THE DISTRICT
GREATER BOISE AUDITORIUM DISTRICT

Board of Directors
Kristin Muchow, Jim C. Walker, Jody B. Olson, Hy Kloc, Chase Erkins

PUBLIC NOTICE

NOTICE OF
REGULAR BOARD MEETING
GREATER BOISE AUDITORIUM DISTRICT

Tuesday, July 20, 2021
2:00 P.M. MDT Regular Meeting
Boise Centre West – Room 200

Board and Public Zoom Meeting
Join Zoom Meeting: https://zoom.us/j/3192905355
Meeting ID: 319 290 5355
or
Dial by Phone: 1 253 215 8782 US
Meeting ID: 319 290 5355

Boise Centre continues to follow local, State and Federal guidelines related to the COVID-19 pandemic. Effective May 14, 2021, Boise City and Central District Health allowed for no masks to be required for vaccinated individuals and unrestricted meeting room capacities. Masks are suggested for non-vaccinated attendees and meeting rooms are set for maximum capacity.

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AGENDA

I.	Call to Order	
II.	Roll Call	
III.	Changes or Additions to the Agenda	Action Item
IV.	Agenda:	
	A. Chairman's Remarks – Kristin Muchow	Action Item
	B. Approval of Minutes –	Action Item
	i. Work Session Minutes, June 22, 2021	
	ii. Regular Minutes, June 22, 2021	
	C. Monthly Activity and Financial Report – Cody Lund, Anne Marie Downen	Action Item
V.	Other Business:	
	A. Opera Idaho Presentation – Leslie Garrett	Discussion
	B. Idaho Competitive Aquatics – Ryan Stratton, Jody Olson, Mike Stoddard	Action Item
VI.	Adjournment	Action Item

MINUTES OF A
WORK SESSION MEETING
OF
DIRECTORS OF GREATER BOISE AUDITORIUM DISTRICT
HELD IN ADA COUNTY

June 22, 2021

Pursuant to a call by the Chairman and notice of the meetings having been duly posted at 850 W. Front St., Boise ID 83702, the Board of Directors of the Greater Boise Auditorium District met in a work session via teleconference and in room 200 of Boise Centre West, 850 W. Front St., Boise ID 83702, at 1:00 p.m. on June 22, 2021.

Board Present

Kristin Muchow, Chair

Chase Erkins, Director

Jody Olson, Secretary

Board Absent

Jim Walker, Vice Chair

Hy Kloc, Director

Others Present

Pat Rice, Executive Director

Anne Marie Downen, Finance Director (Zoom)

Mike Stoddard, Hawley Troxell

Pam Carpenter, Executive Assistant

Others Present

Margaret Carmel, Boise Dev

Cody Lund, Boise Centre

Cliff Clinger, Boise Centre

DRAFT

I. Call to Order

Mr. Rice called the meeting to order at 1:00 p.m.

II. Changes or Additions to the Agenda

No changes

III. Agenda

A. Business Updates Presentation to the Board

Presentations were made in accordance with the agenda.

IV. Adjournment

There being no further business, a motion was made by Mr. Erkins to adjourn. Mr. Olson seconded the motion. The motion was approved unanimously. **Timestamped 1:40 p.m.**

Meeting adjourned at 1:40 p.m.

_____ _____

Kristin Muchow, Chair Jim W. Walker, Vice Chair

_____ _____

Hy Kloc, Director Chase Erkins, Director

_____

Jody B. Olson, Secretary

DRAFT

MINUTES OF A
REGULAR MEETING
OF
DIRECTORS OF GREATER BOISE AUDITORIUM DISTRICT
HELD IN ADA COUNTY

June 22, 2021

Pursuant to a call by the Board Chair and notice of the meetings having been duly posted at 850 W. Front St., Boise ID 83702, the Board of Directors of the Greater Boise Auditorium District met in regular session in room 200 in person and via teleconference.

Board Present

Kristin Muchow, Chair

Jim Walker, Vice Chair (Zoom)

Hy Kloc, Director

Chase Erkins, Director

Jody Olson, Secretary

Board Absent

None Absent

Others Present

Pat Rice, Boise Centre

Anne Marie Downen, Boise Centre (Zoom)

Mike Stoddard, Hawley Troxell

Pam Carpenter, Boise Centre

Others Present or via Zoom

Ryan Stratton, ICA

Nick Gaggiano, ICA

Carrie Westergard, Boise CVB

John Sheldon, Sullivan & Reberger

Phil Reberger, Sullivan & Reberger

Ali Ribordy, Boise Centre

Cody Lund, Boise Centre

Margaret Carmel, Boise Dev

Sally Krutzig, Idaho Statesman

Cliff Clinger, Boise Centre

DRAFT

I. Call to Order

Ms. Muchow called the meeting to order at 2:00 p.m.

II. Roll Call

Ms. Carpenter took attendance by voice roll call:

Ms. Muchow – Present
Mr. Walker – Present (Zoom)
Mr. Kloc – Present
Mr. Erkins – Present
Mr. Olson – Present

III. Changes or Additions to the Agenda

Ms. Muchow entertained a motion to move item B, under Other Business, after Approval of the Minutes. This is due to Mr. Walker's job as a fire fighter and being on duty currently.

A motion was made by Mr. Olson to move "item B" under "Other Business" to follow Approval of the Minutes under "IV. Agenda". Mr. Erkins seconded the motion. The motion was approved unanimously. **Timestamped 2:02 p.m.**

IV. Agenda

A. Chairman's Remarks – Kristin Muchow

i. May 18, 2021 Election Results

Ms. Muchow welcomed Chase Erkins to the Greater Boise Auditorium District's Board.

1. Mr. Erkins was sworn in on June 3, 2021.

ii. By-Laws Amendment to add Audit Committee to standing committees.

A motion was made by Mr. Erkins to amend the Greater Boise Auditorium District Board By-Laws and add the Audit Committee to the current standing committees. Mr. Olson seconded the motion. The motion was approved unanimously.

iii. Appointment of Officers

1. Board Officers for Chair, Vice Chair, Secretary and Treasurer

Ms. Muchow nominated Jody Olson for Vice Chair, Chase Erkins for Secretary and Anne Marie Downen for Treasurer. The committee members nominated are Jody Olson for the Audit Committee; Jody Olson and Kristin Muchow for the Finance Committee and Hy Kloc and Chase Erkins for the Marketing Committee.

Mr. Olson nominated Kristin Muchow to remain as Chair.

A motion was made by Mr. Kloc to approve the officer nominations and committee member nominations as submitted by Ms. Muchow and Mr. Olson. Mr. Walker seconded the motion. The motion was approved unanimously. **Timestamped 2:05 p.m.**

B. Approval of Minutes

i. Regular Board Minutes for May 29, 2021

A motion was made by Mr. Walker to approve the Regular Board Meeting Minutes of May 29, 2021. Mr. Olson seconded the motion. The motion was approved unanimously. **Timestamped 2:06 p.m.**

DRAFT

C. Land Purchase and Lease Agreement for Aquatics Facility – Jody Olson and Mike Stoddard

Ms. Muchow gave a summary of the Greater Boise Auditorium Districts due diligence progress to date regarding the proposed Aquatics Facility. Discussion followed.

Mr. Olson and Mr. Stoddard presented an overview of the contract and resolution.

A motion was made by Mr. Olson to approve the land purchase and lease agreement, up to $5 million for the Aquatics Facility. Mr. Walker seconded the motion. A roll call vote was taken:

Ms. Muchow – Aye
Mr. Walker – Aye (Zoom)
Mr. Kloc – Aye
Mr. Erkins – Aye
Mr. Olson – Aye

The motion was approved unanimously by roll call vote. **Timestamped 2:38 p.m.**

D. Executive Director and Financial Report – Pat Rice and Anne Marie Downen

Mr. Rice provided a summary of current events and Boise Centre updates.

Mr. Rice and Ms. Downen presented the Executive Director and Financial Report by PowerPoint presentation.

A motion was made by Mr. Olson to accept the May 2021 Executive Director and Financial Report as presented. Mr. Erkins seconded the motion. The motion was approved unanimously. **Timestamped 3:03 p.m.**

V. Other Business:

A. Boise Marketing Program Update – Carrie Westergard, CVB & Ali Ribordy, DOS Boise Centre

Ms. Westergard and Ms. Ribordy gave an update on the current Boise market. **Timestamped 3:32p.m.**

VI. Adjournment

There being no further business to come before the Board, Ms. Muchow adjourned the meeting. **Timestamped 3:33 p.m.**

DRAFT

Meeting was adjourned at 3:33 p.m.

_____	_____
Kristin Muchow, Chairman	Jim Walker, Vice Chairman
_____	_____
Hy Kloc, Director	Chase Erkins, Director
_____	
Jody B. Olson, Secretary	

Note: the following materials will be attached to and provided with these minutes:
Meeting material for July 20, 2021:

- Work Session Minutes for June 22, 2021
- Regular Minutes for June 22, 2021
- Executive Director's Report June 2021

DRAFT

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boise | centre

THE DISTRICT
GREATER BOISE AUDITORIUM DISTRICT

EXECUTIVE DIRECTOR REPORT
JUNE 2021

ACTIVITIES

- Presentation made to CVB Board on Boise Centre's forecast
- Participated in a Urban Land Institute Zoom survey regarding use of the Fairgrounds
- Participated in a Meetings Today conference call survey and Idaho Business Review survey regarding Boise Centre's reopening and forecast
- Continue to work on contract with Idaho Competitive Aquatics

AV Hybrid & Virtual Events

June 2021

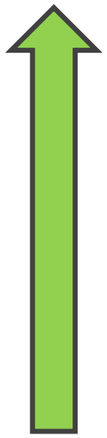
- **St Luke's *Kid For A Night* (Virtual; Studio)**
- **Idaho Business Review – CEO of Influence (Virtual; Studio)**
- **Boise Metro Chamber CEO Speaker Series (Hybrid)**
- **Association of Idaho Cities (Hybrid; limited streaming)**
- **Greater Boise Auditorium District Board Meeting (Hybrid)**
- **[Internal] Boise Centre All Staff Meeting (Hybrid)**

July 2021:

- **Idaho Integrated Behavioral Health Network (Hybrid)**
- **Idaho Health Care Association (Hybrid)**
- **Veterans Center for Recreation, Education & Wellness (Hybrid)**
- **Greater Boise Auditorium District Board Meeting (Hybrid)**
- **Idaho State Bar Annual Meeting (Hybrid)**

Visitor Center Statistics Visitors by Location

- Increase in visitors over prior month continues:
  - November -18%
  - December -63%
  - January 13%
  - February 23%
  - March 60%
  - April 54%
  - May 24%
  - June 36%



State or Country	Jun-21	%	YTD	%
United States Visitors				
Idaho	33	19%	148	25%
California	26	15%	116	19%
Oregon	16	9%	82	14%
Washington	12	7%	52	9%
Arizona	17	10%	28	5%
Utah		0%	23	4%
Wisconsin	7	4%	12	2%
Illinois	8	4%	11	2%
Texas	4	2%	10	2%
Ohio	7	4%	9	2%
Massachusetts		0%	8	1%
Nevada		0%	8	1%
Michigan	3	2%	7	1%
New Jersey	5	3%	7	1%
Florida	1	1%	6	1%
New York	5	3%	6	1%
Iowa	2	1%	5	1%
Kansas	5	3%	5	1%
Pennsylvania	3	2%	5	1%
Colorado		0%	4	1%
North Carolina	4	2%	4	1%
Indiana	2	1%	3	1%
Maryland		0%	3	1%
New Mexico	1	1%	3	1%
Tennessee		0%	3	1%
Washington DC	3	2%	3	1%
Georgia	2	1%	2	0%
Kentucky		0%	2	0%
Louisiana	2	1%	2	0%
Maine	2	1%	2	0%
Nebraska	2	1%	2	0%
Wyoming		0%	2	0%
Minnesota	1	1%	1	0%
Missouri		0%	1	0%
Oklahoma		0%	1	0%
South Carolina	1	1%	1	0%
Alaska		0%	0	0%
Total USA Visitors	174	98%	587	99%
Foreign Visitors				
Brazil		0%	2	0%
England		0%	2	0%
Jerusaleum	2	1%	2	0%
Belgium	1	1%	1	0%
Netherlands	1	1%	1	0%
Canada		0%	0	0%
Total Foreign Visitors	4	2%	8	1%
Total Visitors	**178**	**100%**	**595**	**100%**

GOALS

Fiscal Management: Boise Centre Subsidy

in 000's	Actual-YTD	Goal-FYE	%	Remaining
Controllable (P&L and CapX)	$ 2,629	$ 5,445	48%	$ 2,816
Fixed (Fees)	$ 167	$ 295	56%	$ 129
Fixed (Lease Payments)	$ 1,004	$ 1,722	58%	$ 717
Total	$ 3,800	$ 7,462	51%	$ 3,662

Transferred $350K to Centre for month; Tax revenues were $770K, which resulted in a increase in cash balances by $290K. Transfers are under budget by $761K.

Cash Position

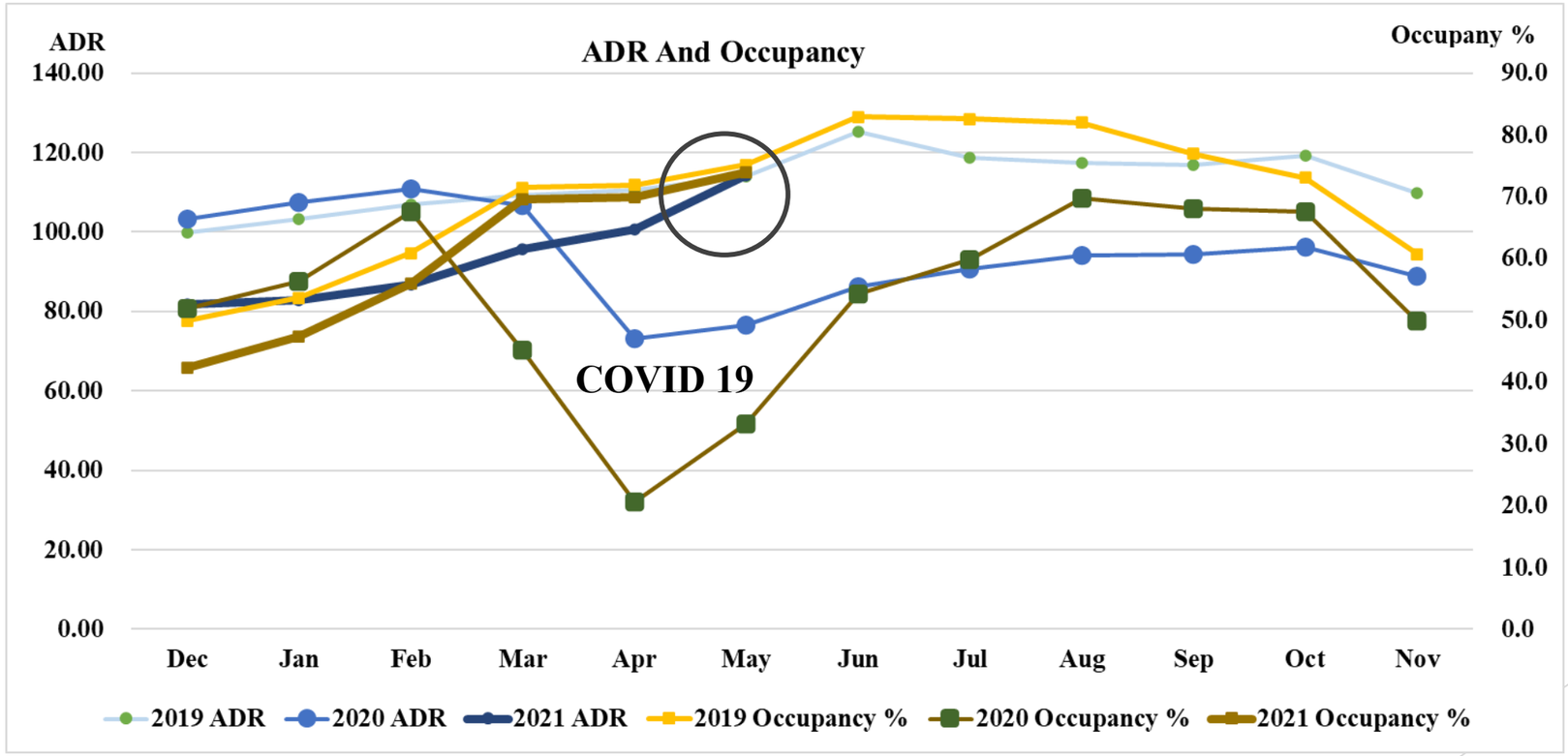
Dollars (in 000's)	Actual	Budget	Variance		
Cash	$ 21,972	$ 18,743	$ 3,229	Priorities	
Restricted Funds	$ (250)	$ (250)	*Health & Safety of guests/employees		
Stabilization Fund	$ (6,000)	$ (6,000)	*Economic Impact		
Aquatics Facility - Estimate	***$ (5,000)***		*Reputation		
*Additional Capital Needs**	*$ (6,000)*		*Subsidy		
Cash to Invest	$ 4,722	$ 12,493			

. The budget number “Cash to Invest” is the forecasted amount at the end of the fiscal year 2021. This number is conservative as tax revenues are exceeding budget.

*With aging of the Boise Centre East, projected capital needs have increased over the amounts in the stabilization fund and are reflected here.

Hotel Statistics – Occupancy and ADR*

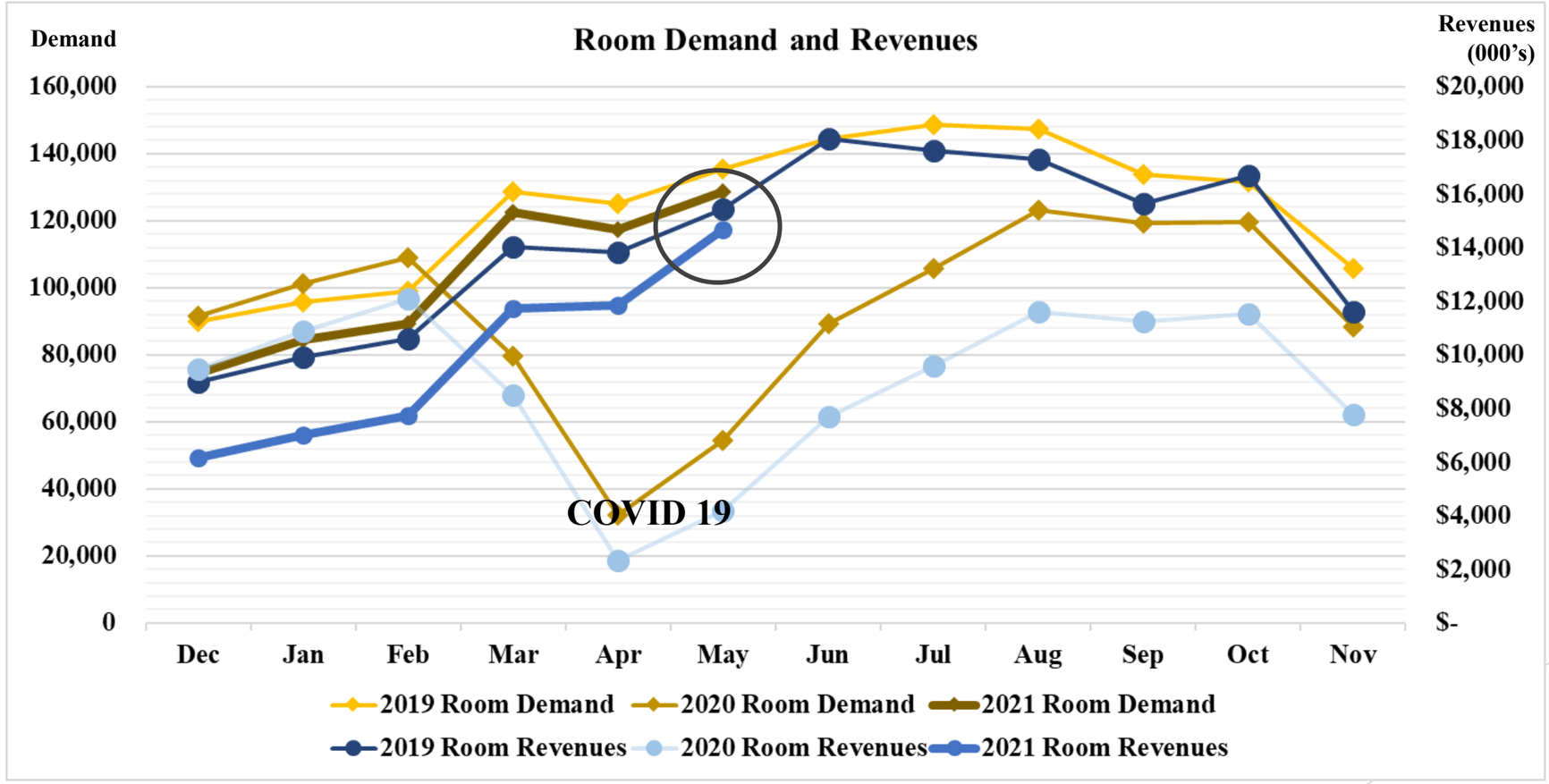
- **Improving trends noted:**
  - **Hotel occupancies for the month improved by 410 basis points, to 74.0%, up 122% over prior year, and 98% of 2019 levels**
  - **ADR increased by 13%, to $114.19; up 49% from prior year, and exceeding 2019 by $0.1, continuing an upward trend**
  - **Increases attributed to higher room demand due to ongoing strong leisure market and increasing groups meeting in hotels and Boise Centre**



*Source: STR

Hotel Statistics – Demand and Revenues*

- **While room supply is stable, positive trends were noted:**
  - **Demand was up again, 137% over prior month, due to continued reduction in restrictions on group size and vaccination availability and transparency, accompanied by summer leisure travel**
  - **Demand is at 95% of 2019 for same month**
  - **Room revenues were up 24% from prior month, and 95% of 2019 levels**



*Source: STR

Sales, Marketing & Public Relations

Boise Centre Conventions in Pipeline

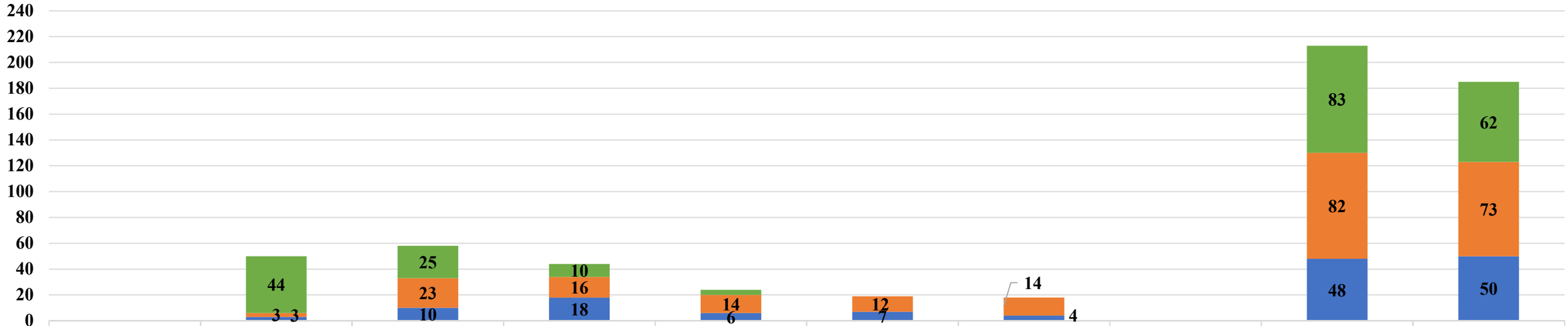
Convention Pipeline

28

Convention Contracts Confirmed in FY21 YTD: 40

Goal: 50 / 80% of Goal

- June highlights:
  - Convention pipeline rebounds, continues to exceed 2019 levels (213 conventions reported in June 2021, versus 202 reported in same month 2019)
  - 11 conventions confirmed in June, for a total of 6,360 definite future room nights and estimated $3.8M future economic impact

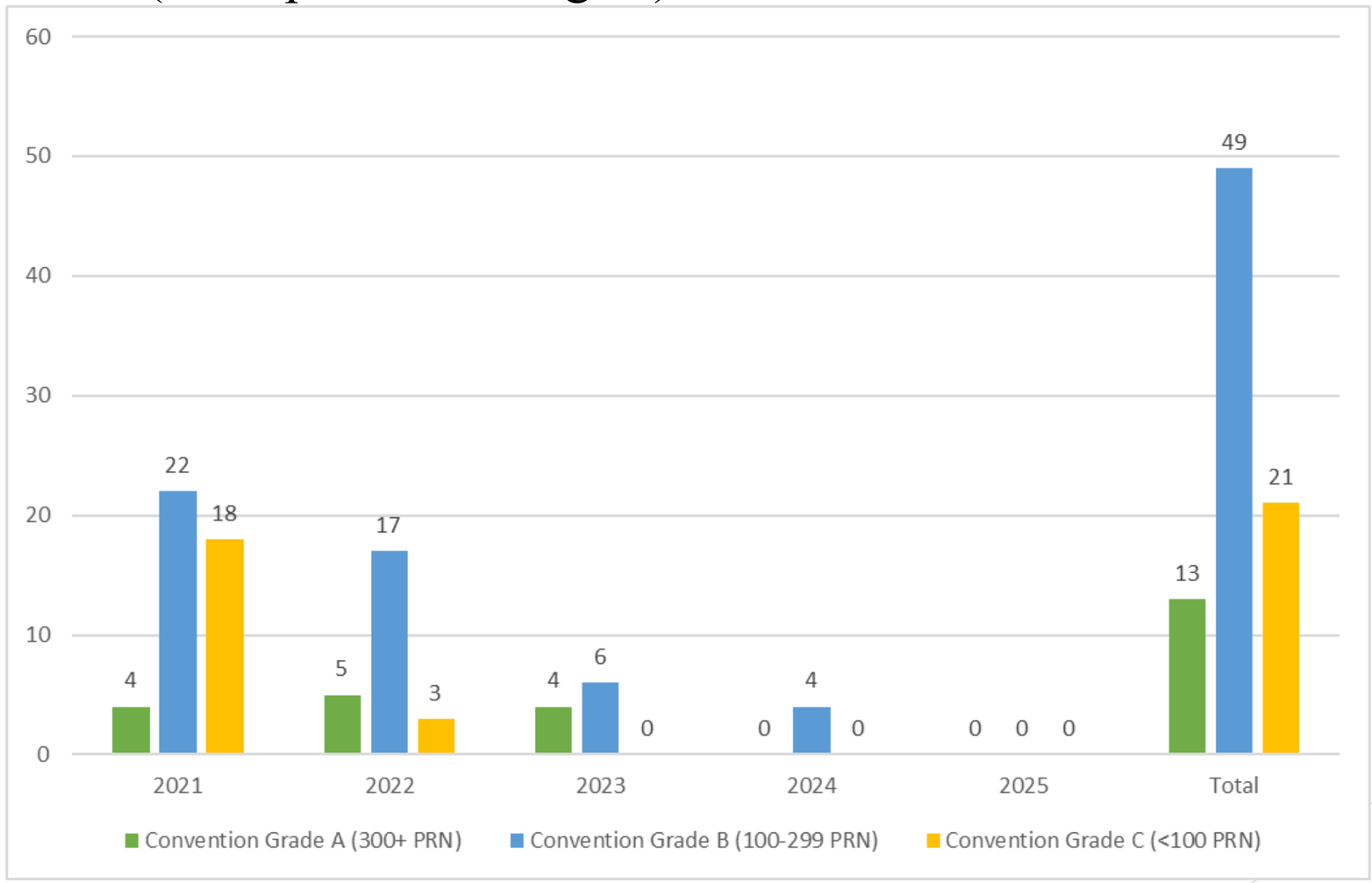


All Conventions on the Books by Status

	2021	2022	2023	2024	2025	2026 and beyond	6/30/2021	6/30/2020
Total	50	58	44	24	19	18	213	185
Confirmed	44	25	10	4	0	0	83	62
Tentative	3	23	16	14	12	14	82	73
Tracking	3	10	18	6	7	4	48	50

Confirmed Conventions - Convention Grade

A = Citywide (300+ peak room nights)
B = Midsize (100-299 peak room nights)
C = Small (<100 peak room nights)



Aim for 20% A-Citywide; 50% B-Midsize; 30% C-Small

FINANCIAL REPORT

Combined Revenue and Expense (000's)*

Lodging tax revenues and cash continue to support the Boise Centre, while both units continue to perform better than budget.

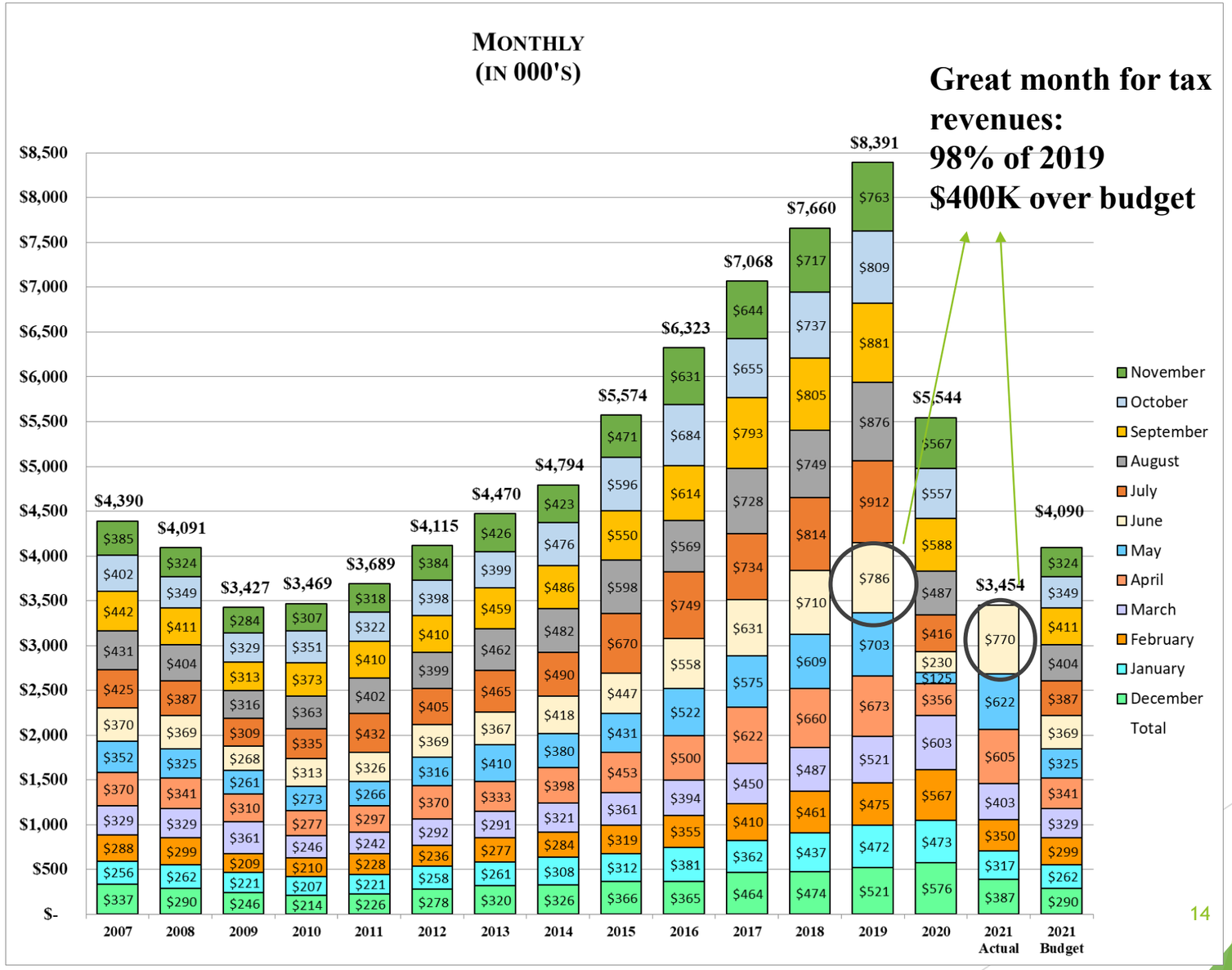
	Boise Centre	District	Combined	Combined	Year over Year
	6/30/2021			6/30/2020	2021-2010
Revenues	$ 706	$ 3,472	$ 4,177	$ 5,804	$ (1,626)
Expenses	$ 5,719	$ 211	$ 5,930	$ 7,361	$ (1,432)
Revenues>Expenses	$ (5,013)	$ 3,261	$ (1,752)	$ (1,557)	$ (195)
Budget	$ (5,052)	$ 1,914	$ (3,138)	$ -	$ -
Variance	$ 39	$ 1,346	$ 1,386	$ -	$ -

**Expenses include $1.7 million in depreciation, amortization and interest ($0.25 million per month)*

Financial Highlights - District

- **Lodging Tax Revenues > budget**
  - **YTD $1,239K OVER budget**

  Significantly over budget as budget was based on business demand, while hoping for recovery of leisure travel. Leisure travel generates more tax revenue as it is not tax exempt lodging.
- **SG&A Expenses below budget due to timing of expenses. Consulting for the month over budget due to aquatics project**
- **Future project costs YTD on budget**



Financial Highlights – Boise Centre

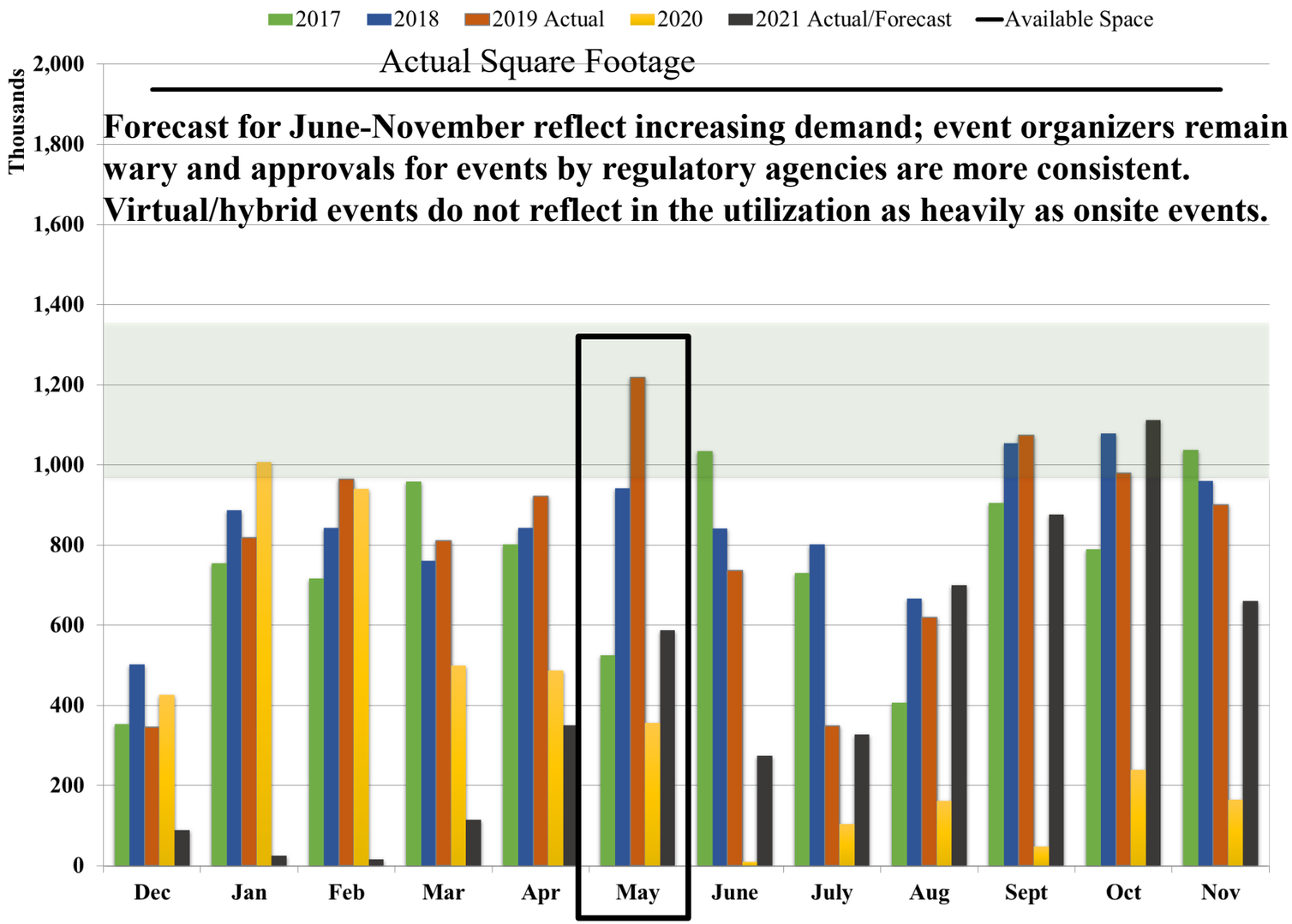
Monthly – Positive trends

- **Events picking up: 15 events, up 4 from prior month, and up from 2 in prior year**
- **Event days increased by 8, 38% increase**
- **Room nights up from 730 to 1,122, 54% increase**
- **Day visits down from 5,575**
- **Utilization increased 68%**
- **Revenues increased 139% and up $151K from prior month. AV revenue $29K over budget.**
- **Implemented bonuses for hiring and retention through September for hourly employees due to increased events**
- **Gross profit positive; EBITDA loss $92K less than prior month**
- **Net loss less than budget by $101K**

Year to date

- **YTD gross profit loss $332K over budget due to lower revenues**
- **SG&A expenses controlled; $554K < budget**
  - **Lower labor costs with staff reductions in administration**
  - **Lower travel**
  - **Timing of marketing expenses**
  - **Lower utility and building costs due to lower utilization**
- **EBITDA loss of $2.5 million less than budget by $0.3 million**

*Square Foot Utilization by Month***



Forecast for June-November reflect increasing demand; event organizers remain wary and approvals for events by regulatory agencies are more consistent. Virtual/hybrid events do not reflect in the utilization as heavily as onsite events.

Optimal Target Range*

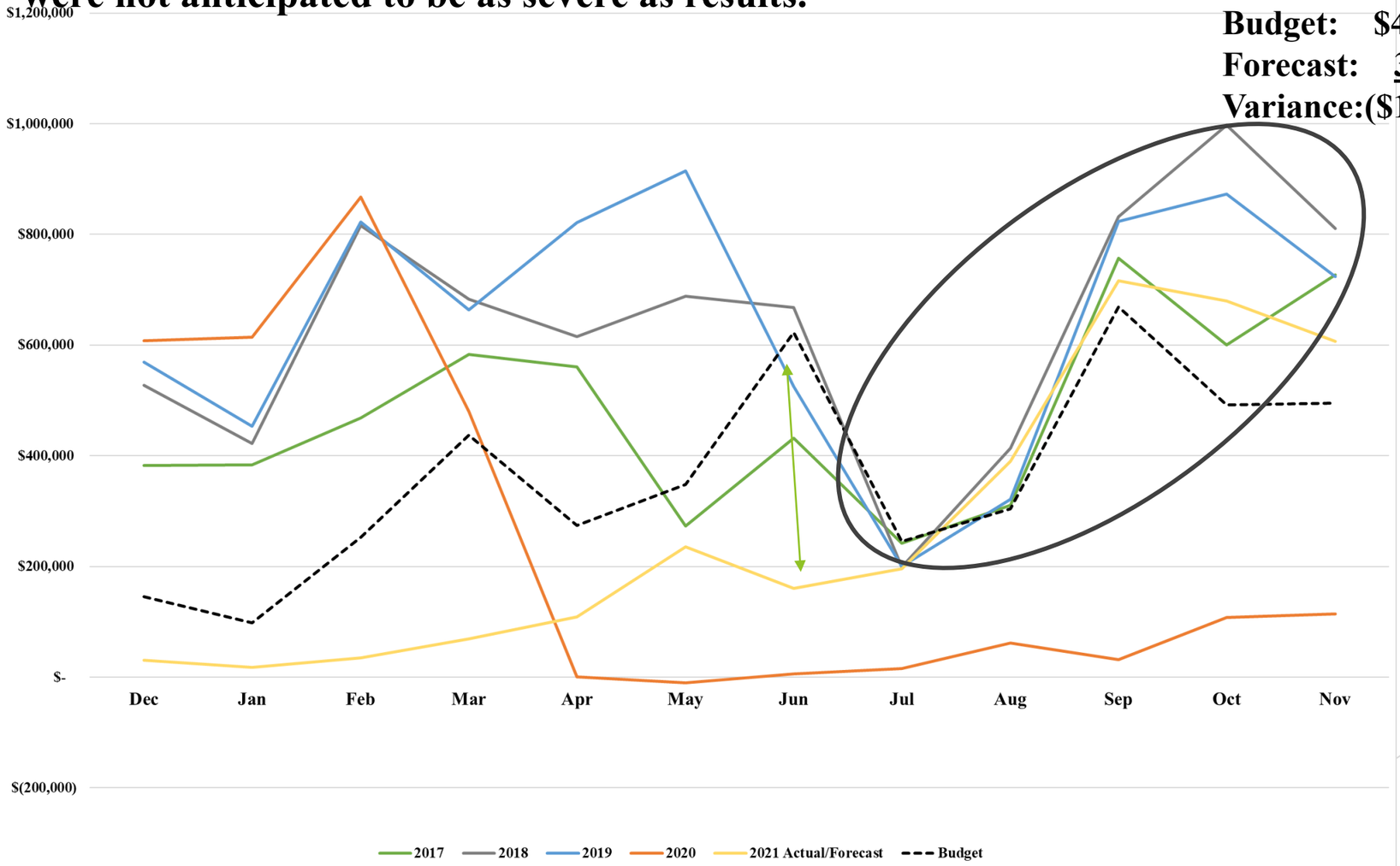
**340 days (excludes federal holidays, the weeks of Christmas and 4th of July.)
Dec 2016: Summit was closed for redesign for Junior ballroom

** Source: 50%-70% based on CSL Feasibility Study, Dec 2017*

Operating Revenue Trend – Boise Centre

- **Positive trends: Monthly operating revenues of $175K at second highest level since March 2020,**
- **Revenue below budget of $623K; YTD $1.6 million below budget. These variances will continue to increase, as revenues increases were budgeted earlier than actual results, as COVID impacts were not anticipated to be as severe as results.**

Budget: $4.5 million
Forecast: 3.3 million
Variance:($1.2 million)



Road to Recovery

Distribution of vaccine a critical milestone; traveler's PERCEPTION of sense of safety is increasing

05/14/2021 CDC says vaccinated Americans can stop wearing masks or maintaining social distancing in most indoor and outdoor settings, regardless of size.

Leisure travel pent up demand

Summer bookings up in July and August

40% of companies responded that they have resumed non-essential business travel (compared to last month's 34%) and travel spend increasing

City lifted mask requirement and group gathering limits in May

Recruitment remains a top priority

Business travel: Embarking into regional snapbacks in 2021; long multiyear recovery ahead – 2025 full recovery**

Early rebounders: Manufacturing, pharma, others with global supply chains

Market followers: Energy, finance, correlated with economic indicators

Long term disrupted: Healthcare and professional services result in increased conventions

**Global Business Travel Association 03/02/2021

Thank you for attending! See You Next Month

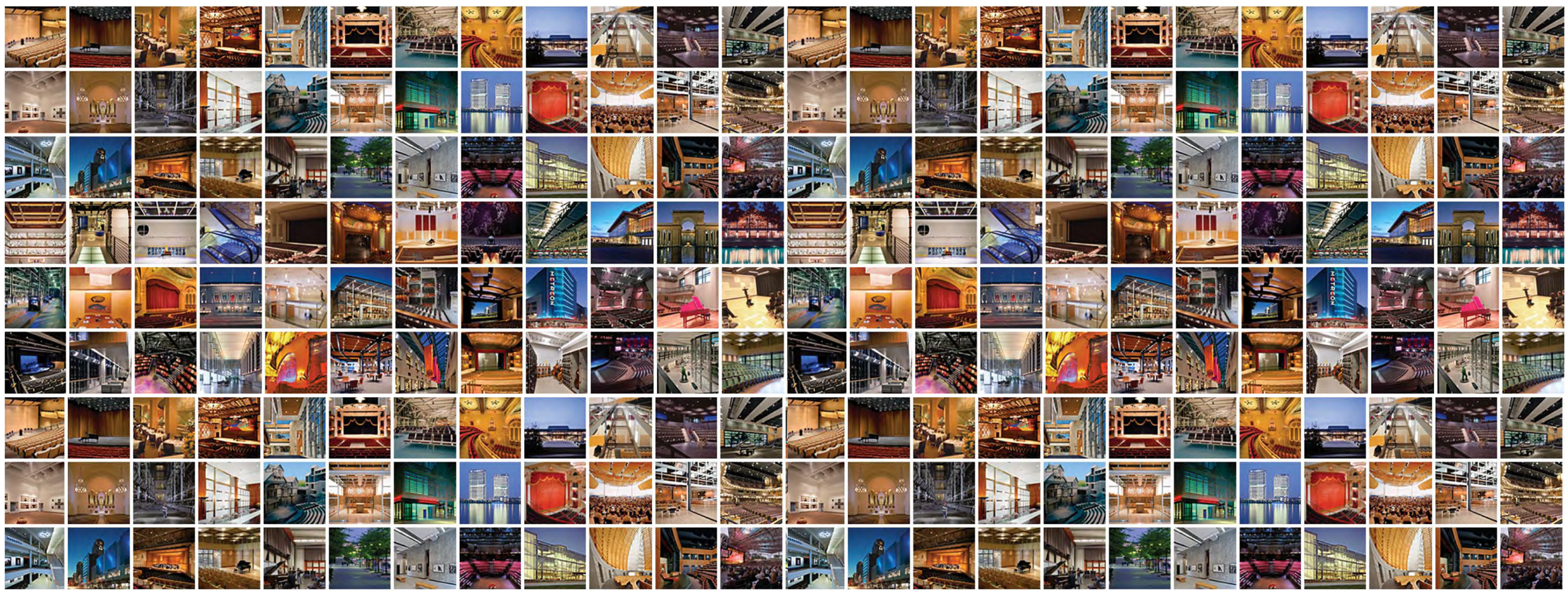
Upcoming Board Meetings, 2:00 p.m.

- **Tuesday, July 20**
- **Thursday, August 12 First budget review**
- **Thursday, September 23 1:00 p.m. Work Session, Preliminary Budget**
- **Thursday, October 14, Final Budget and Lease Approval**
- **Tuesday, November 16**
- **Thursday, December 16, 1:00 p.m. Work Session**

THE DISTRICT
GREATER BOISE AUDITORIUM DISTRICT

boise | centre

BOISE IDAHO
PERFORMING ARTS FACILITY
PRE-ARCHITECTURAL STUDY



27 AUGUST 2018

AUERBACH·POLLOCK·FRIEDLANDER
Performing Arts / Media Facilities Planning and Design

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INTRODUCTION

INTRODUCTION

Auerbach Pollock Friedlander is pleased to provide this Pre-Architectural Study for Opera Idaho to establish criteria for the development of a performance venue in the heart of Boise that will serve the existing and future program of activities of Opera Idaho. In addition, with a holistic approach to the performing arts activities in Boise, Opera Idaho has asked that we include the necessary criteria from Ballet Idaho, The Boise Symphony and other appropriate performance groups. A list of institutions and individuals that we conferred with are included at the end of this report.

A critical task of the planning process was to meet Opera Idaho Board and Facilities Committee members and staff to learn exactly what the current needs and future desires would be. In addition we met individually with other potential key personnel from other potential users for a new venue. The data that we gathered included previous architectural studies and a feasibility study for an arts district conducted by AMS Consultants.

A major focus has been to be inclusive of the history of the Egyptian Theatre as one of the city's current valuable facilities and how the venue has historically served the primary performing arts constituents in Boise. The transformation of the Egyptian to adequately serve the Boise community beyond its present activity is questionable. However, we have given thorough consideration of what may be accomplished to increase its functional capabilities and be code compliant.

The core effort of this Pre-Architectural Study is to first establish a functional program of spaces for a new venue respective to the needs expressed by the stakeholders and to develop a basic foot print and massing plan that could be utilized to evaluate a potential site for the new venue. The outline plans that represent a potential concept for a new venue have been included and were envisioned to fit a potential site indicated to us during our recent visit to Boise. It is hopeful that these metric studies will enable Opera Idaho and other stakeholders to pursue a specific direction and consider an appropriate site for this project.

MEETING SUMMARIES

MEETING SUMMARIES

OCTOBER 2017

In October 2017, APF was approached by Mark Junkert and Carol Nie to discuss the feasibility of a Performing Arts Center in Boise for various user groups. We met in San Francisco on October 8th and discussed two concepts, the renovation of the historic Egyptian Theatre, and new facility. APF was asked to provide a proposal to create a concept plan for donors and the City of Boise to include a study of the facilities and infrastructure of The Egyptian for potential renovation, and a new, non-site specific plan that could fit on a number of downtown Boise city blocks.

MARCH 2018

In March of 2018, APF visited Boise to explore existing venues used by the potential user groups tour other potential building sites, and meet with various stakeholder groups.

On March 20th, visits were made to The Egyptian Theatre, The Danny Peterson Theatre at The Morrison Center at Boise State University, The Idaho Shakespeare Festival, The Reserve Street Armory, and the existing facilities of Opera Idaho, Ballet Idaho, and The Boise Philharmonic. We also toured numerous potential building sites around Boise.

Following these tours, we met with representatives of The Idaho Shakespeare Festival, Ballet Idaho, The Boise Philharmonic, and other potential user groups. The purpose of these meetings was to engage in a free form discussion of the various existing venues in Boise, review their pros and cons and develop a better understanding of the needs and wants of various potential stakeholders

On the morning of March 21st, we held discussions with the Professional Staff and Technical Staff of Opera Idaho. Much like the previous day, the goal of these meetings was to engage in a frank discussion of the various existing venues in Boise, review their pros and cons and develop a better understanding of the needs and wants of various potential stakeholders.

Following these meetings, APF met with Mrs. Esther Simplot along with Mark Junkert.

We then held a forum with the Opera Idaho Board of Directors, The Advisory Council, the Artistic Committee, and other interested parties. At this forum, APF made a brief presentation outlining our goals for the process and then took questions for the attendees.

JULY 2018

In July of 2018, APF met with the Opera Idaho General Director in Boise to review the content of the first phase of this report, receive feedback and comments on the first phase report, and discuss reorienting the non-site specific theatre plan on several of the potential sites, as well as the addition of a new potential site. Following this meeting, APF also had a conference call with Gregory Kaslo of the Hardy Foundation to review and discuss APF's recommendations for the Egyptian Theatre.

EXISTING VENUES AND FACILITIES

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To best understand the broad picture of current arts venues in Boise we visited or reviewed their capabilities and how they are or are not serving the primary stakeholders identified in this study. The following is an overview of our findings.

The Egyptian Theatre - The Egyptian Theatre is a beloved landmark in Downtown Boise. The theatre, designed by Boise architects Tourtellott & Haummel first opened in 1927. The building was last remodeled in 1999 when the lobby was expanded and the theatre's historic decorative details were restored. The theatre is warm and intimate, and great attention has been paid to preserving the theatre's historic architectural details. The auditorium has approximately 740 seats. When used for Opera Idaho, Ballet Idaho, and Boise Philharmonic Events extensive platforming is necessary which is installed over the orchestra pit, and requires the removal of two rows of audience seating.

In this configuration the orchestra must play on the same level as the audience in an area created by the removal of those seats. There is no functional wing space or an upstage crossover. An enclosed exterior corridor for the adjacent Chase Bank Building and parking garage serves that shared function.

There are significant life/safety and code issues which ought to be addressed. By virtue of current Life Safety Code a proscenium fire curtain is NOT needed due to the clear height to the roof being less than 50 feet. However a mechanical smoke exhaust system would be required. There are unenclosed high voltage transformers in the basement that require a fire rated enclosed electrical room under current codes These and other life/safety issues need immediate consideration should further improvements to the Egyptian be undertaken.

There is currently very limited loading for scenery and stage equipment, and there is no room for scenic repair or painting, costume maintenance or laundry facilities. There is no space to create these facilities within the existing footprint of the historic building.

The Back Of House and performer support areas are inadequate for Opera, Ballet and Orchestra performances. While there are spaces that are attempted to be utilized for performer support, they are not ADA compliant and do not comply with Actor's Equity, AGVA and AFM musicians' union requirements. Therefore, the ability to engage certain professional performance groups would be restrictive.. Better accommodations for compliance with current ADA requirements must be considered. This would include improved circulation pathways, dedicated spaces for wheelchairs and companion seating, as well as the provision of seating with sightlines over standees for guests. Additionally, accessible control positions and backstage circulation for performers and technicians would need to be created.

While The Egyptian does not appear to be a suitable candidate for renovation into a permanent home for Opera Idaho, Ballet Idaho, or The Boise Philharmonic, it should continue to be an vital and exciting venue in Boise for live music, comedy, cinema, and other corporate, convention, and private events that require significantly less stage, backstage, and wing space. Our observations have considered the following:

- Developing the basement areas that are currently used for storage should be considered. There are several issues to be studied such as a few of the floor elevations are contiguous and excavation and leveling would be necessary. Also, the transformer vault as noted above, the general condition of the masonry, and the need to remove outdated HVAC equipment.

- Accessibility to all back of house areas at all levels must be ADA compliant. A common pathway should be developed. This would require acquiring the storefront spaces along 7th Street for vertical circulation and an elevator.

- An elevator should be considered for access to the upper seating parterre, mezzanine lobby and to the control booth.

- At least one ADA unisex toilet should be integrated at each level front of house and back of house. This is essential at stage level but there is little directly convenient space available.

- A stage apron should be built out into the audience area resulting in better performer presentation and intimacy as well as increasing the usable stage depth.

- A small amount of valuable stage level space may be achieved on stage left by reorienting the audience egress corridor directly out through the storefront area; the result would be more useable up stage left space. (See attached drawing SK-001A)

- The area in front of the decorative proscenium arch should be structurally revised to have a front of house grid and carefully located ceiling apertures for spot rigging of performance lighting and loudspeaker elements. (See attached drawing SK-001B)

- An extreme approach may be to connect to the adjacent building/parking structure on its podium second level immediately behind the stage and leasing space for back of house performer services.

Opinion: The list of options discussed above will be costly and yet will not come close to providing the full service venue required to support the Opera, Ballet and Symphony. Nevertheless, it would be important to consider the major issues to better establish the Egyptian as a first rate venue for cinema, headliner acts, small music ensembles and comedy acts as well as corporate meeting, etc. The costs for such a list of improvements are quite difficult to estimate without a thorough exploration of the existing facility's structural, electrical, and mechanical systems.

This will require the services of a Structural Engineer, a code consultant, and a cost estimator or general contractor familiar with historic renovations. Our experience on recent, comparable projects would lead us to believe that the suggestions noted above would cost not less than $18 to $20 million dollars and possibly much more depending on additional changes that may be incorporated including structural and seismic upgrades, replacement of seats, as well as upgrades to theatrical lighting and AV systems.

Boise Art Museum – The setting of the Boise Art Museum in the midst of Julia Davis Park overlooking the Boise River to the South and downtown to the North is a physically appealing location, and the vistas from a raised lobby would indeed be a feature. Located just outside the "Cultural District" and downtown core, it is conceivable that guests would ether park and dine downtown, walk to the theatre and return downtown for a late dessert or just to retrieve their vehicle. Other guests might arrive directly to a performance and park in the available parking for the Art Museum and Boise Zoo which would be closed before curtain time (except for potential matinée performances).

However, the significant costs associated with structural modifications to the museum that would be required to support the mass of a theatre above an existing building could be an economic barrier. Loading into the theatre would require either an extensive ramp or large material lifts, an added cost in either case. Vertical circulation would be required for all patrons, who would arrive at street level, not just those going to the balcony. This could create a pre and post-show bottleneck. Furthermore, the height of a fully functional theatre with a fly loft added above the existing Museum might be too physically imposing and overshadow the natural atmosphere of the park. In addition the potential disruption to the museum's operations during construction, as well as the need to redesign the rooftop mechanical equipment and the loss of existing skylights lead us to believe that this is an unsuitable location.

Reserve Street Armory – The Armory, an Art Deco style WPA era building deigned by the same architects as the Egyptian Theatre, is situated in the East End neighborhood of Northeast Boise. The Armory has certain advantages such as plenty of existing parking and a large clear span space, however, its listing on the National Register of Historic Places presents challenges as does its location outside of the downtown core and Cultural District which could limit its economic impact for other Boise businesses such as restaurants, cafes, bars, hotels, and parking lots.

Located remotely from the offices and rehearsal spaces of Opera Idaho, Ballet Idaho, and the Boise Philharmonic the Armory site would present logistical challenges for each of the main tenant organizations. In addition, because the exterior of the Armory cannot be changed, a significant amount of excavation below grade would be required to create enough height for a fly loft and volume for proper acoustics for Operatic and Orchestral performances. Even then, the size of the Armory does not appear large enough to accommodate the massing or volume required for a 900-1,200 seat theatre and associated support spaces required for Opera, Dance, and Orchestral performances.

There are also concerns about the potential presence of lead paint and asbestos that were not remediated in previous attempts to convert the Armory into a Performing Arts Center.

This is not to say that the Armory does not have potential as a cultural facility. Popular music could easily be accommodated in the 80' x 180' clear space, with 22' feet to the bottom of the roof trusses and an additional 10'-4" to the underside of the roof, the existing building could provide sufficient height for lighting, audio, and video equipment required for live music. The capital costs to adapt the Armory to support presentations that do not need permanent tiered or fixed seating, stage machinery, and have smaller dressing room and performer support space requirements would not be prohibitive and such uses would fit nicely into the existing volume. Gala events, parties, and theatrical productions of the type that do not require significant flying scenery or drapery would also be well served by this space.

Boise Library! – Like the Art Museum, the Boise Library! is located just outside the "Cultural District" and downtown core, and as with the Art Museum it is conceivable that guests would ether park and dine downtown, walk to the theatre and return downtown for a late dessert or just to retrieve their vehicle. Other guests might arrive directly to a performance and park in the available parking for the Library, and possibly in the lots for the adjacent BioMark facility. However, we must consider that plans are already underway for an expansion of the library, and that a multi-use space is being incorporated as part of the expansion. The question of whether the design of a facility that would suit the Opera, Ballet and Philharmonic could be incorporated into the current Library Plans, or if a potential partnership would be too disruptive to the plans of both organizations, politically, financially, and functionally is an important consideration. Because of this potential issue we do not consider the Library! to be a suitable location.

The Morrison Auditorium – The Morrison Auditorium is a well-established venue on the campus of the Boise State University. It is a large capacity venue that serves the Greater Boise area for major touring productions such as Broadway shows, symphony orchestras, ballet and opera productions. It has also served Opera Idaho, the Boise Ballet and the Boise Philharmonic as a venue for their major productions filling a need not served by any of the existing venues indicated above. This large scale multi-purpose auditorium is the only full production stage venue in Boise. However, the vast expanse of the audience area, its limited availability, and location access are not suitable to fulfill the needs of the Opera Idaho and the Ballet and Symphony. These organization require a more intimate and readily available venue than the Morrison can provide.

The Idaho Shakespeare Festival - The Idaho Shakespeare Festival is a very well established theatre company of national recognition. Their outdoor venue located outside the downtown core is a very well designed amphitheater on a wonderful site appropriate to their productions. Their relationship with the Cleveland Shakespeare Festival is a positive indication of their place and success as a prominent regional theatre company. It is clear that they are continuing to prosper and have long term plans that are exclusive to their needs and therefore are not necessarily a potential participant in the Opera Idaho project.

COMPARABLE MSA

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In addition to examining Boise's existing venues, it is worthwhile to look at the facilities in use at other cities similar in size and reputation as communities with a strong support of the creative arts. Boise is considered a mid-sized Metropolitan Statistical Area (MSA). Some similarly sized MSA would include Tacoma, Washington, Winston-Salem, North Carolina, Ogden (Salt Lake City) Utah, and Madison, Wisconsin. Each are vibrant communities with at least one full-time Opera, Ballet and Symphony company.

Tacoma, WA

The **Pantages Theatre,** an historic 1,169 seat theatre in downtown Tacoma, is currently undergoing ongoing renovations in partnership with the City of Tacoma (a public/private partnership with The Broadway Center), the State of Washington, and private donors. It was built as live theater 1918, but was converted into a movie house after only a few years. In 1978 the City of Tacoma bought the theatre and restored it in 1983. In 2013 the Orchestra Pit and attic catwalks were renovated. More recently, a new $24.2 million renovation effort was begun in 2016 which will be paid for with $16.7 million in private funding; city, state and other government funding, as well as $7.5 million from donors. The first phase includes a reconfiguration of the seating to add capacity and fix sightline problems, a new lighting system and new star dressing rooms. A new ADA-friendly drop-off zone and mini-plaza outside was created as was a custom-designed orchestra shell for the stage. The second phase will focus on exterior renovations, will include remodeling the restrooms and a backstage expansion. The third phase will include seismic reinforcements once additional fundraising is complete.

The **Federal Way Performing Arts & Event Center** is a recently completed, 716 seat theatre located just south of SeaTac airport in the city of Federal Way. The PEAC was built for theatre, dance, symphony and musicals, as well as an event center for trade shows and conventions. The venue has resident symphonic and choral groups as well as the Tacoma City Ballet and hosts performances by the Tacoma Opera. Built for $32 million by the city of Federal Way the PAEC opened in 2017 after almost 30 years of planning and fundraising. In its first year, the Center has been profitable, but events are poorly attended. This year the management contract for the facility was sold to a private venue management company.

Winston-Salem, NC

The **Stevens Center** at the University of North Carolina School of the Arts was built 1929 as the Carolina Theatre, a silent movie palace and was donated to the North Carolina School for the Arts in 1980. It was restored as a 1,364 seat multi-use theatre in 1983 by NCSA using federal economic development grants. In addition to NCSA productions, the renovated Stevens Center hosts Symphony, Opera and Dance performances.. It is currently home to the Winston Salem Symphony, Piedmont Opera, and the National Black Theatre Festival. The Center ran into funding and tax problems in the years following the restoration related to disputes over its profit or not-for-profit status, and could not make money on its Broadway musicals series. Those problems have been resolved and the Center is operating successfully with funding from NCSA. Additional renovations were funded by UNC higher education bonds in 2000 to add bathrooms and administrative and event space. UNCSA is currently planning a $35.2 million renovation to fully update the aging facility. They are seeking to identify funding from a combination of state, city and county sources, in addition to individual donors and foundations. The current master plan hopes to preserve the building's historic 1929 façade and restore original external elements, expand the lobby, concessions and amenities, meet ADA requirements, and add restroom facilities. Other planned updates include redesigning and expanding the stage and back of house facilities to improve load-in, provide a stage-level crossover, storage and ADA access to the stage and enlargement and reconfiguration of the orchestra pit.

Ogden, UT (Salt Lake City)

The **Janet Quinney Lawson Capitol Theatre** was built in 1913 as the Orpheum Theater to be a vaudeville house and was first renovated in 1978 by Salt Lake County. The theatre was further renovated beginning in 2014 through a public/private partnership between Salt Lake County and the Salt Lake County Center for The Arts. This 1,791 seat theatre is home to Ballet West and the Utah Opera. The renovations are ongoing in phases. Phase 1 was a $33.4 million effort with private donors contributing half of the cost, with the rest of the funding from Salt Lake County ($11.5 million), Salt Lake City ($2 million) and federal tax credits. That phase included replacing and raising the stage, expanding the orchestra pit and reseating the orchestra including adding ADA accommodations, and adding 30 additional toilets. Phase 2 will include reseating the balcony, adding variable acoustics, and replacing the HVAC equipment. Adjacent to the Capital Theater is the **Quinney Ballet Center,** a $24 million newly constructed building which opened in 2014 with state of the art facilities for events, classes, costume and set construction, administrative offices, and a rooftop reception area.

Madison, WI

The **Overture Center for The Arts** is a state of the art complex of venues encompassing the 2,255 seat Overture Hall, the 1,089 seat Capitol Theater - a renovated 1928 movie house, and the 370 seat Playhouse as well as many other smaller event spaces. First conceived in 1997, the center opened in 2004 at a cost of $205 million in private gifts. Its resident companies include the Madison Ballet and several other dance companies, the Madison Opera, the Madison Symphony Orchestra, The Forward Theatre Company, and the Children's Theater of Madison. After initial construction of the center, the trust fund that was set up to pay the construction debt for the building as well as provide some operating income was liquidated. The liquidation left some construction debt which was paid by the donors. The Overture Center is a privately owned facility and is now run by a non-profit. The Center receives an annual subsidy from the City of Madison. Located adjacent to the Overture Center is the **Madison Opera Center** which opened in 2013 and features a main rehearsal hall, a smaller rehearsal studio, a costume shop, offices, a kitchen to support events, and an extensive music library.

NEW DEVELOPMENT

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If based on our observations we do not recommend the potential renovation of an existing facility, we must turn our attention to the development of a new facility on a site to be determined. A new facility would allow the tenant organizations the opportunity to create the spaces that they need and want for their audiences and companies. A bespoke facility would allow the tenants to collaborate and determine the appropriate facilities and to "right-size" them for their current and future needs for audience and donor development, artistic growth, and performer and technical facilities and infrastructure.

There are several sites in the "downtown core" and "arts district" that would be appropriate. All are approximately the same size, which would allow for flexibility in the site selection, as well as land acquisition process.

The sites under consideration are (see attached map , drawing SK-003A):

- 7th Street between Myrtle and Fulton (across the street from Opera Idaho)
- 8th Street between Myrtle and Fulton (the current home of Opera Idaho, Ballet Idaho and the Esther Simplot Performing Arts Academy)
- 9th Street between Miller and Lee (Creamery Building)
- 9th Street between Lee and River (Idaho Self-Storage)
- 10th Street between Myrtle and Miller (Vacant Lot)
- 13th Street between Front and Myrtle (Vacant Lot)
- 5th Street Between Myrtle and Julia Davis Drove (Corporation Yard)

Each of these sites have both benefits and drawbacks. In many cases, the primary drawback is the presence of existing buildings and businesses. The benefits are the proximity to downtown restaurants and parking, as well as their closeness to the current administrative and rehearsal facilities for the Opera, Ballet and Philharmonic.

We have shown a conceptual plan of a non-site specific venue on each one of these potential sites. In each the proper orientation, setbacks, landscaping, loading direction, and other such considerations would need to be further developed and adapted to the individual site. However, as the following pages will show, there are indeed numerous opportunities for a venue of the appropriate size and scale within this core area of the city.

PROGRAM OF SPACES

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BOH Technical Space
Stage and Stage Support
BOH Performer Support Space
Auditorium
FOH Audience/Patron Support Space
FOH Technical Support Space

	Room Description	Notes	Quant	Net SF	NTG	Gross SF
BOH Technical/Infrastructure						
1	Loading Dock		1	420	1.5	630
2	Scenery Repair/Marshalling		1	1475	1.2	1770
3	Uni-Sex Toilet		3	130	1.3	507
4	Orchestra Pit		1	775	1.2	930
5	Lift Pit		1	350	1.2	420
6	Trap Room		1	960	1.2	1152
7	Piano/Instrument Storage		1	750	1.5	1125
8	AV Rack Room Storage		1	768	1.3	998.4
9	Lighting Shop/Storage		1	592	1.1	651.2
10	Scenery.Prop Storage		1	1395	1.1	1534.5
11	Seating Storage		1	700	1.1	770
12	2nd Floor BOH	Spaces	1	4800	1.2	5760
13	Security		1	150	1.5	225
	Sub Total			13,265	1.26	16,473
Back House - Performer Support						
1	Star Dressing Room	Includes Shower, Toilets and Sinks	2	250	1.5	750
2	Large Group Dressing Room	IncludesToilets and Sinks	4	750	1.5	4,500
3	Musician's Locker Room	Includes Showers, Toilets and Sinks	2	750	1.5	2250
4	Make-Up/Hair		1	500	1.2	600
5	Laundry/Costumes		1	615	1.5	923
7	Conductor's Office		1	150	1.2	180
8	Warm-Up Rooms		4	100	2	800
9	Large Rehearsal Room		1	1950	1.5	2925
10	Small Rehearsal Room		1	1400	1.5	2100
11	Green Room		1	750	1.2	900
12	Men's Toilets		1	200	1.3	260
13	Women's Toilets		1	300	1.3	390
14	2nd Floor Lounge		1	900	1.0	900
15	Janitor Closet		2	50	1.3	130
	Sub Total			8,665	1.30	17,608
Stage						
1	Stage		1	1,800	1.2	2,160
2	SL Wing		1	1,150	1.2	1,380
3	SR Wing		1	1,150	1.2	1,380
4	Rear Stage		1	1,800	1.2	2,160
	Sub Total			5,900	1.20	7,080

1	Loading Dock		1	420	1.5	630
Auditorium						
1	Orchestra Pit Seating	On Orchestra Pit Lift	1	650	1.2	780
2	Orchestra		1	3,100	1.2	3,720
3	Parterre		1	3,150	1.2	3,780
4	Balcony		1	1,780	1.2	2,136
5	Boxes/Stalls		1	1,200	1.2	1,440
6	Sound/Light Locks		6	50	1.2	360
	Sub Total			9,930	1.20	12,216
Front of House - Audience Support						
1	Box Office		1	345	1.2	414
2	Coat Check		1	450	1.2	540
3	Uni-Sex Toilet - First Floor		1	150	1.3	195
4	Women's Toilets - First Floor	Provide Code Req + 25%	1	700	2.0	1,400
5	Men's Toilets - First Floor	Provide Code Req + 25%	1	450	2.0	900
6	Uni-Sex Toilet - Balc		1	150	2.0	300
7	Women's Toilets - Balc	Provide Code Req + 25%	1	360	2.0	720
8	Men's Toilets - Balc	Provide Code Req + 25%	1	360	2.0	720
9	Lobby		1	3,100	1.3	4,030
10	Lobby - Balc		1	1,250	1.3	1,625
11	Concessions		1	565	1.3	735
12	VIP/Donor/Meet & Greet Room		1	885	1.3	1,151
13	Admin Suite (HM, Ticketing, Fac Dir, BOM, First Aid, Lobby Storage)		1	1,250	1.2	1,500
14	Janitor Closet		2	65	1.3	169
	Sub Total			10,080	1.53	14,398
Front of House -Technical Support						
1	Control Room		1	200	1.5	300
2	Mix Position		1	65	1.0	65
3	Followspot Booth		1	260	1.5	390
4	Projection Booth		1	250	2.0	500
5	Side Light/Box Booms		4	125	2.0	250
6	Unisex toilet		1	150	1.3	195
	Sub Total			1,050	1.55	1,700
	Total - Assignable Square Footage			**48,890**	**1.34**	**69,475**
Non Assignable Spaces						
1	Mechanical	15% of Net Square Footage	1	7,334	1.00	7,334
2	Electrical	5% of Net Square Footage	1	2,445	1.00	2,445
3	Utility Infrastructure	2%of Net Square Footage	1	978	1.00	978
4	Verticle Circulation	2% of Net Square Footage	1	978	1.00	977.8
5	Circulation	5% of Net Square Footage	1	2,445	1.00	2444.5
	Sub Total Non Assignable Space			14,178		14,178

NON-THEATRICAL SPACES

NON-THEATRICAL SPACES

The Program of Spaces addresses what is estimated to be necessary to provide full function of the Performing Arts Center. Depending on cost versus revenue considerations, there are several opportunities that should be reviewed. The considerations may be related to program areas that could appropriately function "off-site" and additional ancillary function that may be desired and included on-site. These options may be as follows:

Restaurant/Café: Depending upon specific site locations the consideration of a restaurant directly connected to the Center's public space (lobby) may be a strong consideration. This has been successfully achieved in many places and makes sense for pre-performances dinners and after show cocktails. It is hopeful that the Center will be designed to have free access to the public lobby during non-performance hours. This is an asset to allow box office access, small exhibits and bringing the public through as an audience building experience. As such, a restaurant providing a full dining experience may be an advantage. Also, the restaurateur may be contracted to provide the pre-show and intermission concessions. The inclusion of a casual café open at all times that the lobby is open anchors activity that attracts the public that would not ordinarily come into the building. There are several similar situations at venues in other cities that should be explored.

Administrative offices: The program includes office/administrative space for the building administration, production, and technical staff only. It is assumed that the various constituent organizations will maintain their current office spaces in their current locations. Should there be site area available or if the current administrative rehearsal space site is to be utilized for this project then those spaces may be integrated as additional program area.

MANAGEMENT AND PROJECT DEVELOPMENT CONSIDERATIONS

MANAGEMENT AND PROJECT DEVELOPMENT CONSIDERATIONS

The recommendation of a funding and management structure for the Boise Center for the Arts is beyond the scope of this report and will ultimately require the engagement of an Arts Management Consultant. The following comments are based on observations and are opinions that may be informative and lead to further studies.

The effective development of the physical project and the long term success of any arts center is highly dependent upon the structure of the ownership, financial resources, and ongoing management of the venue as well as the efficient scheduling of activities amongst constituent organizations.

It has been our experience that constituent organizations such as opera, symphony and ballet companies have not been successful as building owners and facility operators without incurring severe financial and staffing hardship. Their first focus and responsibility is the management of their specific organization and its artistic needs.

The following scenarios are noted to assist the establishment of a direction to structure the basis for funding and ongoing management of the project.

Civic Entity

A civic entity would essentially be supported and managed by a department of the City of Boise that would be subject to a criteria that would likely need to dovetail or be part of a "Visitors and Convention Bureau" along with other major venues under its purview. While this has been a method of management in various cities, it has proven to require an additional, separate element of management that permits the major presenting organizations (Opera, Ballet, Symphony and others) to control their individual scheduling and artistic missions.

One example would be the San Francisco War Memorial Performing Arts Center (WMPAC). This organization is an arm of the City with an independent Board of Directors and serves as landlord and presenter for the War Memorial Veterans Building including the Herbst Theatre, Opera Annex, VA facilities, the San Francisco Arts Commission, etc.: each of which are independent organizations with their own Boards of Directors. Essentially, the WMPAC is landlord and in charge of maintenance and security for the Davies Symphony Hall, The War Memorial Veterans Building, the War Memorial Opera House and the Zellerbach Rehearsal Building.

It is rare that such an arrangement has successfully been put in place recently in other cities without institutional conflict and difficult financial justification. Other positive examples may be Lincoln Center, The Kennedy Center, The Kimmel Center, and the Los Angeles Music Center. However each of these have been in service for a very long time and have gone through much trial and error to reach a workable level of success.

Private Development

The proposed Boise Center for the Arts is a single venue that may possibly fit a private development scenario where all capital finding and ownership is provided by a private entity such as a charitable foundation. Such an approach needs to be carefully investigated with regard to what a charitable organization may be able to provide. In addition, the relationship to the constituent arts organizations needs to not only be responsible but must not dictate limitations on each organization's artistic mission. This is beyond the scope of this report to sufficiently define.

Public / Private Partnership

A Public/Private Partnership can take the form of several different arrangements. Typically, it is where there is a quid pro quo of resources and management from each party that enables the development of a project where neither of the parties would be able to effectively fund, build and manage venue on a long term basis.

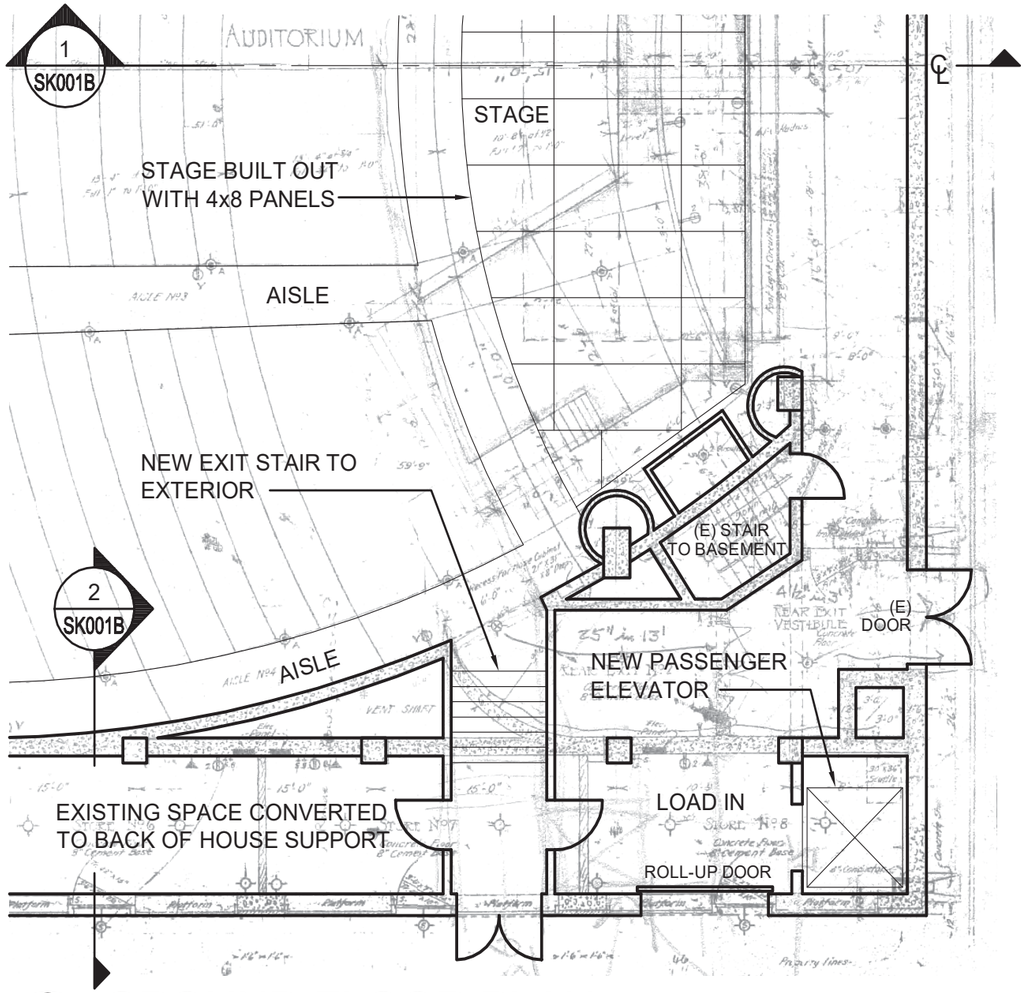
Such a situation may be where a city would provide land at very low cost to a developer to develop commercial space with increased Floor Area Ratio (FAR) in exchange for inclusion of a performing arts venue in the project. The benefit to the developer is additional FAR and the funding for the performance venue. There are many concepts to make this work; they may include full construction of the PAC with certain tax benefits and the building gifted to the PAC, the developer funding a part of the PAC by providing the shell and core with PAC funding the interior build out and theatrical systems or even going so far as establishing a management entity for the PAC venue exclusive of the constituent organization's individual management and artistic functions.

Not-for-Profit management entity.

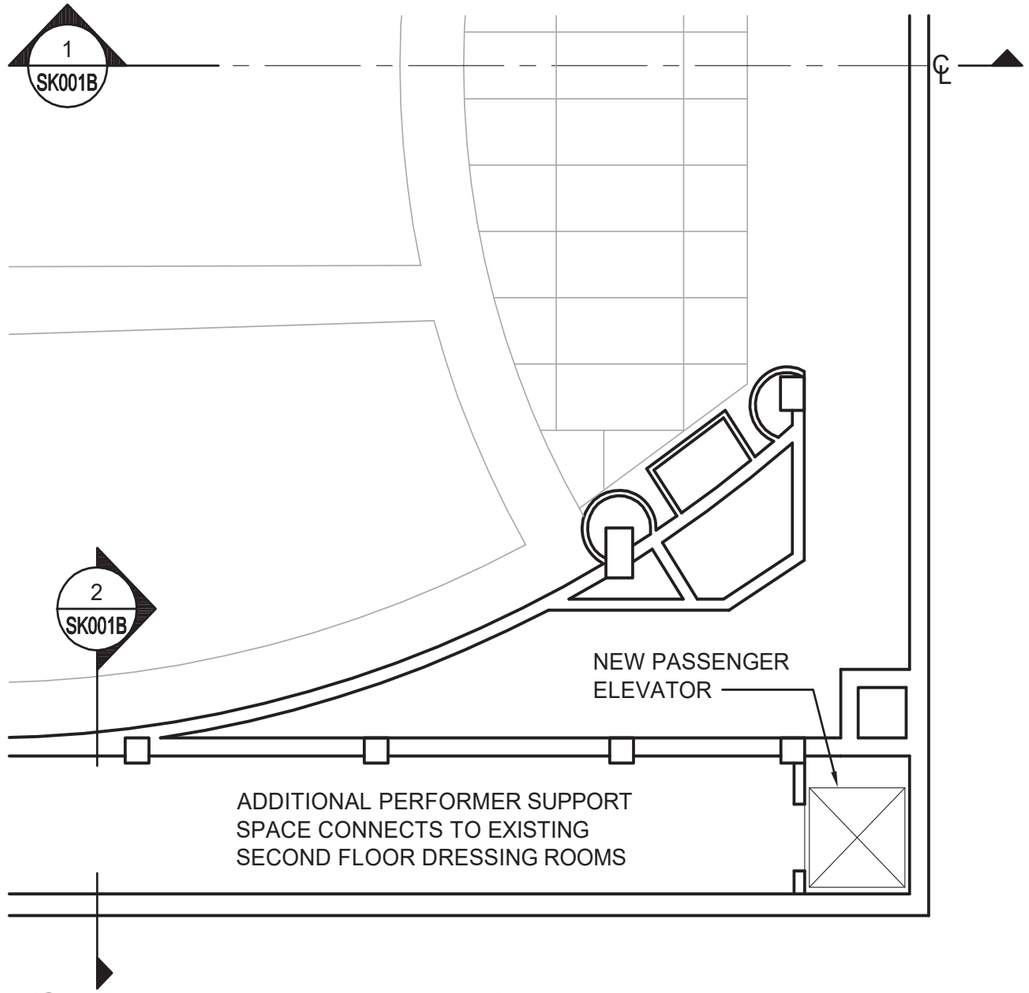
As previously stated, arts institutions are not usually equipped to manage a venue of their own without burdening their artistic functions. A performing arts institution normally has a structure in place to fund, manage, and perform their craft. Managing and running a building in addition to managing a company of directors, performers, designers, box office, and publicity requires a staff that is sufficient to also perform building maintenance, security, and capital improvements and essentially be their own landlord. Therefore, a separate not-for-profit organization may be responsible for the venue(s) and their operations and for additional presenting when the constituent organizations may not be performing. Such a management and presenting organization may be similar to the Columbus Association for the Performing Arts (CAPA). CAPA is responsible for the management of several venues in Columbus, Ohio. The Pittsburgh Cultural Trust is also similar and has several venues under its purview. As such the venues are part of an arts district that includes a broad area and many resident organizations and touring venues such as the Benedum Center, Heinz Hall (Pittsburgh Symphony), and the Pittsburgh Public Theatre. The situation in Boise may benefit from a similar not-for-profit approach specifically dedicated to the new venue and its constituent organizations.

The above observations are meant for discussion and require substantial investigation to form an appropriate approach for the Boise Performing Arts Center. APF would be pleased to participate in such investigation at an appropriate level and within our capacity should further study be pursued.

PROGRAMMING CONCEPTS



1 GROUND FLOOR PLAN
1/8" = 1'-0"



2 SECOND FLOOR PLAN
1/8" = 1'-0"

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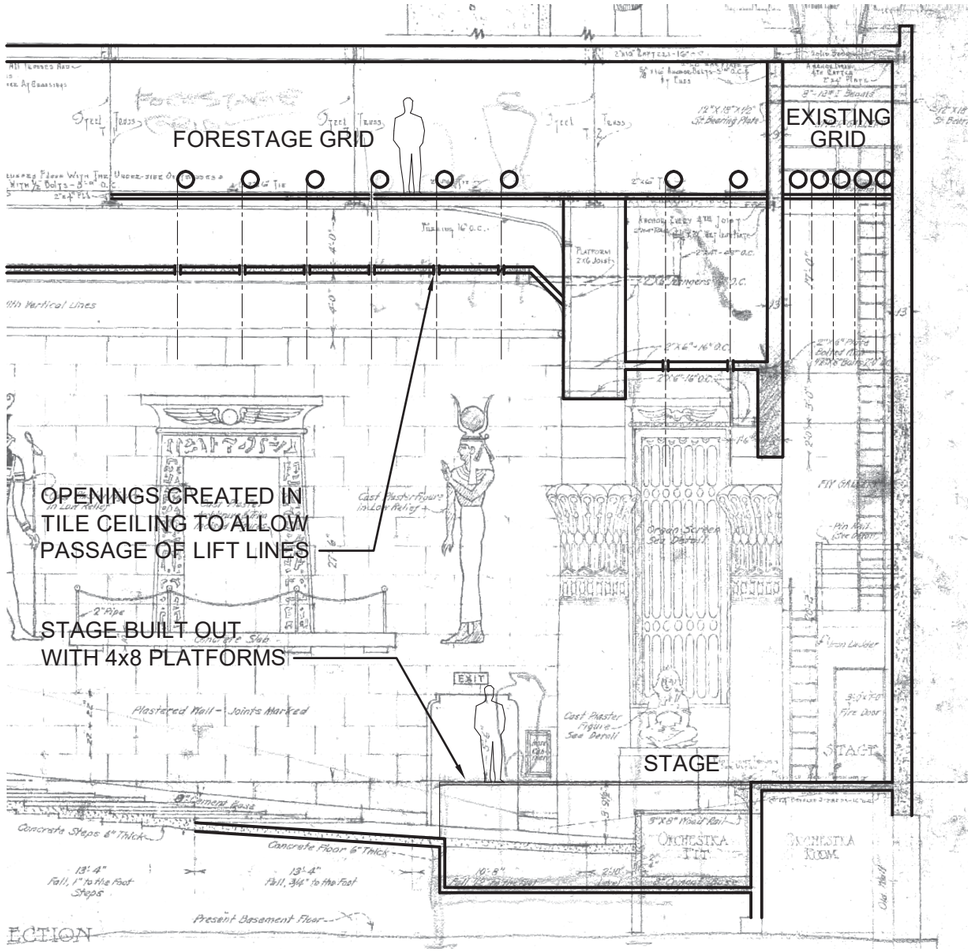
PROJECT:
OPERA IDAHO
EGYPTIAN THEATRE

DRAWING:
GROUND FLOOR AND
SECOND FLOOR PLAN

DATE: 1 JUN 2018
BY: EB
REV:

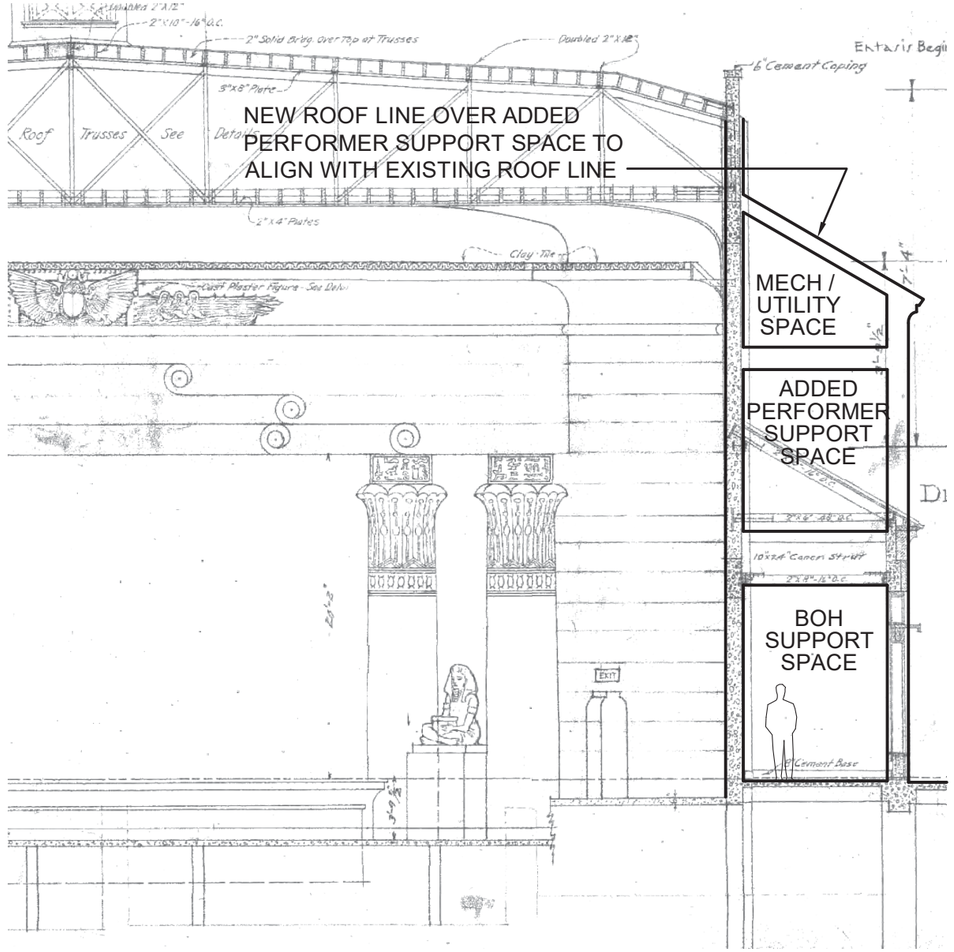
SCALE: 1/8"=1'-0"

DRAWING No.: SK-001A



1 CENTERLINE SECTION

1/8" = 1'-0"



2 TRANSVERSE SECTION (HOUSE RIGHT)

1/8" = 1'-0"

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PROJECT: OPERA IDAHO EGYPTIAN THEATRE

DRAWING: CENTERLINE SECTION AND TRANSVERSE SECTION

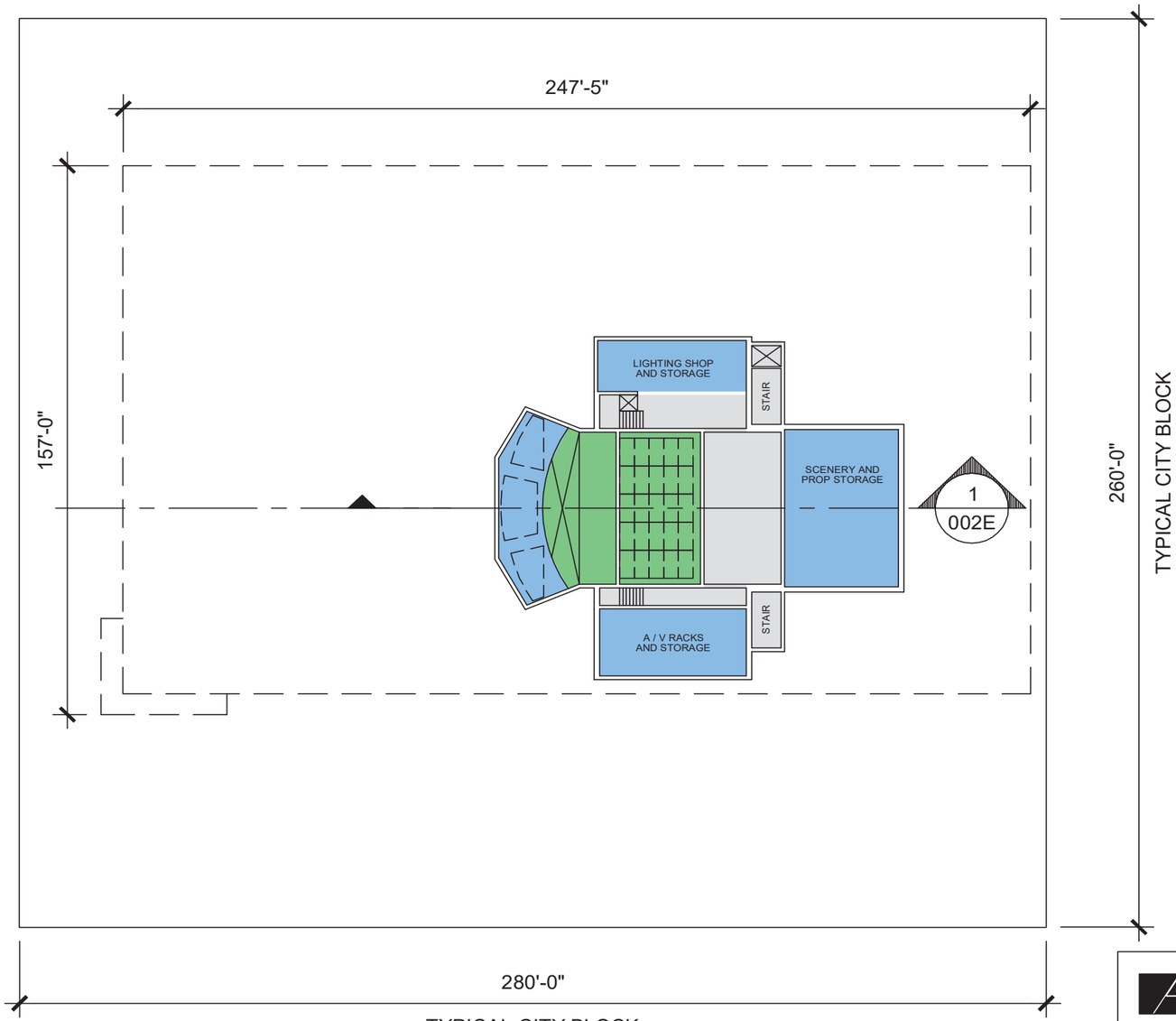
DATE: 1 JUN 2018

BY: EB

REV:

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

DRAWING No.: SK-001B



1 PIT LEVEL PLAN

1/32" = 1'-0"

SEATING TOTALS

LIFT	34
ORCHESTRA	279
PARTERRE	399
BALCONY	250
TOTAL	962

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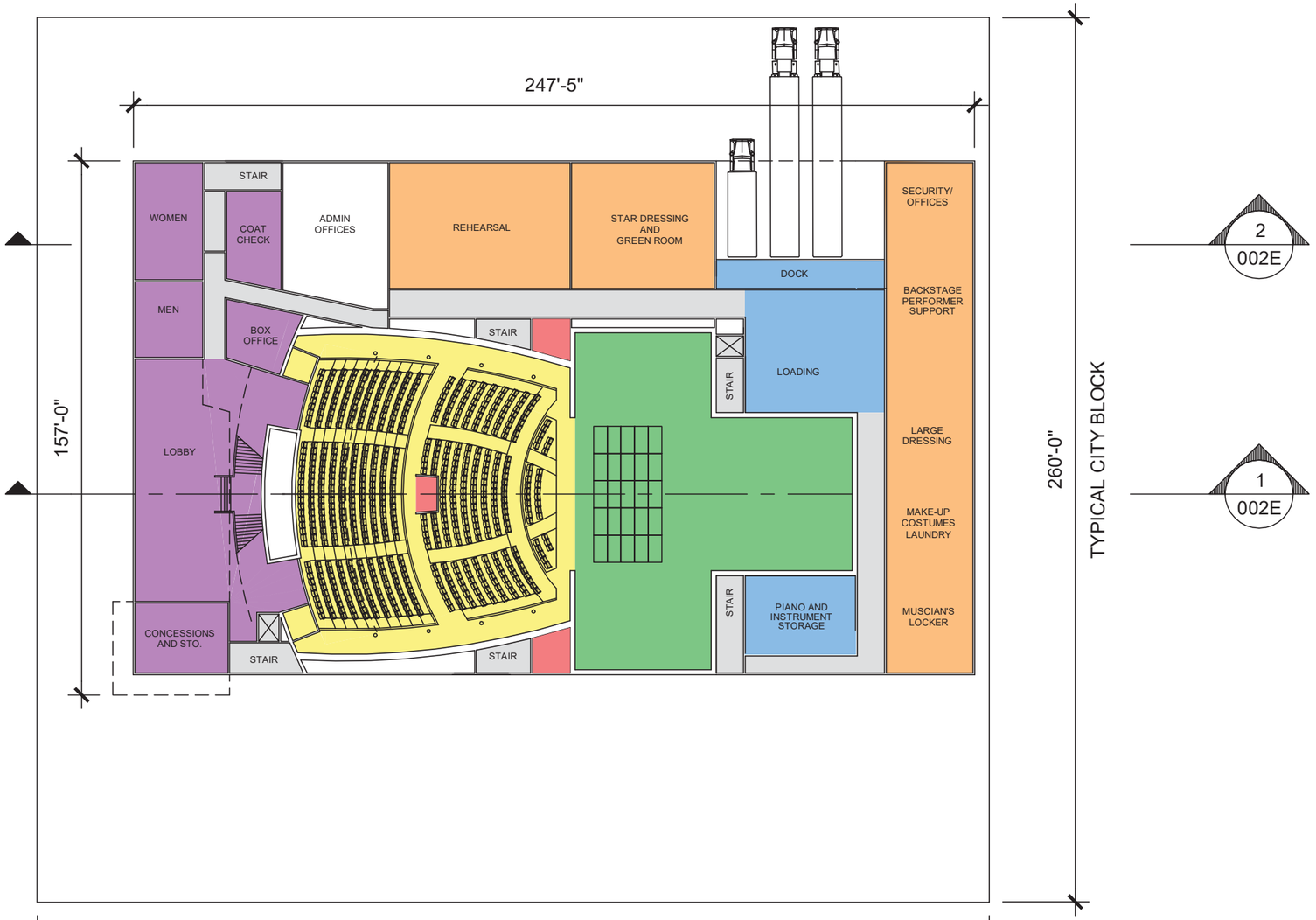
PROJECT: OPERA IDAHO

DRAWING: PIT LEVEL PLAN

DATE: 1 JUN 2018 | BY: EB | REV:

SCALE: 1/32"=1'-0"

DRAWING No.: SK-002A



1 LOBBY LEVEL PLAN

1/32" = 1'-0"

SEATING TOTALS

LIFT	34
ORCHESTRA	279
PARTERRE	399
BALCONY	250
TOTAL	962

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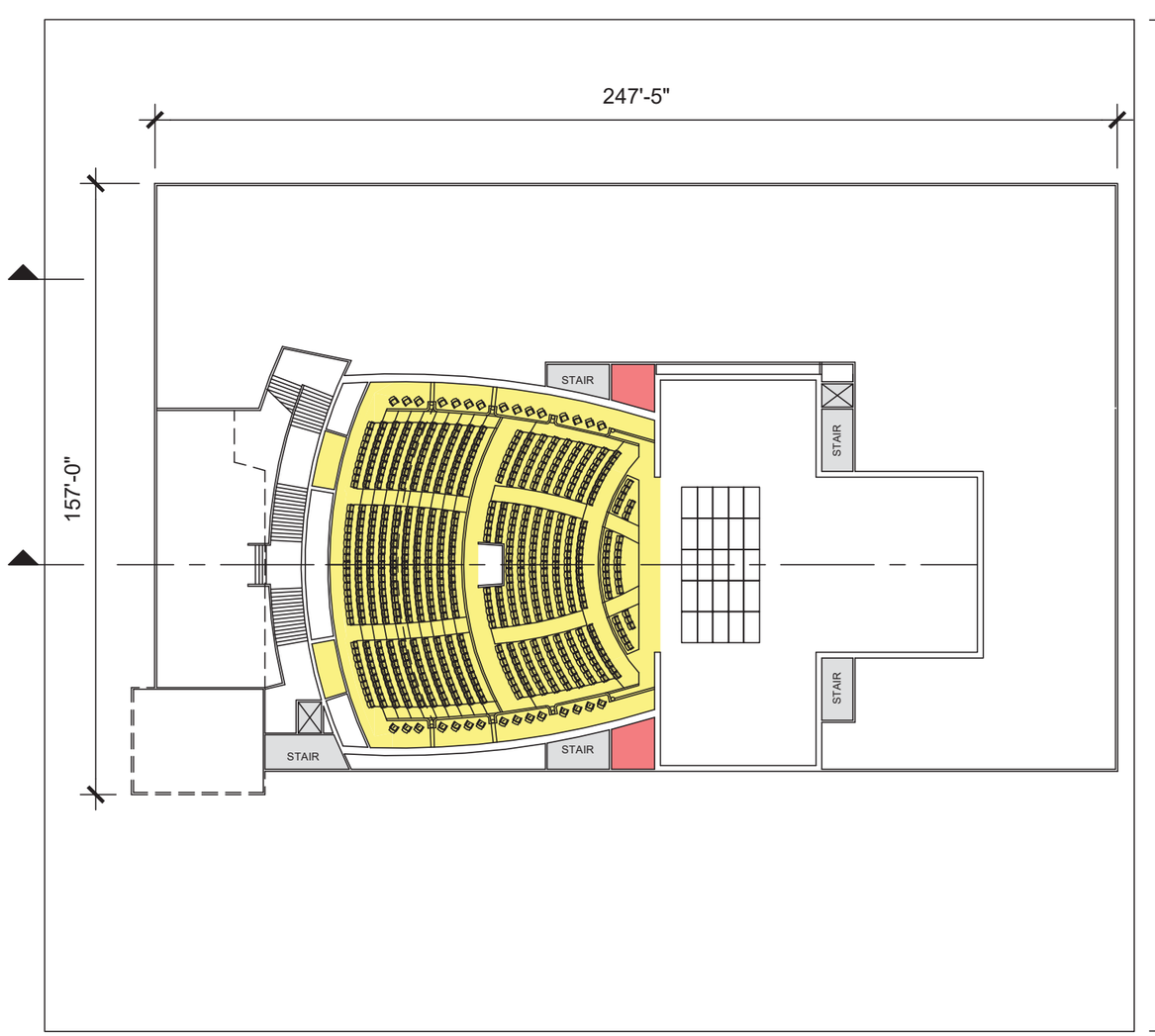
PROJECT: OPERA IDAHO

DRAWING: LOBBY LEVEL PLAN

DATE: 1 JUN 2018 | BY: EB | REV:

SCALE: 1/32"=1'-0"

DRAWING No.: SK-002B



2
002E

1
002E

SEATING TOTALS

LIFT	34
ORCHESTRA	279
PARTERRE	399
BALCONY	250
TOTAL	962

1 PARTERRE LEVEL PLAN

1/32" = 1'-0"

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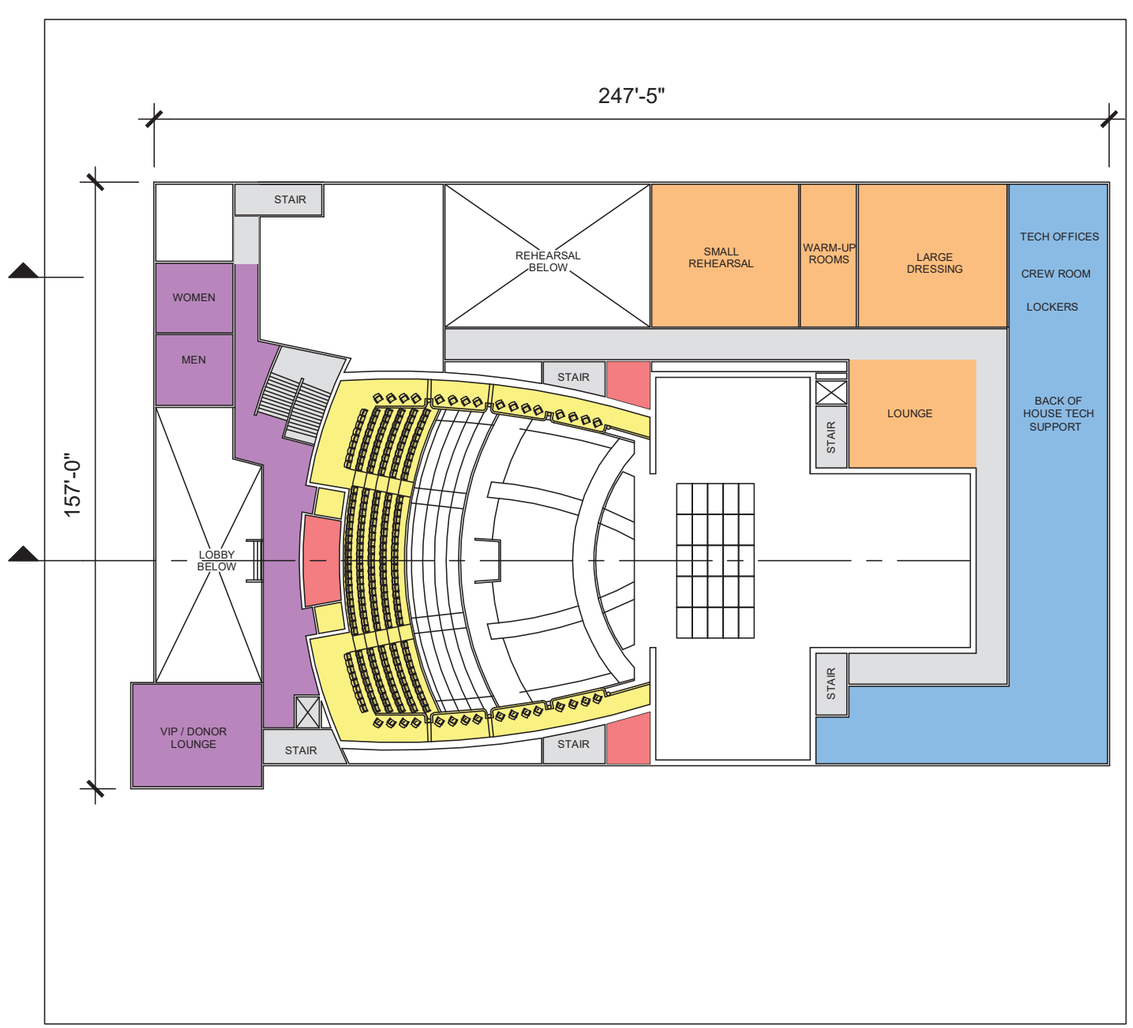
PROJECT: OPERA IDAHO

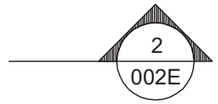
DRAWING: PARTERRE LEVEL PLAN

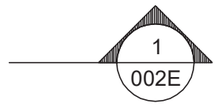
DATE: 1 JUN 2018 | BY: EB | REV:

SCALE: 1/32"=1'-0"

DRAWING No.: SK-002C







1 BALCONY LEVEL PLAN

1/32" = 1'-0"

SEATING TOTALS

LIFT	34
ORCHESTRA	279
PARTERRE	399
BALCONY	250
TOTAL	962

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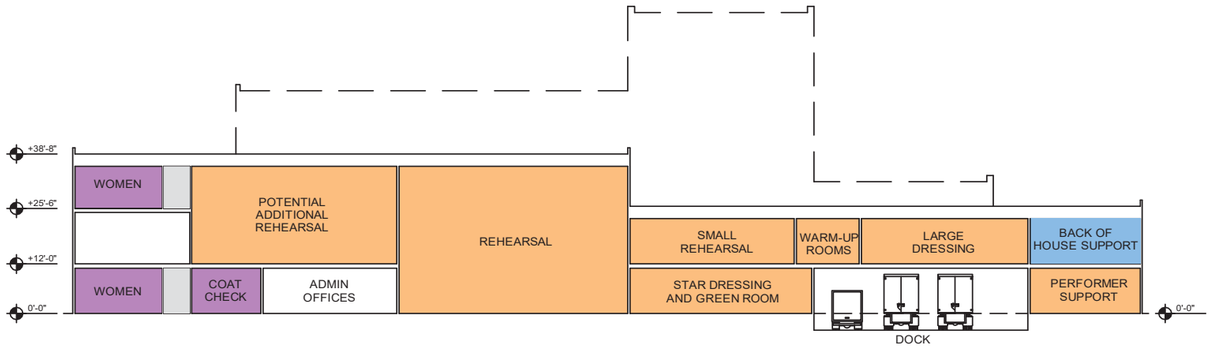
PROJECT: OPERA IDAHO

DRAWING: BALCONY LEVEL PLAN

DATE: 1 JUN 2018 | BY: EB | REV:

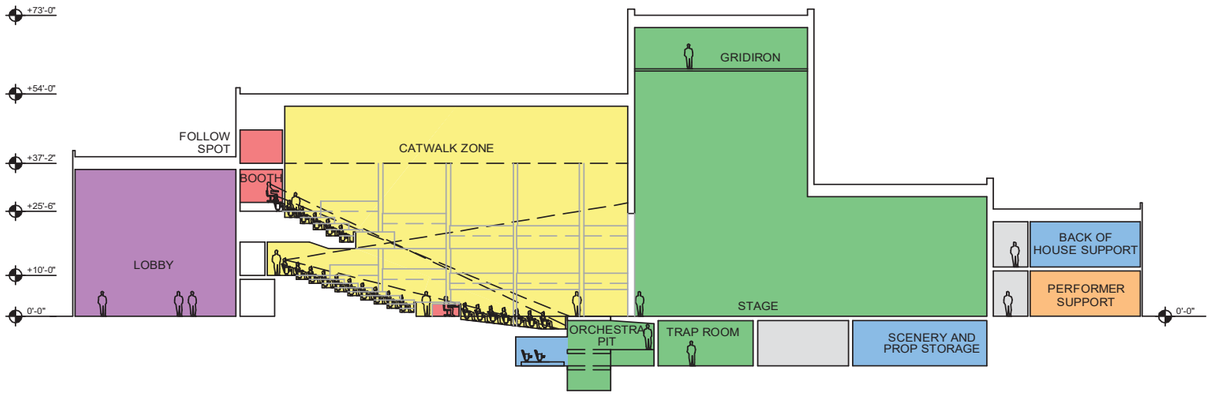
SCALE: 1/32"=1'-0"

DRAWING No.: SK-002D



2 SECTION

1/32" = 1'-0"



1 CENTERLINE / SIGHTLINE SECTION

1/32" = 1'-0"

SEATING TOTALS

LIFT	34
ORCHESTRA	279
PARTERRE	399
BALCONY	250
TOTAL	962

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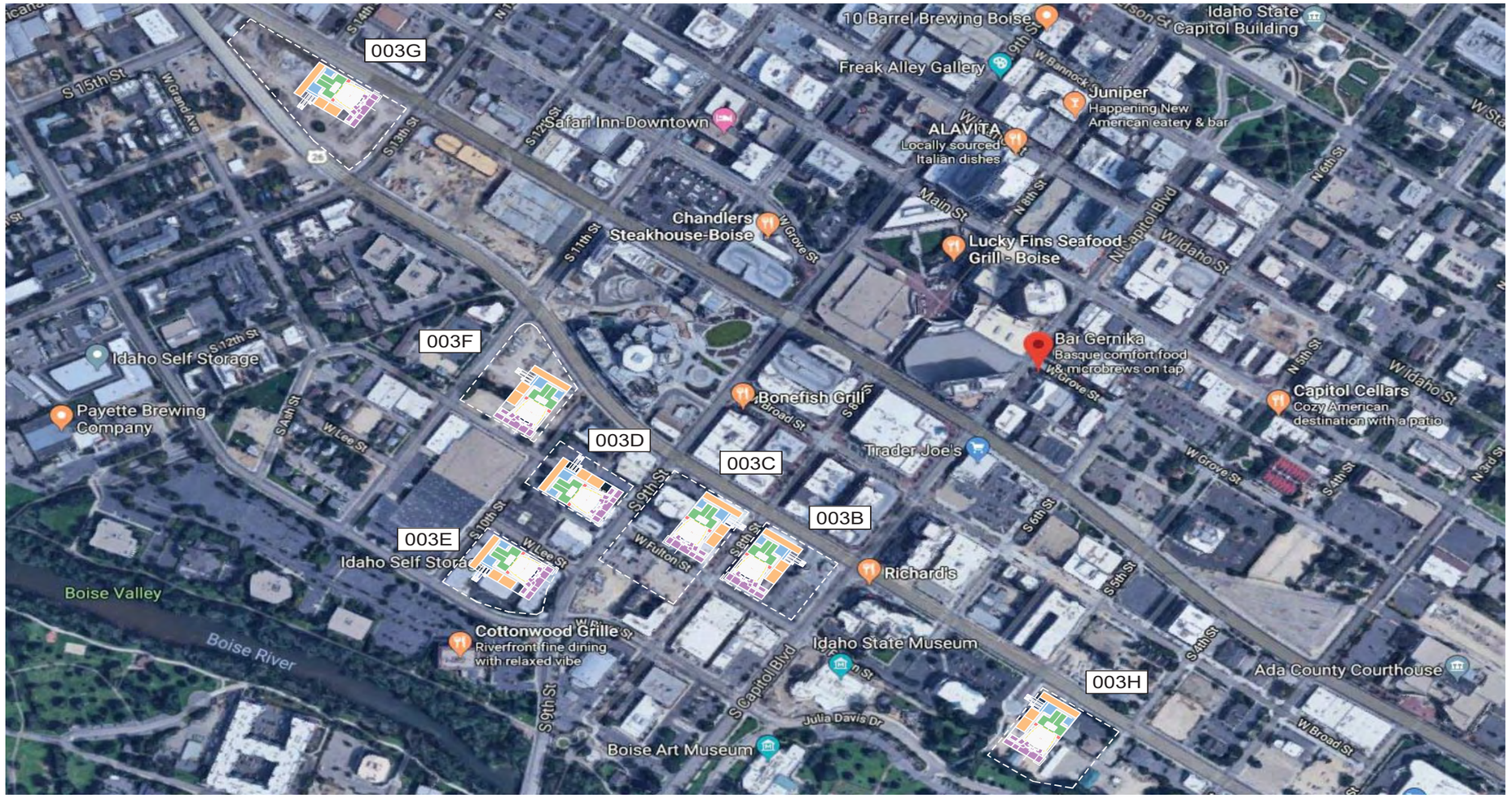
PROJECT: OPERA IDAHO

DRAWING: SECTIONS

DATE: 1 JUN 2018 | BY: EB | REV:

DRAWING No.: SK-002E

SCALE: 1/32"=1'-0"



1 DOWNTOWN BOISE
POTENTIAL SITE LOCATIONS
NTS

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PROJECT: OPERA IDAHO
DRAWING: DOWNTOWN BOISE POTENTIAL SITE LOCATIONS
DATE: 1 JUN 2018
BY: EB
REV:
DRAWING No.: SK-003A
SCALE: 1"=100'-0"

1 7TH ST. BETWEEN MYRTLE AND FULTON
(across the street from Opera Idaho)
1"=50'-0"

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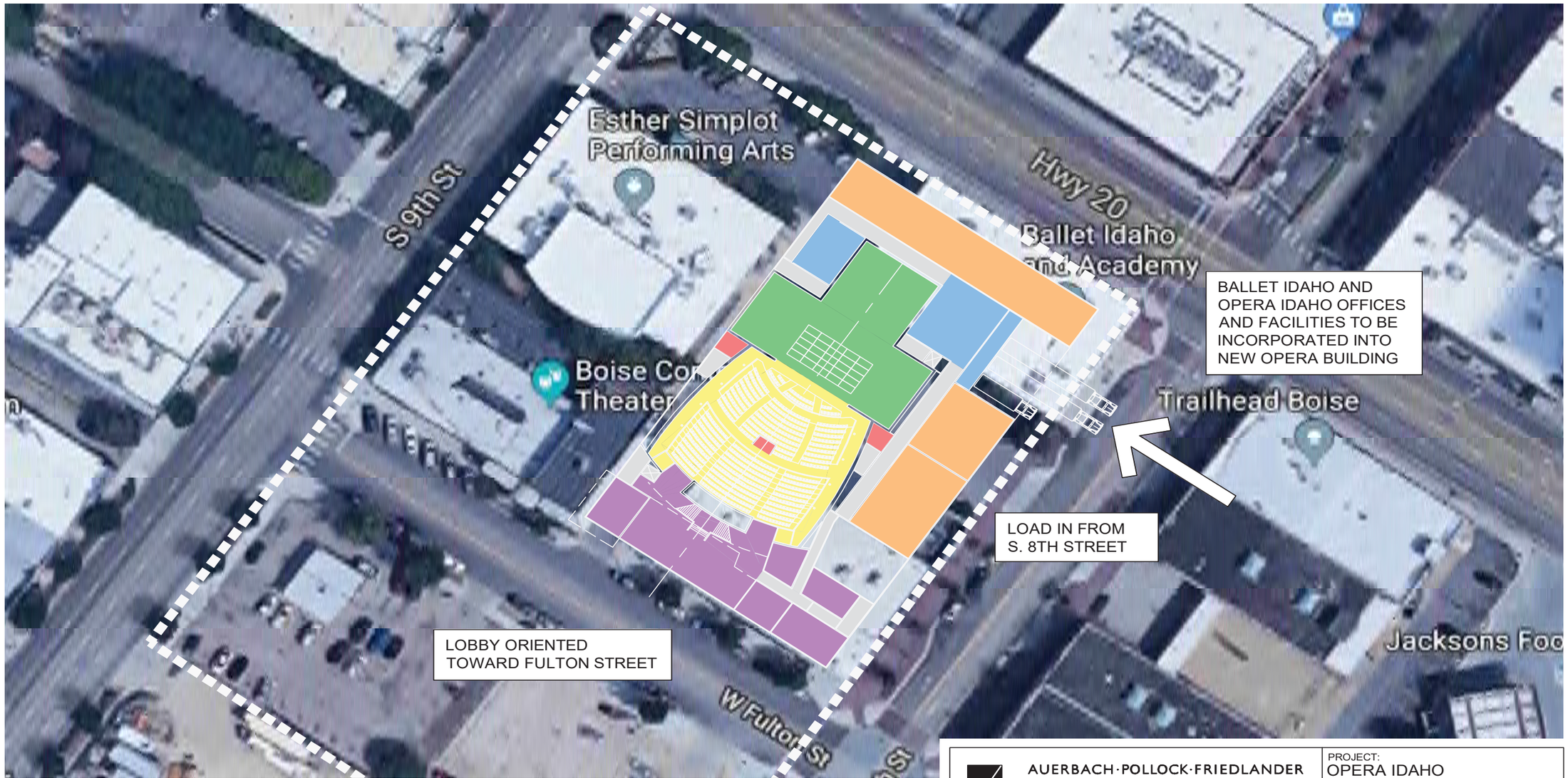
PROJECT: OPERA IDAHO
DRAWING: 7TH BTW MYRTLE & FULTON ORIENTATION PLAN
DATE: 08 MAY 2018
BY: EB
REV:
DRAWING No.: SK-003B
SCALE: 1"=50'-0"



8TH ST. BETWEEN MYRTLE AND FULTON (current home of Opera Idaho, Ballet Idaho and the Esther Simplot Performing Arts Academy)

1 1"=50'-0"

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PROJECT: OPERA IDAHO

DRAWING: 8TH BTW MYRTLE & FULTON ORIENTATION PLAN

DATE: 08 MAY 2018 | BY: EB | REV:

DRAWING No.: SK-003C

SCALE: 1"=50'-0"

1 9TH ST. BETWEEN MILLLER AND LEE (The Creamery Building)

1"=50'-0"

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PROJECT: OPERA IDAHO

DRAWING: 9TH BTW MILLER & LEE ORIENTATION PLAN

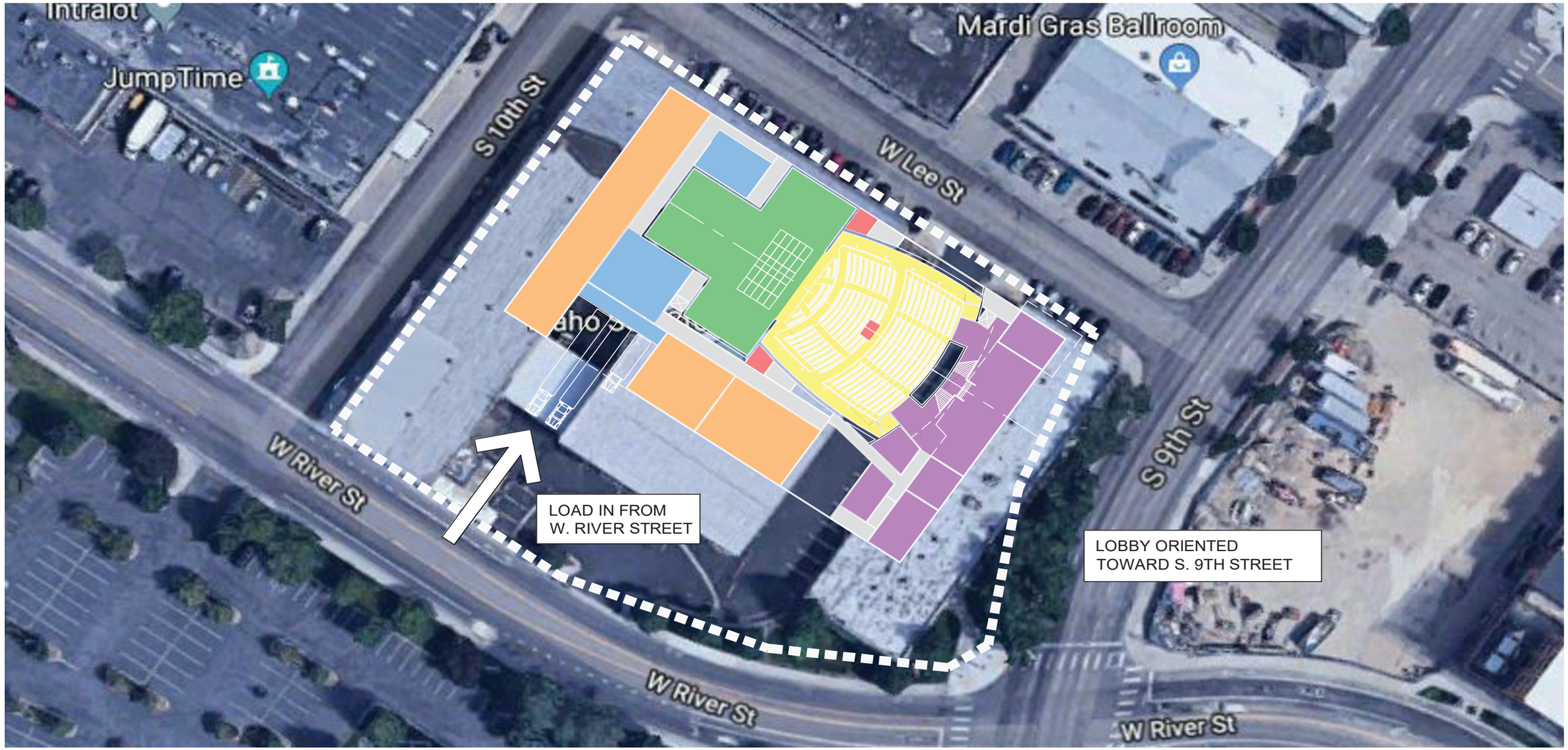
DATE: 08 MAY 2018

BY: EB

REV:

DRAWING No.: SK-003D

SCALE: 1"=50'-0"



1

9TH ST. BETWEEN LEE AND RIVER (Idaho Self Storage)

1"=50'-0"

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PROJECT: OPERA IDAHO

DRAWING: 9TH BTW LEE AND RIVER ORIENTATION PLAN

DATE: 08 MAY 2018 | BY: EB | REV:

SCALE: 1"=50'-0"

DRAWING No.: SK-003E

10TH ST. BETWEEN MYRTLE AND MILLER (Vacant Lot)

1 1"=50'-0"

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PROJECT: OPERA IDAHO

DRAWING: 10TH BTW MYRTLE & MILLER ORIENTATION PLAN

DATE: 08 MAY 2018 | BY: EB | REV:

DRAWING No.: SK-003F

SCALE: 1"=50'-0"

1 13TH ST. BETWEEN FRONT AND MYRTLE (Vacant Lot)

1"=100'-0"

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PROJECT: OPERA IDAHO		
DRAWING: 13TH BTW MYRTLE & FRONT ORIENTATION PLAN		
DATE: 08 MAY 2018	BY: EB	REV:
SCALE: 1"=100'-0"	DRAWING No.: SK-003G	

1

5TH STREET BETWEEN MYRTLE AND JULIA DAVIS (Adjacent to Julia Davis Park)

1"= 50'-0'

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PROJECT: OPERA IDAHO

DRAWING: 5TH BTW MYRTLE & JULIA DAVIS ORIENTATION PLAN

DATE: 08 MAY 2018 | BY: EB | REV:

SCALE: 1"=100'-0"

DRAWING No.: SK-003H

PRELIMINARY OPINION OF PROBABLE COST

PRELIMINARY OPINION OF PROBABLE COST

It is essential to meter the direction a project is going in early in the programming process by determining project costs and to establish a baseline for funding goals.

The cost analysis consists of a preliminary estimate to gauge the magnitude and provide a cost indication of the overall budgetary commitment for construction of a new performance facility in downtown Boise. It took into consideration construction methods that may be applied to the development of a new building from the ground up. During the future collaborative development of the concept and design with the Architect, many standards of quality and construction methods will be evaluated and the design team will set the criteria for moving forward. For the purposes of the Phase 1 Report the schedule of cost assumes the following:

- Costs include the specialized nature of specific areas of the building, recognizing the long span structures required, the acoustical separation of spaces and noise and vibration mitigating technology, the extent of specialized infrastructure for theatrical systems and the differences of quality of finishes to be designed by the Architect for specific designated areas.

- Public areas such as lobbies and open concourses are to be of high quality and present an exciting, inviting space capable of use as events spaces on their own, separate from the Auditorium.

- The 950 seat proscenium theatre is to be of high quality but not overly luxurious, with a moderate application of wood and other indigenous or local materials.

- The Large and Small Rehearsal Studios will be finished with attention to details appropriate to a rehearsal space including resilient floors, mirror walls, permanent or demountable barres, and an appropriate amount of variable acoustics.

- Warm-up rooms will be acoustically isolated and should allow for natural light.

- Back of house and service areas will be fully finished to a level of utility.

- Back of house facilities will be utilitarian, but should be easy to work in and provide some amenities for technicians and staff.

- Minimal office space, only for staff required to be in the building such as house technical personnel and facility management will be finished to typical "office" quality.

- Food service facilities should be considered for both a potential Café, open to the public during the day even when the theatre is not in use, as well as for catered private events in the Lobby or Donor Room.

- Cost of exterior finishes are expected to be similar to typical new construction with an allowance for "iconic" surface materials to integrate with the surrounding neighborhood, yet selected to present a new and distinct identity.

- Construction methods and materials focus on sustainable, "green" design.

Auerbach Pollock Friedlander have researched recent comparable projects nationwide in the firm's portfolio of work to establish an opinion of probable cost appropriate to the specialized aspects of performing arts projects of high quality and advanced technical standards.

The cost has been developed from The Preliminary Theatre Program Spaces and Concept Drawings in advance of schematic design and development drawings.

In general, the range of costs indicated below are the sum of specific costs for all assignable and non-assignable areas with individual quality of finish and completion for the various types of areas as shown on the drawings and indicated in their program of spaces. **For a new facility of the type and size discussed in this report, a minimum range of $500 to $800 per square foot should be used as budget allowances for construction based on current pricing from recent comparable projects, and are based on the facilities shown in this Report.**

82,653 square feet at **$500**/SF.....**$41,326,500.00**
82,653 square feet at **$650**/SF.....**$53,724,450.00**
82,653 square feet at **$800**/SF.....**$66,122,400.00**

These recommendations are expressed in 2018 US dollars and do not include future escalation nor do they include an markups including design contingencies, taxes, General Contractor's O&P, abnormal bidding environment at the time of bid or other factors beyond what we believe to be an opinion of probable cost of new construction.

The following items have been excluded in the preliminary estimated total development cost:

- Land cost
- Financing charges
- Administrative expenses
- Legal fees and disbursements
- Development charges
- Property tax
- Decorative artworks and sculptures

- Operating and special equipment
- Marketing and pre-opening expenses
- Operating costs
- Construction cost escalation beyond the date of the study

THEATRICAL SYSTEMS OPINION OF PROBABLE COST

The following pricing should be used as budget allowances for Theatrical Systems and Equipment based on current pricing from recent comparable projects, and are based on the facilities shown in the APF Phase 1 Report dated August 27, 2018. These recommendations are expressed in 2018 US dollars and do not include future escalation nor do they include an markups including design contingencies, taxes, General Contractor's O&P, abnormal bidding environment at the time of bid or other factors beyond what we believe to be an opinion of probable cost of equipment shipped to the jobsite. Systems scope is based on similar projects for the various systems. Please note that not all sections include installation.

THEATRE

Theatrical Rigging and Drapery Systems.....$1,105,000

Includes 35 motorized linesets with a sophisticated preset control system. Also includes a compliment of stage drapery with a bi-parting main drape and border, legs, borders, a mid-stage bi-parting traveler, an upstage bi-parting traveler and a scrim and cyclorama drape. User training included. Equipment installed cost. Manufacturer's services and user training are included. Installation of line and low voltage wiring, power, transformers, disconnects, conduit, mounting of equipment, etc. under Division 26 and not included.

Theatrical Variable Acoustics Systems.....$350,000

Includes a system of motorized traveler drapery and sidewall banners to deploy and retract as necessary to create the proper reverberation time for a variety of performance types. Drapery will be deployed as needed via a preset controller. Equipment installed cost. Manufacturer's services and user training are included. Installation of line and low voltage wiring, power, transformers, disconnects, conduit, mounting of equipment, etc. under Division 26 and not included.

Theatrical Lighting Control System.....$365,000

Includes distributed theatrical power control system to including DMX controlled relay panels for control of approximately 192 switched (non-dimmed) circuits. Network Control Racks with user interfaces are included for the Stage and Control Booth. Distribution faceplates and Electrics batten raceways for 192 circuits are included. An Architectural lighting processor and control stations for backstage, Control Both and Box Office, a distributed DMX control network, wireless DMX controlled relays for additional flexibility, a tour rider friendly control console, a complement of stage cable and user training sessions. Also included is are (2) 400A Company Switches (non-fused disconnect) and an Emergency Lighting Transfer Panel for power and Emergency Data transfer and signal generating devices. Equipment delivered to project site under contract, but installation under Division 26 is not included. Installation and special theatrical wiring, power, transformers, disconnects, conduit, mounting of equipment, etc. under Division 26 and not included. Manufacturer's services and user training are included.

Theatrical Lighting Fixtures.....$750,000

Includes an allowance for a Basic Equipment Inventory of color changing LED profile spots, studio white LED Wash Lights, color changing LED wash lights, 200w LED cyclorama lights, a ghost light, high quality LED followspots, plus spare parts, clamps, connectors, and template holders, etc. Allowance also includes a basic complement of portable stage power and data cable. Equipment shipped to the project site; installation by Owner's staff. User training is included.

Orchestra Pit Lift.....$350,000

A motorized lift with fixed stops at Orchestra Pit level, audience seating level, and stage level is provided. Included are hard panel fascia for exposed areas, safety interlocks and user controls. User training included. Equipment installed cost. Manufacturer's services and user training are included. Installation of line and low voltage wiring, power, transformers, disconnects, conduit, mounting of equipment, etc. under Division 26 and not included.

Orchestra Shell Enclosure.....$350,000

Includes overhead ceiling panels with integral lighting and nesting orchestra enclosure wall towers with transport carts. Includes architectural finished wood laminate surface. Manufacturer's services and user training are included.

Fixed Audience Seating.....$570,000

A total of approximately 950 upholstered fixed chairs with wood outer backs and seat bottoms, hardwood armrests self-rising seats, aisle lights, and ADA accommodations, per code. Includes an allowance for fabric at $40/yd. Allow $600 per chair. Allowance includes installation by Seating Contractor.

Audio-Visual System.....$1,675,000

Includes a Sound System in a Left/Center/Right configuration, with subwoofers, and associated processing electronics for sound reinforcement of live speech, theatrical, and operatic, orchestral, acoustic and amplified music events as well as playback and capture of audio and video content. A digital mixing console and rack will allow for setting up the control position at the in-house mix position. Video sources will be able to be plugged in the system at multiple different locations besides the control booth. A communications intercom system will be provided with installed stations in back of house rooms and a basic complement of portable headsets along with production video monitoring. An assisted-listening system will be provided. Cabling infrastructure will be provided to allow interconnection of different signals between different areas of the theater including racks at the stage and control booth and AV connection panels throughout. Equipment racks in the rack room will serve as the patching location. A basic complement of portable equipment will be provided to accommodate for different event staging capabilities in the auditorium as well as other event spaces in the facility. Front of house Lobby displays are provided for digital signage and can display live feeds from the theater for latecomer video and production purposes. Installed cost. User Training is included. Electrical infrastructure and installation of power, disconnects, conduit, backboxes etc. under Division 26 and not included.

Sub-Total for Theatrical Systems and Equipment - Theatre.....$5,515,000

LARGE REHEARSAL ROOM

Theatrical Rigging and Drapery Systems.....$150,000

Includes approximately 2,100 square feet of pipe grid in a 4'-0" x 4'-0" pattern. Pipe grid fabricated of 1-1/2" black iron pipe, with all associated hangers and hardware. Also includes a complement of stage drapery and tracks to cover mirror walls and provide acoustic absorption when necessary. Equipment installed cost. Manufacturer's services and user training are included. Installation of line and low voltage wiring, power, transformers, disconnects, conduit, mounting of equipment, etc. under Division 26 and not included.

Theatrical Lighting Control System $15,500

A small complement of wireless DMX relay transmitter and receiver modules to allow for control of Theatrical Lighting fixtures without the need for permanent theatrical power and data distribution infrastructure. Also included is a basic theatrical lighting console and all required interconnection cables. Equipment shipped to the project site; installation by Owner's staff. User training is included.

Theatrical Lighting Fixtures $65,000

Includes an allowance for additional theatrical lighting fixtures beyond the Theatre's Basic Equipment Inventory. Additional fixtures include color changing LED profile spots, and color changing LED wash lights plus spare parts, clamps, connectors, etc. The quantities and types of additional fixtures can be adjusted or reduced depending on available financial resources. Equipment shipped to the project site; installation by Owner's staff. User training is included.

Audio-Visual System.....$150,000

Includes sound reinforcement/play back system, intercom, distributed audio/paging system, assistive listening, video projection and production, and integrated control system. Installed cost. User Training is included. Electrical infrastructure and installation of power, disconnects, conduit, backboxes etc. under Division 26 and not included.

Sub-Total for Theatrical Systems and Equipment – Large Rehearsal Room.....$380,500

TOTAL FOR THEATRICAL SYSTEMS AND EQUIPMENT.....$5,895,500

CONCLUSIONS

CONCLUSIONS

The opportunity for Boise to realize a new and centrally focused performing arts venue is very strong. It is clear that the current status of existing, appropriate venues to support the established performing arts institutions is very limited. The continued availability of the Egyptian Theatre may be a cherished gift but as indicated above it is not able now to contribute to the wider expressed needs of the performing arts community even with the maximum possible renovation work summarized above. We also concluded that the Egyptian must make necessary improvements in the immediate future to responsibly continue to present public performances. These improvements fall within the bounds of life safety and accessibility (ADA) requirements. Therefore the primary focus of this study has been to develop a concept and potential scope for a new venue.

After a thorough tour of the currently used Boise performing arts venues and with direct input from a strong constituency of Boise performing arts institutions that were primarily led by Opera Boise, the Boise Symphony and the Boise Ballet, a program of spaces was developed that would be able to form a basis for a new performing arts center. This program was developed into a conceptual massing plan that established a "metric plan" to demonstrate the physical needs for a new building. This plan has served to test seven (7) potential sites for the new venue. The process established here may not only serve as a tool for acquiring a potential site, but it may also serve as a basis for potential funding.

There is no question that the collective of performing arts institutions are in need of such a venue and the strength of the Opera, Ballet, and Symphony indicates a potential of growth and excellence that can only be achieved with the essential support of appropriate facilities.

As indicated in the body of this study the Egyptian Theater is a vital part of the community and should continue to be within its capacity to serve as primary cinema, small ensemble music, popular variety performances and commercial/corporate presentation space. A new venue of approximately 85,000 gross square feet (GFA) should be the goal for Boise. Site selection will be dependent on a location suitable to accept the plan and situated within or at the periphery of the "Boise Cultural District". Given the fact that this document is a pre-architectural study, further development of the venue would require the engagement of an architectural design team including relevant specialty consultants.

Cost of this venue will be dependent upon site selection, program scope, design approaches and the obvious state of the economy and construction industry status. Based on the program of spaces and required theatrical systems needs and current industry costs for the Boise area in 2018 and estimated cost of construction may be $42,000,000 to $66,000,000. It is essential that a cost consultant experienced with performing arts venues be engaged as part of the architectural design team.

PARTICIPANTS

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Auerbach Pollock Friedlander would like to thank the following participants who took the time to meet with us and share their thoughts, perspectives, visions, dreams and concerns about this exciting opportunity for the Boise arts community. We look forward to continuing our collaboration on this study with each and every one.

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