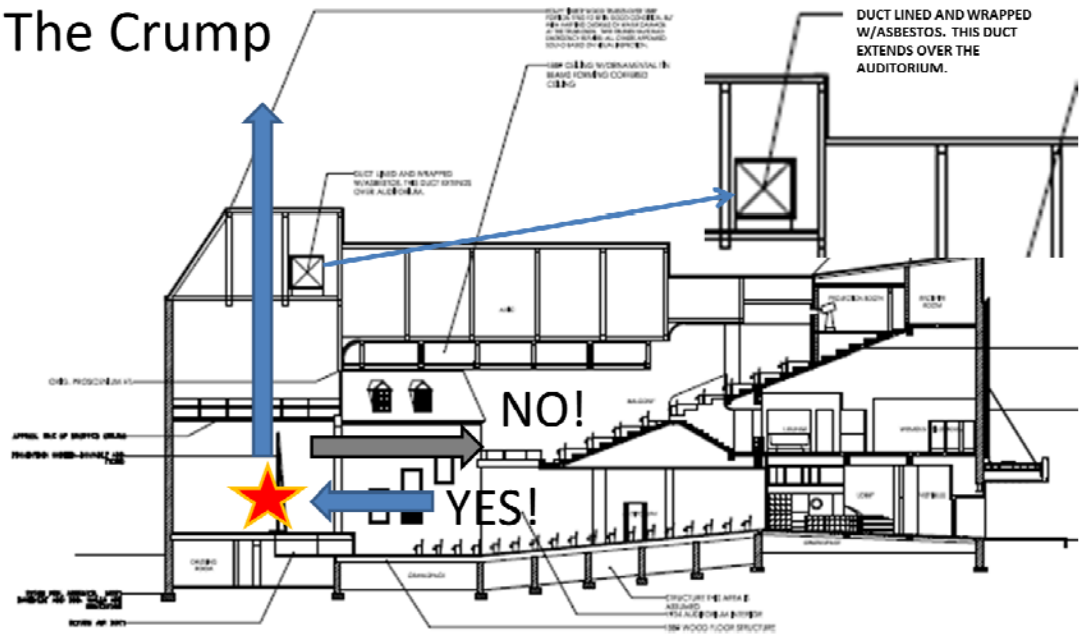
Columbus can catch up; they can leave their competitors in the dust. The choice is up to the community.



8.3 Codes and Safety

In Section 3—<u>Current Status of the Crump</u>, it was pointed out that there were a number of code compliance issues. When the Crump was renovated in 1920, new codes related to theatres had been adopted governing theatre design and construction. These new codes were a direct result of the public outcry when 602 people (212 of them children) perished in the 1903 Iroquois Theatre fire.

When the Crump was renovated in 1920 and 1934-35 the planners recognized the new code requirements as they related to exiting distances to an aisle and aisles to an escape route. The seating design was in compliance using 14 seats in a row with two aisles, or 7 seats in a row with access to only one aisle. However, they failed to provide the smoke ventilation over the stage that was also required.



Code writers who looked at the Iroquois Theatre fire realized that almost all of the deaths were from asphyxiation due to smoke inhalation. Looking at thestage they also realized that a stage and proscenium opening represented essentially a giant fireplace. Therefore, if vents in the stage roof opened in a fire the heat and smoke would exit upward and not into the audience areas. They also required that an opaque fire barrier that would cut off the audience view of the fire (which reduced panic) and protect the audience be installed.

Neither the smoke venting nor the fire curtain were installed in the 1920 renovation. Some may say that the Crump was grandfathered under an old code. People use the term “Grandfathered” to say that as long as a building met the code when it was built it did not have to be revised every time the codes changed. That is true unless you do major renovation. While the line between major and minor renovation has long been debated one thing is very clear. If you are renovating and using one part of a newer code—you must fully comply with that new code. You cannot pick and choose sections of a new code while ignoring others.

Why the stage never had smoke relief vents and a fire curtain installed is unclear. We suspect thee things may have caused this:

1. Lack of understanding that full compliance was required.
2. The amount of live performance was reduced in favor of moving pictures, and thus the stage was seen as less used and important.
3. Money was tight and spent to enhance ticket sales

The 1980s renovation had similar issues. In the 1980’s the seating was converted to “Continental” style. This style of seating has continuous rows with aisles only on the two side walls. However, the code at that time required one exterior door on each side of the building for every five rows of seats. In addition, that change in the 1980s should have forced a full fire sprinkler system to be installed and that was not done. Instead the owner/operators installed plywood extenders in the balcony to allow more leg room but, in so doing also added to the combustible fire load.

The following list represents code issues that The Crump Theatre should be in compliance with, based upon the modifications made, but currently fails to comply with.

Code issues:

- **The existing Crump has no over stage smoke venting or a fire curtain system.**
- **The existing Crump does not meet current life safety code for Public Assembly - Group A-1**
  - **Fully fire sprinkled building**
  - **The lack of functioning fire escapes on the buildings’ west side**
  - **Exiting clearances for the type of seating installed**
- **The existing Crump stage floor does not meet current structural code.**
- **The existing Crump does not meet current seismic code.**

The preliminary survey of existing structural systems revealed that the Crump Theatre has the following structural problems:

- **The existing Crump stage roof ('flyhouse') is not capable of supporting current touring shows.**

- **The mechanical room structure is unsafe for people or equipment.**

In addition, the existing Crump does not meet the ADA Compliance Law

Based upon the code and structural issues the reviewers feel the building should not be used until the problems can be corrected.

8.4 Recommendations

Based upon the full analysis and In light of the new information about the Sears property the Jones & Phillips Associates team provides the following four recommendations:

1. No matter what choices are made, Columbus needs better communication about the arts opportunities and facilities.

- **Someone who can promote and speak for all of the venues, providing information for potential users that includes fees, availability, services and local information.**
- **A comprehensive arts web site.**
- **All facilities should be listed in the Pollstar Venue Directory with contact information.**

2. If the Crump Theatre must serve one of the two performing arts needs that require a proscenium stage

- **Then it must be brought into compliance with current code - IBC 2010**
- **We understand the desire to preserve the building's history**
- **We also know that to accomplish this is more expensive in a historic structure than in new construction**

3. We recommend and encourage the citizens of Columbus and the greater Columbus area consider combining the performing arts needs with other community goals using the Sears site

- **IU-CAD**
- **Conference / Meeting / Exhibit / Display space**
- **A Performance Space for Local Groups that could be also be used for Meetings, Reception, Display, etc.**
- **Professional Touring Show Performance Venue**

Appendix 1

Cheyenne Civic Center Revenue Report

CIVIC CENTER REVENUES

	2009 Actuals	2010 Actuals	2011 Actuals	2012 Actuals	2013 Amended Budget	2014 Proposed Budget
CHARGES FOR SERVICES						
Civic Center Exhibits	$ (2,055)	$ 91	$ 400	$ 167	$ 1,250	$ 550
Civic Center Ticket Sales	326,524	520,870	641,608	672,882	588,000	581,083
Civic Center Promotional Sales	2,221	3,748	3,413	3,784	4,500	4,000
Civic Center Concessions	150	207	142	172	300	250
Civic Center Labor	38,884	39,539	51,818	34,435	50,000	45,000
Postage and Handling	166	1,460	183	1,973	200	28,500
Subtotal	364,890	566,105	697,564	703,413	655,250	689,383
INTEREST						
Interest	163	40	-	-	-	-
Gain (Loss) on Disposal of Assets				(134)		-
Subtotal	163	40	-	(134)	-	-
MISCELLANEOUS						
Civic Center Utility Surcharge	12,750	13,550	18,526	10,875	18,000	25,000
Civic Center Seat Surcharge	10,867	384	70	-	-	3,000
Loss on Subsidies	(3,015)	(3,345)	(9,546)	(6,377)	(8,500)	(8,000)
Civic Center Rentals	37,870	46,232	46,518	18,246	45,000	50,000
Miscellaneous Donations	150	100	-	-	-	-
Miscellaneous	18,654	12,048	38,490	17,218	50,000	55,000
Subtotal	77,297	69,069	95,057	41,562	104,500	124,000
TRANSFERS						
Transfers from Other Funds	-	408,407	-	-	-	-
Transfers from General Fund	308,240	293,742	264,400	270,590	201,488	200,000
Subtotal	308,240	702,149	264,400	270,590	201,488	200,000
REVENUE FROM RESERVES						
Revenue from Reserves	-	-	-	-	-	-
Subtotal	-	-	-	-	-	-
TOTAL	$ 751,690	$ 1,337,363	$ 1,057,021	$ 1,015,431	$ 961,248	$ 993,383

Appendix 1

CIVIC CENTER EXPENDITURES

	2009 Actuals	2010 Actuals	2011 Actuals	2012 Actuals	2013 Amended Budget	2014 Proposed Budget
PAY ROLL						
Director of Civic Center	$ 72,496	$ 73,517	$ 73,517	$ 74,517	$ 74,517	$ 75,184
Administrative Assistant	38,278	38,860	38,860	40,860	40,860	41,778
Box Office Manager	30,678	31,133	31,133	32,133	32,133	32,866
Assistant Box Office Manager	24,684	25,059	25,059	25,059	25,059	25,645
Civic Center Technical Director	33,643	34,140	34,140	35,140	35,140	35,831
Temporary/ Part Time	62,172	68,883	67,411	63,140	70,000	70,000
Overtime	-	2,439	-	54,864	-	-
Health Insurance	41,282	45,259	60,391	-	68,218	68,388
Social Security	20,658	21,375	20,828	21,018	21,532	22,020
State Pension	17,653	20,874	20,387	21,413	21,401	23,135
Workers Compensation	6,338	6,288	6,856	6,861	6,404	6,234
Longevity Pay	2,640	2,640	2,640	2,880	2,760	4,440
Life Insurance	302	324	324	324	330	330
Deferred Compensation Match	1,200	700	-	-	-	-
Termination Pay	2,650	2,205	3,817	3,327	-	-
Subtotal	356,607	373,415	375,663	392,626	399,855	396,843
CONTRACTURAL SERVICES						
Non Local Travel and Training	1,448	-	1,140	-	1,000	5,000
Local Meeting Expense	-	10	-	47	50	100
Dues and Subscriptions	410	380	141	285	425	300
Professional Services	10,833	13,381	18,895	35,270	20,000	22,000
Licenses and Fees	150	150	211	214	250	250
Credit Card Charges	18,758	28,273	41,258	30,177	31,000	28,000
Advertising	25,451	20,255	22,835	30,465	29,000	30,000
Postage and Freight	3,454	2,420	3,882	2,880	3,000	4,500
Events and Activities	188,384	288,550	283,800	417,870	325,000	347,500
Telecommunications	11,085	10,331	10,474	11,134	11,000	12,000
Light, Fuel and Power	74,054	78,417	72,462	75,278	82,458	75,000
Rental	22,040	18,027	17,491	14,828	20,000	15,000
Maintenance	17,131	14,858	17,335	18,870	15,000	18,000
Subtotal	394,349	479,162	490,835	617,537	539,193	557,650

CIVIC CENTER EXPENDITURES

	2009 Actuals	2010 Actuals	2011 Actuals	2012 Actuals	2013 Amended Budget	2014 Proposed Budget
PAY ROLL						
Director of Civic Center	$ 72,496	$ 73,617	$ 73,617	$ 74,617	$ 74,617	$ 75,184
Administrative Assistant	39,279	39,860	39,860	40,860	40,860	41,779
Box Office Manager	30,679	31,133	31,133	32,133	32,133	32,866
Assistant Box Office Manager	24,694	25,059	25,059	25,059	25,059	25,645
Civic Center Technical Director	33,643	34,140	34,140	35,140	35,140	35,931
Temporary/ Part Time	62,172	68,693	67,411	63,140	70,000	70,000
Overtime	-	2,438	-	64,264	-	-
Health Insurance	41,292	46,359	50,391	-	69,219	69,389
Social Security	20,658	21,376	20,828	21,018	21,632	22,020
State Pension	17,653	20,874	20,387	21,413	21,401	23,135
Workers Compensation	6,239	6,288	6,356	6,361	6,404	6,224
Longevity Pay	2,640	2,640	2,640	2,880	2,760	4,440
Life Insurance	302	324	324	324	330	330
Deferred Compensation Match	1,200	700	-	-	-	-
Termination Pay	2,660	2,306	3,817	3,327	-	-
Subtotal	365,607	373,416	375,063	392,626	399,955	396,843
CONTRACTURAL SERVICES						
Non Local Travel and Training	1,448	-	1,140	-	1,000	6,000
Local Meeting Expenses	-	10	-	47	50	100
Dues and Subscriptions	410	390	141	285	425	300
Professional Services	10,833	13,381	18,886	25,270	20,000	22,000
Licenses and Fees	150	150	211	214	250	250
Credit Card Charges	18,758	28,273	41,258	20,177	31,000	28,000
Advertising	25,461	20,256	22,835	30,465	28,000	30,000
Postage and Freight	3,454	2,420	3,682	2,890	3,000	4,500
Events and Activities	188,384	288,650	283,800	417,270	325,000	347,500
Telecommunications	11,085	10,331	10,474	11,134	11,000	12,000
Light, Fuel and Power	74,054	79,417	72,452	75,278	82,468	75,000
Rental	22,040	18,027	17,481	14,828	20,000	15,000
Maintenance	17,131	14,858	17,336	18,870	15,000	18,000
Subtotal	394,349	478,162	490,836	617,537	538,193	557,650

Appendix 2

Interviews Conducted for the Analysis Report

Appendix 2

Jones & Phillips representatives spoke with the following groups and people
(note a few people represented more than one group such as Janie Gordon and those groups are listed separately)**:**

Columbus Area Arts Council

Karen Schrode

Chris Crawl

The Commons

Jillian Keller

Yes Cinema

Randy Allman

Columbus Area Capital Foundation

Cindy Frey

Heritage Foundation

Tracy Souza

Celeste Yonushonis, Finance Director

Columbus Chamber of Commerce

Cindy Frey

Downtown Business Association

Jeff Baker

Harlequin Theatre

Mr. Robert Hay-Smith

North High School

John Johnson

Janie Gordon

Keith Burton

William Stutlz

East High School

Janelle Runge

Mill Race Senior Center

Bob Pittman

Users/Managers of the Crump

Zak Robertson

Rovene Quigly

Cummins Corporation

David Boatwright

Government Officials

Mayor Kristin Brown

Lew Wilson

Other Concerned Citizens

David Sechrist

The Crump Steering Committee

Robert Crider

John Pickett

Jamie Gordon

Cindy Frey

Jayne Farber

Julie Gilmore

Richard McCoy

Heather Pope

Hutch Schumaker

The Following Promoters or Groups who have booked into the Crump Theatre:

Rayge Entertainment

Myles Berry, Owner/President of Operations

cashville records

Young Buck

John Mellencamp Management

Tony Buechler

DARK CARNIVAL INTERNATIONAL FILM FESTIVAL

David E. Pruett, Festival Director

Mill Race Players

Janie Gordon

Dancer's Studio Inc

Alma Wiley, Owner

Sonya's Dance Zone

Sonya Denney, Owner

Columbus Gymnastics Center and Recreational Programs

Kathy McPeek, Director

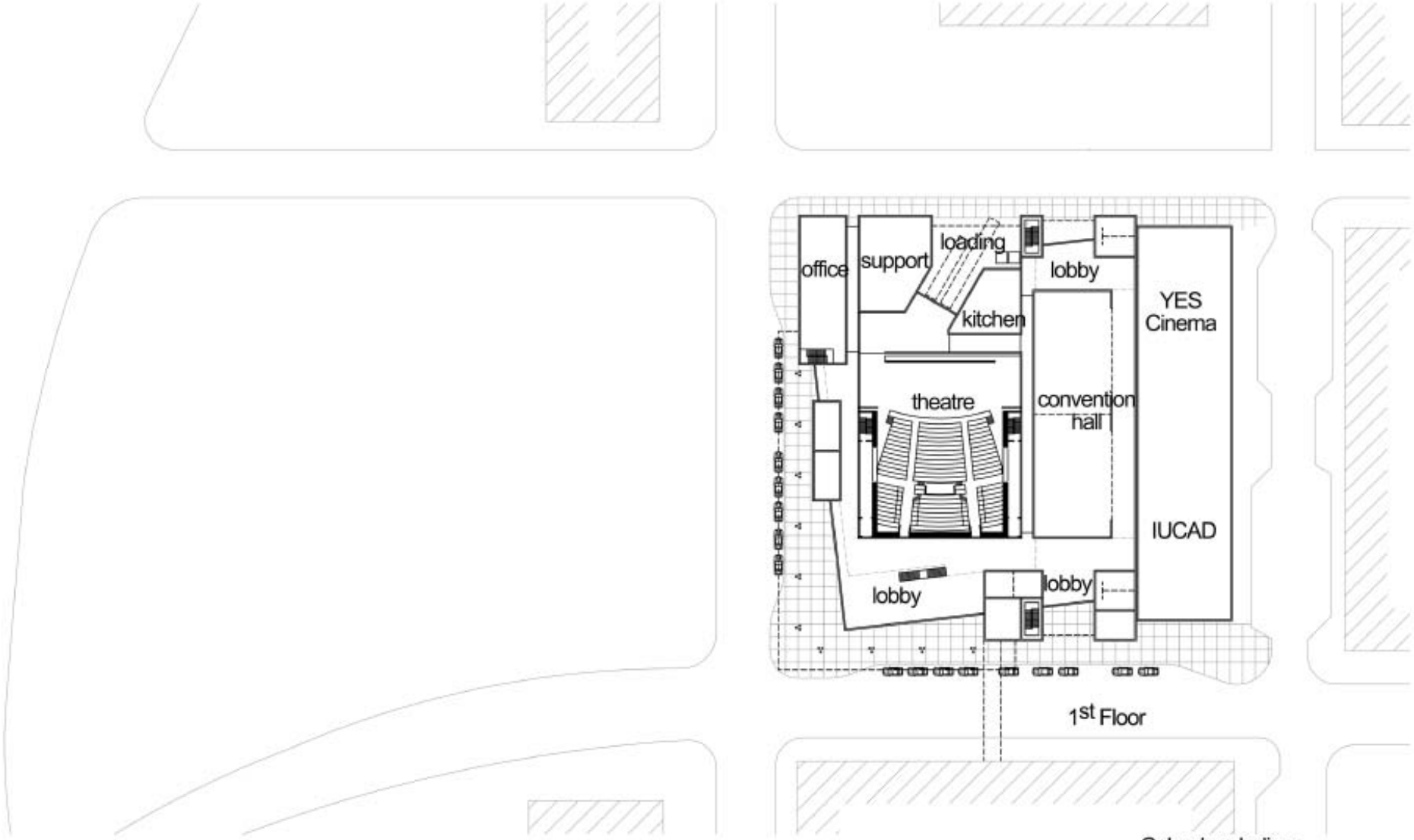
(Miss McPeek also toured us through the Mill Race Amphitheatre)

Columbus North H.S. – Courage to Climb

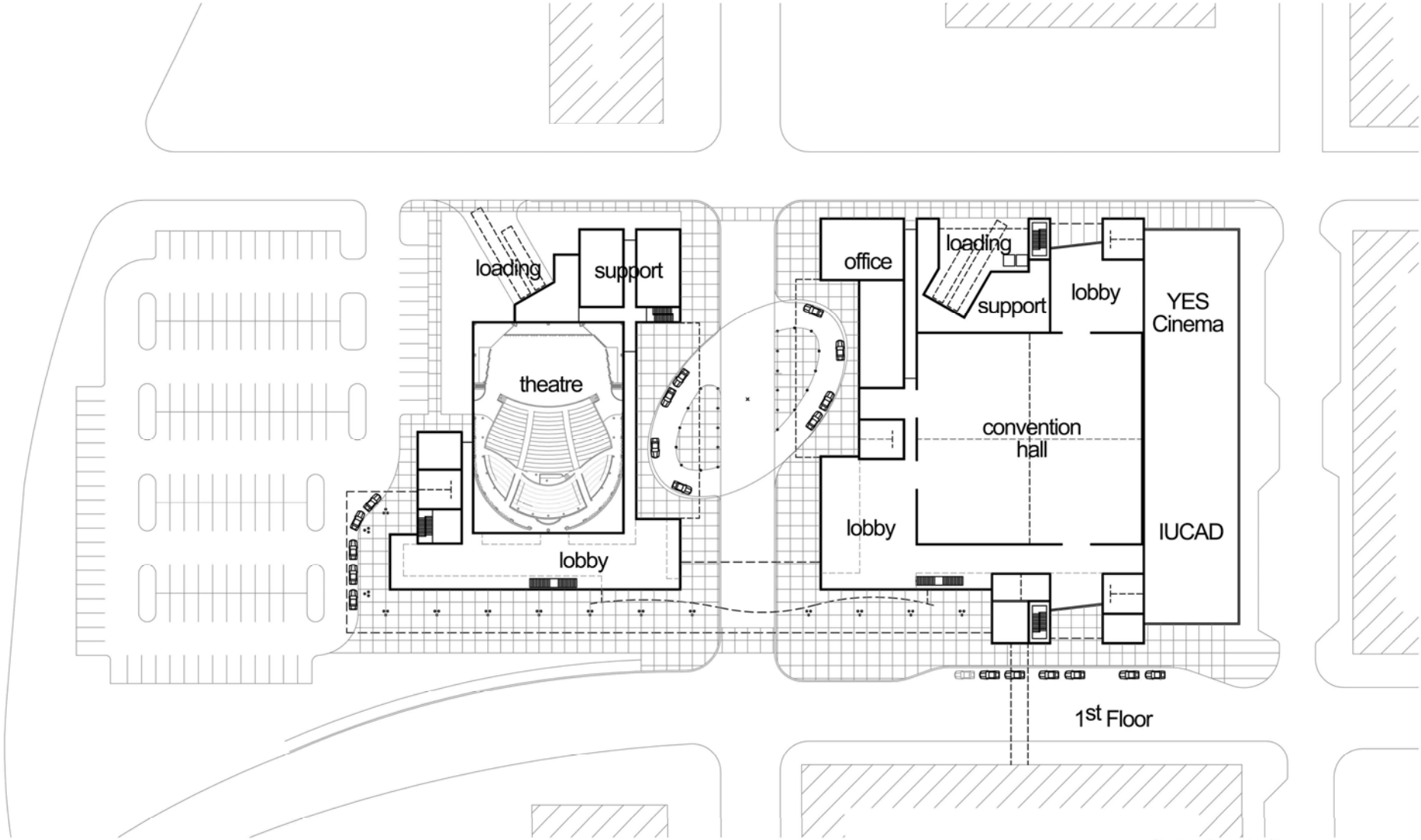
Janie Gordon, Choral Director

Appendix 3

Potential Options Using the Sears Site



Columbus Indiana
Theatre/Convention Center
Single Block Option



Columbus Indiana
Theatre/Convention Center

4. The Crump has evolved 4 times in 125 years (Small Vaudeville - Small Vaudeville with Moving Pictures – Total Movie Theater – Limited Live Performance)

- **If the community would be willing to make a commitment for a "future" multi-use facility to meet its performance space needs on the Sears site**
- **That would allow the Crump to evolve once again, with a less costly renovation that would serve new and different needs.**
- **We feel that with far less aggressive demands – renovation may be within reach that would once again lead to an active new use for The Crump.**