

**DATE:** 11/12/2024

**TO:** COUNCILMEMBERS

**FROM:** CITY MANAGER'S OFFICE

**SUBJECT:** COUNCIL Q&A FOR NOVEMBER 12, 2024 CITY COUNCIL REGULAR MEETING

**Study Session (Downtown Parking Strategy):**

- How was the outreach sessions publicized?  
**Answer: A dedicated project webpage was created on the City's website with information updated regularly; the meetings were posted to the City event calendar; printed flyers were provided inside City Hall, the library, and community center; a printed flyer was posted in the meeting kiosk outside City Hall; and an advertisement was placed in the newspaper.**
- How many times was it sent out by the city?  
**Answer: Information about the various outreach meetings was publicized prior to each meeting.**
- How many people attended the outreach sessions?  
**Answer:**  
**2/13/2024 - Stakeholder Meeting (Downtown Property Owners) = (6) Attendees**  
**3/6/2024 - Stakeholder Meeting (Chamber of Commerce) = (20) Attendees**  
**3/12/2024 - Virtual Workshop = (18) Attendees**  
**3/19/2024 - In-Person Workshop = (10) Attendees**  
**4/5/2024 - Pop-Up Tabling = (10) Participants**  
**3/12/2024-5/1/2024 - Community Questionnaire = (155) Responses**
- How many individuals participated in the survey and where is the survey data?  
**Answer: 155 people participated in the survey. The questions and results can be found in Appendix B of the draft Downtown Parking Strategy provided in the meeting packet.**
- Can you provide the survey questions and results from the outreach. Please breakdown the community outreach events/sessions, how many people attended and the written results/feedback of each meeting.  
**Answer:**  
**2/13/2024 - Stakeholder Meeting (Downtown Property Owners) = (6) Attendees**  
**3/6/2024 - Stakeholder Meeting (Chamber of Commerce) = (20) Attendees**

**3/12/2024 - Virtual Workshop = (18) Attendees**

**3/19/2024 - In-Person Workshop = (10) Attendees**

**4/5/2024 - Pop-Up Tabling = (10) Participants**

**3/12/2024-5/1/2024 - Community Questionnaire = (155) Responses**

- How many local groups/organizations participated?

**Answer: Los Altos Village Association (LAVA); Los Altos Property Owners Downtown (LAPOD); Los Altos Chamber of Commerce; and individual developer and design professional participants.**

- What was the total cost for outreach?

**Answer: Community engagement for the project is budgeted for approximately \$46,000.**

- What was the feedback from residents from mid and south Los Altos?

**Answer: Mid and South Los Altos residents were not targeted specifically, as it was targeted outreach to gain feedback from the Business Community, Property Owners, and patrons of the Downtown Area. Citywide outreach such as a mass mailer was not conducted.**

- Please provide budget information of the other TMAs.

**Answer: Specific details on existing Transportation Management Associations (TMA) in the Bay Area can be provided. However, a TMA as discussed within the comprehensive Downtown Parking Strategy would be a component of a Business Improvement District (BID), additionally could be formed as a Property and Business Improvement District (PBID).**

- What is the assessed recommendation for the BID.

**Answer: There is no assessed recommendation for a BID/PBID with a TMA component; it is a recommendation that has been commonly utilized to address the specific issues identified by research and study of the Los Altos Downtown.**

**Business Improvement Districts with components of a TMA program have become increasingly more common features of downtowns and commercial areas. Business Owners and/or Property Owners often appreciate BIDs because they provide localized marketing, sanitation, security, transportation, and other services. These services can help downtowns and commercial areas that are oriented along public streets to more effectively compete in the varying market conditions today.**

- In establishing the Business Improvement District (BID). Please provide information on the assessed costs of other BIDs in neighboring cities.

**Answer: This information would be provided during the study of an Area specific BID/PBID formation, which would also consider the geographic area of the district, and at what rate what use, or parcel size is assessed. This is greatly varying and will depend on the specific formation, and specifically the services that are designed to be covered in the BID/PBID.**

- How many additional parking spaces are required if the projects identified in the housing element are constructed?

**Answer: The study did not explicitly study anticipated parking needs of residential development as all previously constructed housing developments in Downtown Los Altos have provided sufficient parking onsite. Additionally, it is improvement to note that there is a surplus of parking in all categories of parking in the Downtown Area (On-street, public; off-street, public; and off-street, private)**

- Please provide the data that would demonstrate that parking meters would increase the turnover of parked vehicles.

**Answer: Specific data can be made available from what other jurisdictions have seen specifically for capacity and usage. However, it is important to note that parking meters in areas of the Downtown is one component of Parking Management for Los Altos. Metered parking encourages the turnover of the most in-demand spaces, so they become available for those who are only briefly coming to the downtown and having spaces in the Plazas off of the main streets available free of charge so they it encourages higher usage there. An alternative approach commonly taken for these specific parking spaces would be Parking Enforcement by the Los Altos Police Department which would result in citations for not adhering to the posted time limits in the downtown.**

#### **Agenda Items 5 (Amended Conflict of Interest Code):**

- What are the actual amendments that staff proposes from the existing code? What's changed?

**Answer: The new Code removes the Deputy City Manager position as it is not currently used by the City as well as reflecting changes in Commissions made by Council (removing Design Review and combining Parks and Recreation and Public Arts).**

- In footnote 2 of the Appendix to the proposed code, the text reads: “[t]he City Manager may determine that, due to the range of duties or contractual obligations, it is more appropriate to assign a limited disclosure requirement.”

- What are the criteria for the CM to exercise this discretion?

**Answer: If the City were to create a position within the next two years that would typically be included in a Conflict of Interest Code or if an**

existing position takes on powers and duties which may require disclosure of financial interests, the City Manager would have the authority to require that position or positions to file a statement of economic interests.

- Has the CM previously exercised this discretion? When? Why?

**Answer: No.**

- Is a record created when the CM exercises this discretion to memorialize and track departures from the COI code?

**Answer: As stated in the identified footnote, “a clear explanation of the duties and a statement of the extent of the disclosure requirements must be in a written document.” Additionally, “the City Manager’s determination is a public record.”**

#### **Agenda Item 6 (Sewer Contract):**

- What is captured in the audio component of the sewer inspection?

**Answer: The audio of the sewer inspections shall include the following: a) Date and time of video inspection, b) Verbal confirmation of upstream and downstream manhole numbers, c) Verbal description of pipe size, type, and pipe joint length, d) Verbal description of location of each defect, and e) Verbal description of each service connection point.**

#### **Agenda Item 8 (Districts):**

- The resolution fails to include language that requires an elected councilmember must reside in that district for their term in office. Can we add that as an additional whereas to the resolution.

**Answer: This language is included in Section 2.04.090.a.**

#### **Agenda Item 10 (CHAC Joint Powers Agreement):**

- In the staff report, in the Environmental Review section on page 1, please note that the highlighted language “ ... in that it can be seen with certainty that the adoption of this Resolution implementing the California Voting Rights Act would not result in a significant environmental effect” is incorrect for this agenda item.

**Answer: The correct language should read as follows:**

**“The Resolution approving an Amended CHAC Joint Powers Agreement has been reviewed in accordance with the California Environmental Quality Act (CEQA) and is exempt from environmental review pursuant to Section 15061(b)(3) of the California Environmental Quality Act (CEQA) Guidelines as it can be seen with certainty that the adoption of this Resolution implementing the California Voting Rights Act would not result in a significant effect on the environment.”**



- Background, page 2 of the staff report, please note that there are only 6 not 7 public agencies that form the JPA, unlike what it says in this statement: "the seven public agencies executed an agreement and formed a Joint Powers Authority now known as CHAC ("CHAC" or "JPA")." It is correctly identified as six agencies elsewhere in the report.

**Answer: Noted.**

**Agenda Item 11 (Parcel Map for 440 First Street):**

- Does this item need a resolution?

**Answer: No. Authorization is granted by the City Council approval of the item on the consent calendar.**

**Agenda Item 13 (Fire Protection Services Review):**

- Will the results of this analysis be made public?

**Answer: Staff will update the Council on the results of the analysis as part of a discussion on which path for fire protection services staff recommends the City pursue.**

- When can we expect the consultant's report?

**Answer: Staff anticipates presenting a discussion item before the Council in Spring 2025.**

- How will the findings of the consultant's report shape Los Altos' efforts to source fire protection services?

**Answer: The results of the consultant's report will help the City identify whether there are other financially feasible methods for providing high quality fire protection services.**

- Will the consultant explore the feasibility of Los Altos once again forming its own fire department?

**Answer: The consultant proposal currently does not include looking at the cost to the City to form its own department.**

**Agenda Item 14 (Adoption of Age Friendly Action Plan):**

- After the consultant's report is a multi-colored spreadsheet:
  - What is the purpose of the spreadsheet??

**Answer: The spreadsheet is a compilation of the feedback and suggested projects received during the focus groups and town hall meetings.**

- Is the City obligating itself to perform each action item on the spreadsheet? If so, what is the timeline? What resources are being allocated to each action item? What are the consequences of the City failing to accomplish each action item on a timely basis?

**Answer: No. The feedback and projects listed in the spreadsheet are suggestions to which city staff and/or Council can determine whether to move forward based upon budget, priorities and staff. City staff and/or Council can also amend the spreadsheet and suggest other projects or direction to address the feedback received. At the conclusion of the action plan timeframe, 2028, city staff will write a narrative to AARP and the WHO to provide an update on progress on the action plan to maintain certification. The expectation is some progress. There is no obligation to complete all items by the end of the timeframe of 2028.**

- Resolution: The word “adopt” should be plural (“adopts”) in the second line of the NOW, THEREFORE clause.

**Answer: Thank you for the correction. Will update and provide to the City Clerk.**

**Agenda Item 15 (Weed Abatement – Annual Property Identification):**

- The last paragraph of the “Discussion” section of the staff report is unclear: On the one hand, it says that a property will remain in the program “for up to three years.” On the other hand, it says that if a property has been compliant for three years, then it is removed from the program. Does a property have to be in the program for three years, or can a property be removed before three years?

**Answer: The property will remain in the program for three (3) years. If during the three (3) years, the property has remained compliant it will be removed from the program.**

**Agenda Item 19 (Zone text amendment):**

- The staff report and agenda indicates that this is the second reading of the ordinance. Please clarify: isn’t this the City Council’s first reading of this ordinance?

**Answer: This is the first reading of the ordinance “the Introduction”, and only waiving the second reading as it will return at the next meeting on consent.**

**Agenda Item 20 (Theatre):**

- How much has the city subsidized this project so far, in funds and staff time? How many different installments/contributions?

**Answer: The City provided \$38,000 in a one-time payment towards the AMS Report completed in 2023. A copy of that full report has been attached to this Council QA.**

- Why has this item not gone to the Finance Commission before coming to Council?

**Answer: This request from the Los Altos Stage Company is being presented to the City Council for feedback and appropriate direction.**

- Aren't we putting the cart before the house without having an understanding and discussion of the cost of the maintenance and operations the city will be burdened with long term before proceeding?

**Answer: City staff has not completed a maintenance and operational analysis of a new theater. The AMS Report from last year did include maintenance and operational expenses into their forecast for expenses of the building as listed out in the attached report.**

- Does the city have the 5 million excess funds for this request?

**Answer: The City could earmark \$5 million dollars for this request. Those funds would not leave the City until the fundraising is complete and the Los Altos Stage Company has enough funds for the entire project along with all other funds allocated from various donors.**

- Where are these funds coming?

**Answer: City Council could direct City staff to explore all potential options for the funding source.**

- Would this delay any other deferred maintenance projects and/or the development of a new Police station and needed upgrades for the Fire departments?

**Answer: It would depend upon the funding source because not all City funds could be spent on a new Police station or Fire Station upgrades.**

#### **Agenda Item 21 (Woodland Library):**

- Please provide the budget information for this project.

**Answer: There is no budget for this project as the patio will be completed by Los Altos Library Endowment and the native plant garden will be completed by Greentown Los Altos.**

- What is the cost of this project?

**Answer: They are both private projects so the City does not have the exact cost.**

- Are we following the same process of evaluation for this library project compared to the patio project at the main library?

**Answer: Once City staff has the final design, City staff will be able to determine the best review process for the project depending upon its specific components. It is important to note that there is already an existing patio and native plant garden at this location so these are extensions of existing components rather than a completely new project.**

# Los Altos Theater Study

## Final Summary Report

March 23, 2023



**AMS**  
PLANNING  
& RESEARCH

THEATRE PLANNERS / LIGHTING DESIGNERS  
**Schuler Shook**



# INTRODUCTION



The following summarizes the feasibility study process, findings, and recommendations for a new theater. In the pages following, we have described the context and market for the proposed new theater, described a preferred facility vision, forecasted likely utilization for performances, programs, and community uses, and estimated facility and operational requirements and costs.

**This report describes market and organizational conditions that support a base case for a new theater.** With this completed, effort can now move to planning in greater detail and gathering support for the next phases. This report is intended to serve as a springboard for further decision-making regarding the development of a new theater for the Los Altos community.

The next seven (7) pages contain **a high-level executive summary**. Greater detail, analysis, and background information can be found in the body of the report and in the appended materials.

# Executive Summary

## Scope of Work

### Phase 1

#### Assessing Feasibility

- Supply, Demand, and Aspiration

AMS Planning & Research, in partnership with theater planning firm Schuler Shook, worked with the New Theater Task Force and Los Altos Stage Company to assess the feasibility of developing a community-scaled theater space for the residents of Los Altos. Over the course of two phases of work, we found that **there is both need and opportunity for replacement of the existing Bus Barn Theater** with a degree of added space to accommodate a wider variety of community activity.

### Phase 2

#### Setting Definition

- Operating Model, Building Description, Financial Forecast

In our **first phase**, we studied market conditions, the overall health and operations of the Stage Company, and the supply of other venues in the market, and also collected input regarding community goals, attitudes, opinions, and aspirations about arts, culture, and downtown Los Altos.

Our **second phase** focused on defining a space that meets both community and Stage Company needs and goals. We developed a profile and mock schedule of activity that would take place in a new facility and, from there, developed space plans and an operating financial forecast.

# Executive Summary

## The Company & The Market



53%

growth in *attendance* in years leading up to 2020 (pre-COVID)



60%

growth in *revenue* in years leading up to 2020 (pre-COVID)

In seeking to understand the state of the Stage Company, we analyzed operating data going back to fiscal year 2012 and up to 2019, pre-COVID. We consistently saw steady and measured growth in the Company's revenues and expenses.

This indicates **solid management and oversight** and programming that is meeting community interest and perceptions of value.



40%

of households in the primary market have incomes over \$200k – the highest concentration in California



53%

of patron households have children living at home – indicating strong potential for youth and multi-generational programming



55%

of the market's population is under age 40 – representing strong future growth potential for arts patronage

We analyzed the market area and zeroed in on a collection of 15 zip codes that we believe comprise the Theater's primary market. This geography includes a total population of approximately 387,000 people.

In short, **we found the primary market area to be extremely strong** – demographically speaking – for greater consumption of arts and cultural activity.

A thorough analysis of the Stage Company's database of over 10,000 patrons was also conducted and found that **a strong base of followers exists from which to build**, with ample opportunity for future growth of both program consumers and philanthropic supporters who could be tapped with the right strategies, approaches, and campaigns.



# Executive Summary

## Community Input



Survey responses received from over 440 area residents



There is high interest in diverse content, including educational programs for young people, film, lectures, theater, & live music



Stakeholders envision a multi- and inter-generational gathering place that contributes to downtown vitality

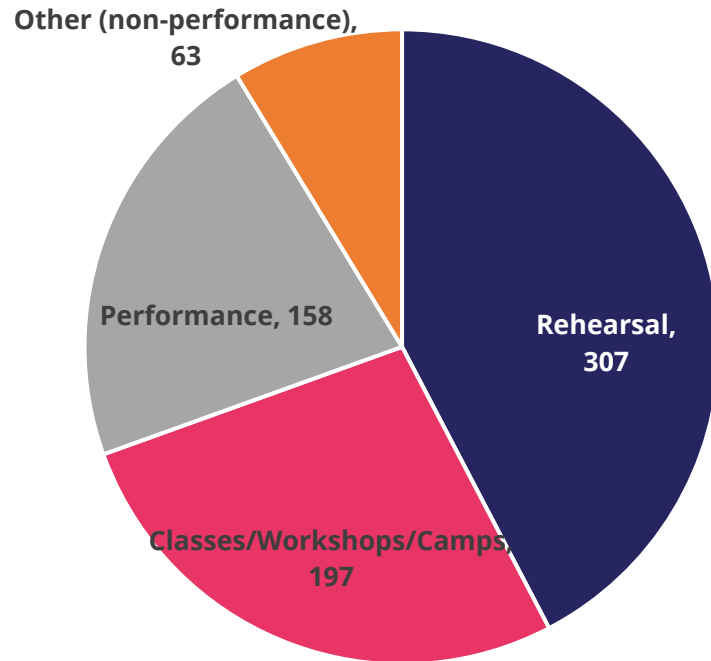
In order to gain insight into what community members, patrons of the theater, and other stakeholders are thinking with respect to the Stage Company and a new, community-facing facility, we conducted a community survey. We heard from 445 respondents who self-selected to participate. The survey was not conducted with random, systematic, stratified, or other sampling methods.

The survey found that **there IS significant interest for greater training opportunities for young people**, as well as for attending a range of performances including live music, comedy, lectures, film, and, of course, live theater. A majority felt that advantages of developing a new theater would be to **enhance downtown Los Altos as a hub of economic and cultural activity**, and to **bring the community a sense of pride** – pride of place.

Our major take-away from the data is that people see this project as **a community resource for the residents of Los Altos** more than as a regional destination. This project is about serving more of the Los Altos community and doing it better.

# Executive Summary

## Activity Forecast



Annual attendance of **20,500** from over **725 activities** annually, including:

- ✓ Community events
- ✓ Concerts, lectures, film, comedy, & family performances
- ✓ Rental uses
- ✓ LASC & LAYT performances
- ✓ Classes & camps for young people
- ✓ Rehearsals

To begin developing an operational forecast, we worked with LASC to map out the likely activity level of a new theater space. We put together a highly detailed calendar of community events, classes, rehearsals, performances, and other events that would take place throughout a typical year.

The breakdown of this activity is summarized in the chart above. We plotted **over 725 unique uses of the building** including **community events** and rental of the space. Over a quarter of the use would be for **classes, workshops, and theater camps for young people**. The space would be utilized day and evening and often for more than one activity at a time. For example, a film might be shown in one space while young people are taking an improv acting class in another.

The forecasted activity conservatively generates **annual attendance of over 20,000** at the building, based on an 85% average capacity sold for ticketed events and performances.

# Executive Summary

## Facility Program

**Schuler Shook** theater planners worked with LASC leaders to determine that the building needed to contain this array of activity would consist of a **160-seat mainstage**, configured in a traditional proscenium style.

Theaters also require **ample backstage spaces and room for gathering** in the front of the house. This building program includes a suitably-sized lobby and outdoor patio area, a special lounge space dedicated to Los Altos Youth Theatre, storage, dressing rooms, and other essential support spaces.

An appropriate site needs to accommodate a footprint of between 13,000 and 14,000 square feet, which can be accomplished at the downtown parking plaza site. However, it cannot be accommodated at the current Bus Barn site without spilling over onto adjacent land uses.

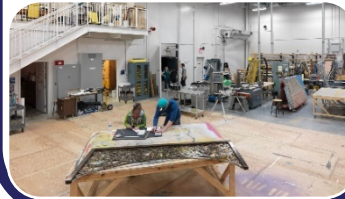
In terms of square feet, the facility would be over 23,000 when “grossed up,” which is the allocation used to account for walls, hallways, duct runs, sprinkler control rooms, etc.

An **order of magnitude analysis** of likely project costs for a theater in the Bay Area was conducted by the Schuler Shook team, which determined a project cost range of \$1,000 per square foot, including hard and soft project costs. Therefore, this building program would be in the range of \$23 million to develop.

The LASC team envisions this **cost to be met through a community-wide capital campaign**. The next step is to determine the funding plan to raise this money.

- 23,400 square feet
- 13,000 sq. ft. minimum site footprint required
- Order of magnitude cost = \$1,000/sq. ft.

Back of house support spaces



160-seat theater



Lobby, patio, & community gathering spaces

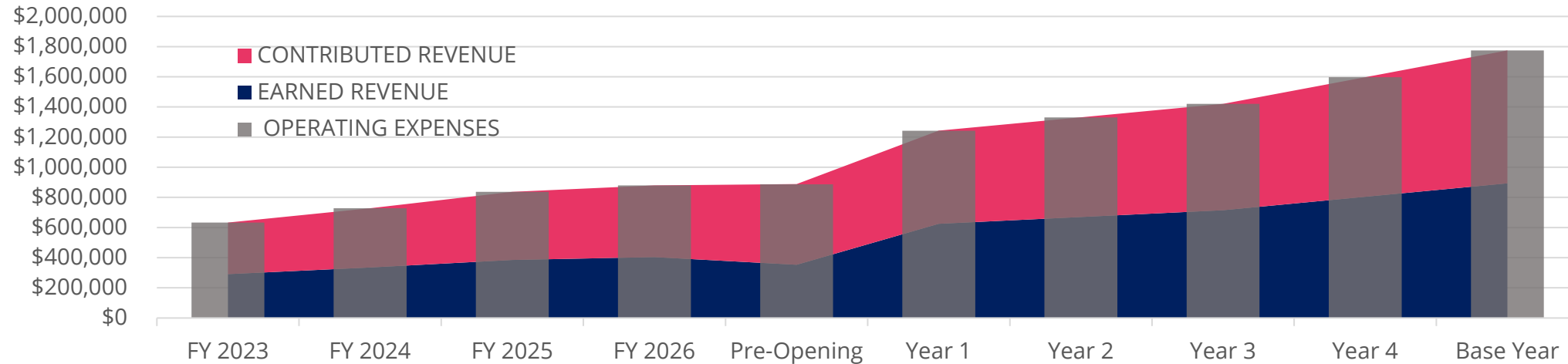


Dedicated youth lounge, rehearsal & teaching spaces, offices, storage



# Executive Summary

## Operating Forecast



Finally, we worked through a number of key operating assumptions and researched comparable theaters to arrive at an operating financial forecast.

The forecast shows that the operating budget for the building would normalize at around \$1.7 million in operating year 5 (which would be 8 to 10 years from now) with **revenue evenly split** between earned sources, such as ticket sales, rents, tuitions, and concessions, and contributed support, **in line with industry benchmarks**.

This budget includes LASC, Youth Theatre, building operations, and occupancy costs (heating/cooling, utilities, security, insurance, etc.)

The operation of LASC will build and grow to this point, with the greatest growth forecast to occur in contributed revenue, which can result from the significant capital campaign required to construct the facility.

As it builds towards this normalized operational forecast, **LASC will gradually introduce expanded educational programming** and external rentals, simultaneously ramping-up the staff required to program and operate the new facility to its fullest capacity.



MOVING FORWARD ...

# Where do we go from here?

## Conduct a Capital Fundraising Analysis

- To understand the environment in which a capital campaign will occur
- To develop an achievable capital campaign strategy

## Continued support of City Council

- City staff resources to support continued evaluation
- Financial commitment from City to commence fundraising feasibility study
  - City to split the cost of fundraising study and other necessary planning steps with LASC and community donors
  - Continued support of the MOU



# REPORT CONTENTS

	<u>Page</u>
1. Context	11
A. Study Scope	
B. Current Snapshot	
2. Emerging Opportunity	41
A. Comparable Projects	
B. Development Approaches	
3. Preferred Scenario	44
A. Activity Profile	
B. The Building	
C. The Operation	
4. Recommendations	63
5. Appendices	65

# CONTEXT



*Study Scope*

# STUDY SCOPE

A feasibility study for the development of a new home for LASC.

The Los Altos Stage Company (LASC) engaged AMS Planning and Research, along with theater planners Schuler Shook, to conduct a feasibility study for the development of a new home. The team sought to study, evaluate and develop plans and strategies to move the project forward. The primary goal of the study was to help LASC make a confident, business-based decision about the most effective building and business plan for a new or redeveloped facility.

*Appendix F* contains further description of the scope of work.

## Six key questions guided this work:

1. What are the community's **priorities, needs and opportunities** for a new theater building?
2. What are the community's **programmatic interests** and **attendance patterns** and preferences?
3. What are the local and regional **market conditions** and **competitive landscape** for the development of a new theater?
4. What is the **best balance of activity** to both broaden and deepen LASC offerings and provide space for community use?
5. What is the **appropriate facility configuration** for the most relevant LASC, community and regional performing arts needs?
6. What are the **best operating structure and policies**? How are they manifested financially?



# STUDY SCOPE

Assessing Feasibility:  
*Supply, Demand, and Aspiration*

Setting Definition:  
*Operating Model, Building Program, Financial Forecast*



Phase 1: Situation Analysis
1. Background & Operations Review
2. Kick-Off
3. Stakeholder Engagement
4. 360 Market Scan
5. Patron Assessment
6. Strategy Session & Workshop
Phase 2: Business Planning
1. Activity Mapping
2. Exemplar Learning
3. Facility Planning
4. Financial Projections
5. Final Reporting

# STUDY SCOPE:

LASC established a set of goals for the development of a new theater in Los Altos.

These goals served as building blocks for the work of the study.

- To **increase the vibrancy of Los Altos' downtown** business district by building a performing arts venue that will present cultural activities and programs
- To **utilize Los Altos' existing and longstanding community-based theater arts** and youth theater education programs to provide programming and management for the venue
- To **increase the local cultural participation** of and engagement by Los Altos residents by expanding education and community access opportunities in the new venue
- To **attract residents of surrounding communities** to Los Altos' downtown business district for expanded and varied nighttime programs

# CONTEXT



*Current Snapshot*

# Stage Company on Firm Foundation

Solid growth over five years pre-covid with revenues meeting expenses

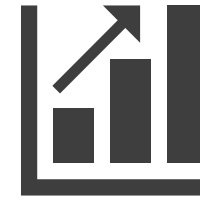
In seeking to understand the state of the Stage Company, we analyzed operating data going back to 2012 up to fiscal year 2019, pre-covid. When we did this we consistently saw steady and measured growth in the Company's revenues and expenses.

This indicates **solid management and oversight** and programming that is meeting community interest and perceptions of value.



53%

growth in *attendance* in  
years leading up to 2020  
(pre COVID)



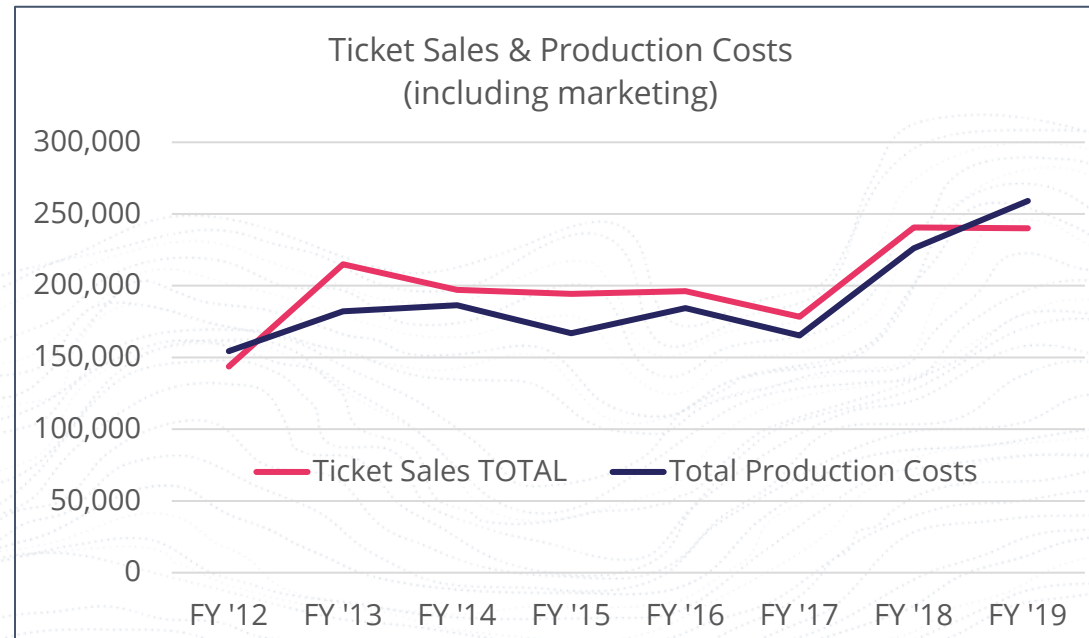
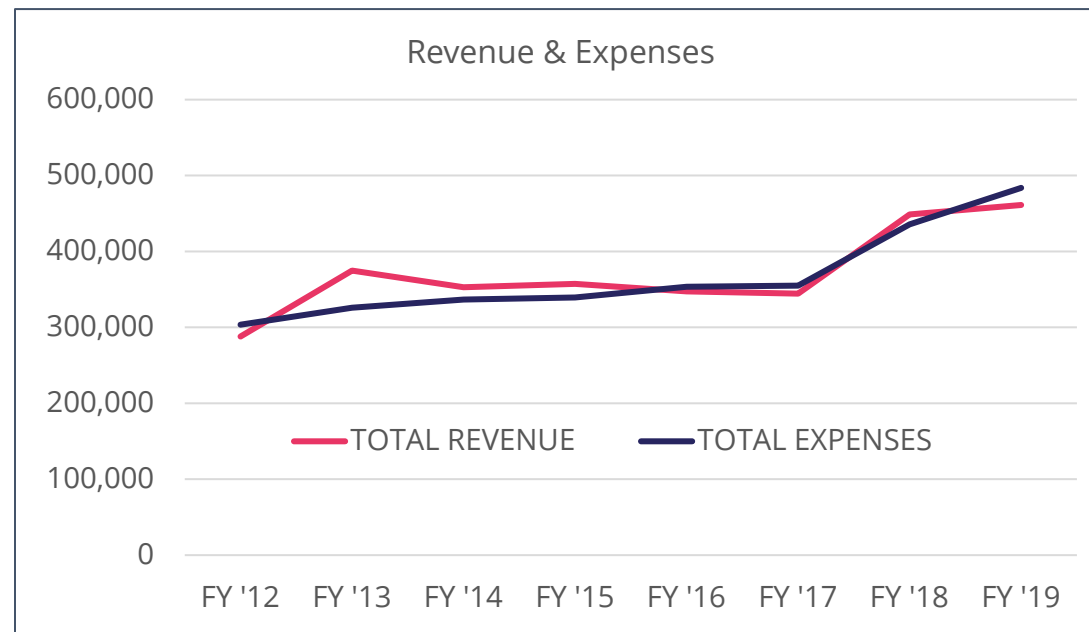
60%

growth in *revenue* in  
years leading up to 2020  
(pre COVID)

# CURRENT SNAPSHOT: *Operations*

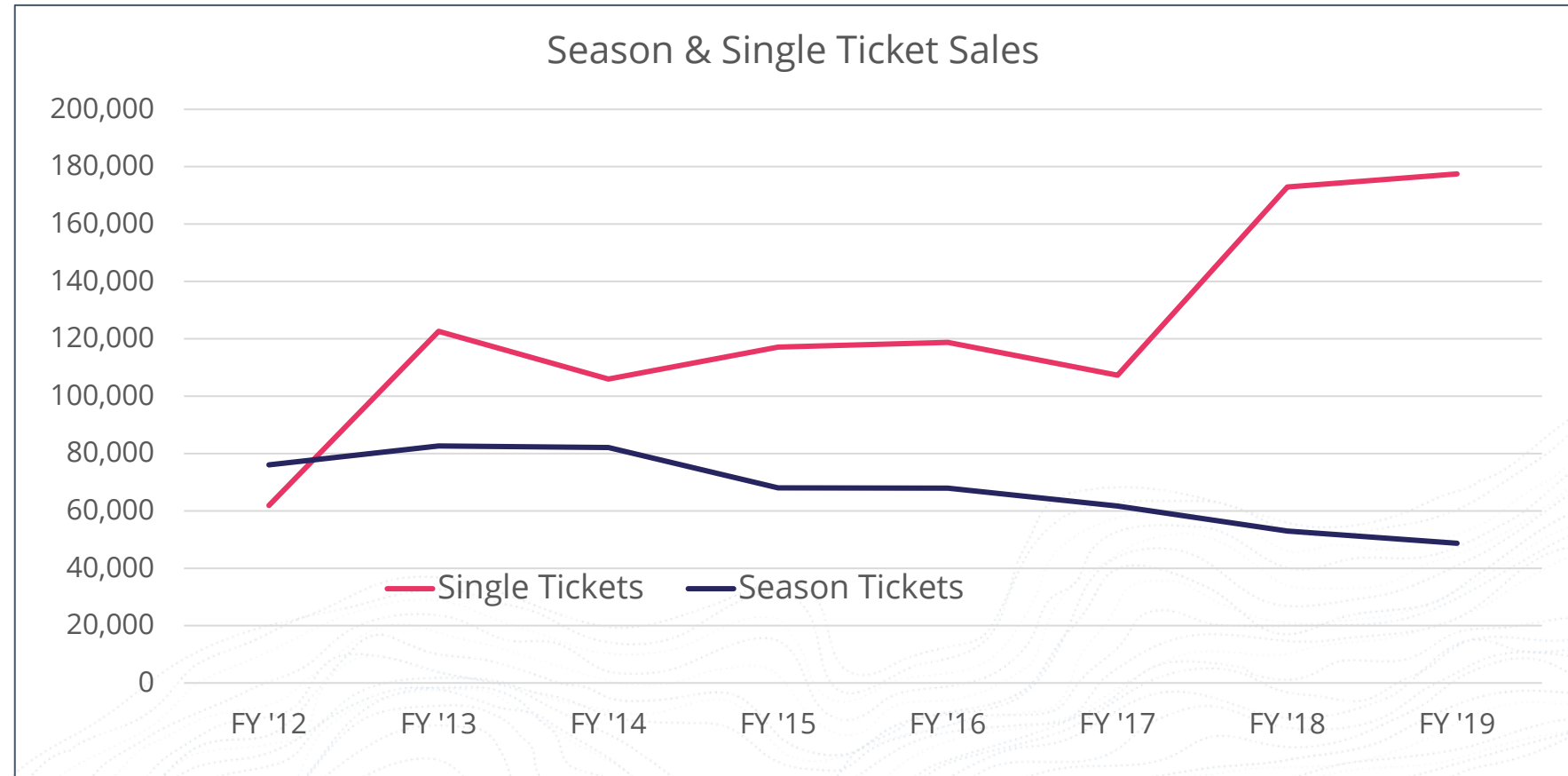
LASC has been  
making it work!

- Revenues have  
historically met  
expenses... even in  
growth mode



# CURRENT SNAPSHOT: *Operations*

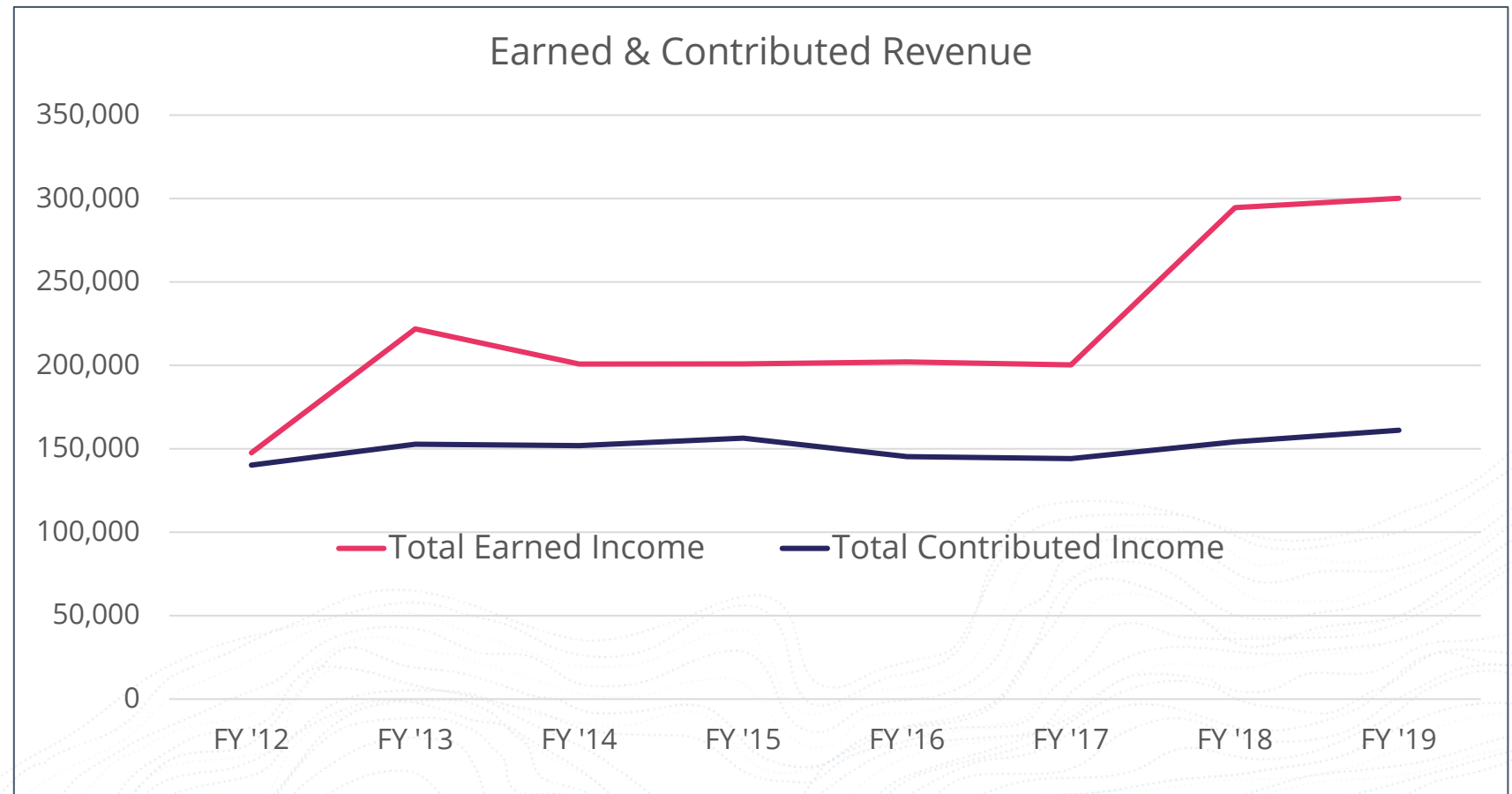
- LASC single tickets were seeing strong growth pre-COVID
- The Company has increased reliance on single ticket revenue





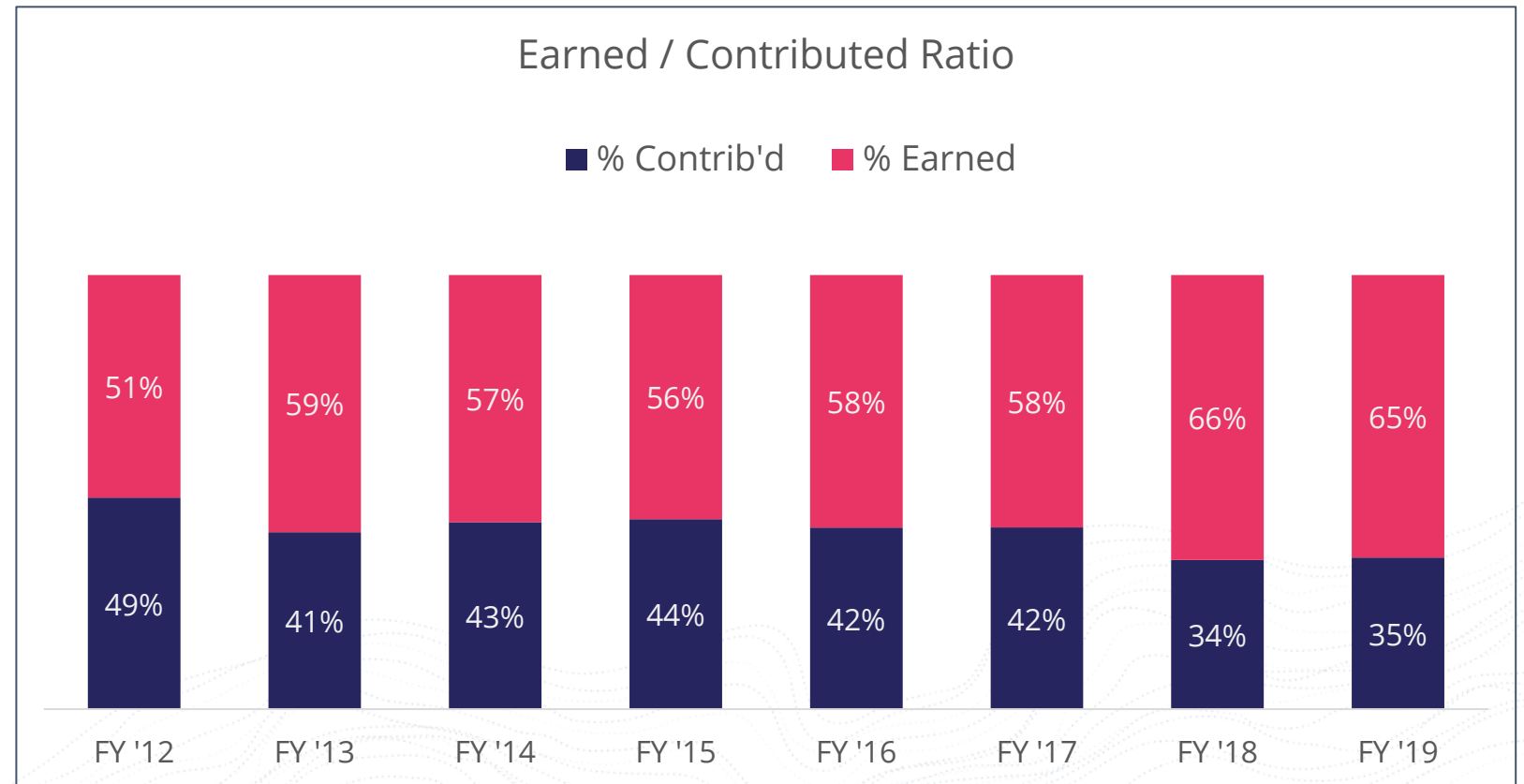
# CURRENT SNAPSHOT: *Operations*

- Company growth is fueled by sales
- Contributed revenue has remained ~\$150k/year



# CURRENT SNAPSHOT: *Operations*

- There is an increasing reliance on sales
- This coin has two sides...

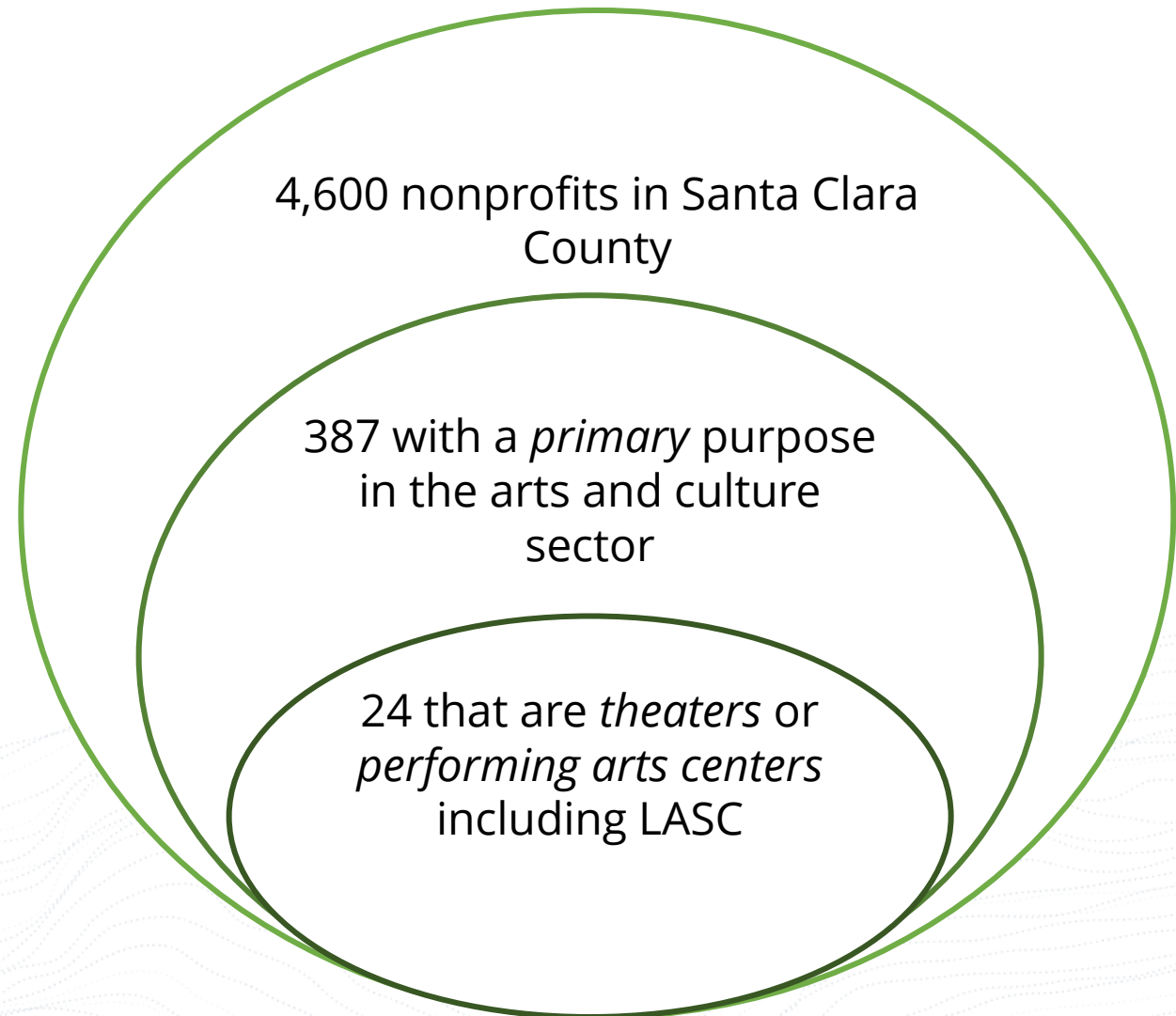




# CURRENT SNAPSHOT: *The Market*

Santa Clara County's  
nonprofit universe...

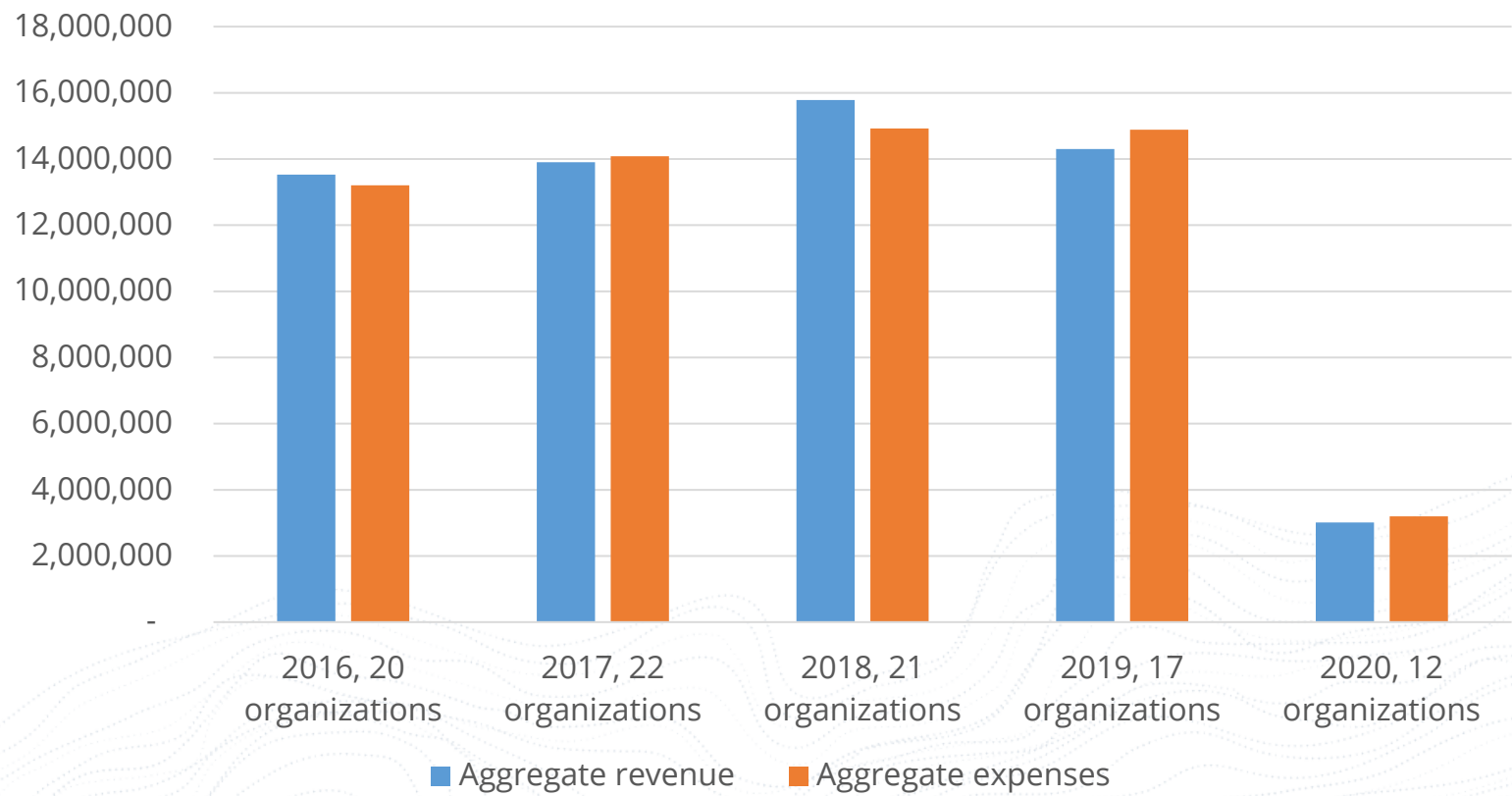
- A bit under 10% of all charitable organizations are focused on arts and culture, with an important minority working in LASC's "sweet spot"



# CURRENT SNAPSHOT: *The Market*

The County's  
Theaters and PACs  
saw healthy but flat  
results, pre-  
pandemic

Financial results for Santa Clara County theaters & PACs



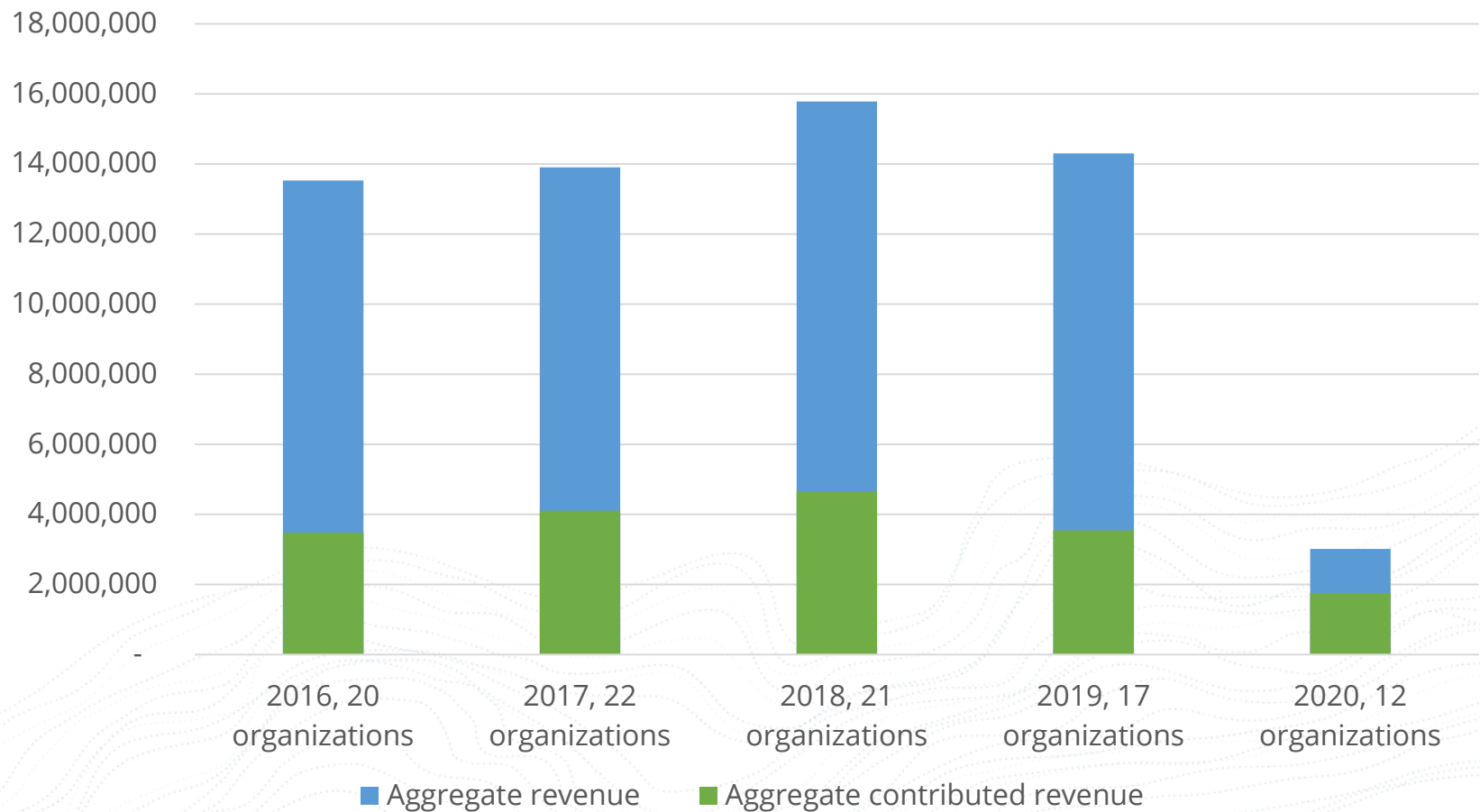
*Note: The Guild Theatre is not shown in this chart, due to capital funding.*

# CURRENT SNAPSHOT: *The Market*

Contributed revenue was 25%-30% of total revenue pre-pandemic

Can the market sustain a bigger ask?  
National averages would suggest, yes

Revenue mix for Santa Clara County theaters & PACs

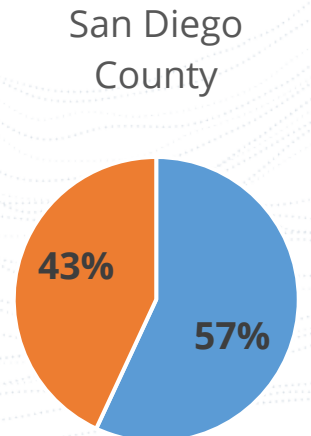
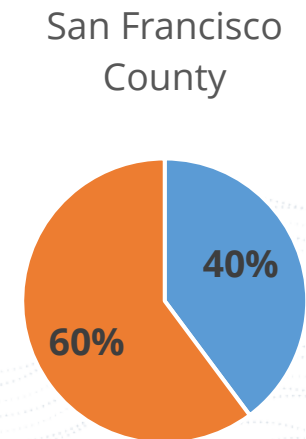
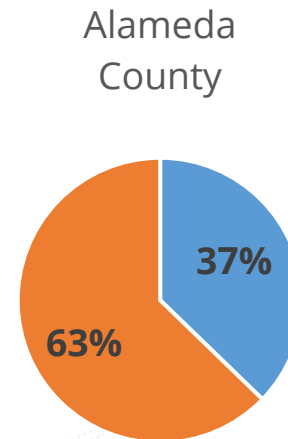
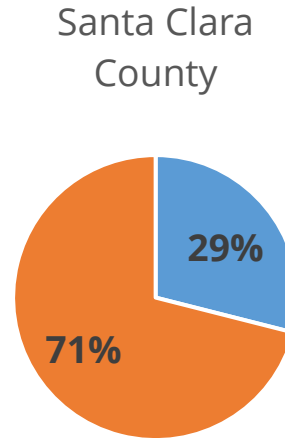
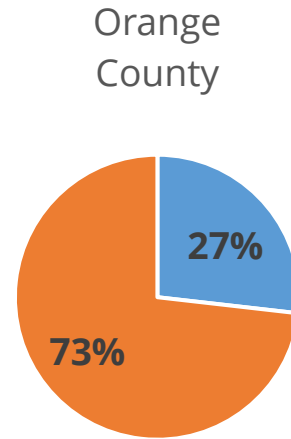


*Note: The Guild Theatre is not shown in this chart, due to capital funding.*

# CURRENT SNAPSHOT: *The Market*

A 5-year summary (2015-2020) of revenue to theaters and PACs in Santa Clara County and 4 benchmark markets shows that in affluent California counties, theaters and PACs rely more on earned than contributed income.

## earned



## contributed

# CURRENT SNAPSHOT: *The Market*

Giving is changing  
(and so is the  
prospective donor  
pool)

- The “emerging giving code” of disruption and systemic impact is replacing traditional focus on “charity”
- While most of the money is still going to organizations outside of the region, there is a growing trend toward local community-based giving
  - Noteworthy donors like Mackenzie Scott and Chan Zuckerberg funding locally with urgency and unrestricted, large grants
  - The region’s private and family foundations are still committed to local impact
- Making the case and connecting to giving priorities is key

Source: [\*“Silicon Valley Fortunes Grow, but Frustrating Trends in the Region’s Philanthropy Persist.”\*](#)  
American Nonprofit Academy (September 2021)

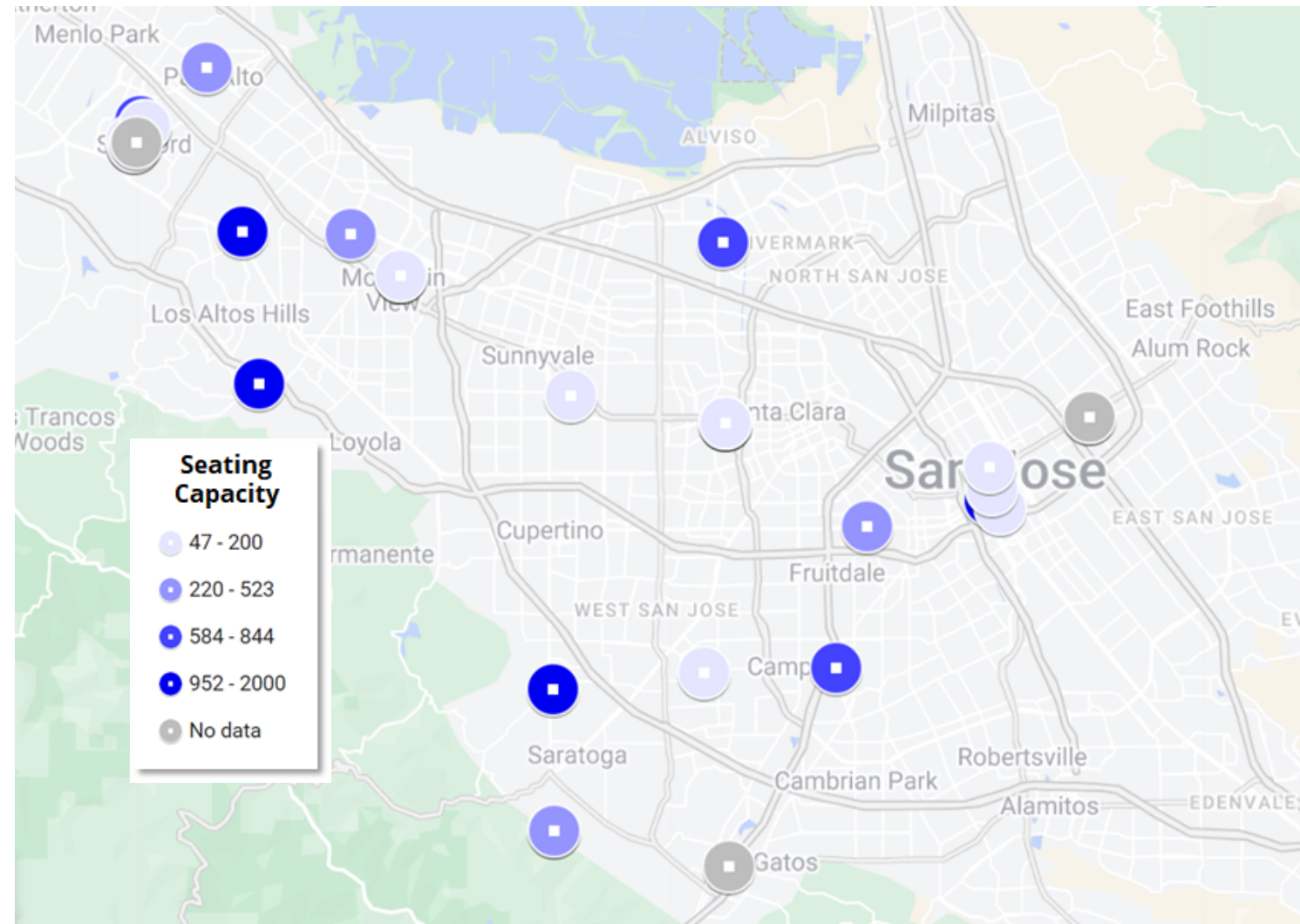


# CURRENT SNAPSHOT: *The Market*

35+ performance venues\*

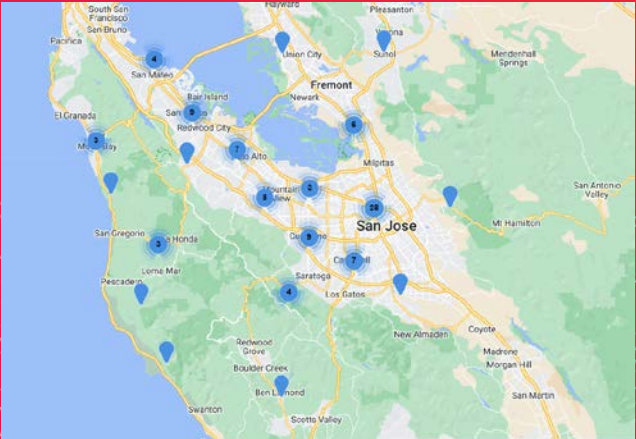
- 20-mile radius
- ~50% below 500 seats
- ~55% traditional or black box theaters
- Low % of multi-purpose spaces outside of churches and community centers
- 50% academic or government-owned / operated

*\*Excludes major commercial venues*

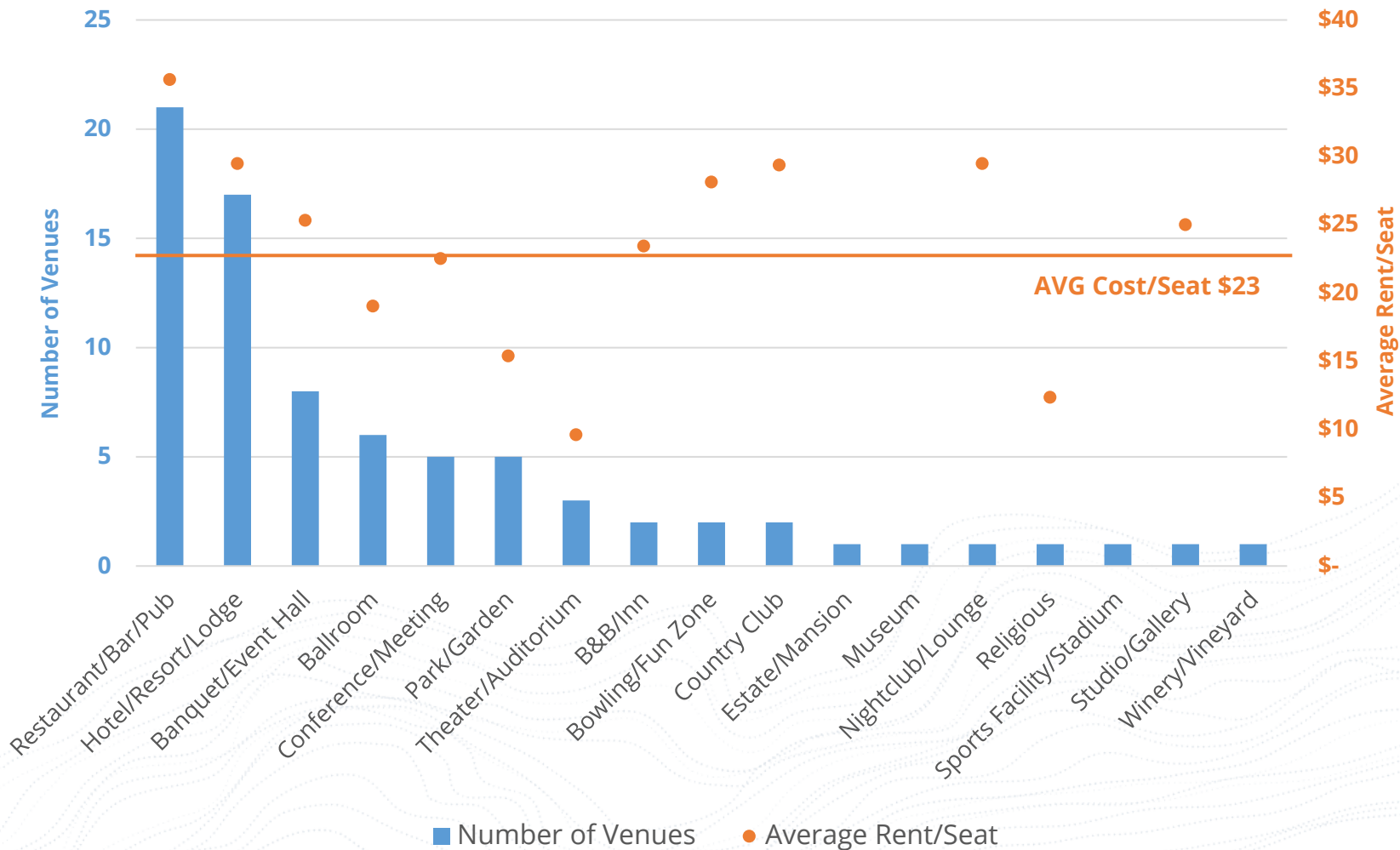


# CURRENT SNAPSHOT: *The Market*

A sample of 75+ event venues within 10 miles; an opportunity for a smaller-scale, low rent option



Event Facilities Within 10 Miles



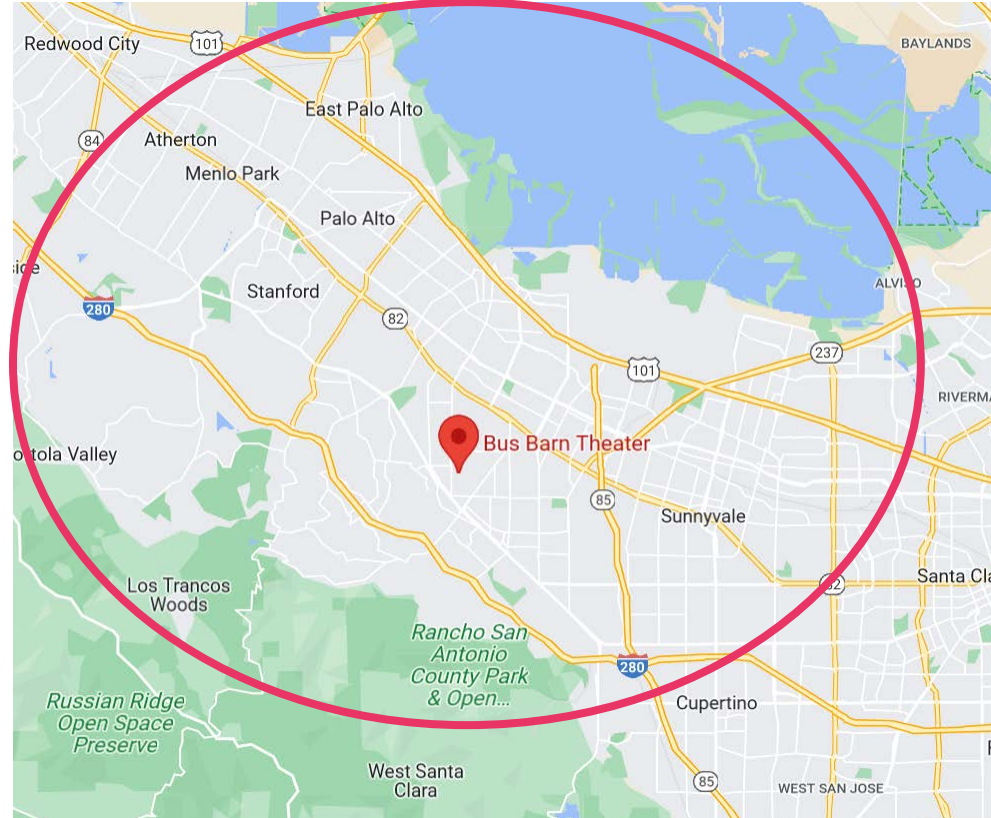
Source: Eventective.com



# CURRENT SNAPSHOT:

## *Patron Summary\**

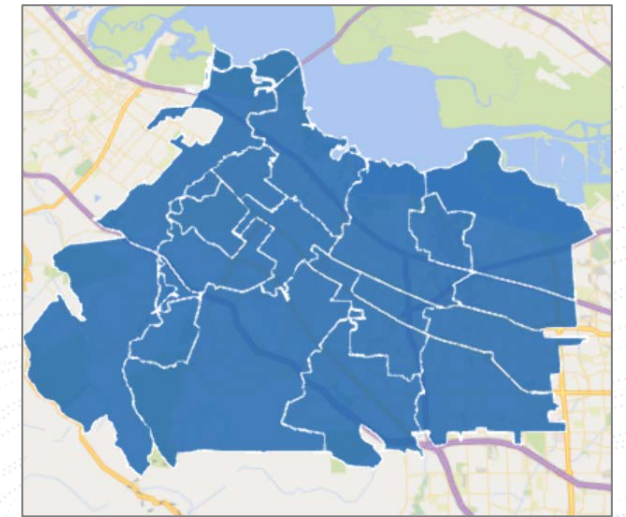
- The *primary market* for Los Altos Stage is the adjacent ZIPs
- Top 13 patron ZIPs account for 50% of records
- Predominantly in Los Altos, Mountain View, Sunnyvale, Cupertino, Palo Alto
- See Appendix A for full Market & Patron Analysis findings.



Primary market area  
(approximate)

### 15 Zips

- Population: **387,390**
- Area (sq miles): **91.6**
- Ppl/sq miles: **5,697.14**



Map of ZIP codes analyzed



# CURRENT SNAPSHOT:

## *Patron Summary*

- A tight primary market area, with majority hyper-local patron base
- Patrons are wealthier, older, and more racially homogenous than the broader market
  - Also, strong coexisting potential with children's programming
  - Top "persona" patron segments reflect older and family life, highest incomes and engagement in arts and culture
- Strong donor potential in existing nearby market with high household incomes and housing values
- Expansion to the north and east portion of the market requires consideration of programming and access

# CURRENT SNAPSHOT:

## *Community Survey*

See Appendix C for  
Aggregate survey  
results

- Most respondents are engaged with cultural life in Los Altos and the broader Bay Area
- Community pride, arts education, and drawing visitors to Los Altos are seen as benefits of a new theater by most
- Significant interest in programming diverse event types
- City-provided land for a new theater is less controversial than city funding; strongest support for a partnership approach
- Maintaining the Bus Barn site may mitigate opposition

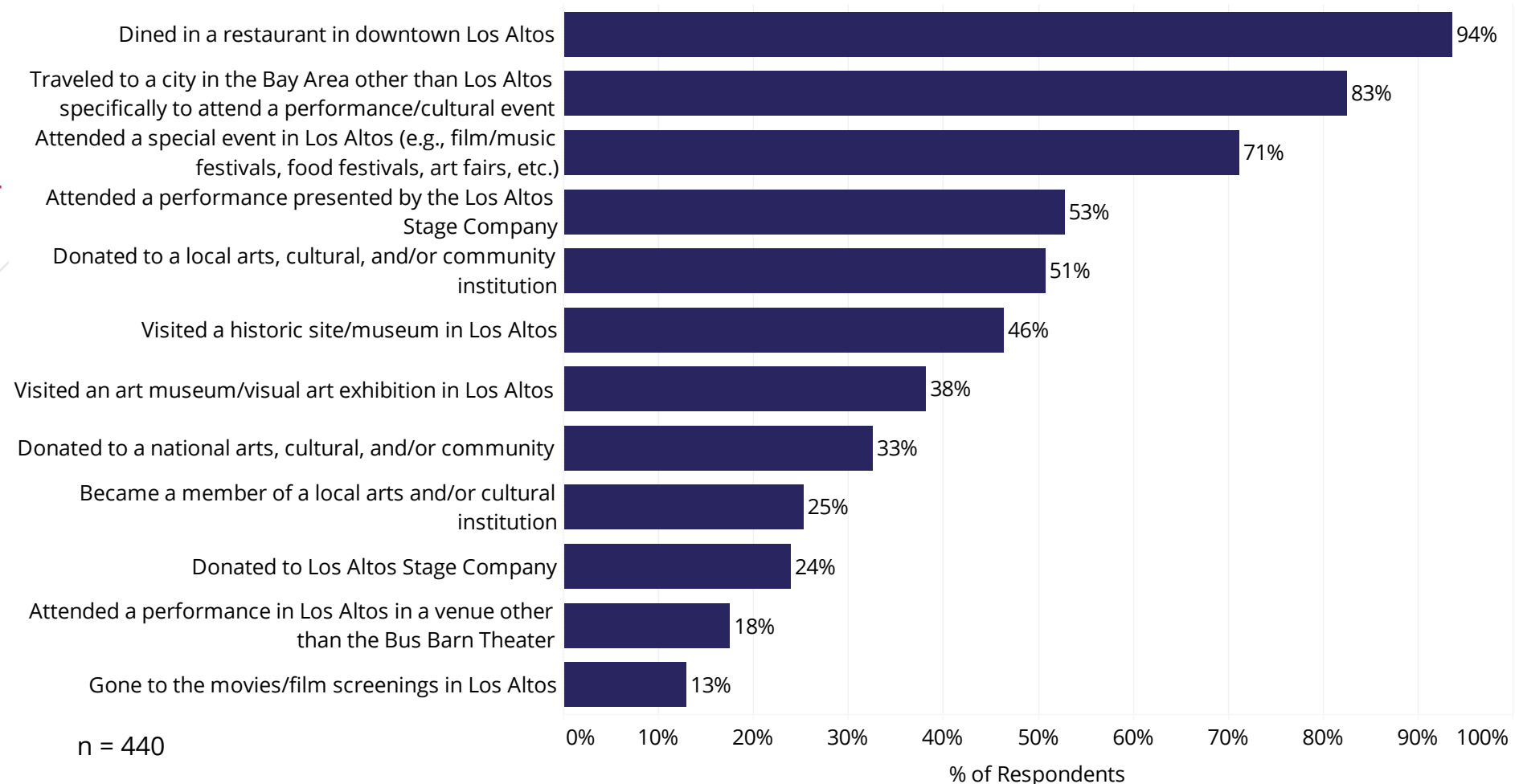
The remaining 19% were spread throughout the South Bay





## Majority attend events in Los Altos and elsewhere in the Bay, donate to local organizations

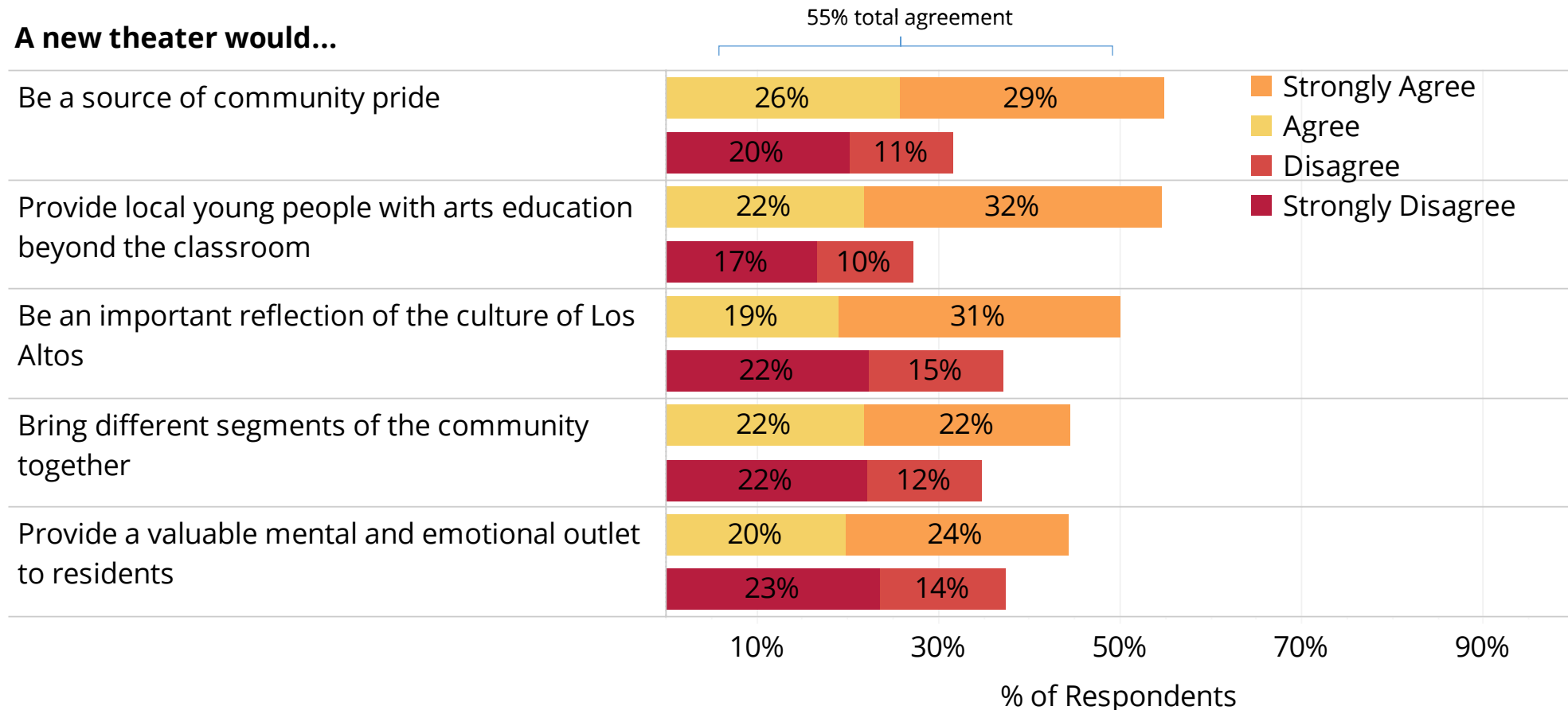
### In the last 5 years respondents...



# Community pride and arts education themes resonate most strongly

## 50% agree a theater would be a reflection of Los Altos culture

### A new theater would...

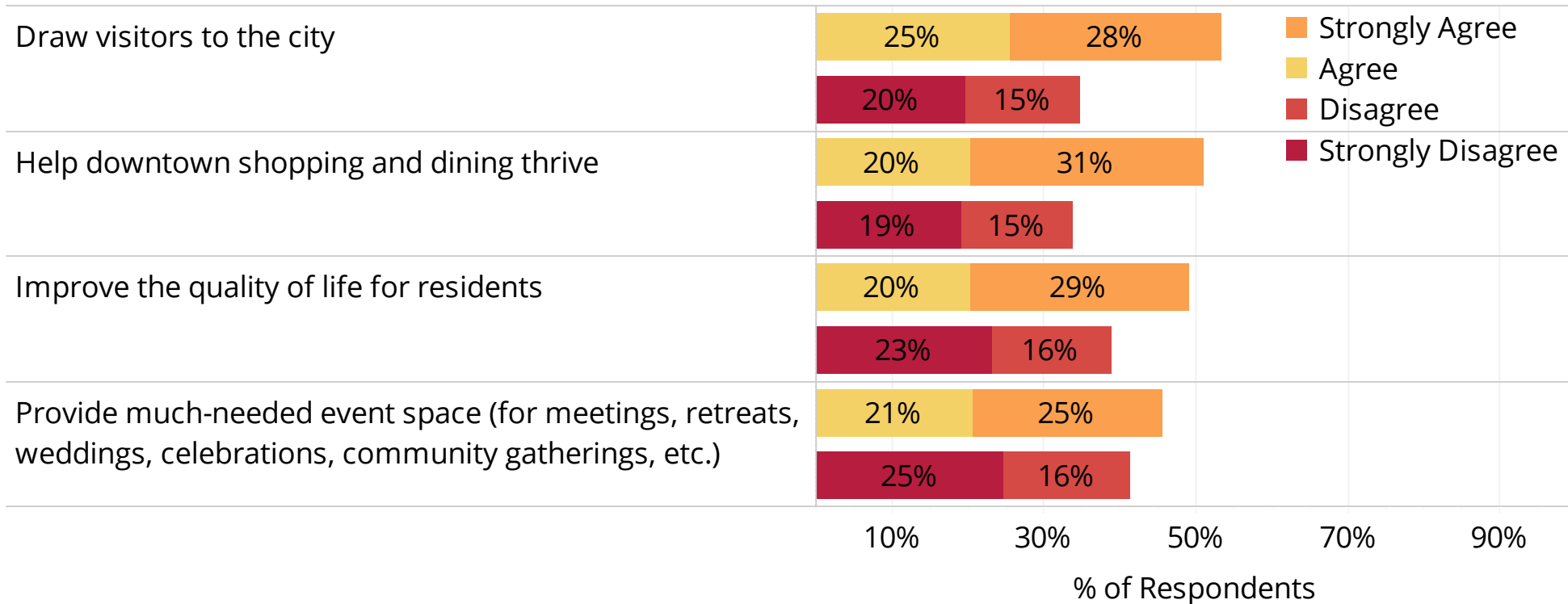


n = 438

# Majority agree a new theater would promote economic development

49% agree it would improve quality of live in Los Altos

## A new theater would...



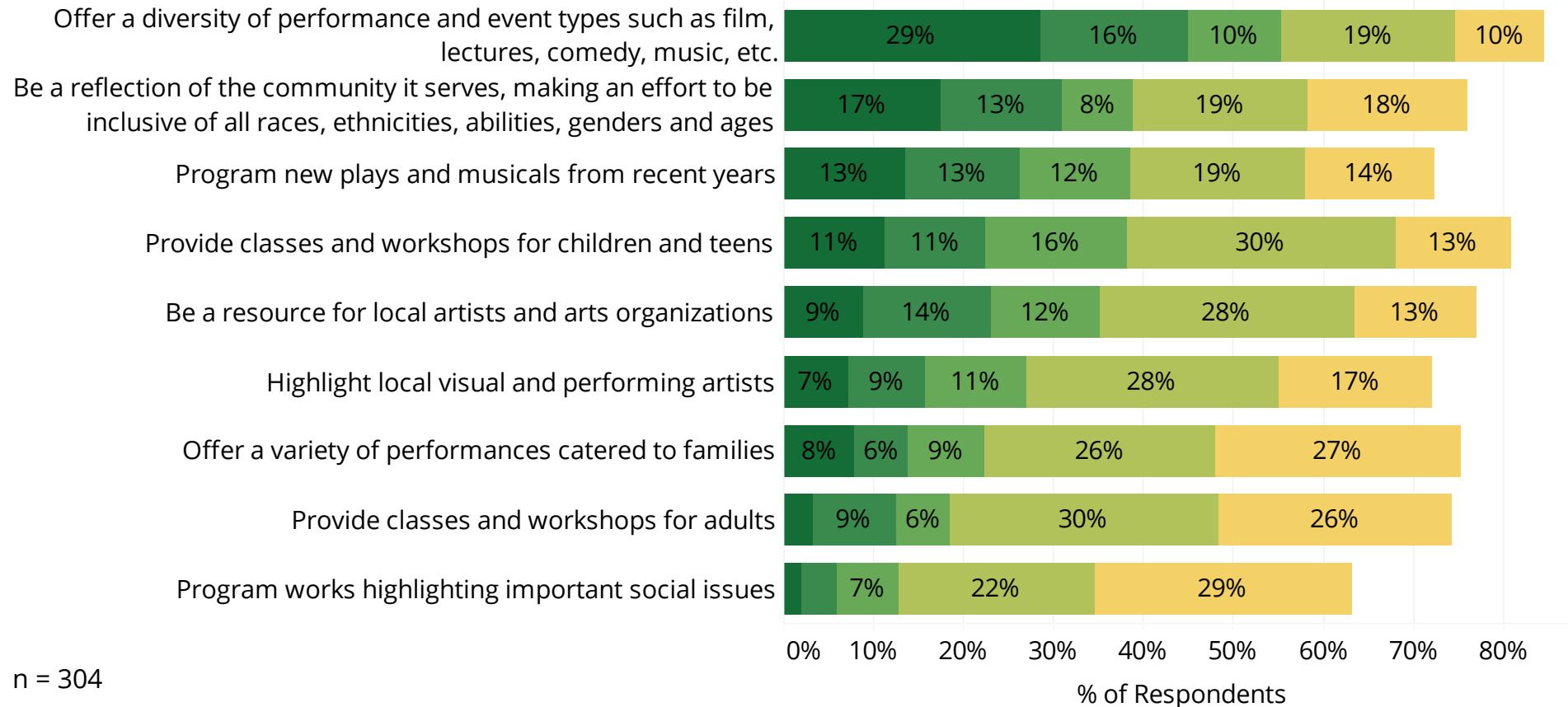
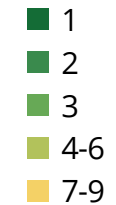
n = 441

# Significant interest in programming diverse event types

More interest in classes for children than in family-oriented performances

## Programming priorities

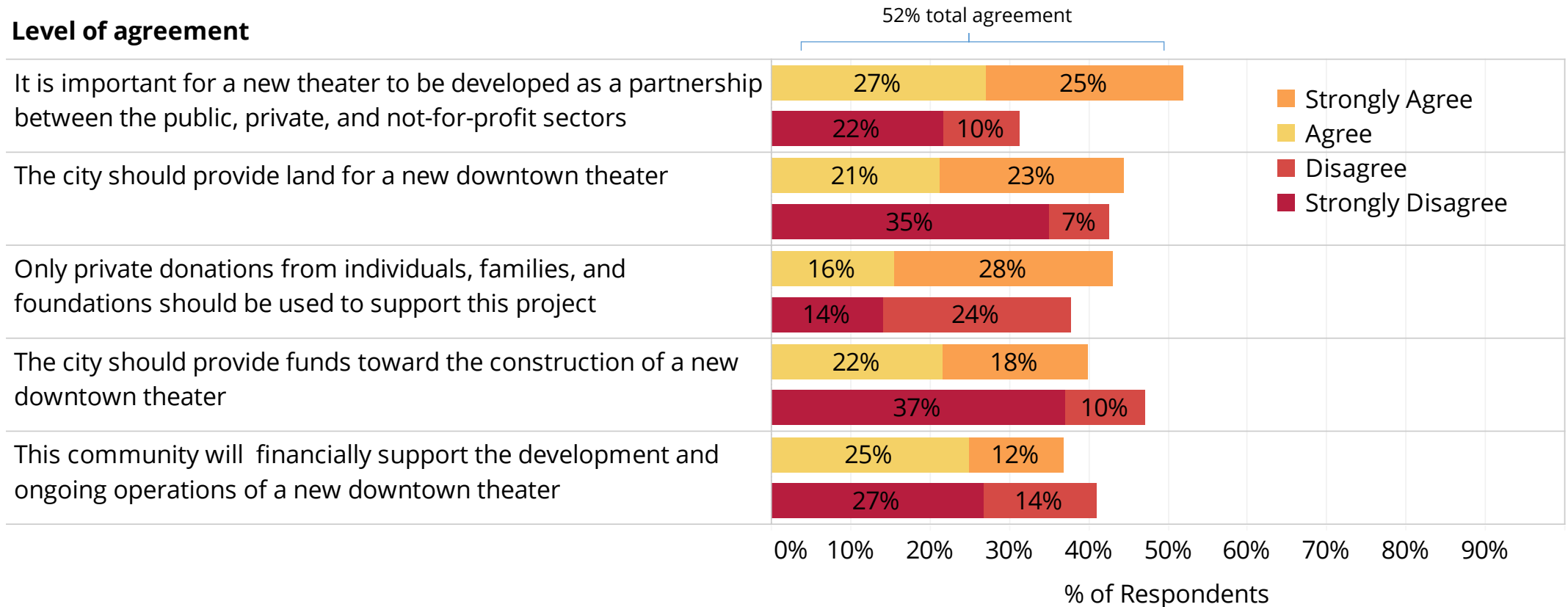
### Priority Rank



# Partnership approach has majority support

More approve of using city land than city funds; 38 comments suggested keeping the Bus Barn site

## Level of agreement



n = 429



# CURRENT SNAPSHOT: *Stakeholders*

17 interviewees  
provided an honest  
assessment

- People see the need to 'upgrade' the Bus Barn
- Downtown improvement is on everyone's mind
- Parking, parking, parking!
- Housing, housing, housing!
- There are vocal and organized 'nay sayers'
- The list of civic priorities for capital improvement is long and unfunded or underfunded
- A divided council is par for the course in Los Altos
- The donors are out there...will they show up for this project?



## Stakeholders on... The Building

- A building of 'neighborhood scale'
- A community gathering place
- A place for young people & training
- A diversity of programming inclusive of LASC, but not exclusively for them
- Connected & contributing to downtown 'placemaking' & vitality
- Multi-generational & inter-generational programming



# Stakeholders on... Location(s)

Where would you put it?

## **Downtown parking plaza**

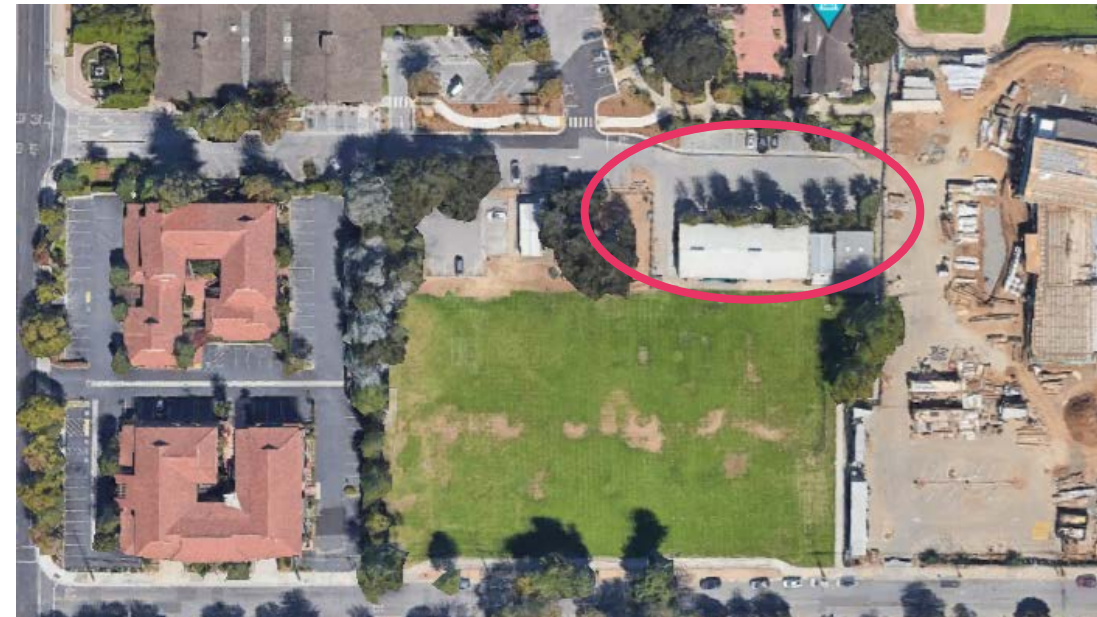
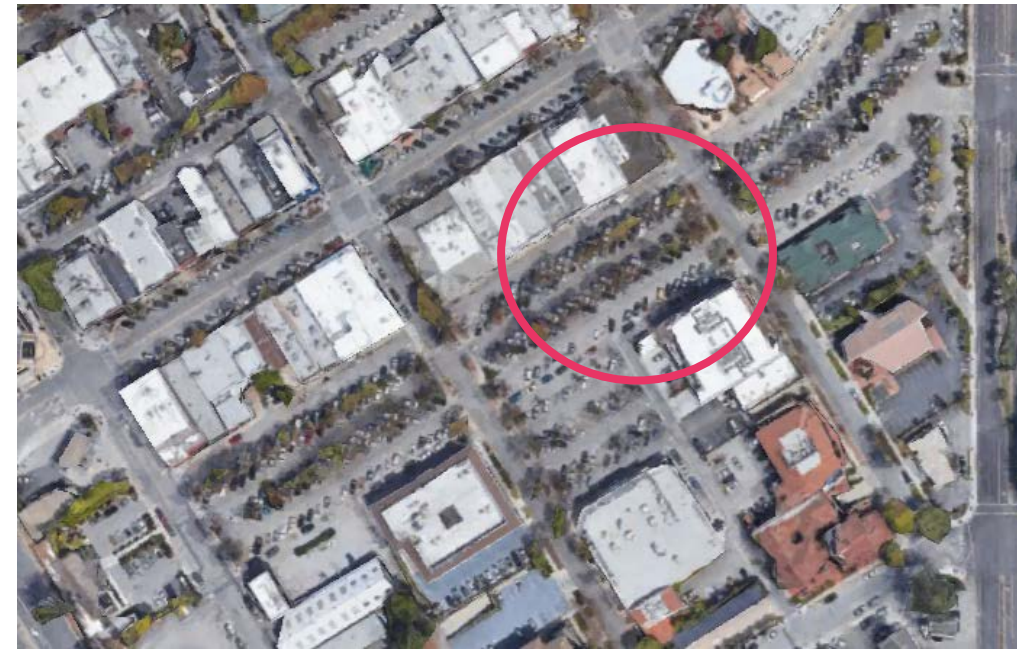
- “Feets on Streets”
- Controversial to remove or replace parking spaces
- Housing priorities

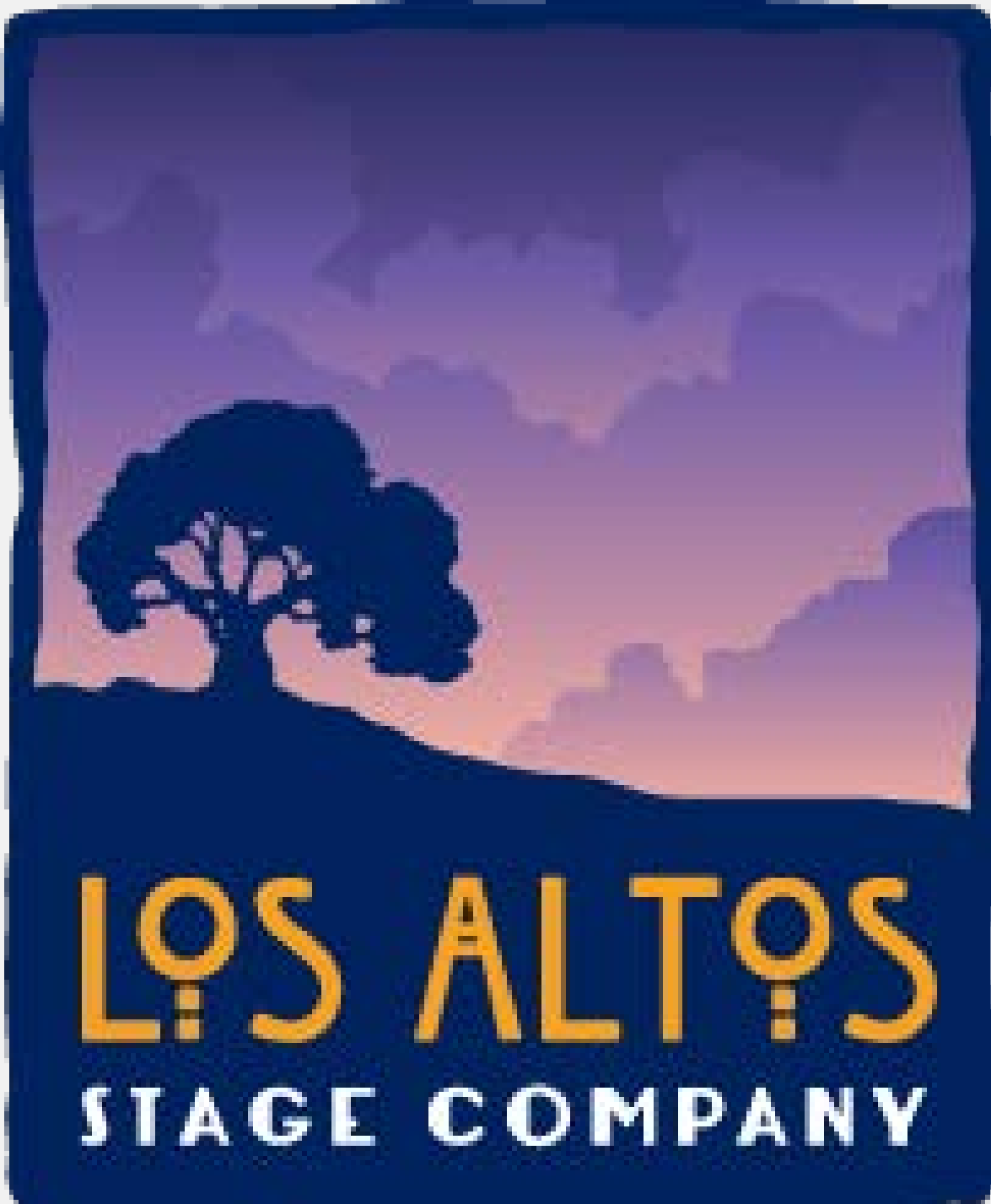
## **Redevelop current site**

- ‘Less’ controversial; same use on same site
- Consolidates civic, cultural, and recreational assets
- Not physically downtown

## **Other parking plaza sites** (or anywhere else)

- Only if an opportunity were to arise
- Possible, but not probable at this point





## Stakeholders on... Support

- LASC is *by* and *for* the community of Los Altos
- People give to LASC, but will they give in larger amounts?
- LASC does not have a track record with large gifts and campaigns
- Board is developing new members in preparation for a campaign
- LASC's longstanding work with young people is noted as its best path to major donors
  - "Not everyone is a theater-lover..."

# EMERGING OPPORTUNITY



*Comparable Theaters*

# COMPARABLE PROJECTS

Peer organizations were analyzed for their facility characteristics, programming and utilization, operating structure and finances, markets served, community partnerships, and other opportunities.

Lessons learned informed the development of the preferred operating, financial and facility scenario. They also aid in sharing the vision to stakeholders, prospective donors, and the community.

Appendix B contains additional information

## Selection Criteria

### ■ FACILITY CHARACTERISTICS

180-500 seat mainstage theater

Rehearsal room, classrooms and other ancillary spaces

Ample lobby space

### ■ PROGRAMMING CHARACTERISTICS

Producing theater companies

Some rentals and presentations

Educational programs

### ■ OPERATIONAL CHARACTERISTICS

Preference toward non-profit owned and operated

*See Appendix B for full Comparable Facilities report*



# Seven organizations help illustrate potential futures

	<b>Colligan Theater at the Tannery Arts Center</b> <i>Santa Cruz, CA</i>	<b>Alexandra C. and John D. Nichols Theatre &amp; The Gillian Theatre</b> <i>Glencoe, IL</i>	<b>Sutter Theatre in the Sofia Center for the Arts</b> <i>Sacramento, CA</i>	<b>The Steddy Theater at Center for the Arts</b> <i>Crested Butte, CO</i>	<b>Raymond James Theatre at St. Petersburg College, St.</b> <i>Petersburg, FL</i>	<b>Lillie Theatre</b> <i>Pittsburgh, PA</i>	<b>The CVA Flex Theatre in Silverthorne Performing Arts Center</b> <i>Silverthorne, CO</i>
<b>Primary Theater Capacity</b>	182 seats	255 seats	386 seats	450 seats (standing)	182 seats	254 seats	131 seats
<b>Year Built</b>	2015	2016	2018	2019	2009	1991	2017
<b>Scale</b>	10,000 sf	36,000 sf	40,000 sf	31,000 sf	10,000 sf (orig. facility)	27,800 sf	16,000 sf
<b>Cost</b>	\$5.8 million	\$34 million	\$30 million	\$19 million	\$4 million	\$2.8 million	\$9 million
<b>Owner</b>	Non-profit	Non-profit	Non-profit	Non-profit	College	Non-profit	Non-profit
<b>Operator</b>	Non-profit	Non-profit	Non-profit	Non-profit	Non-profit/ College	Non-profit	Non-profit
<b>Budget FY2019</b>	\$1,480,552	\$6,018,225	\$3,722,735	\$2,116,977	\$3,685,576	\$3,448,220	\$2,241,829
<b>% Contribution</b>	43%	49%	35%	52%	34%	70%	56%

# PREFERRED SCENARIO



*Activity*

# AN ACTIVE VENUE:

By "Year 5" the bustling new venue will welcome daily formal and informal rehearsal, education, production and rental activity.

FALL			WINTER			
ATER	BOARD / SM. REH	REH ROOM / CLASSROOM	2025-26		THEATER	BOARD / SM. REH
			Day	Date		
	CLASSES		Mon	1-Dec	MUSICAL-T	
	CLASSES	RENTALS AND COMMUNIT	Tue	2-Dec	MUSICAL-T	
	CLASSES	PLAY-R	Wed	3-Dec	MUSICAL-P	
ND COMMUNIT	CLASSES	PLAY-R	Thu	4-Dec	MUSICAL-P	RENTALS AND COMM
ND COMMUNITY ACCESS		PLAY-R	Fri	5-Dec	MUSICAL-P	
ND COMMUNITY ACCESS		PLAY-R	Sat	6-Dec	MUSICAL-P	
ND COMMUNITY ACCESS		PLAY-R	Sun	7-Dec	MUSICAL-P	
	CLASSES	PLAY-R	Mon	8-Dec		
	CLASSES	PLAY-R	Tue	9-Dec	RENTALS AND COMMUNIT	RENTALS AND COMM
	CLASSES	PLAY-R	Wed	10-Dec	MUSICAL-P	
ND COMMUNIT	CLASSES	PLAY-R	Thu	11-Dec	MUSICAL-P	
ND COMMUNITY ACCESS		PLAY-R	Fri	12-Dec	MUSICAL-P	
ND COMMUNITY ACCESS		PLAY-R	Sat	13-Dec	MUSICAL-P	
ND COMMUNITY ACCESS		PLAY-R	Sun	14-Dec	MUSICAL-P	
AY-R	CLASSES		Mon	15-Dec		
AY-R	CLASSES		Tue	16-Dec	RENTALS AND COMMUNIT	RENTALS AND COMM
AY-R	CLASSES	RENTALS AND COMMUNIT	Wed	17-Dec	MUSICAL-P	
AY-R	CLASSES	RENTALS AND COMMUNIT	Thu	18-Dec	MUSICAL-P	
AY-R			Fri	19-Dec	MUSICAL-P	
AY-R			Sat	20-Dec	MUSICAL-P	
AY-R			Sun	21-Dec	MUSICAL-P	
AY-R	CLASSES		Mon	22-Dec		
AY-R	CLASSES	RENTALS AND COMMUNIT	Tue	23-Dec	RENTALS AND COMMUNIT	RENTALS AND COMM
AY-R	CLASSES		Wed	24-Dec	MUSICAL-P	
AY-R	CLASSES	YOUTH-FAMILY-R	Thu	25-Dec	MUSICAL-P	
AY-R		YOUTH-FAMILY-R	Fri	26-Dec	MUSICAL-P	
AY-R		YOUTH-FAMILY-R	Sat	27-Dec	MUSICAL-P	
AY-R		YOUTH-FAMILY-R	Sun	28-Dec	MUSICAL-P	
AY-R	CLASSES	YOUTH-FAMILY-R	Mon	29-Dec		
AY-R	CLASSES	YOUTH-FAMILY-R	Tue	30-Dec	RENTALS AND COMMUNITY	
AY-R	CLASSES	YOUTH-FAMILY-R	Wed	31-Dec	MUSICAL-P	
AY-R	CLASSES	YOUTH-FAMILY-R	Thu	1-Jan	MUSICAL-P	RENTALS AND COMM
AY-T		YOUTH-FAMILY-R	Fri	2-Jan	MUSICAL-P	

# ACTIVITY: Overall

767 total annual uses in the three primary spaces

Model assumes:

- spaces will host multiple uses a day
- any touring acts are brought in by renters
- A modest level of non-performance rental activity

Los Altos Stage Company				
SCHEDULE 5: UTILIZATION SUMMARY (days)	Mainstage Theater	Board Room/Small Rehearsal	Rehearsal Room/Classroom	TOTAL
<b>Internal Use (Productions/Classes)</b>				
Performance	134	0	0	134
Rehearsal (Technical)	43	0	0	43
Rehearsal (Regular)	27	24	189	240
Classes/Workshops/Camps	40	128	29	197
Other	0	0	0	0
<i>Subtotal, Internal Use</i>	244	152	218	614
<b>External Use (Rentals)</b>				
Performance - Commercial	12	0	0	12
Performance - Nonprofit	12	0	0	12
Set up or Rehearsal	0	0	24	24
Non-Performance/Event - Nonprofit	10	12	11	33
Non-Performance/Event - Commercial	10	6	14	30
<i>Subtotal, External Use</i>	44	18	49	111
<b>Dark</b>				
Dark	14	14	14	42
<i>Subtotal, External Use</i>	14	14	14	42
<b>TOTAL UTILIZATION</b>	<b>302</b>	<b>184</b>	<b>281</b>	<b>767</b>

# ACTIVITY: Overall

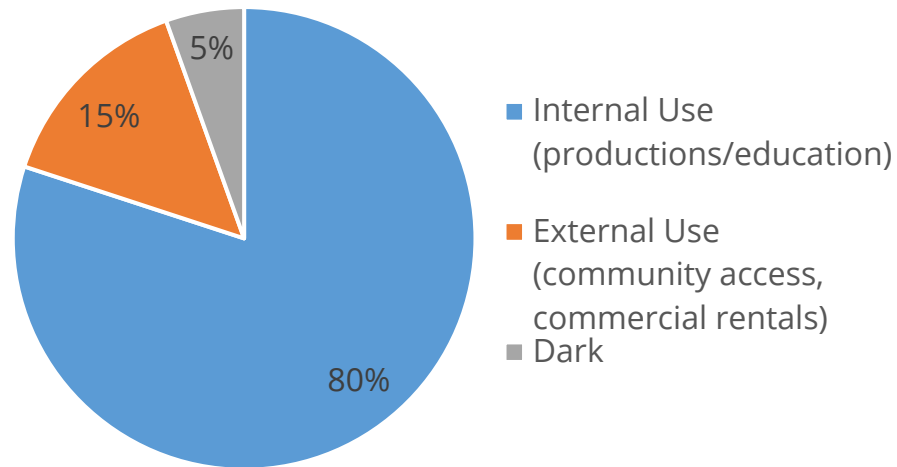
Most activity driven  
by LASC (80%)

15% of all use is  
Community Access

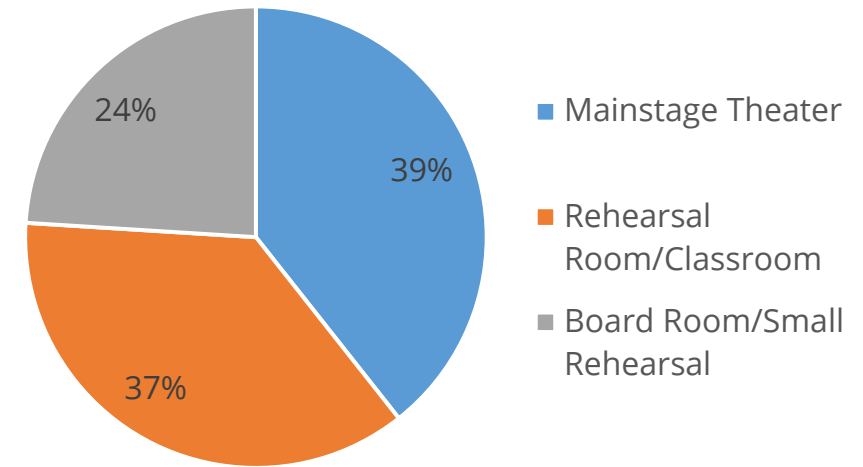
~20,500 in annual  
attendance

- *Approximately 25%  
are youth and  
family audiences*

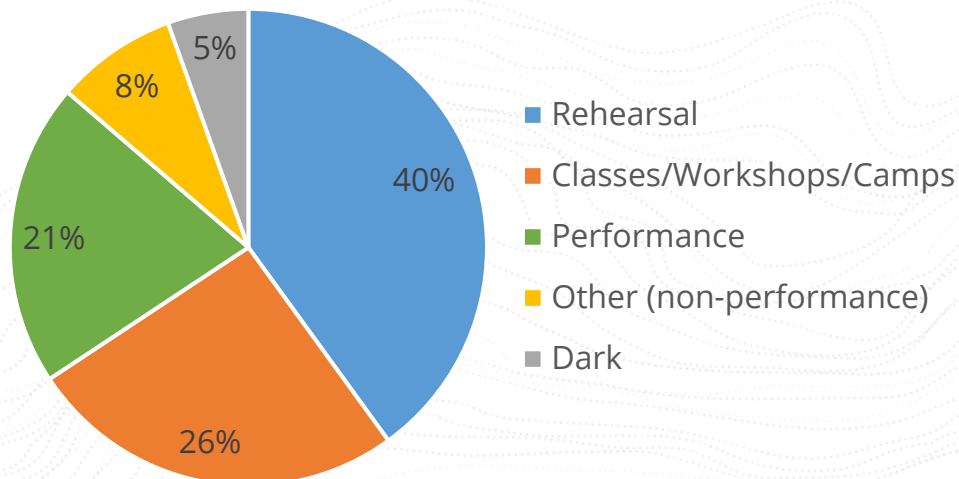
Total Activity by USER TYPE



Total Activity by SPACE



Total Activity by USE TYPE



PUBLIC ATTENDANCE

Adult Performances/Events	13,200
Youth-Family Performances/Programs	4,380
Community Access Performances/Events	2,880
<b>TOTAL ANNUAL ATTENDANCE:</b>	<b>20,460</b>

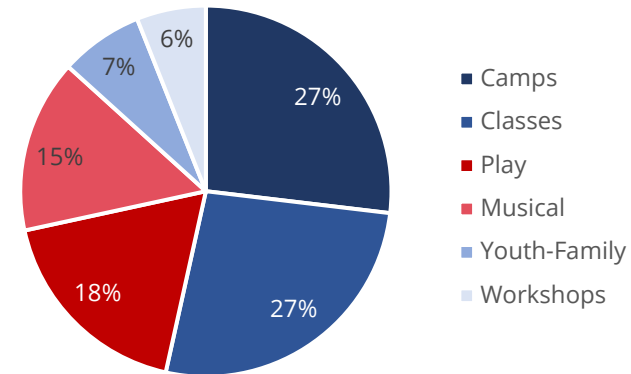
# ACTIVITY: LASC

LASC-driven activity translates to 614 annual uses facility-wide

Education activity occupies a large portion of the calendar

Introduction of classes adds ~90 days to historical LASC offerings

LASC Activity by Type



PRODUCTIONS	Play	Musical	Youth-Family
# of Productions	3	2	3
# Performances per Production	20	25	8
Projected Attendance per Production	2,400	3,000	960
<i>Total Performances</i>	<i>60</i>	<i>50</i>	<i>24</i>
<i>Total Attendance</i>	<i>7,200</i>	<i>6,000</i>	<i>2,880</i>

CAMPS/WORKSHOPS/CLASSES	Youth Camps	Workshops	Classes
# of Days per Session	10	5	1
# of Camp Sessions	4		
# of Workshop Sessions		4	
# of Classes			88
Projected attendance per workshop/camp, session, or class	30	15	15
<i>Total Days</i>	<i>40</i>	<i>20</i>	<i>88</i>
<i>Total Attendance</i>	<i>120</i>	<i>60</i>	<i>1,320</i>



# PREFERRED SCENARIO



*Building Program and Economics*

# THE BUILDING: *Facility Program*

23,373 Gross Square  
Feet (GSF)

*See Appendix D for full  
Architectural Program*

## KEY COMPONENTS

- Front of House (FOH) - Lobby, Concessions, Restrooms, Youth Lounge, Box Office, Storage
- Theatre - Proscenium Stage, Orchestra Pit, Trap Room, Stage Crossover
- Back of House (BOH)
  - Artist Support - Green Room, Dressing Rooms, Storage
  - Technical Support - Production Office, Costume Room, Loading Dock
  - Shops & Storage - Scene Shop, Property/Costume and Supply Storage
  - Offices/Classrooms/Meeting Rooms
  - 2 Rehearsal Rooms

## KEY EQUIPMENT

- Stage Rigging and Curtain Systems
- Performance Lighting Power/Control System
- Stage Lighting (LED) Instruments and Portable Equipment
- Performance Audio Systems
- Assistive Listening System
- Live Room and Microphone System
- Production Communications System
- Wireless Microphones System
- Loose Equipment System
- Performance Video System
- Portable Conferencing System
- Fixed Seating - Theatre
- Loose Theatre Equipment
- Electrical for Theatrical Lighting

# THE BUILDING:

## *Facility Program*

Building footprint is 13,292 GSF

- Downtown site can accommodate
- Bus Barn site requires adjacent land
- Order of Magnitude cost ~\$1,000/sq.sf.
- See Appendix D for additional details

### AREA SUMMARY

	<u>Net SF</u>	<u>Grossing Factor</u>	<u>Gross SF</u>
Front of House	2,355	1.45	3,415
Theatre	6,744	1.85	12,476
Artist Support	1,200	1.4	1,680
Technical Support	750	1.4	1,050
Shops & Storage	2,410	1.35	3,254
Offices/Classrooms/Meeting Rooms	1,070	1.4	1,498
<b>TOTAL SF</b>	<b>14,529</b>		<b>23,373</b>

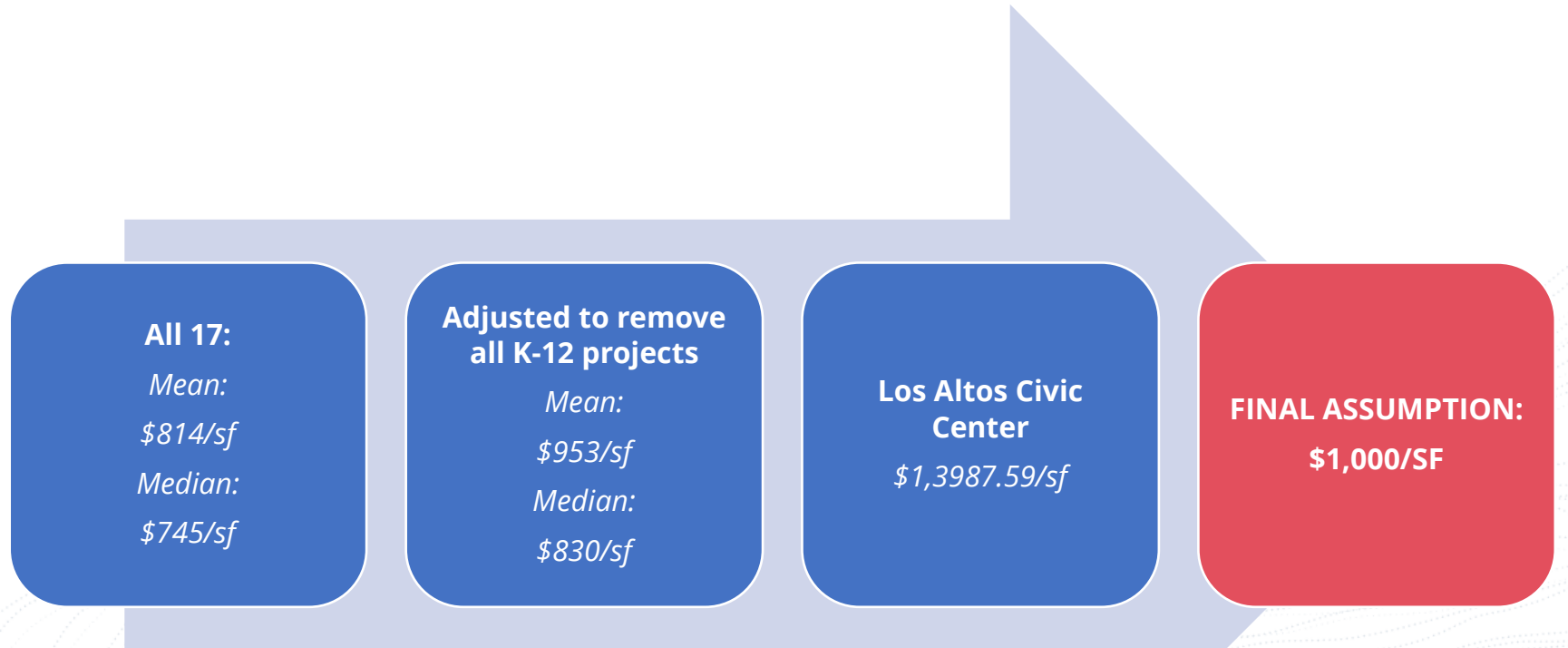
#### Notes:

Grossing factors based on averaging 12 completed projects  
Theatre grossing factor includes all mechanical and electrical spaces for the FOH and BOH spaces in the facility

# THE BUILDING: *Facility Cost*

The cost per square foot estimate was developed by first surveying the square foot cost of 17 newly constructed theatres in the San Francisco Bay Area over the last 24 years, adjusted for inflation.

## Total Estimated Facility Project Cost: \$23,373,000



# PREFERRED SCENARIO



*Operational Assumptions & Economic Impact*



# THE OPERATION: *Key Assumptions*

- Forecast for normalized year of operations (Base Year/Year 5)
- 2022 dollars
- No debt service
- “Presenter” model – *activity driven by LASC Productions with rentals*
- See Appendix E for full pro forma

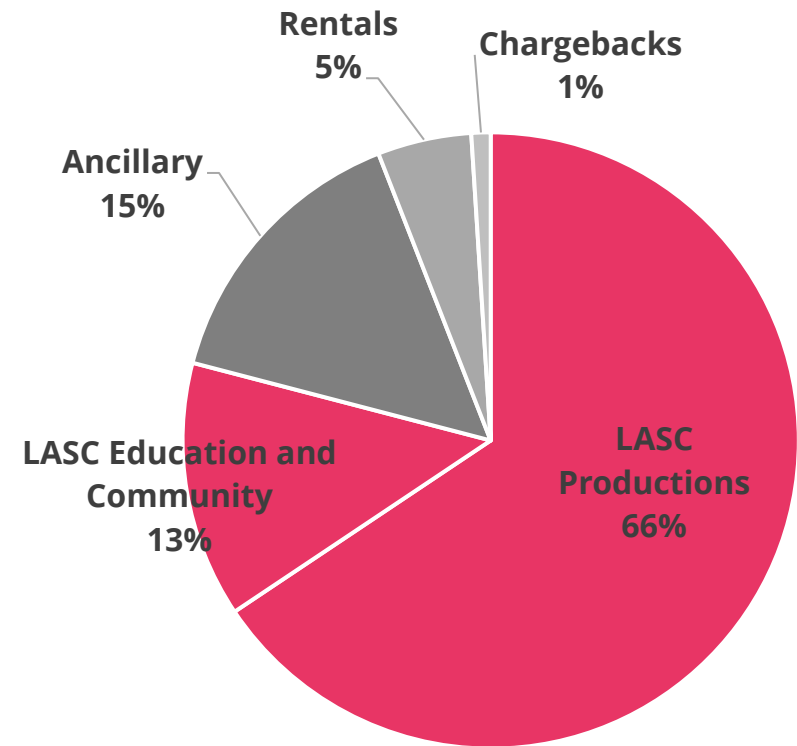
Los Altos Stage Company	
SCHEDULE 1: KEY ASSUMPTIONS	
Space Assumptions	
Space	Capacity
Mainstage Theater	160
Rehearsal Room/Classroom	65
Board Room/Small Rehearsal	15
Youth Program Classroom	35
Youth Lounge	40
Economic Assumptions	
Fringe Taxes and Benefits	25%
Expense Contingency	5%
Average Concession Transaction	\$2.80
Concession Capture Rate	70%
Nonprofit Rental Rate Discount	50%
Ticket Service Fee	\$6.00
Average % Capacity Sold for Performances	85%
Credit Card Fee Expense	2.5%
Credit Card Capture Rate	90%
Building Assumptions	
Total Gross Square Footage	23,373
Mainstage Net Square Footage	6,744

See Appendix E for full Pro Forma financial model

# 79% OF *EARNED* REVENUE FROM LASC TICKET SALES

LASC programming generates \$706K in gross earned revenue.

Los Altos Stage Company	
SCHEDULE 3: REVENUE SUMMARY	
EARNED REVENUES	
LASC Productions (play, musical, youth-family)	\$586,000
LASC Education and Community	\$120,000
Rentals	\$44,000
Chargebacks	\$9,000
Ancillary	\$134,000
<b>TOTAL EARNED REVENUES</b>	<b>\$893,000</b>



# Los Altos Stage Company

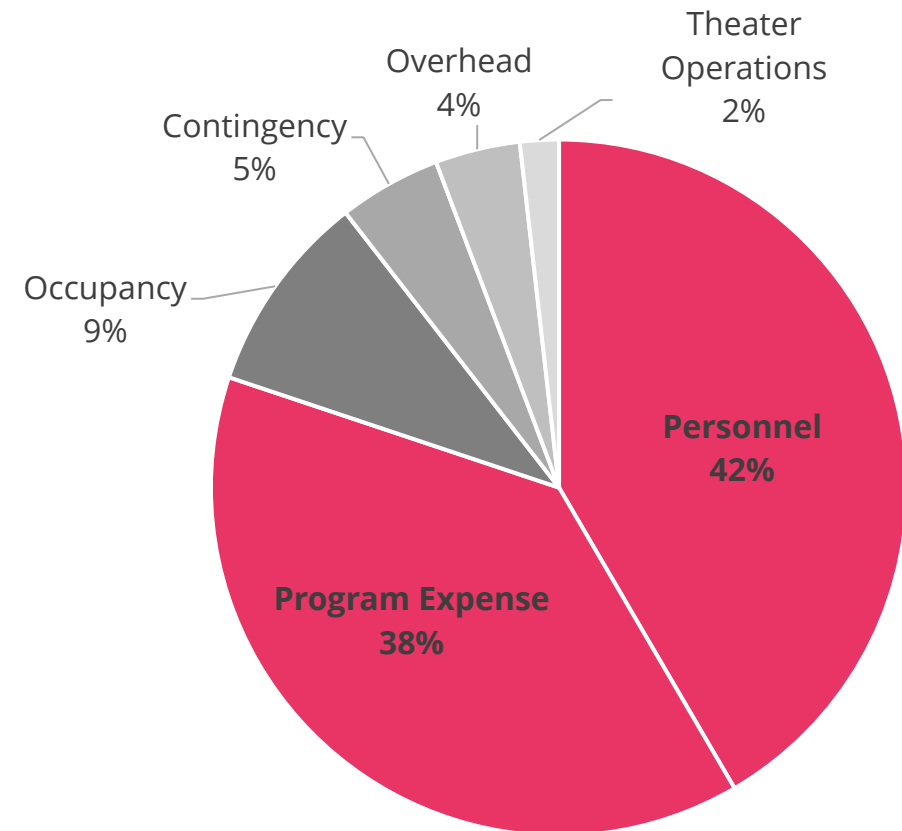
## SCHEDULE 4: EXPENSE SUMMARY

<b>Program Expenses</b>	
LASC Productions (play, musical, youth-family)	\$620,000
LASC Education and Community	\$64,000
<i>Subtotal, Program Expenses</i>	<b>\$684,000</b>
<b>Theater Operations Expenses</b>	
Theater Operations	\$32,000
<i>Subtotal, Theater Operations Expenses</i>	\$32,000
<b>General &amp; Administrative Expenses</b>	
Personnel	<b>\$738,000</b>
Overhead	\$70,000
<i>Subtotal, General &amp; Administrative Expenses</i>	\$808,000
<b>Occupancy Expenses</b>	
Fire and Security	\$18,000
Utilities and Maintenance	\$117,000
Taxes	\$2,000
Insurance	\$29,000
<i>Subtotal, Occupancy Expenses</i>	\$166,000
<b>TOTAL OPERATING EXPENSES</b>	<b>\$1,690,000</b>
Expense Contingency (5%)	\$84,500
<b>TOTAL EXPENSES WITH CONTINGENCY</b>	<b>\$1,774,500</b>

## Expense Forecast

# EXPENSES

Expenses driven by  
Programming and Personnel



8 FTE

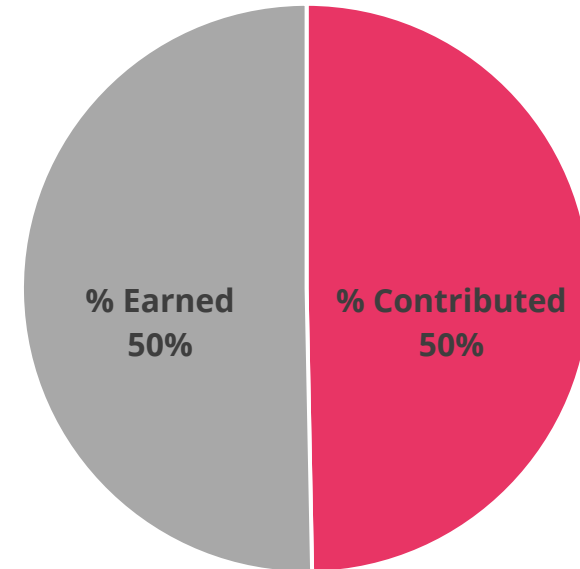
Increase of 4.75 FTE to support expanded programs, marketing, fundraising, facility

Los Altos Stage Company				
SCHEDULE 10A: STAFFING AND COMPENSATION	FTE	BASE SALARY	% Taxes & Benefits	Total Compensation
Executive Artistic Director	1.00	\$115,000	25%	\$144,000
Managing Director	1.00	\$85,000	25%	\$106,000
Facilities and Operations Manager	1.00	\$65,000	25%	\$81,000
Marketing Director	1.00	\$75,000	25%	\$94,000
Development Director	1.00	\$75,000	25%	\$94,000
Associate Artistic Director/Education Director	1.00	\$65,000	25%	\$81,000
Production Manager	1.00	\$55,000	25%	\$69,000
Box Office Manager	1.00	\$55,000	25%	\$69,000
<b>TOTAL STAFFING</b>	<b>8.00</b>	<b>\$590,000</b>		<b>\$738,000</b>

# Financial Summary

## BASE YEAR FORECAST

LASC will need to raise 50% of its income to meet its \$1.78M operating budget



Los Altos Stage Company	
SCHEDULE 2: SUMMARY	
BASE PRO FORMA	
Earned Revenues	Base Year
Productions and Programming	\$706,000
Rentals	\$44,000
Chargebacks	\$9,000
Ancillary	\$134,000
<i>Subtotal, Earned Revenues</i>	<i>\$893,000</i>
Contributed Revenues	
Grants, Corp./Sponsorship, Individual, Special Events	\$882,000
<b>TOTAL OPERATING REVENUES</b>	<b>\$1,775,000</b>
Operating Expenses	
Productions and Programming	\$684,000
Personnel	\$738,000
Theater Operations	\$32,000
Overhead	\$70,000
Occupancy	\$166,000
<i>Subtotal, Operating Expenses</i>	<i>\$1,690,000</i>
Expense Contingency (5%)	\$84,500
<b>TOTAL OPERATING EXPENSES</b>	<b>\$1,774,500</b>
<b>TOTAL ANNUAL RESULT</b>	<b>\$500</b>



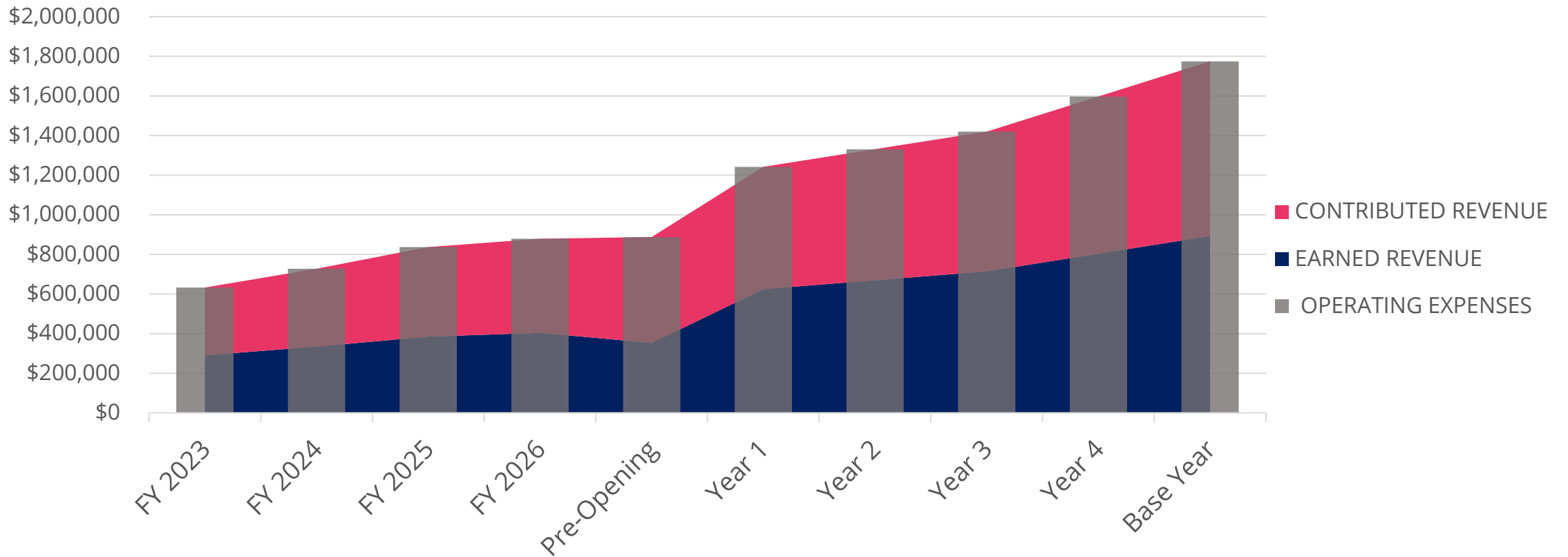
# THE OPERATION: *Incremental Growth*

Building toward year 5 of operations, or the “base year,” LASC will gradually introduce expanded educational programming and external rentals, simultaneously ramping-up the staff required to program and operate the new facility to its fullest capacity.

Los Alt os Stage Company						
SCHEDULE 2: SUMMARY						
BASE PRO FORMA						
Earned Revenues	Pre-Opening	Year 1	Year 2	Year 3	Year 4	Base Year
Productions and Programming	\$353,000	\$494,200	\$529,500	\$564,800	\$635,400	\$706,000
Rentals	\$0	\$30,800	\$33,000	\$35,200	\$39,600	\$44,000
Chargebacks	\$0	\$6,300	\$6,750	\$7,200	\$8,100	\$9,000
Ancillary	\$0	\$93,800	\$100,500	\$107,200	\$120,600	\$134,000
<i>Subtotal, Earned Revenues</i>	<i>\$353,000</i>	<i>\$625,100</i>	<i>\$669,750</i>	<i>\$714,400</i>	<i>\$803,700</i>	<i>\$893,000</i>
Contributed Revenues						
Grants, Corp./Sponsorship, Individual, Special Events	\$535,000	\$617,400	\$661,500	\$705,600	\$793,800	\$882,000
<b>TOTAL OPERATING REVENUES</b>	<b>\$888,000</b>	<b>\$1,242,500</b>	<b>\$1,331,250</b>	<b>\$1,420,000</b>	<b>\$1,597,500</b>	<b>\$1,775,000</b>
Operating Expenses						
Productions and Programming	\$342,000	\$478,800	\$513,000	\$547,200	\$615,600	\$684,000
Personnel	\$369,000	\$516,600	\$553,500	\$590,400	\$664,200	\$738,000
Theater Operations	\$16,000	\$22,400	\$24,000	\$25,600	\$28,800	\$32,000
Overhead	\$35,000	\$49,000	\$52,500	\$56,000	\$63,000	\$70,000
Occupancy	\$83,000	\$116,200	\$124,500	\$132,800	\$149,400	\$166,000
<i>Subtotal, Operating Expenses</i>	<i>\$845,000</i>	<i>\$1,183,000</i>	<i>\$1,267,500</i>	<i>\$1,352,000</i>	<i>\$1,521,000</i>	<i>\$1,690,000</i>
Expense Contingency (5%)	\$42,000	\$59,000	\$63,000	\$68,000	\$76,000	\$84,500
<b>TOTAL OPERATING EXPENSES</b>	<b>\$887,000</b>	<b>\$1,242,000</b>	<b>\$1,330,500</b>	<b>\$1,420,000</b>	<b>\$1,597,000</b>	<b>\$1,774,500</b>
<b>TOTAL ANNUAL RESULT</b>	<b>\$1,000</b>	<b>\$500</b>	<b>\$750</b>	<b>\$0</b>	<b>\$500</b>	<b>\$500</b>
% Contributed	60%	50%	50%	50%	50%	50%
% Earned	40%	50%	50%	50%	50%	50%

# Mapping It Out: LASC Growth

LASC will grow incrementally over years leading up to normalization of operations around Year 5



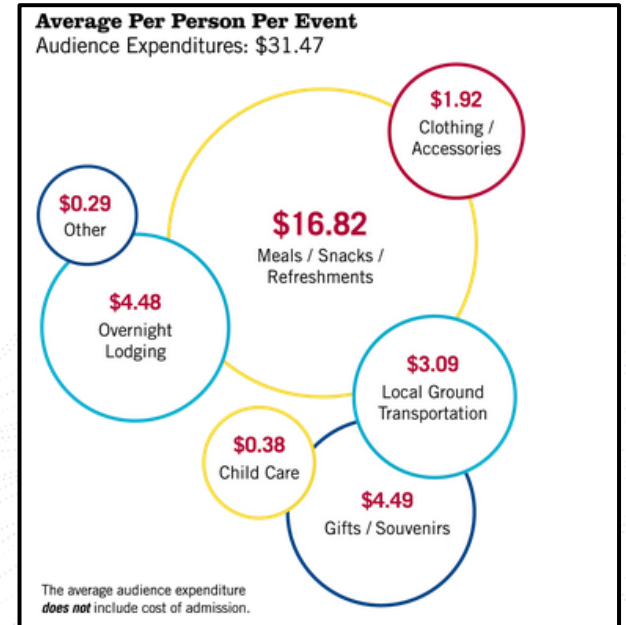
# THE OPERATION: *Economic Impact*

The expanded operation will produce a positive impact on the local economy, generating 76 full-time jobs and attendance-related spending.

## TOTAL ECONOMIC IMPACT

	TOTAL EXPENDITURES	FTE JOBS	HOUSEHOLD INCOME	LOCAL GOVERNMENT REVENUE	STATE GOVERNMENT REVENUE
ORGANIZATION(S):	\$1,774,500	59	\$1,485,736	\$72,187	\$87,891
AUDIENCES:	\$707,271	18	\$389,982	\$35,901	\$43,193
TOTAL:	\$2,481,771	76	\$1,875,718	\$108,088	\$131,084

According to Americans for the Arts, the national audience spending average, above the cost of the ticket, is \$31.47.



Source: <https://www.americansforthearts.org/by-program/reports-and-data/research-studies-publications/arts-economic-prosperity-5>

# RECOMMENDATIONS



# MOVING FORWARD...

There is no doubt a new facility would allow LASC to deepen their commitment to community and artistic excellence. It would help nourish the economy and create a sense of place.

So where do we go from here?

- **Cultivate Project Partnerships**
  - Developers
  - City
- **Conduct a Fundraising Feasibility Study**
  - To understand the environment in which a capital campaign will occur.
  - To develop an achievable capital campaign strategy
- **Engage in Board Development**
  - To establish readiness for a capital campaign and organizational evolution



# APPENDICES



# APPENDIX A



## *Phase 1 Interim Presentation*

Full presentation as delivered August 2022; includes market and patron file analysis findings  
(Some data and findings repeated in report body)

# Los Altos Theater Study

## Phase 1 Situation Analysis



**AMS**  
PLANNING  
& RESEARCH



# AGENDA

Today's Goal:  
Discuss the  
current  
context and  
emerging  
opportunities  
for this project

1. Market Context
  - a. About LASC
  - b. Market & Patron Analysis
  - c. 360° Market Scan
  - d. Stakeholder interview themes
2. Emerging Strategy
  - a. Vision
  - b. Success defined
  - c. Framework
    - Emerging themes
    - Stakeholder Survey strategy
3. Wrap-up and Next Steps

Our Approach

# Assessing Feasibility – Supply, Demand, & Aspiration



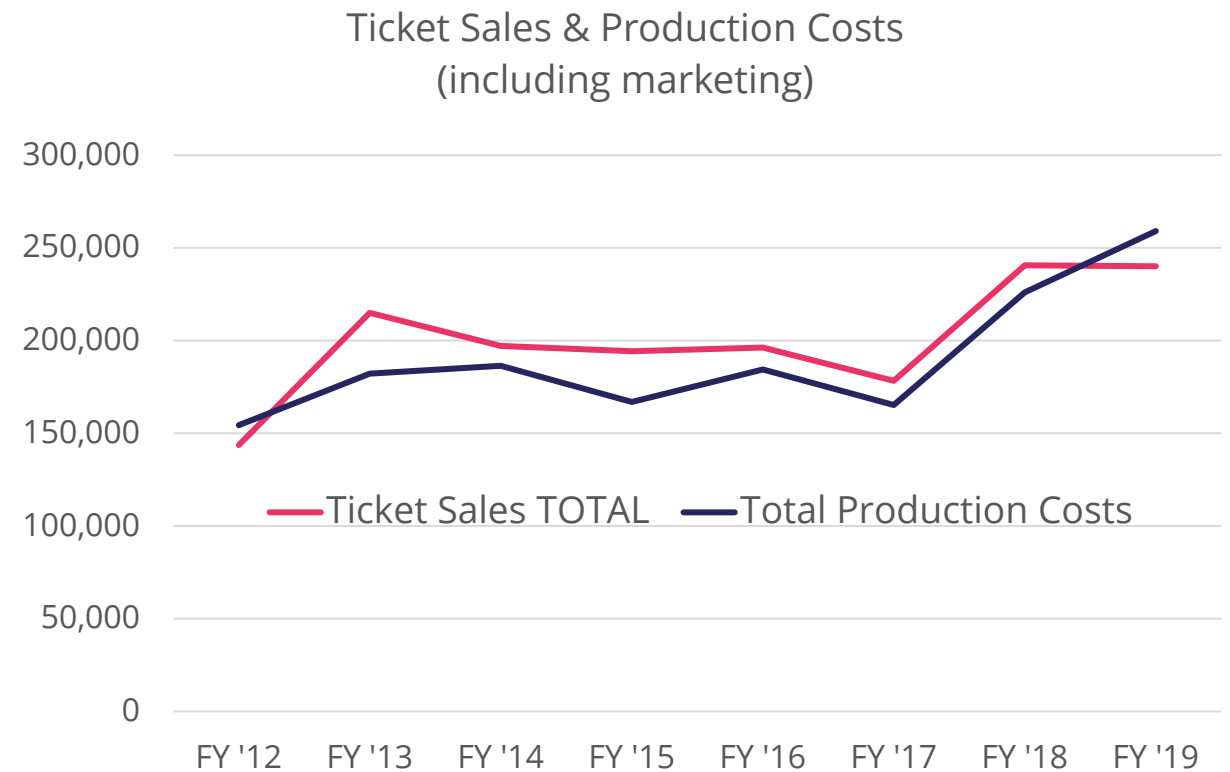
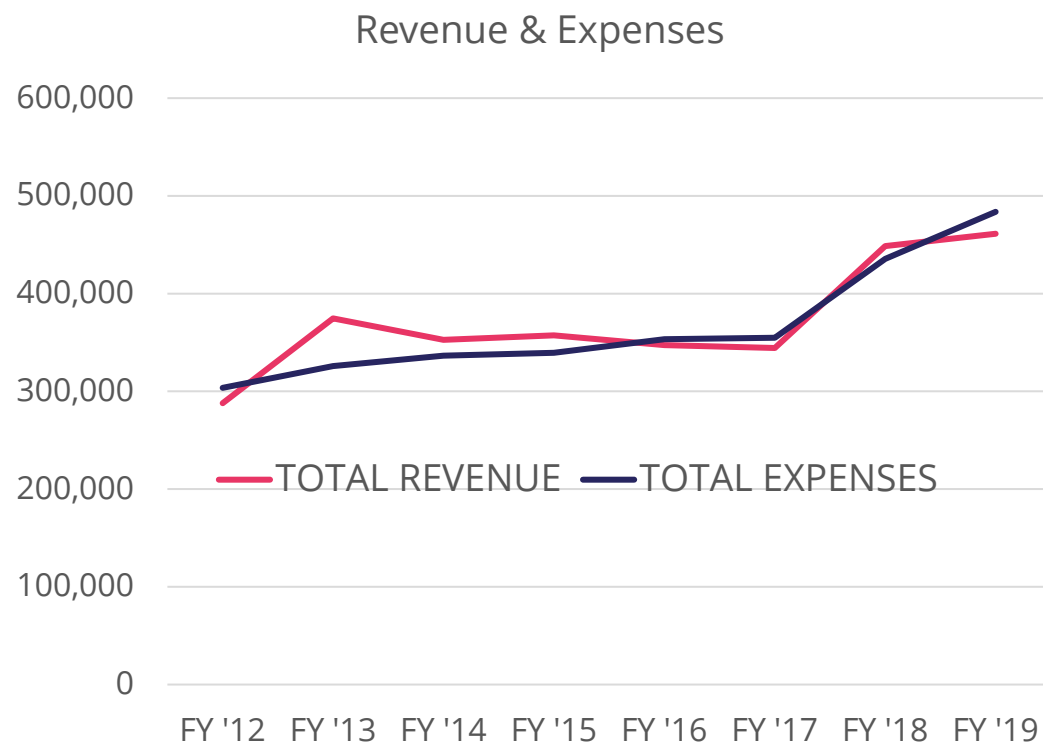


The background features a vibrant red-to-orange gradient with white dotted lines forming wavy, topographical patterns. A dark blue triangle is positioned in the bottom-left corner.

# Understanding LASC

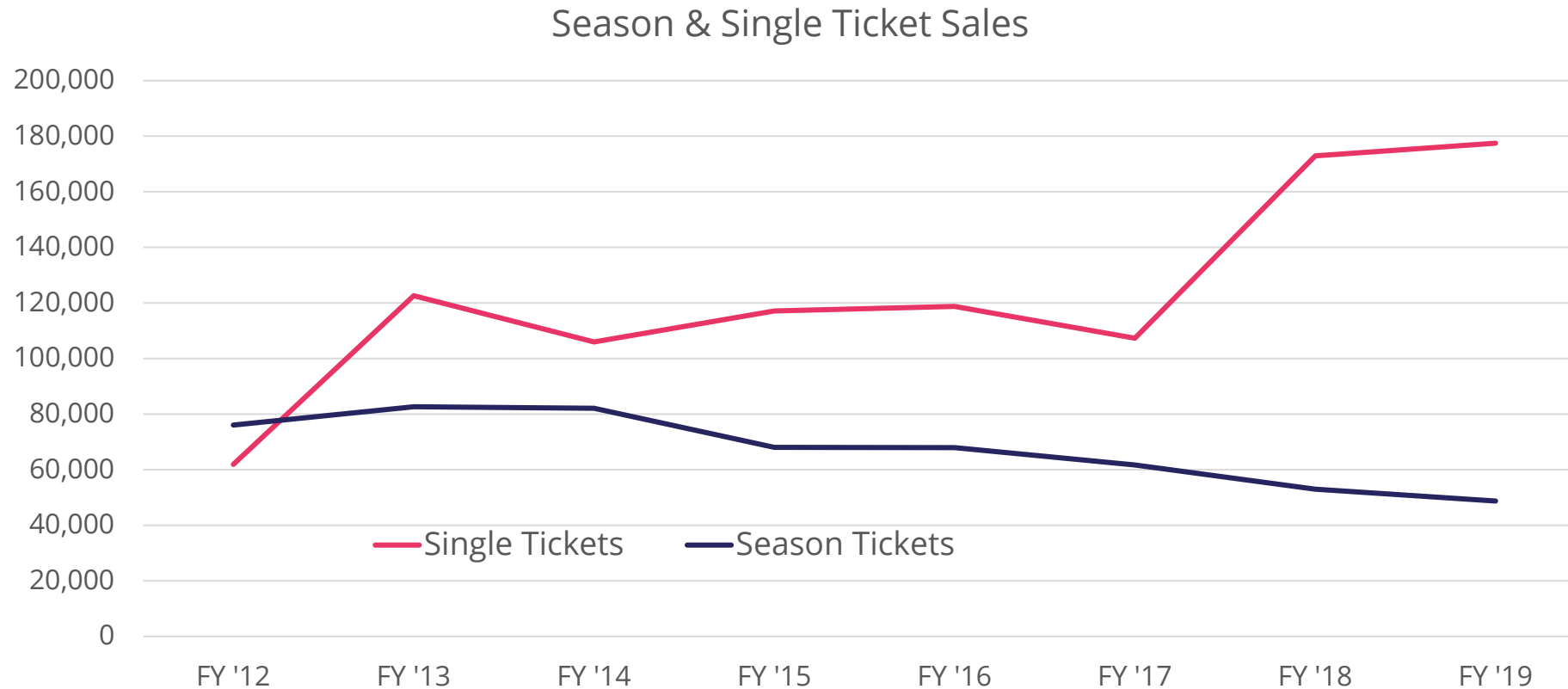
# LASC Has Been Making it Work!

Revenues have historically met expenses...even in growth mode



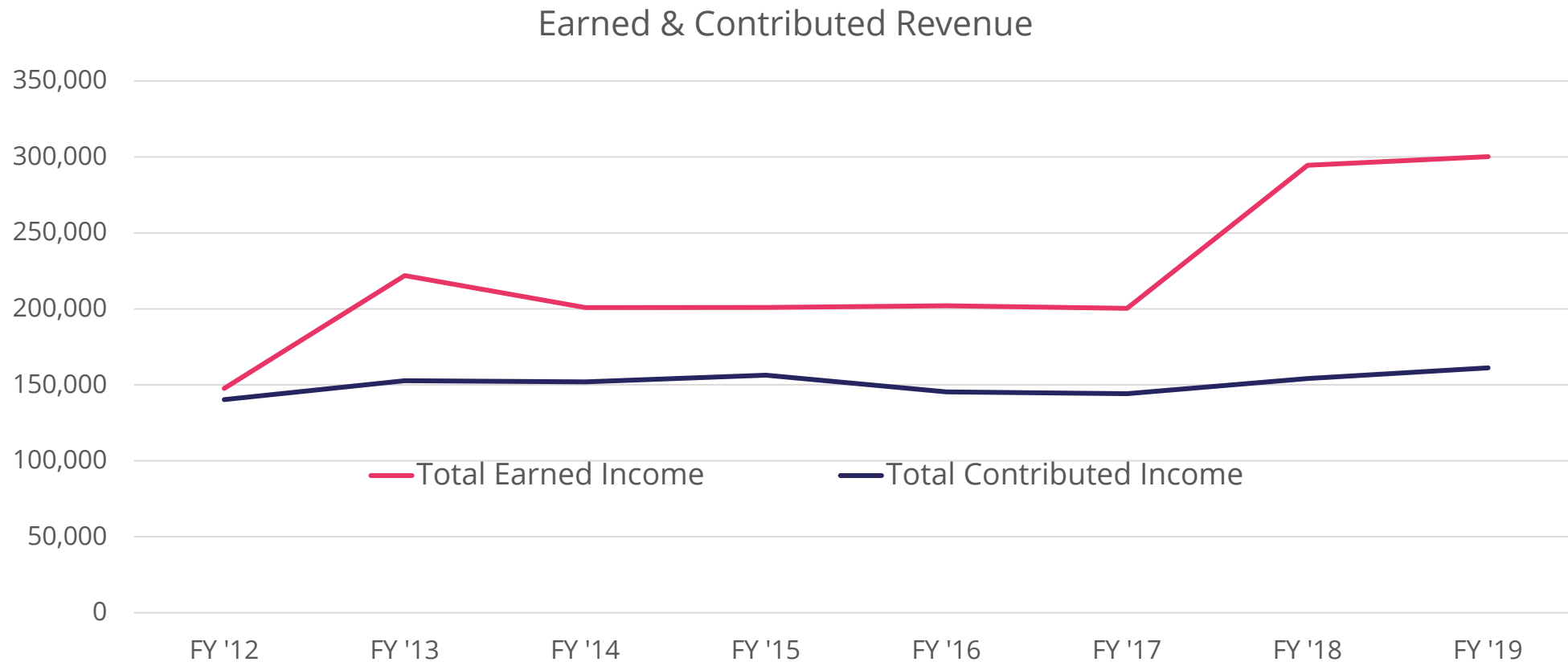
# LASC Single Tickets Were Seeing Strong Growth Pre COVID

The Company has increased reliance on single ticket revenue



# Company Growth Fueled by Sales

Contributed revenue has remained ~\$150k/year

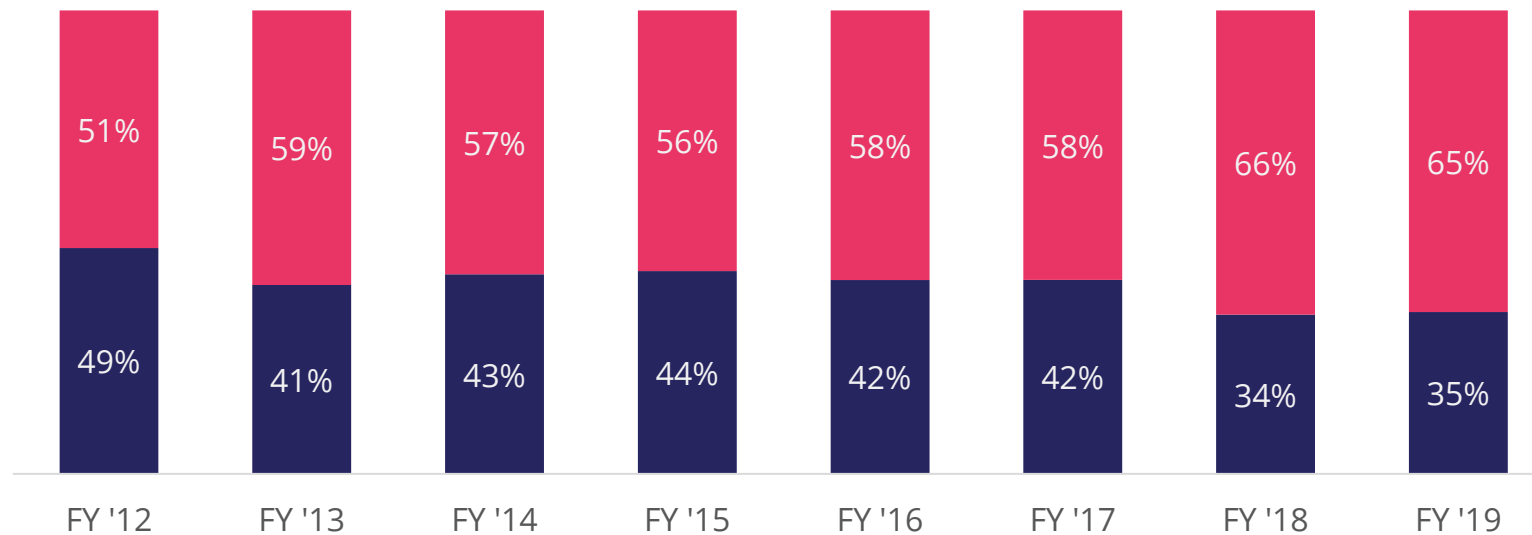


# Increasing Reliance on Sales

This coin has two sides...

Earned / Contributed Ratio

■ % Contrib'd ■ % Earned







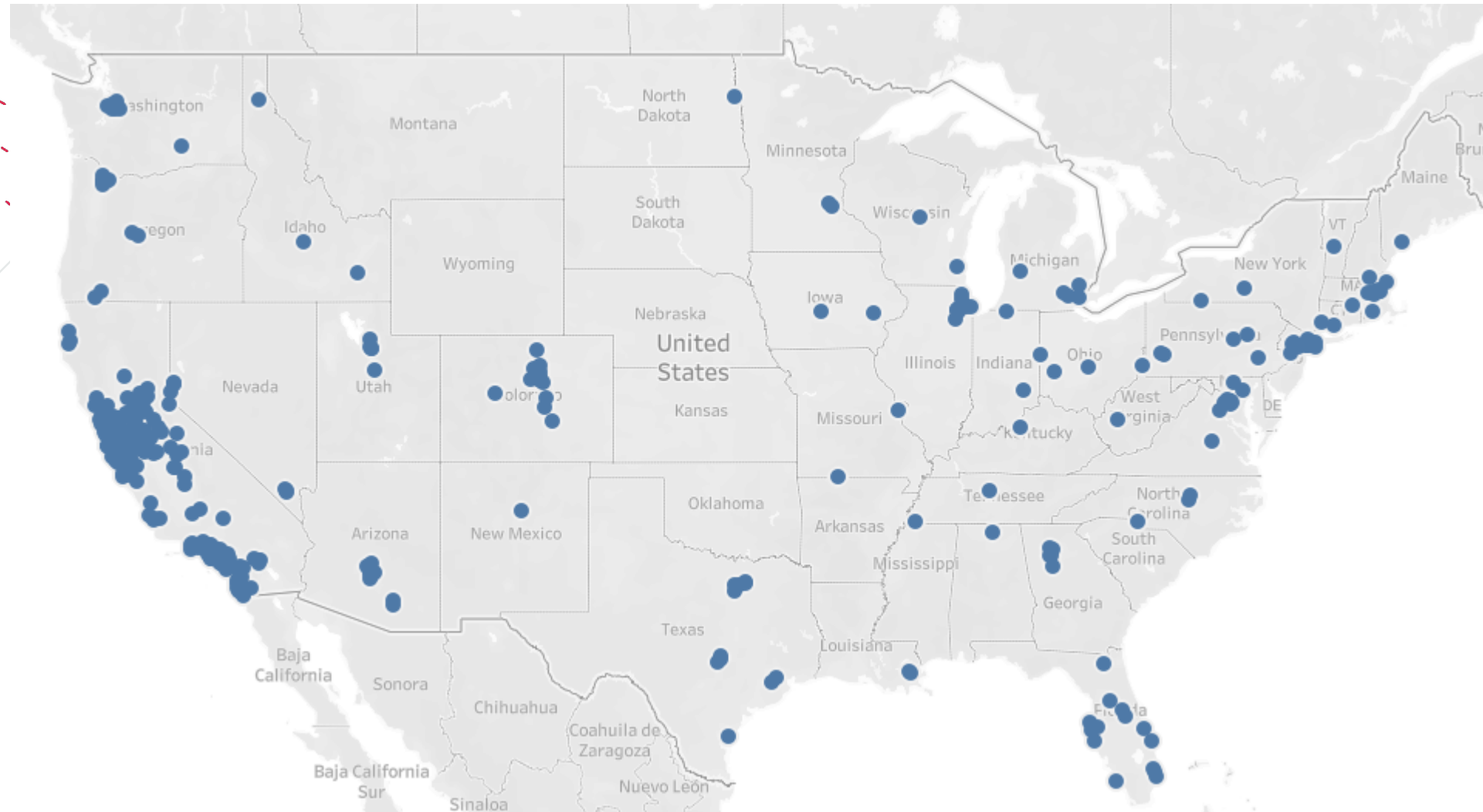
# Market & Patron File Analysis



# Defining The Market

## Nationwide patron representation

## Analysis of 8,210 LASC patron records

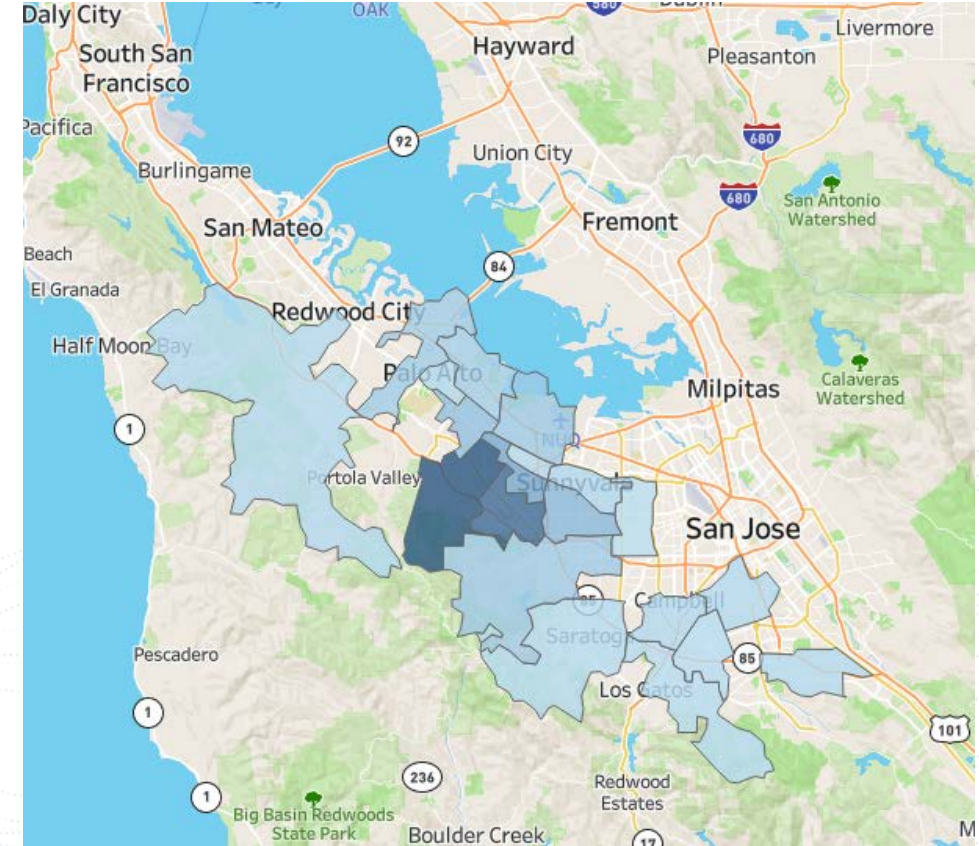


**Top 13 patron  
ZIPs account  
for 50% of  
records**

**Predominantly  
in Los Altos,  
Mountain View,  
Sunnyvale,  
Cupertino,  
Palo Alto**

ZIPs with more than 100 patron  
records (FY14 – FY20)

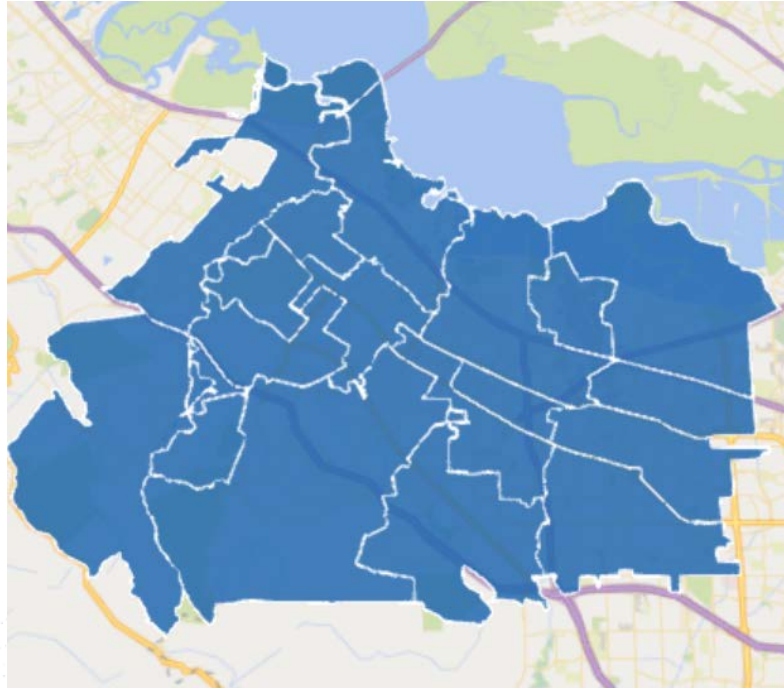
ZIP	City	File Composition
94022	Los Altos	11%
94024	Los Altos	10%
94040	Mountain View	5%
94087	Sunnyvale	4%
94306	Palo Alto	3%
94043	Mountain View	3%
95014	Cupertino	3%
94025	Menlo Park	2%
94303	Palo Alto	2%
94086	Sunnyvale	2%
94301	Palo Alto	2%
95008	Campbell	2%
94041	Mountain View	2%





## Market definition

The *primary market* for Los Altos Stage is the adjacent ZIPs



### 15 Zips

- Population:  
**387,390**
- Area (sq miles):  
**91.6**
- Ppl/sq miles:  
**5,697.14**



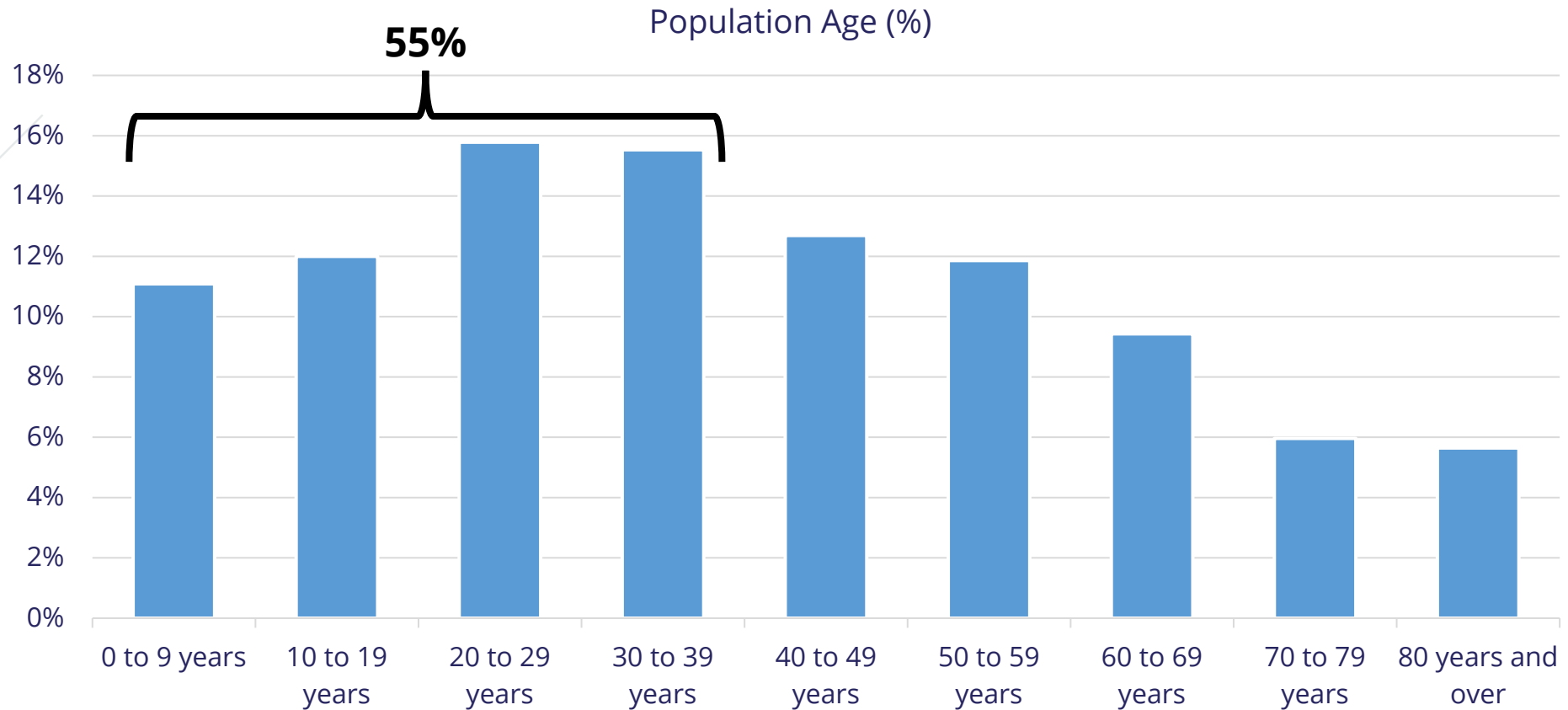


# Primary Market Vs. Patron File

## PRIMARY MARKET

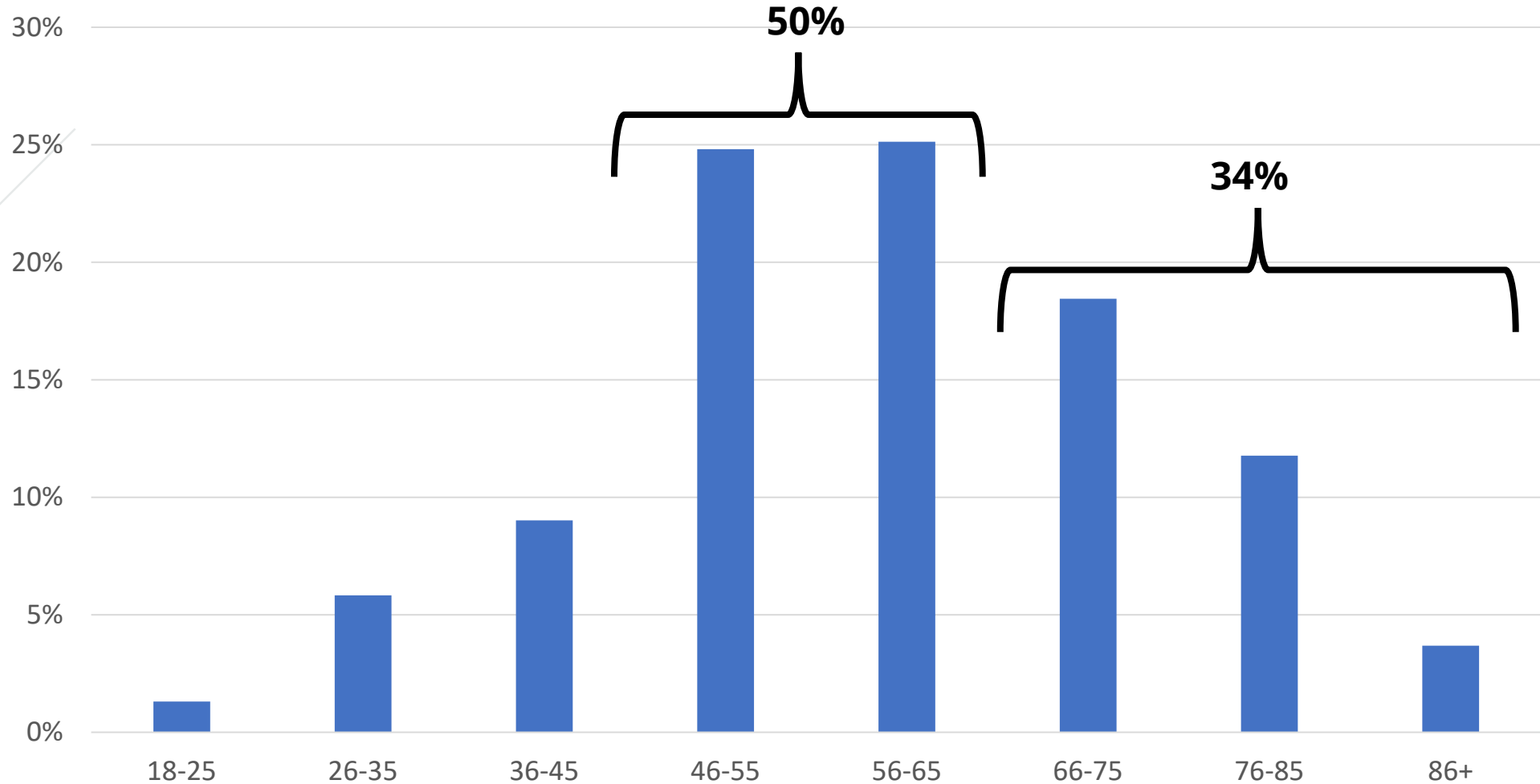
# The market leans younger relative to other CA counties

55% are under the age of 39; 45% are over 40



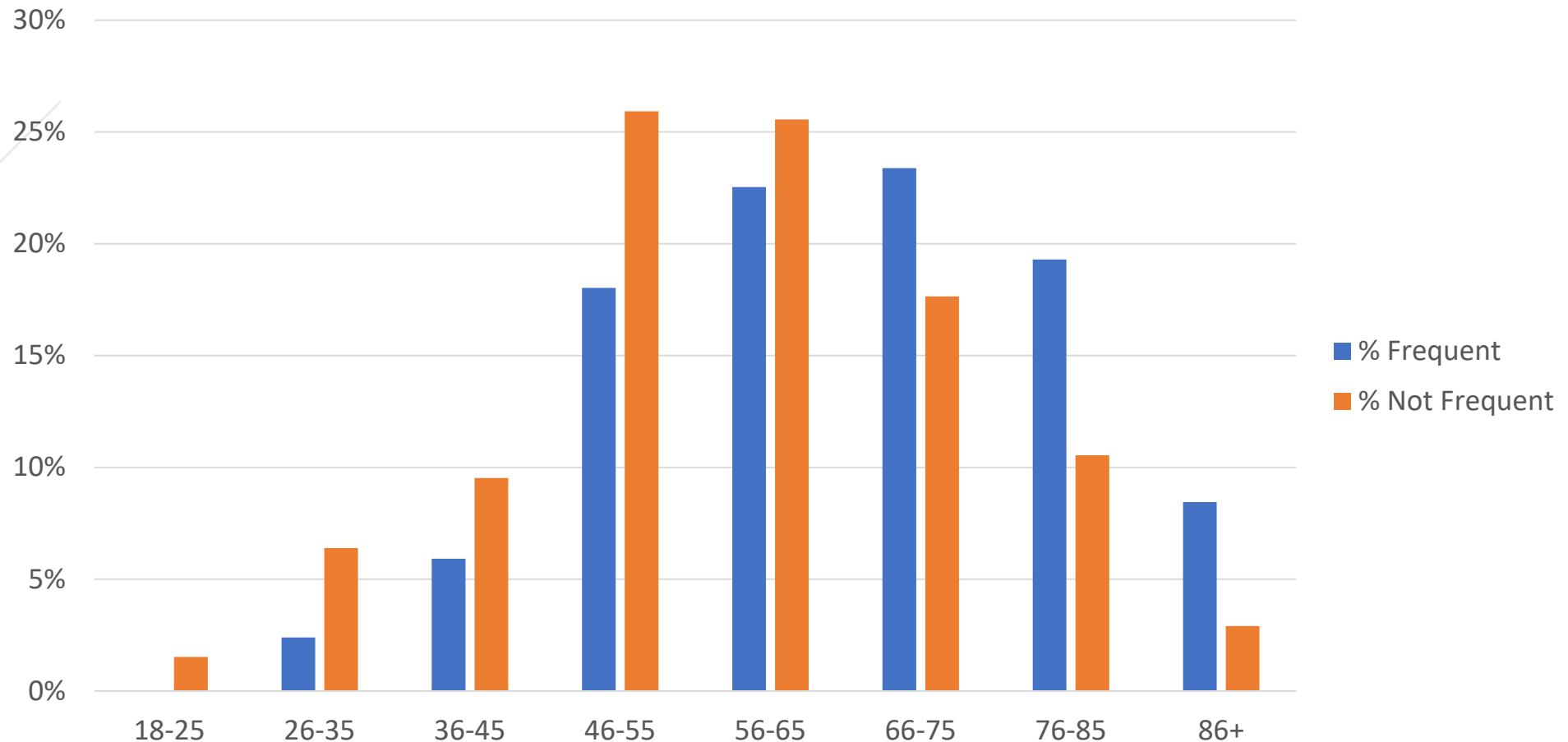
# LASC has a disproportionate share of older residents

84% of LASC patrons over age 46



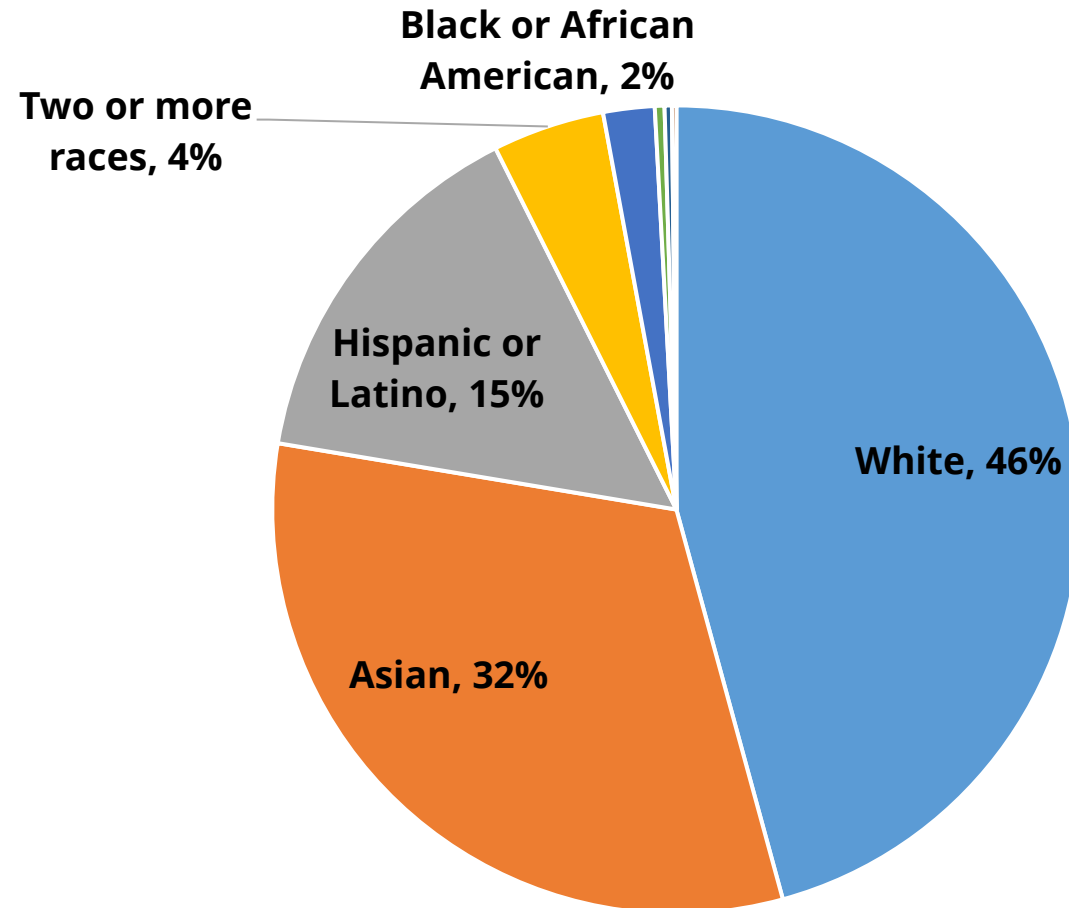
# LASC's frequent buyers are older than infrequent buyers

More than half of those who have made purchases in 3 of the last 6 years are over age 66

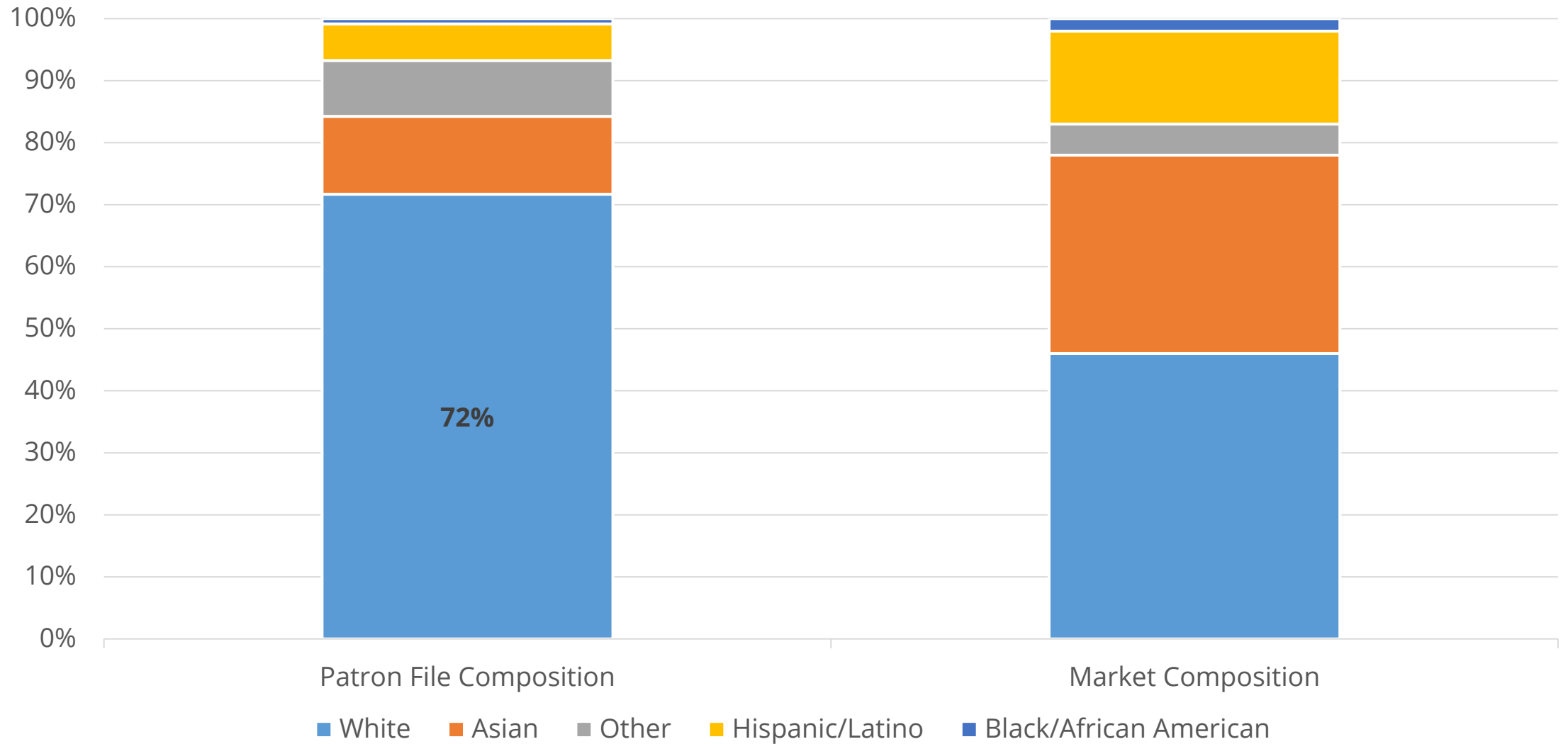


# The market population is majority non-white

Large Asian and Hispanic/Latino communities



## 72% of LASC patrons are white



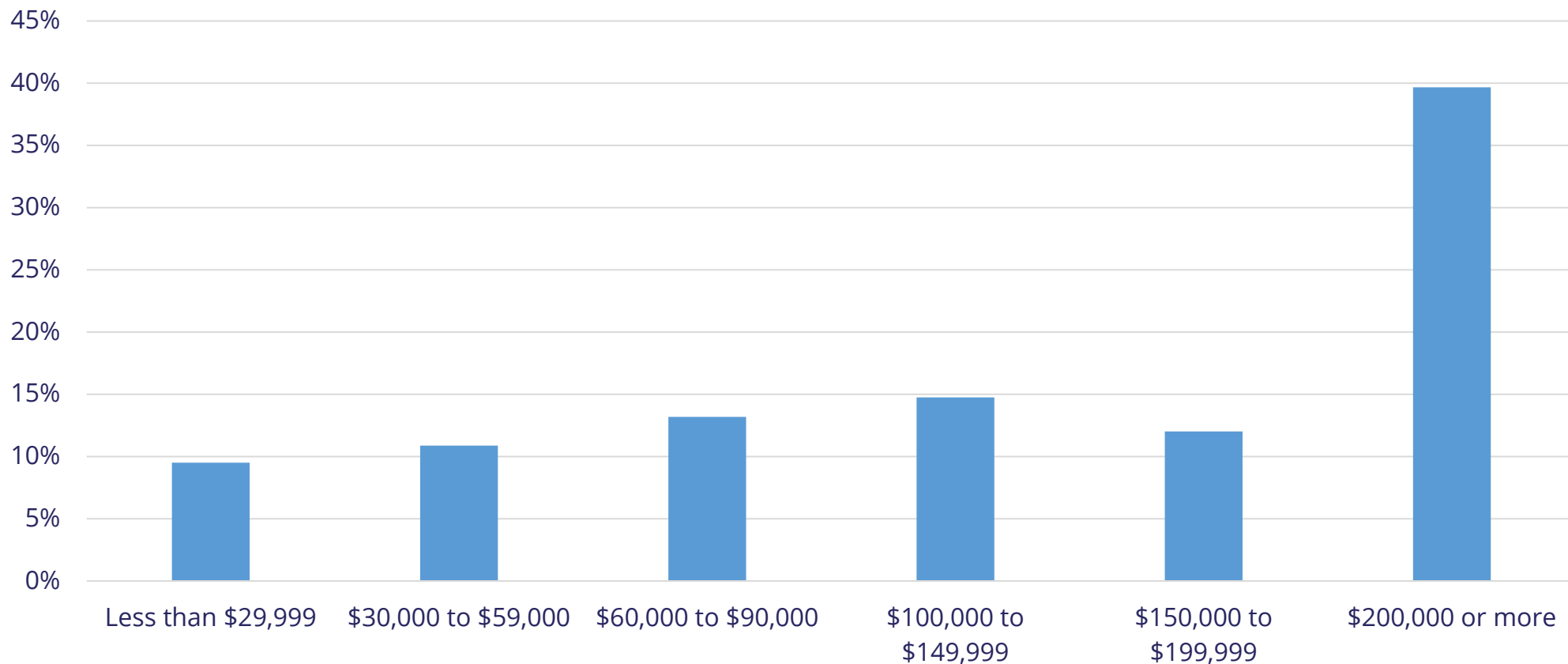


## PRIMARY MARKET

# The market has highest HH income in State

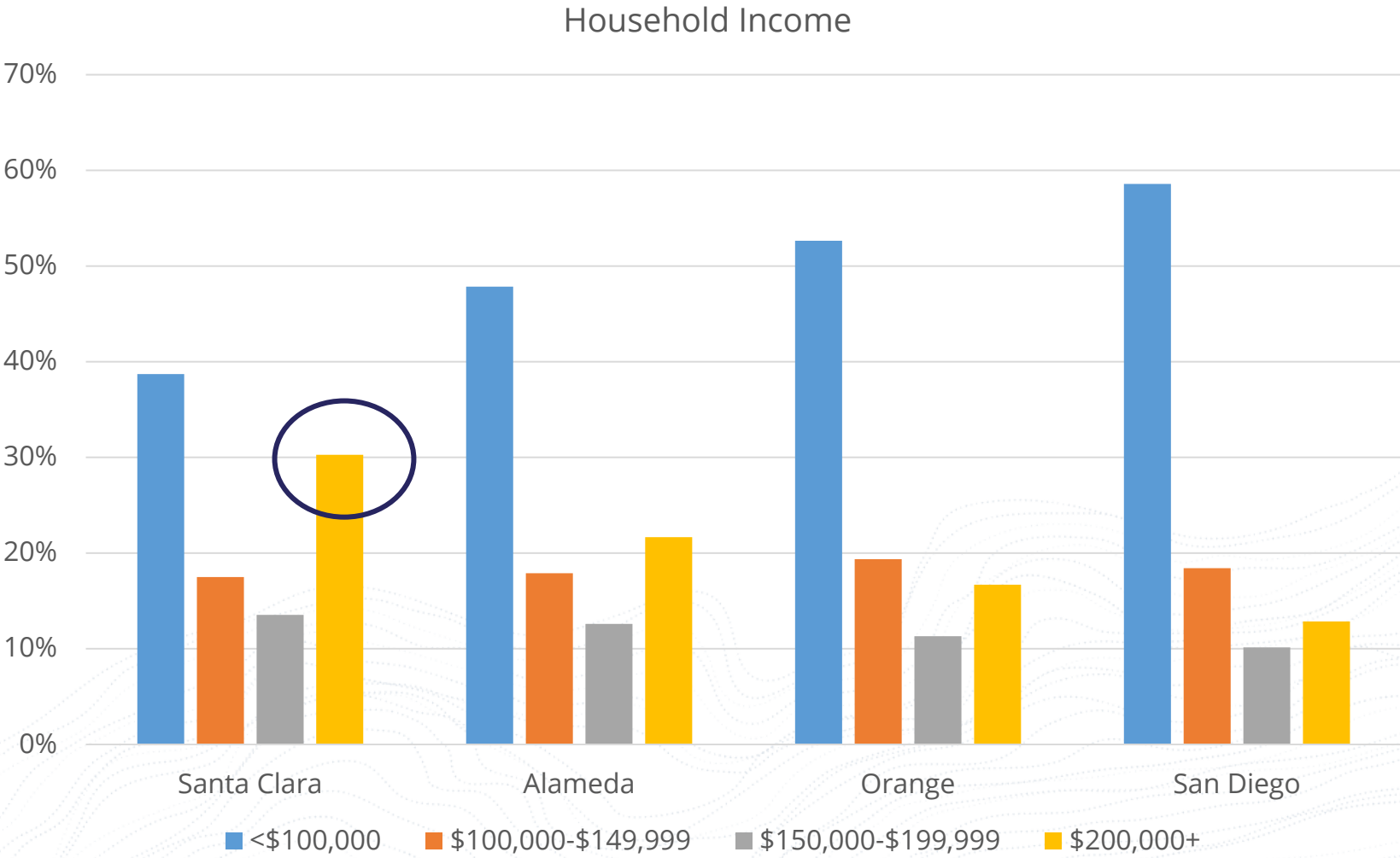
67% with household income above \$100k;  
State median HH income is \$79k – Santa Clara median is \$130k, the highest in the State

Population Household Income (%)

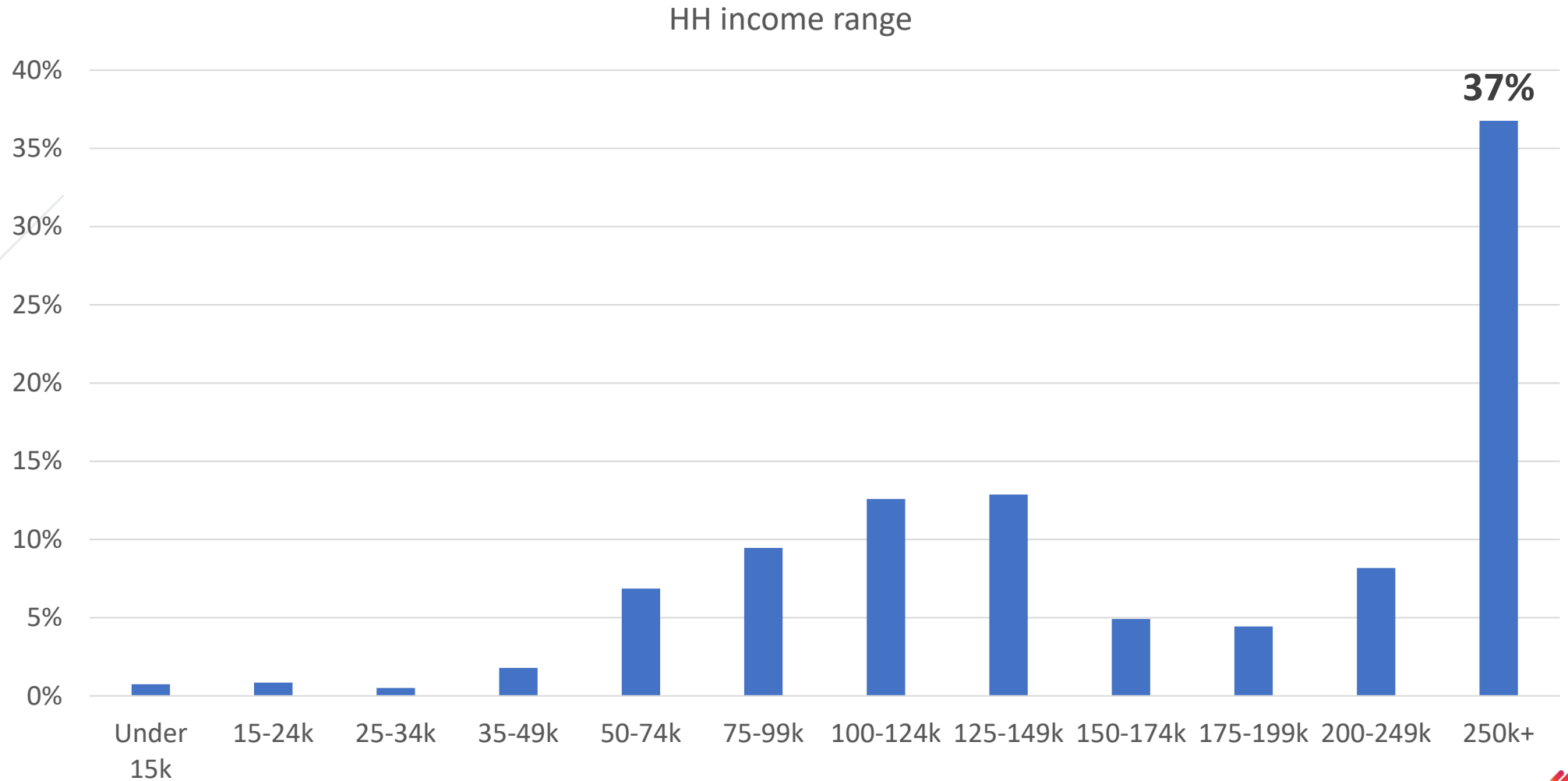


# Income

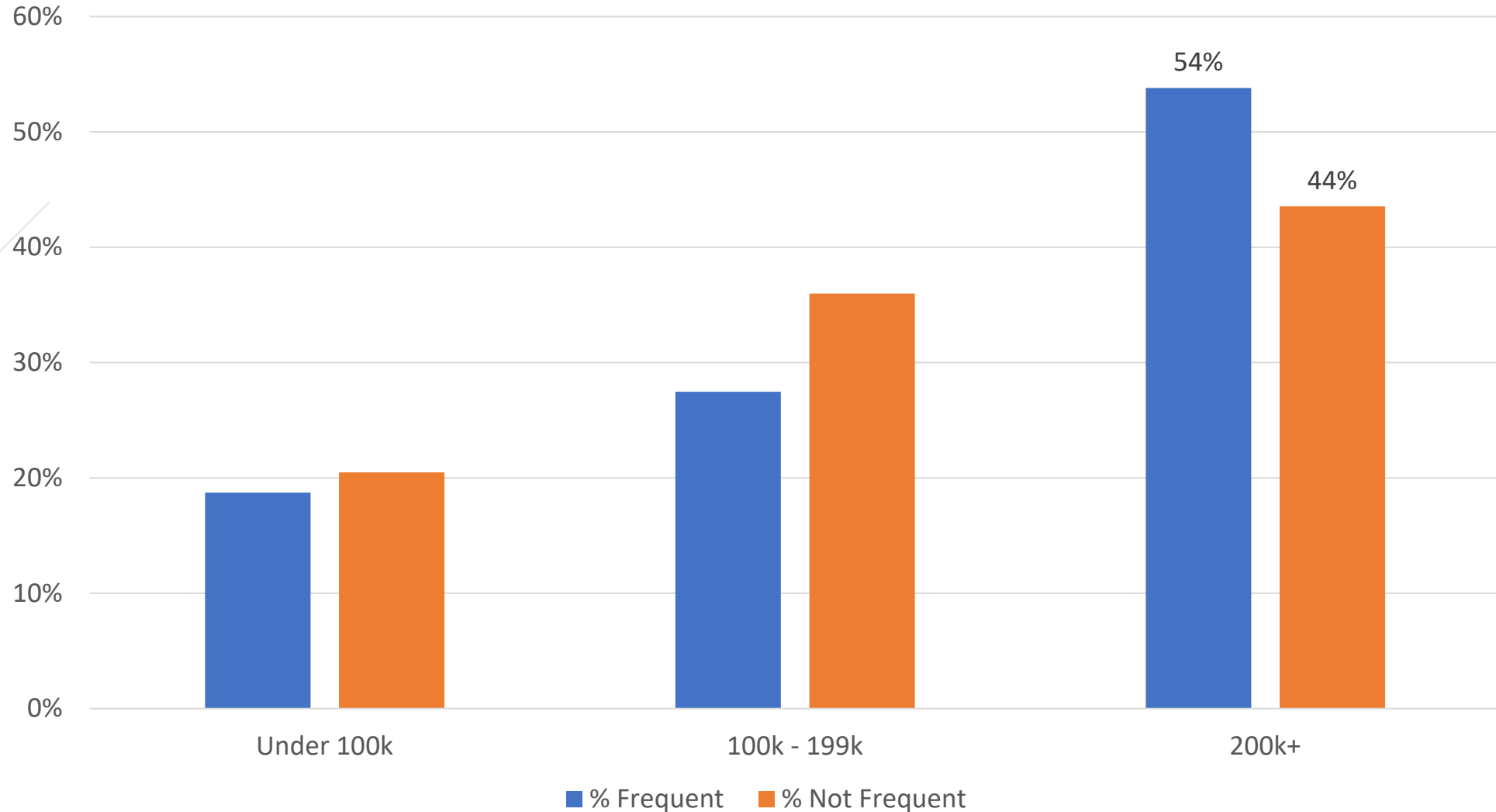
An 'inverted bell curve' is most pronounced in the Bay Area counties



# LASC patrons have very high household incomes



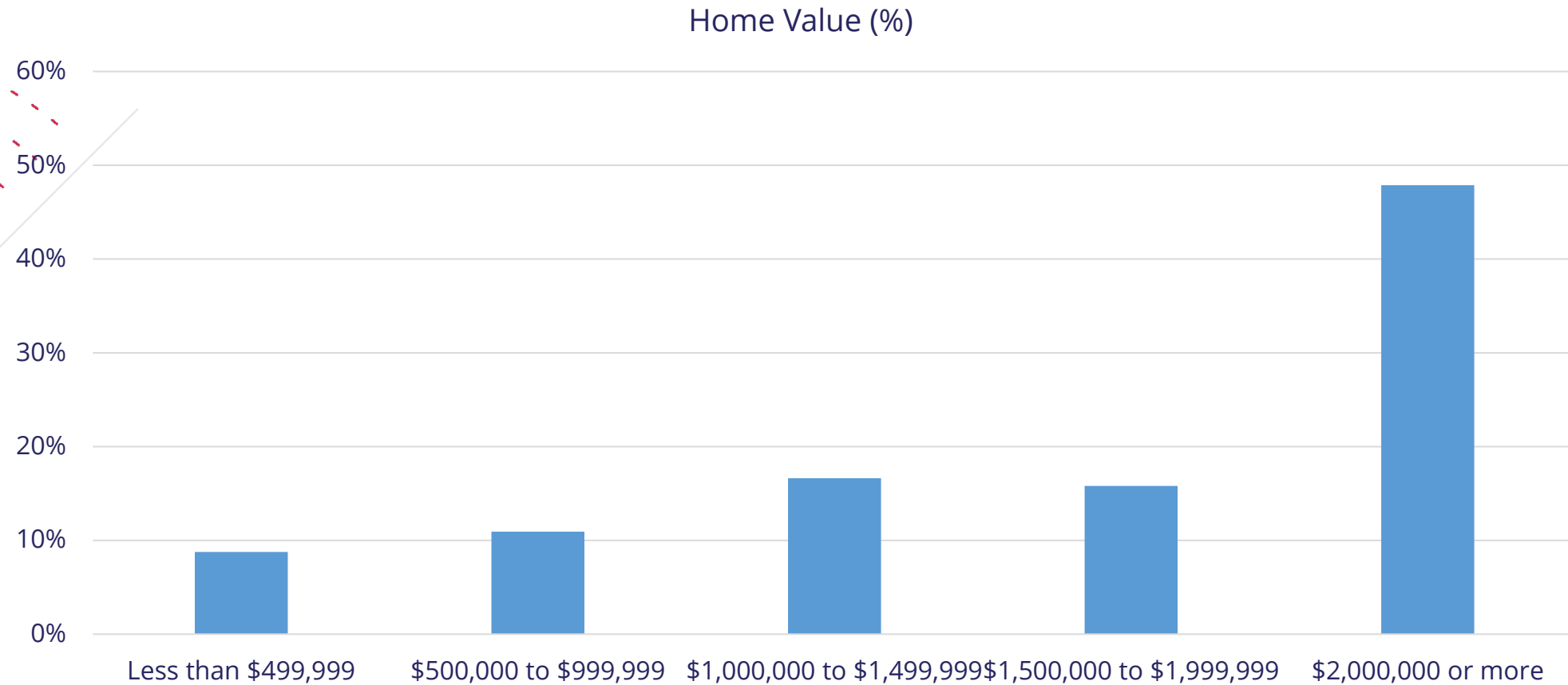
## And higher income among frequent attenders



## PRIMARY MARKET

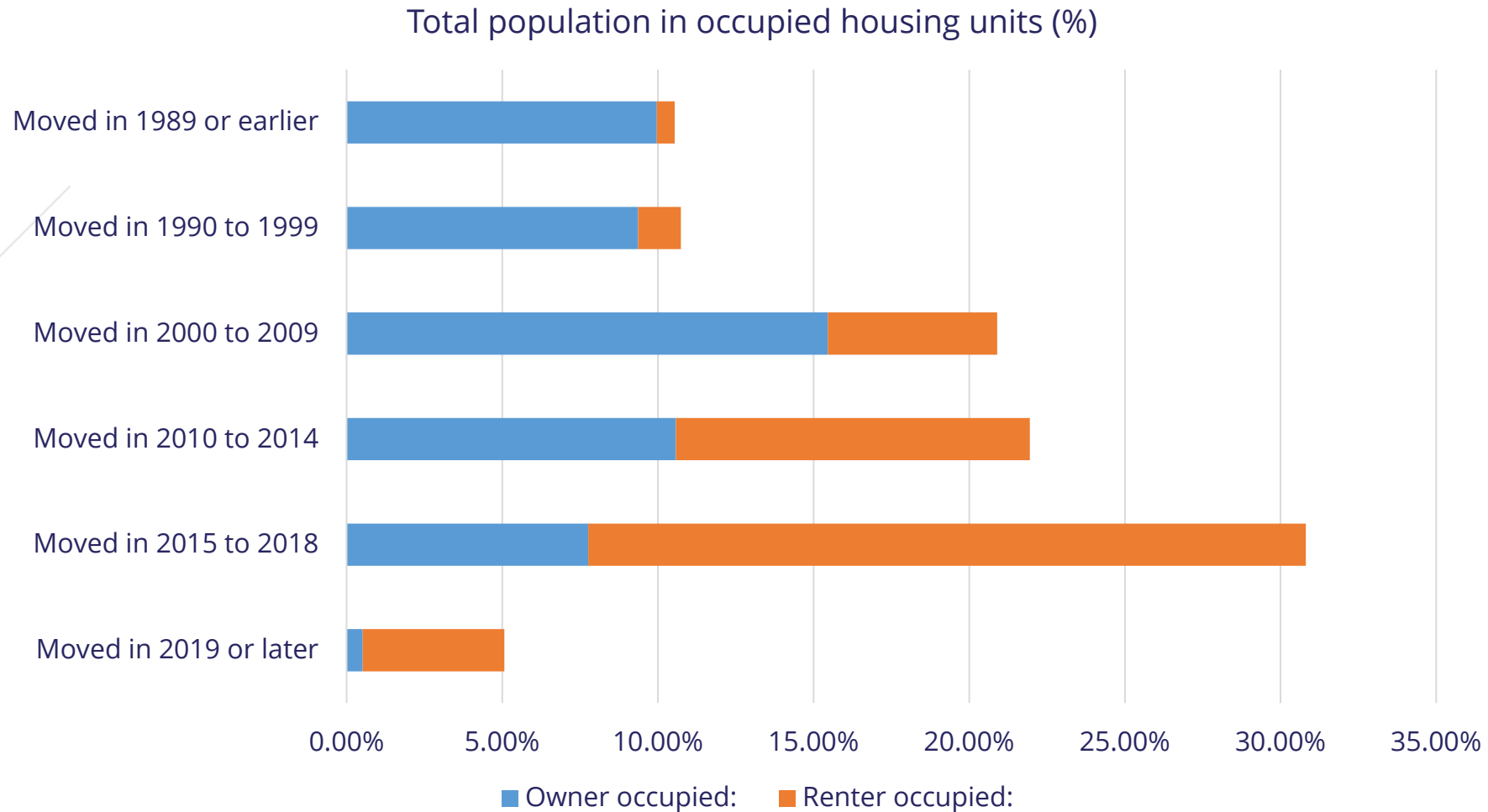
# Market home values are high, with 80% valued over \$1M

50/50 split between owner (51%) and renter (49%) occupied



## PRIMARY MARKET

New residents populate rentals while residents of over 10 years are likely owners





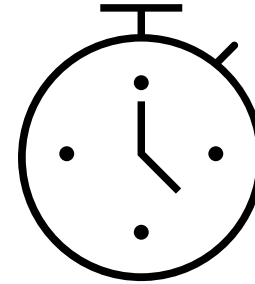
**LASC patrons are long standing homeowners of high-valued properties; many have children**

**What does this suggest for growing LASC's contributed revenue?**



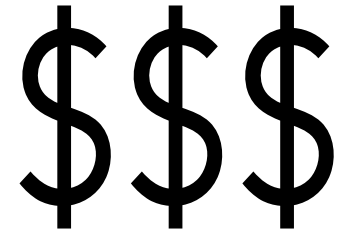
**90%**

of patrons are confirmed homeowners (vs. 51% owner-occupied in the market)



**68%**

of patrons have lived in their current residence for more than 10 years (vs. 45% of the owner-occupied market)



**85%**

of patron housing values are over \$1 million (vs. 80% of the owner-occupied market)



**53%**

of patrons have children (under 18) living in their household



**~1%**

of patrons profile as donors to arts and cultural organizations broadly



# Patron Segmentation & Penetration

# Top patron persona segments reflect family life and disposable income

*Personas* categorize households into groups based on consumer habits & demographic profiles

## 23%

### ***"Golden Years but Kids are Back"***

55+ with families  
Bachelors and Masters degrees

Cultural Events, Art and Antiques, Political Donor, Financial Services, Stocks and Bonds, International and Domestic Travel, Mature Market Magazines, Vitamins, Diet and Nutrition, Non-Prescription Drugs, Funeral Planning Services, and ***Estate Planning Service***

**Est age:** 64  
**Income:** \$130,000

## 12%

### ***"Easy Street"***

35-54 with families  
Bachelors and Masters degrees, dual income  
Kid-obsessed

***Sporting Events, Cultural Events***, Arts and Antiques, Multiple Publication Subscriber, New Technology, Luxury Recreation Vehicles, Domestic and International Travel, Designer Clothing, Accessories and Jewelry, Health and Beauty Services, Diet and Nutrition.

**Est age:** 46  
**Income:** \$137,000

## 6%

### ***"Living Large and Loving Life"***

Couples age 55+  
Bachelors and Masters degrees  
Big spenders who like to travel, ski, dine out

***Political Donor***, Financial Services, Stocks and Bonds, International and Domestic Travel, Mature Market Magazines, Vitamins, Diet and Nutrition, Non-Prescription Drugs, Funeral Planning Services, ***Estate Planning Services***, Health and Medical Services.

**Est age:** 66  
**Income:** \$123,400

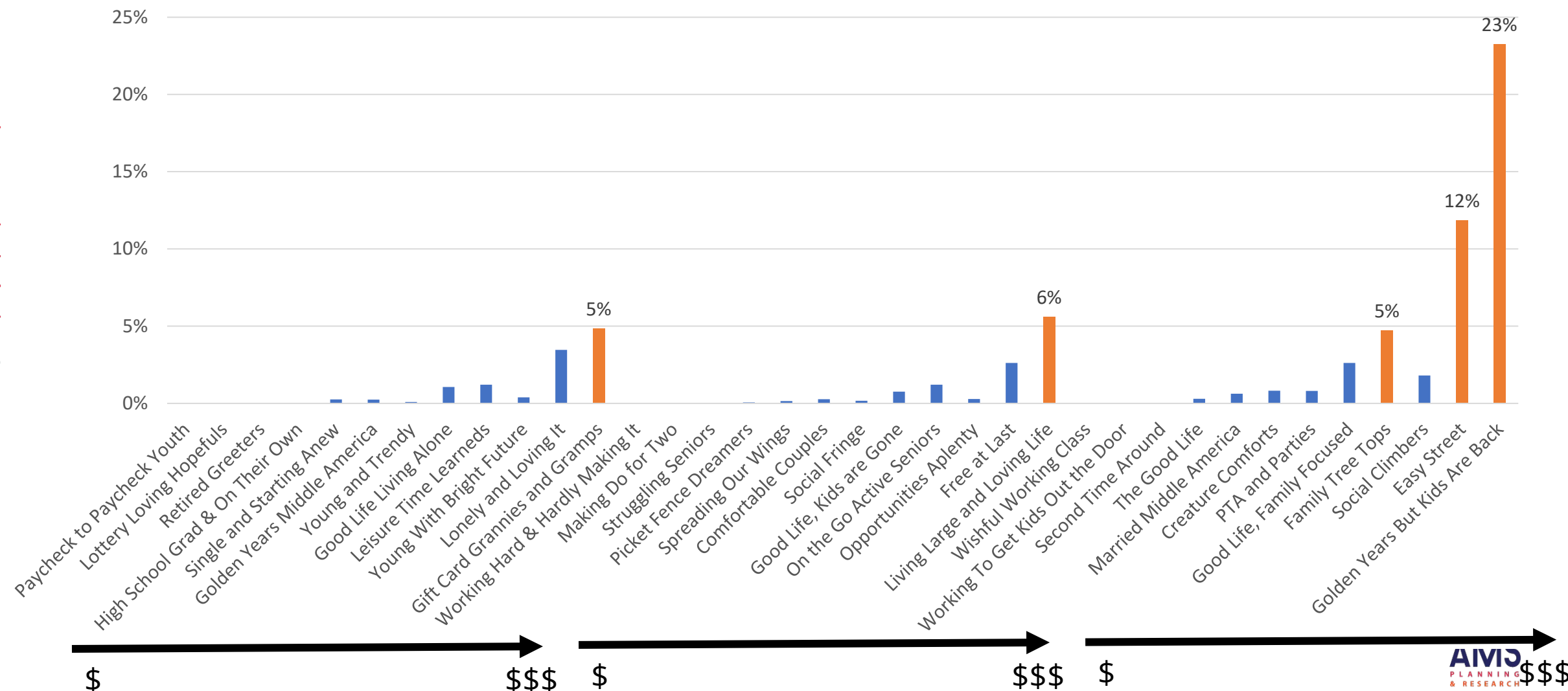
Top Segments reflect older and family life, disposable income

Patron File

Segment Name	File Comp	Est. Age	Family / Child at home?	Education	HH Income	Interests
“Golden Years, but Kids are Back”	23%	55+	Yes	Bachelors & Masters	\$130,000	Cultural Events, Art and Antiques, Political Donor, Financial Services, Stocks and Bonds, International and Domestic Travel, Mature Market Magazines, Vitamins, Diet and Nutrition, Non-Prescription Drugs, Funeral Planning Services, and Estate Planning Service.
“Easy Street”	12%	35-54	Yes	Bachelors & Masters	\$137,000	Sporting Events, Cultural Events, Arts and Antiques, Multiple Publication Subscriber, New Technology, Luxury Recreation Vehicles, Domestic and International Travel, Designer Clothing, Accessories and Jewelry, Health and Beauty Services, Diet and Nutrition.
“Living Large and Loving Life”	6%	55+	No	Bachelors & Masters	\$123,000	Political Donor, Financial Services, Stocks and Bonds, International and Domestic Travel, Mature Market Magazines, Diet and Nutrition, Non-Prescription Drugs, Funeral Planning Services, Estate Planning Services, Health and Medical Services.
“Gift Card Grannies and Gramps”	5%	55+	No	Bachelors & Masters	\$103,400	Political Donor, Financial Services, Stocks and Bonds, International and Domestic Travel, Mature Market Magazines, Vitamins, Diet and Nutrition, Non-Prescription Drugs, Funeral Planning Services, Estate Planning Services, Health and Medical Services
“Family Tree Tops”	5%	55+	Yes	Some college	\$83,000	Eco, Wildlife Donor, Golf, Luxury Auto, Membership Clubs, Home Computing, Home Audio Systems, Sporting Events, Domestic Travel, Sporting Goods, and Designer Clothing.

Top patron segments

Top patron segments have the highest incomes and are engaged in arts and culture

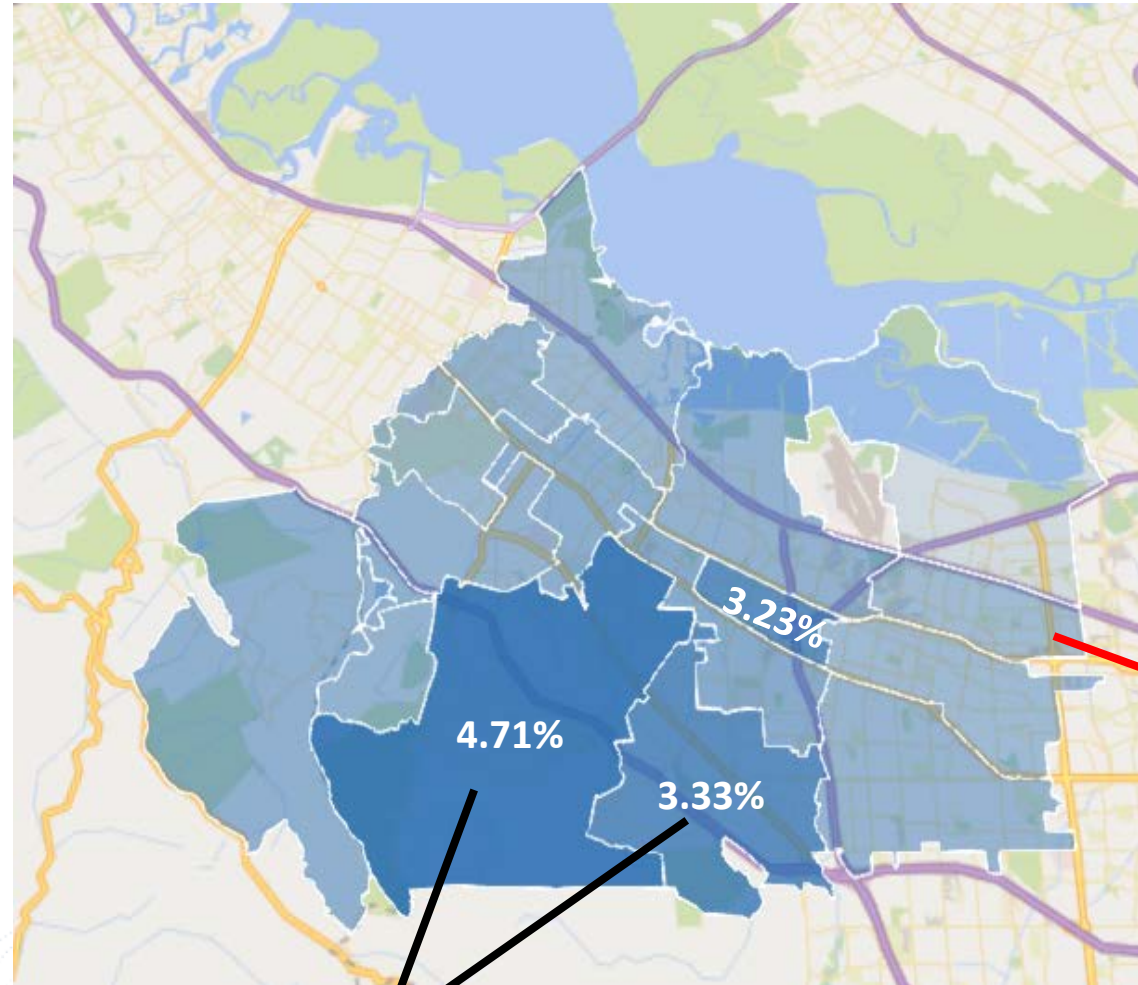




# Penetration & Potential

Most highly penetrated ZIPs in a tight radius around the theater

There is growth potential



Market area ZIPS near the bay, including adjacent highly penetrated 94040, have **lower HH income** (only 68% above \$100k in 94040) and a notably **larger Hispanic population** (16% in 94040), presenting opportunity to consider programming and marketing for further penetration potential

Most highly penetrated ZIP codes in the primary market have the **highest HH incomes** (80%+ above \$100k), and more bifurcated, **homogenous populations** (57% white, 33% Asian, only 4% Hispanic)

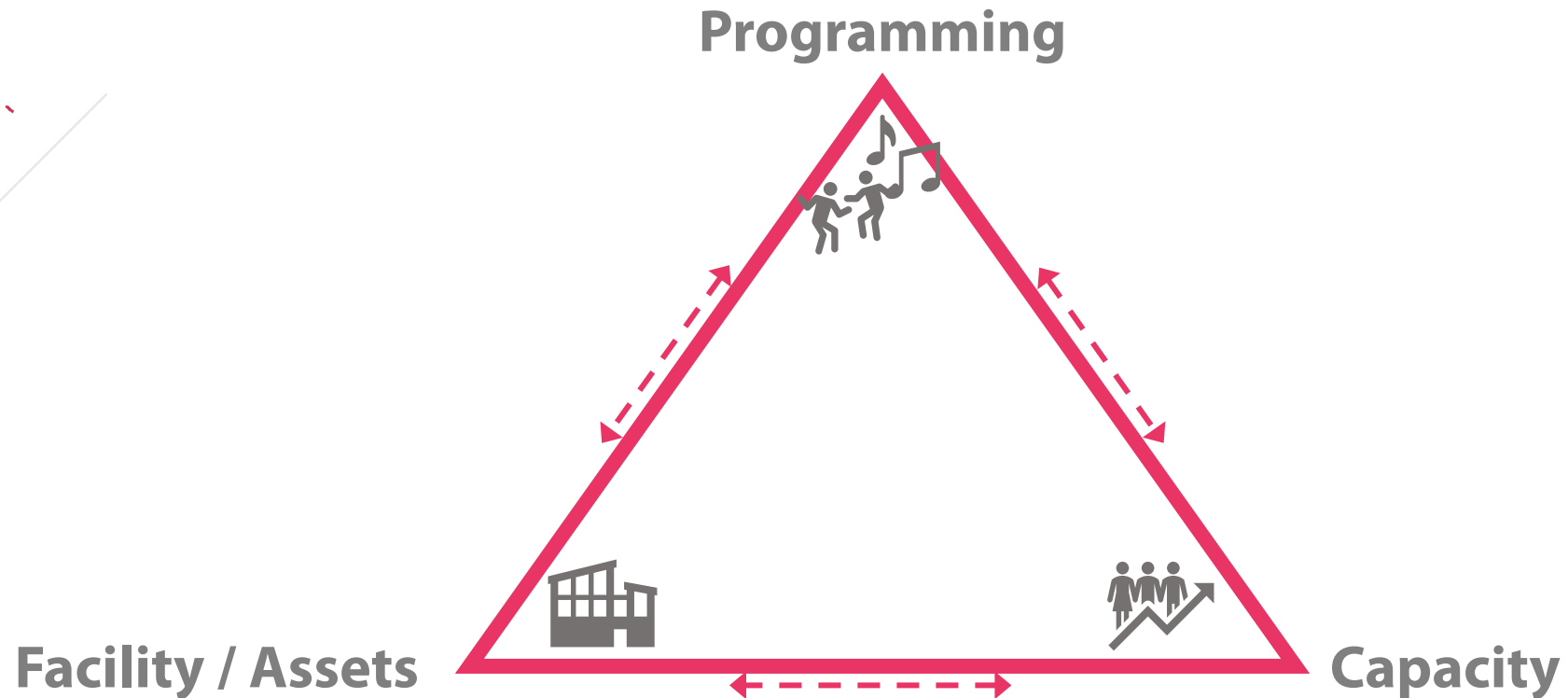


# Market & Patron Summary

- A tight primary market area, with **majority hyper-local patron base**
- Patrons are **wealthier, older, and more racially homogenous** than the broader market
  - Also, strong coexisting potential with children's programming
- **Strong donor potential in existing nearby market** with high HH incomes and housing values
- Expansion to the north and east portion of the market requires **consideration of programming and access factors**

# The Iron Triangle

What would LASC look like with a new building?



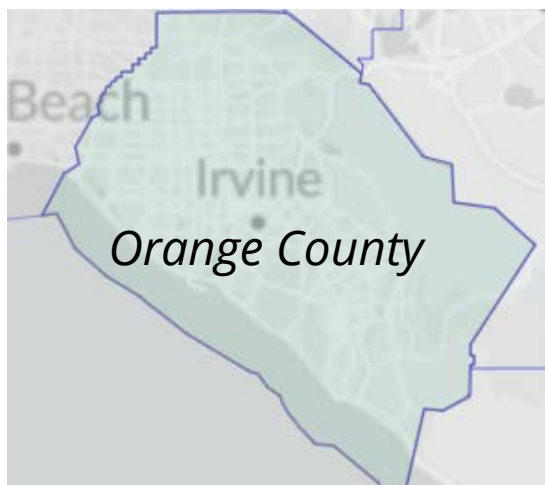
Expansion or contraction of one point, impacts the other two



# Current Context

# 360° MARKET SCAN

Santa Clara County and its California peers fit a unique profile



## ■ **Santa Clara County and its California peers...**

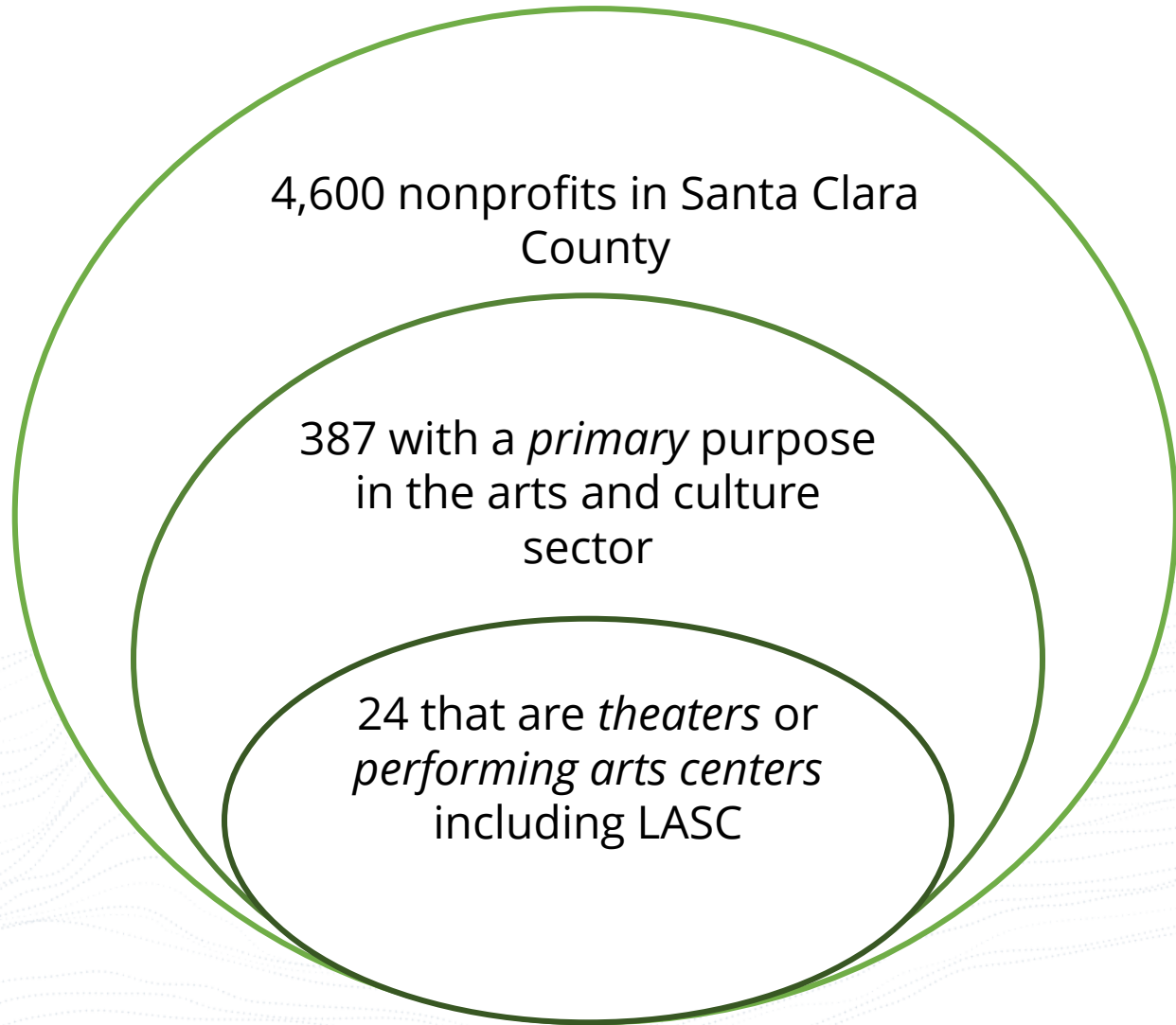
- are affluent, coastal communities with significant socioeconomic and racial diversity, and
- are youthful and rich, comprised of working professionals

## ■ **However, Santa Clara County...**

- is more culturally diverse, urban and affluent
- has the most pronounced 'inverted bell curve' when it comes to income

# Santa Clara County's nonprofit universe

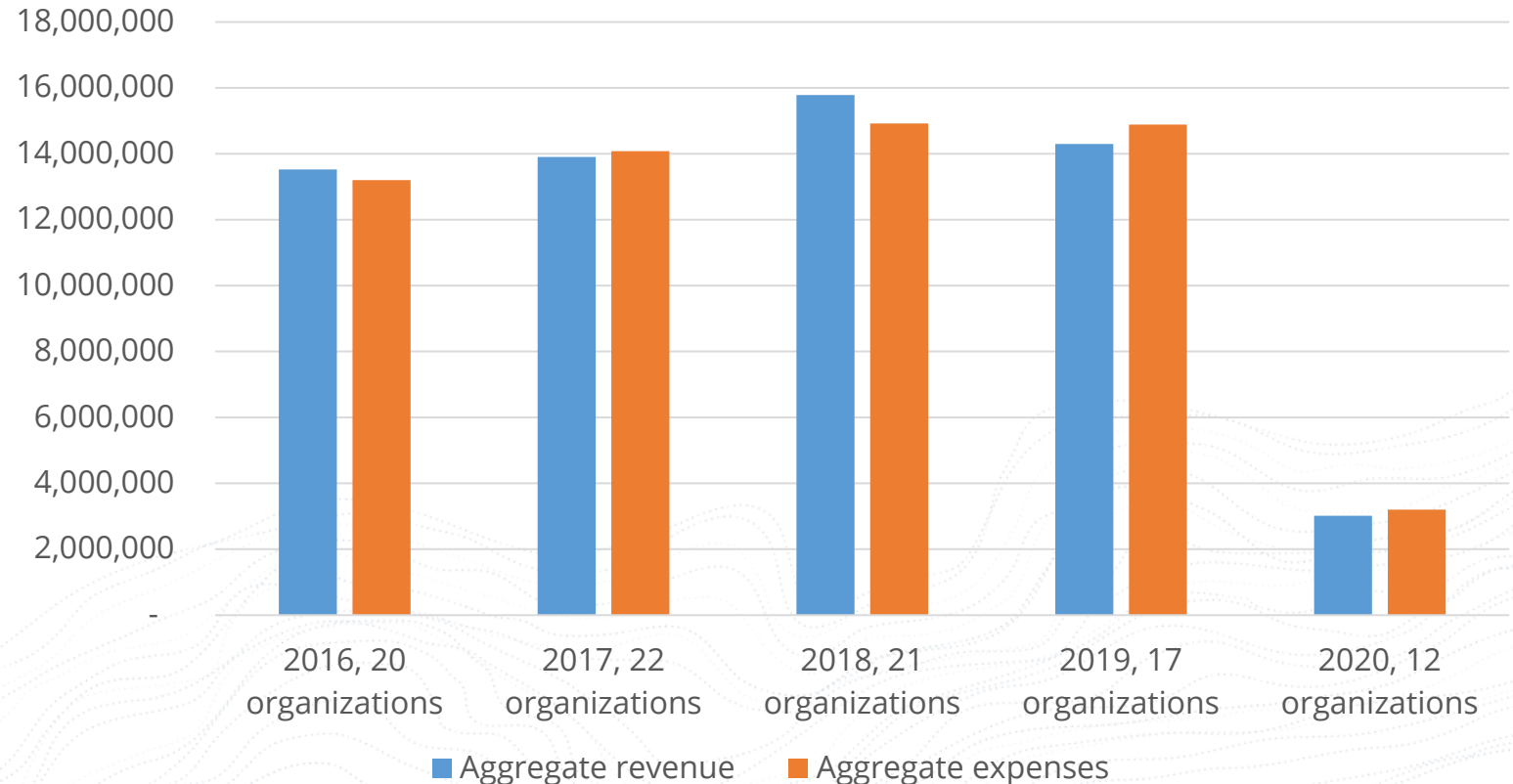
A bit under 10% of all charitable organizations are focused on arts and culture, with an important minority working in LASC's "sweet spot"



# The County's Theaters and PACs saw healthy but flat results, pre-pandemic

What is the market's capacity to expand?

Financial results for Santa Clara County theaters & PACs



*Note: The Guild Theatre is not shown in this chart, due to capital funding.*

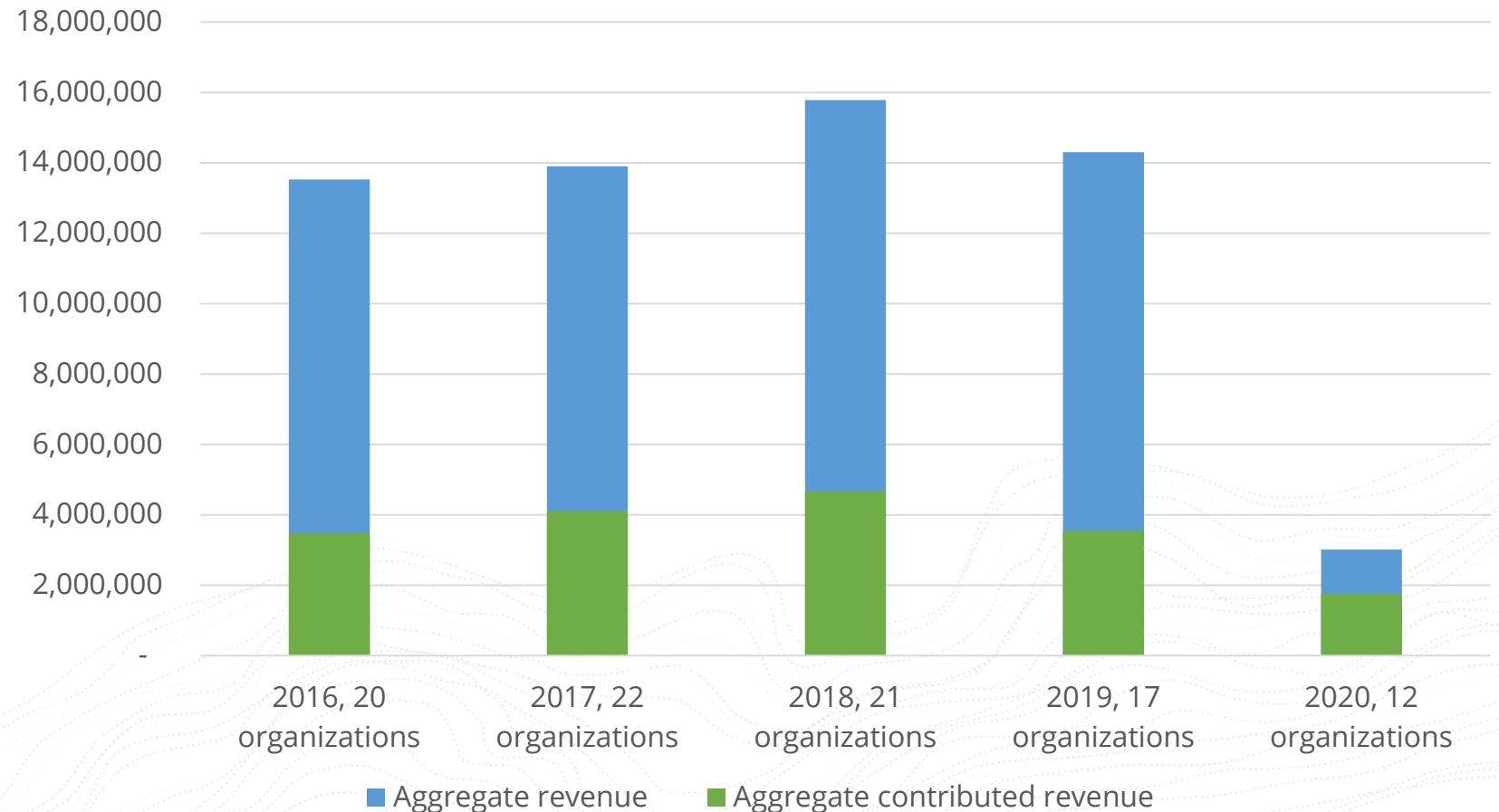


**Contributed revenue was 25%-30% of total revenue pre-pandemic**

**Can the market sustain a bigger ask?**

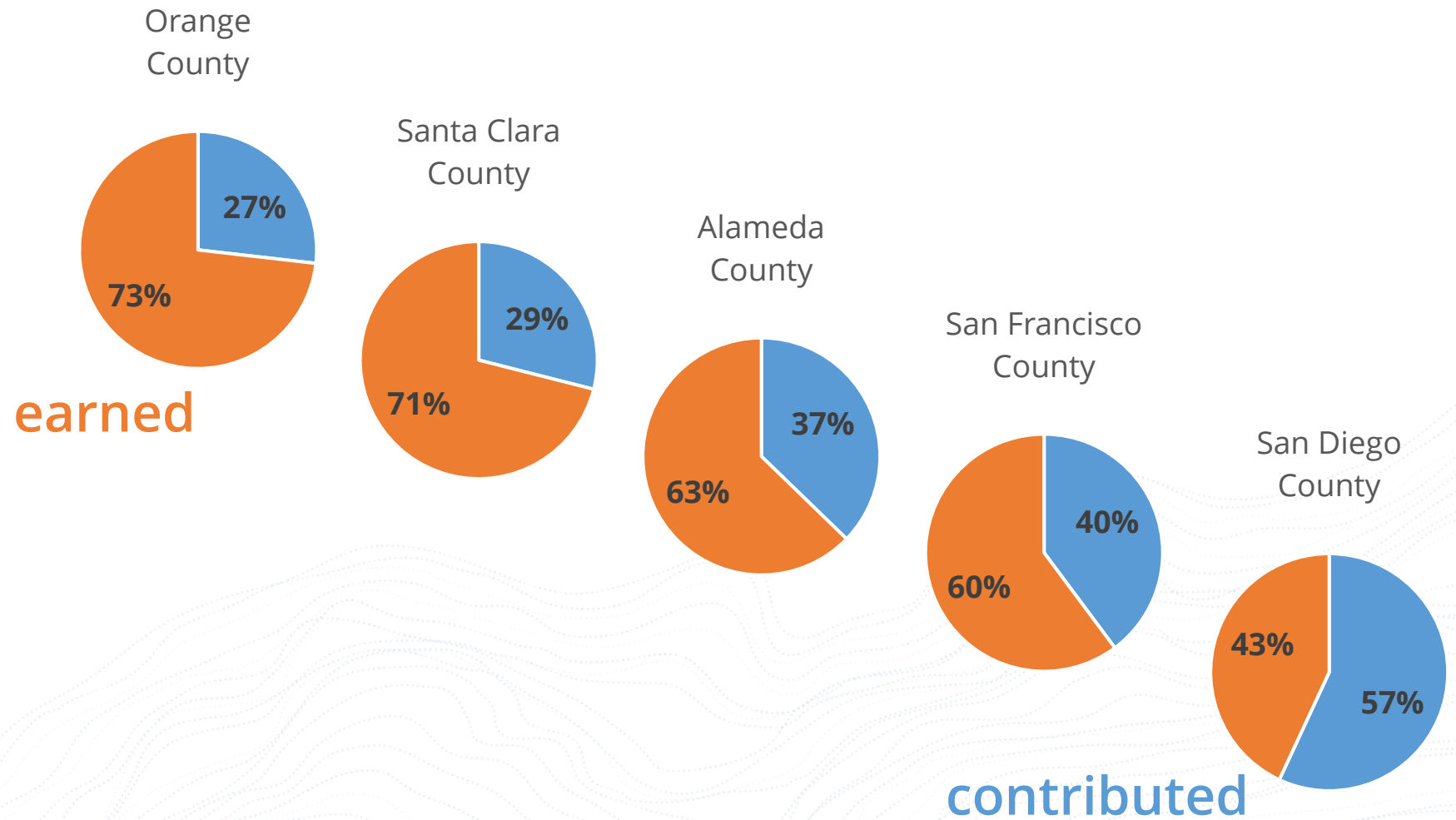
*National averages would suggest, yes*

Revenue mix for Santa Clara County theaters & PACs



*Note: The Guild Theatre is not shown in this chart.*

A 5-year summary (2015-2020) of revenue to theaters and PACs in Santa Clara County and 4 benchmark markets shows that in affluent California counties, theaters and PACs rely more on **earned** than **contributed** income.



# Giving is changing (and so is the prospective donor pool)

What does philanthropic behavior look like for young(ish), educated, wealthy/high income prospective donors?

- The “emerging giving code” of disruption and systemic impact is replacing traditional focus on “charity”
- While most of the money is still going to organizations outside of the region, there is a growing trend toward local community-based giving
  - Noteworthy donors like Mackenzie Scott and Chan Zuckerberg funding locally with urgency and unrestricted, large grants
  - The region’s private and family foundations are still committed to local impact
- Making the case and connecting the dots is key

Source: [\*“Silicon Valley Fortunes Grow, but Frustrating Trends in the Region’s Philanthropy Persist.”\*](#)  
American Nonprofit Academy (September 2021)

## 35+ performance venues\*

- 20-mile radius
- ~50% below 500 seats
- ~55% traditional or black box theaters
- Low % of multi-purpose spaces outside of churches and community centers
- 50% academic or government-owned / operated

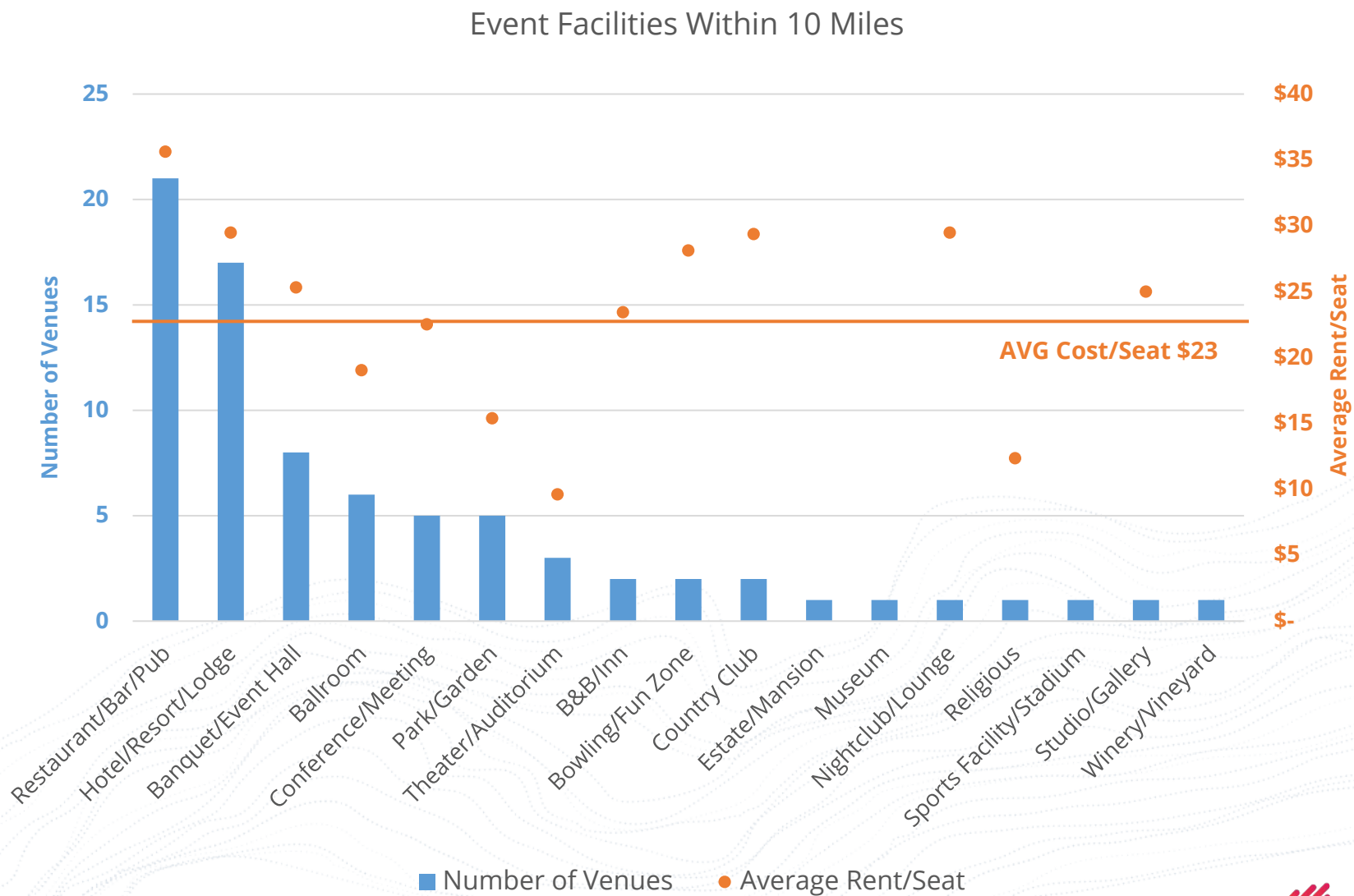
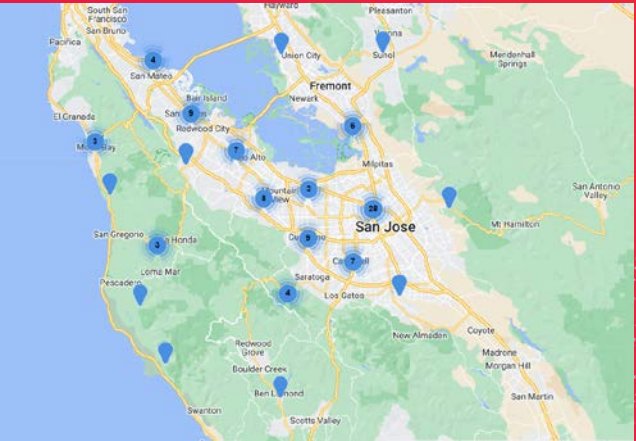
*\*Excludes major commercial venues*



Seating  
Capacity



A sample of 75+ event venues within 10 miles; an opportunity for a smaller-scale, low rent option



Source: Eventective.com



# Interviews



# Stakeholders Provided Honest Assessment

From a number of interviews, we see that...

1Gerri	Bock
2Anthony	Carnesecca
3Curtis	Cole
4Claudia	Coleman
5Kim	Cranston
6Eileen	Eng
7Gabe	Engeland
8Bob	Gamble
9Tom	Gough
10Manuel	Hernandez
11King	Lear
12Martha	McClatchie
13Pat	Marriot
14Mary Jo	Price
15Julie	Rose
16Freddie	Wheeler
17Dennis	Young

- People see the need to 'upgrade' the Bus Barn
- Downtown improvement is on everyone's mind
- Parking, parking, parking!
- Housing, housing, housing!
- There are vocal and organized 'nay sayers'
- The list of civic priorities for capital improvement is long and unfunded or underfunded
- A divided council is par for the course in Los Altos
- The donors are out there...will they show up for this project?



## The Building

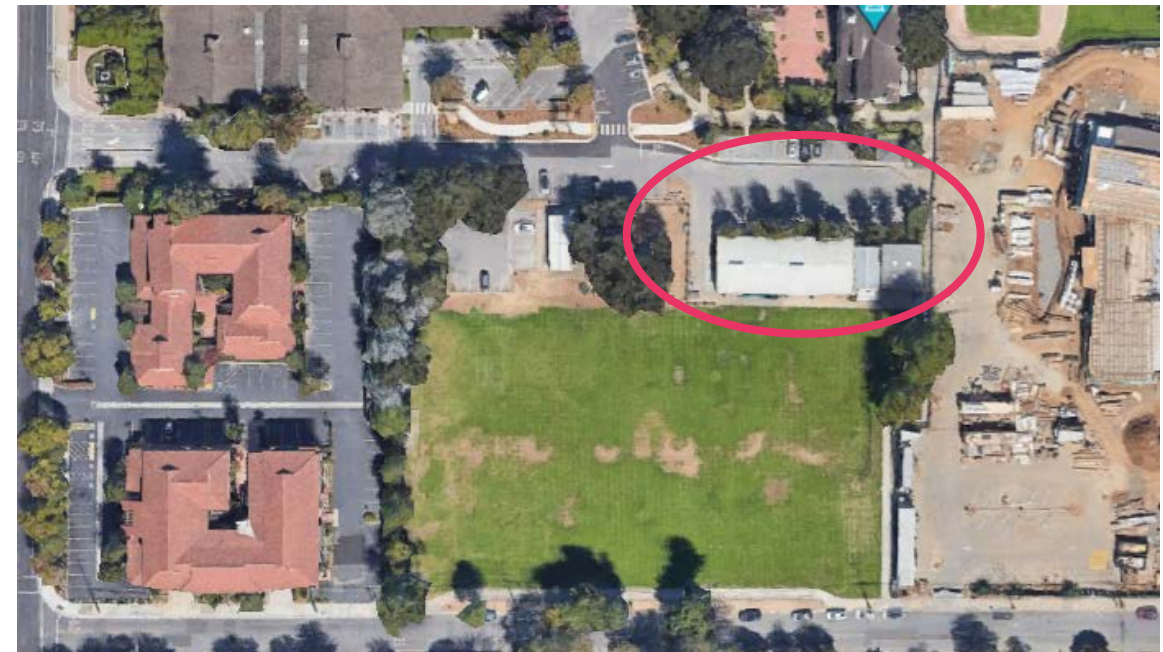
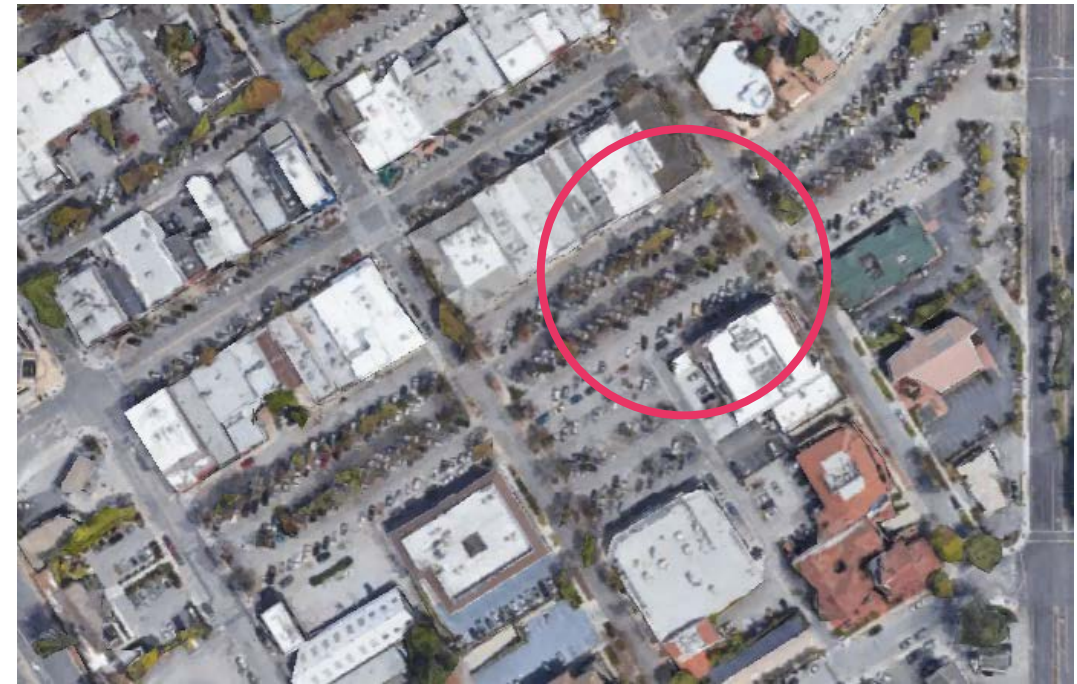
- A building of 'neighborhood scale'
- A community gathering place
- A place for young people & training
- A diversity of programming inclusive of LASC, but not exclusively for them
- Connected & contributing to downtown 'placemaking' & vitality
- Multi-generational & inter-generational programming

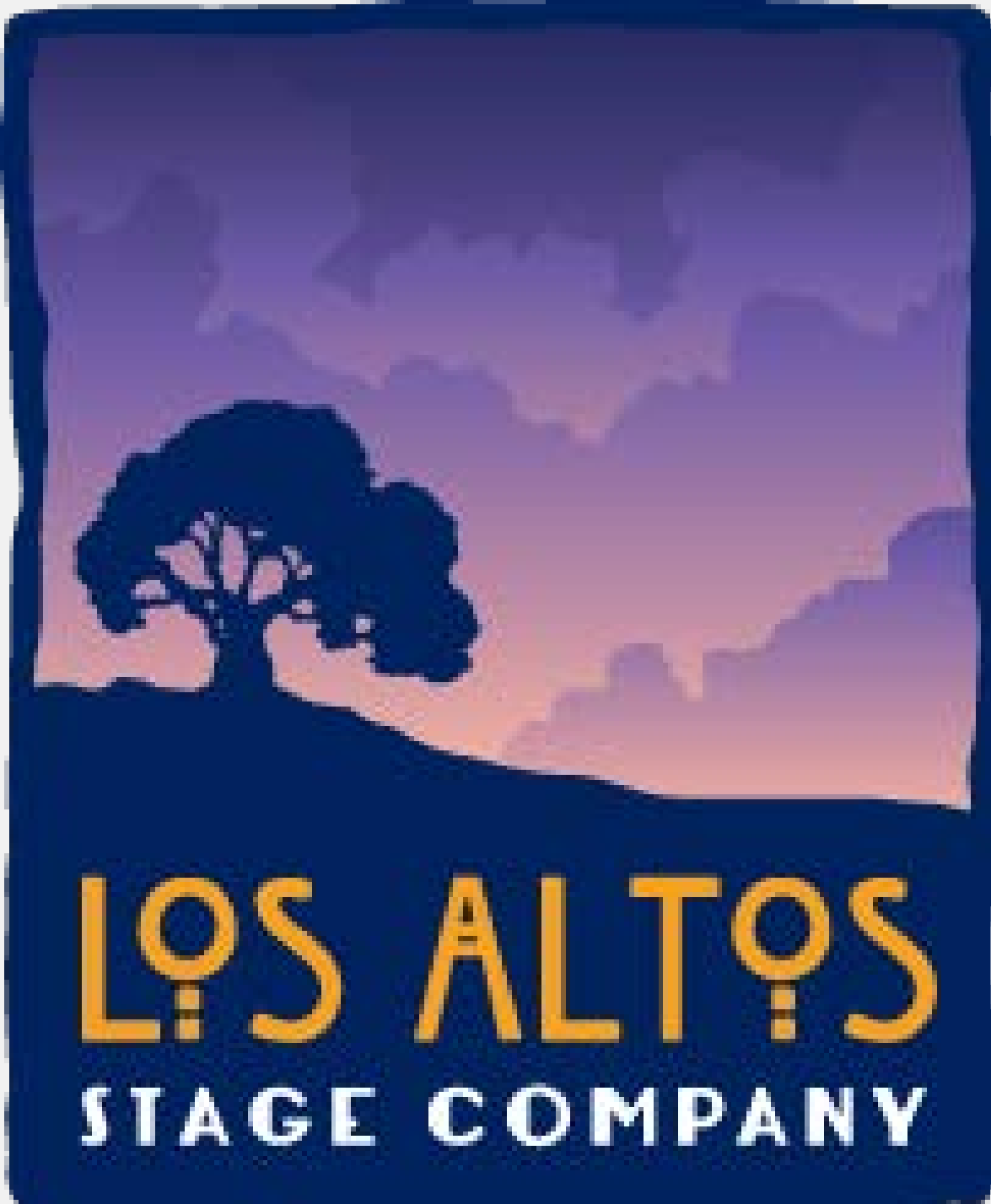


# Location(s)

Where would you put it?

- **Downtown parking plaza**
  - “Feets on Streets”
  - Controversial to remove or replace parking spaces
  - Housing priorities
- **Redevelop current site**
  - ‘Less’ controversial; same use on same site
  - Consolidates civic, cultural, and recreational assets
  - Not physically downtown
- **Other parking plaza sites** (or anywhere else)
  - Only if an opportunity were to arise
  - Possible, but not probable at this point





## Support

- LASC is *by* and *for* the community of Los Altos
- People give to LASC, but will they give in larger amounts?
- LASC does not have a track record with large gifts & campaigns
- Board is developing new members in preparation for a campaign
- LASC's longstanding work with young people is noted as its best path to major donors
  - "Not everyone is a theater-lover..."



# Key Observations

# GUIDING PRINCIPLES

## ■ From *Programming Outline* document

### NEW THEATER FOR LOS ALTOS

#### I. GOALS

- To increase the vibrancy of Los Altos' downtown business district by building a performing arts venue that will present cultural activities and programs
- To utilize Los Altos' existing and longstanding community-based theater arts and youth theater education programs to provide programming and management for the venue
- To increase the local cultural participation of and engagement by Los Altos residents by expanding education and community access opportunities in the new venue
- To attract residents of surrounding communities to Los Altos' downtown business district for expanded and varied nighttime programs.

#### II. PROGRAMMING

- Theatrical performances of plays and musicals
- Youth theater family productions
- Performing arts classes for youth and adults
- Film series programming
- Lectures and public programs
- Community access and rental programs



Stubborn<sup>b</sup>

on  
Vision

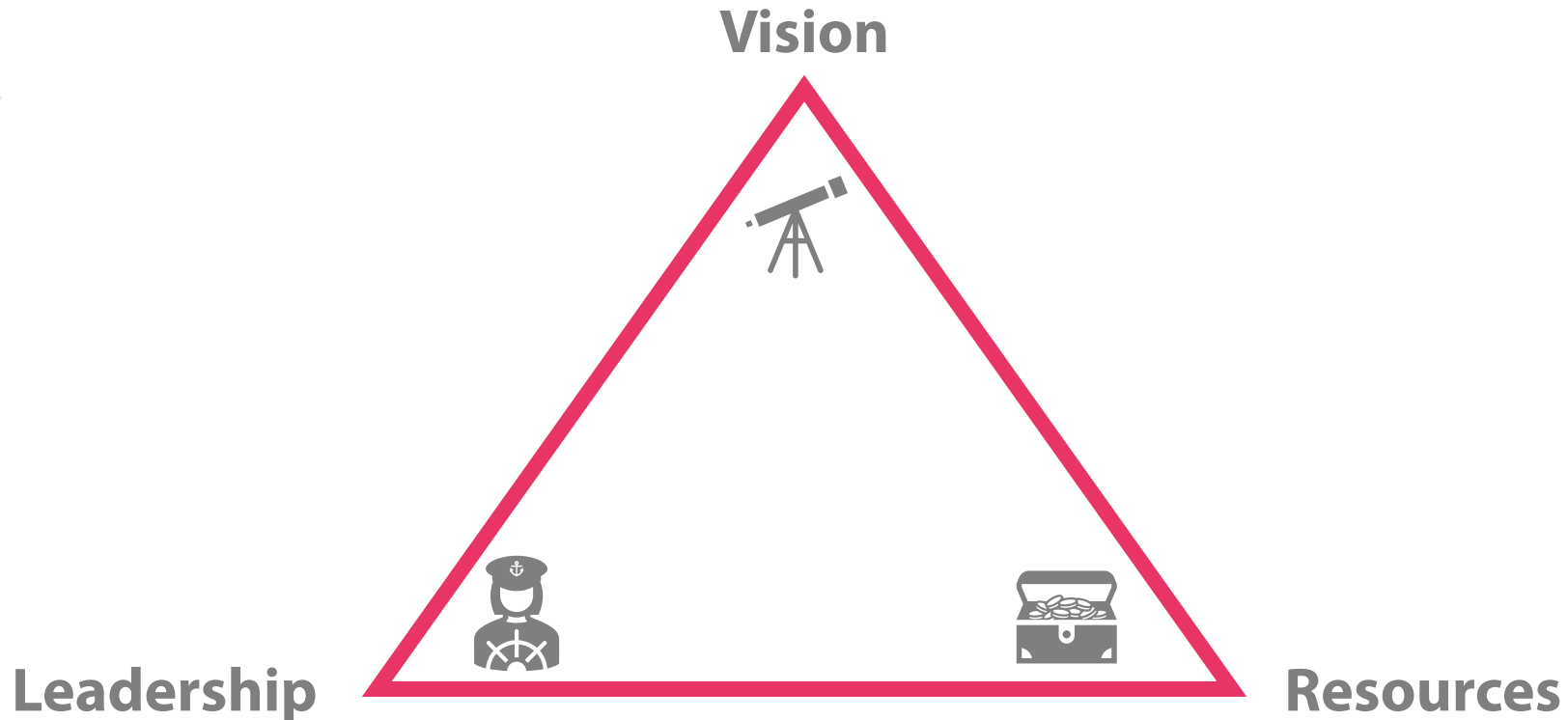
Flexible

on  
Details.

Determining Feasibility

# The *Vision, Leadership, Resources* Triangle

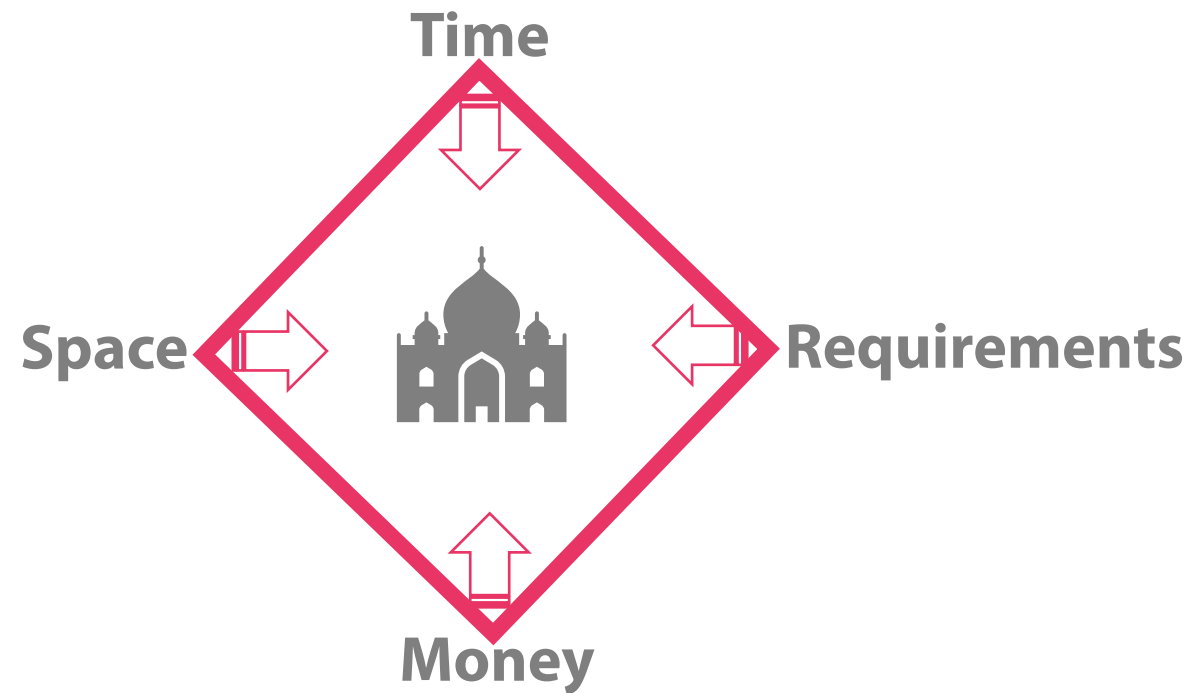
How do you rate?



Determining Feasibility

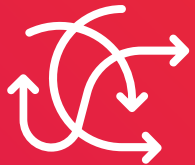
# Project Constraints

A framework for thinking through issues as a project takes shape



# Development Approaches

Some options have emerged, but which way should we go?



## Lead the development of downtown site

May have to add housing, parking spot replacement, and other uses to the project in order to get City on-board; does LASC have the capacity?



## Redevelop the Bus Barn site

Masterplan the existing site and proceed with planning; test fit of program is critical path; what could be done to bridge connection to DT??



## Define now – develop later

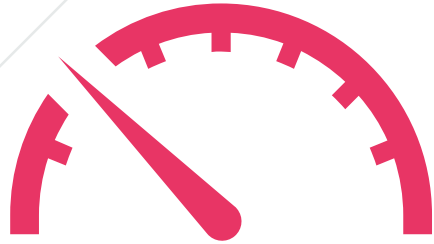
Define the building program and operations plan now, but wait for a master development project to emerge in downtown...then leverage a community benefit agreement w/ developer



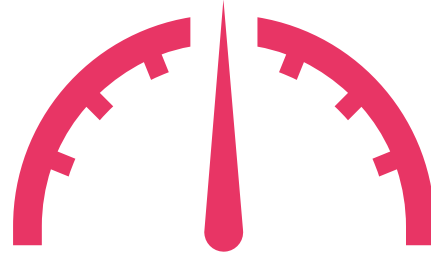
# DISCUSSION

# Purpose is the Driver of Operations

Which way does the operation *LEAN*?

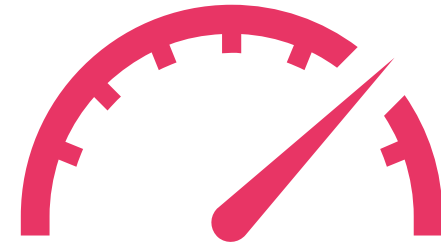


Neighborhood Playhouse



## PURPOSE

- ? Economic Catalyst
- ? Home of LASC
- ? Civic Pride
- ? Education & Training
- ? Community Gathering
- ? Highest/Best use of land
- ? Showcase for non-LASC events & activities
- ? Etc...



Multi Purpose  
Event Space



# WRAP-UP

## NEXT STEPS

Ambitious  
timeline, but  
doable

Community  
survey is next  
up – what are  
the issues?

- Stakeholder Survey *SEPT*
- Activity Mapping *SEPT*
- Exemplar Learning *SEPT*
- Facility Planning *SEPT/OCT*
- Financial Projections *SEPT/OCT*
- Wrap-up Workshop & Deliverables *OCT/NOV*

# APPENDIX B



## *Comparable Facilities Report*

# Comparative Study

## 1. Colligan Theater at the Tannery Arts Center

Santa Cruz, CA



Seating capacity	182 seats
Year Built	2015
Scale	10,000 sf
Cost	\$5.8 million
Owner	Built and owned by Tannery Arts Center
Operator	Jewel Theatre Company
Primary Uses	Comedy, musical, play
Production	2022-2023: 5 productions; 2021-2022: 6 productions
Budget FY19	\$1,480,552
% Contribution	43%
% Program Services	56%



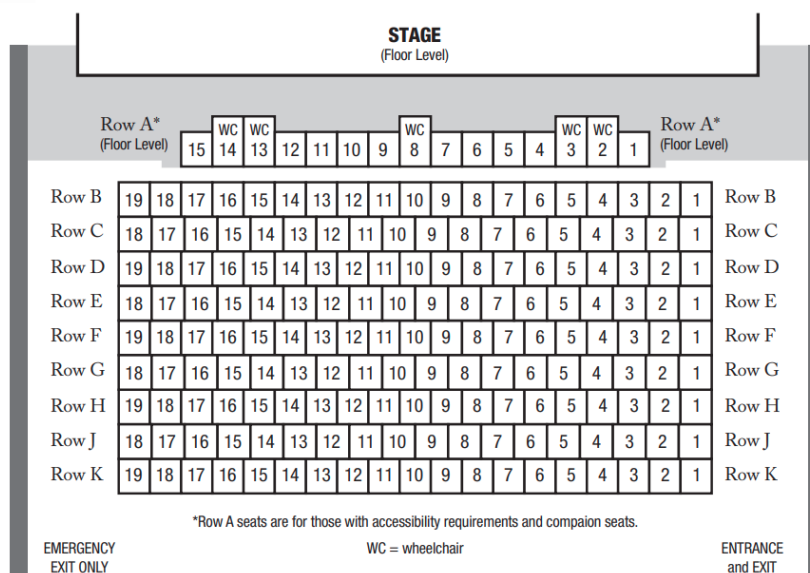
## Mission Statement of Jewel Theatre Company

Founded in 2005, Jewel Theatre Company (JTC) operates under a contract with Actors' Equity Association (the union for professional actors and stage managers in the U.S.) and is dedicated to creating extraordinary productions that explore and advance the art of theatre by entertaining, enlightening and engaging the community.

## Community Context

Location	Population	Median age	Per capita income	Median household income
Santa Cruz, CA	65,011	28.1	\$41,594	\$86,618

## Facilities



- 10 rows with 182 seats
- 5 wheelchair spaces with companion seats in the front row, which is at floor/stage level.
- Ample distance between rows for extra legroom.
- Low 4.5" stair steps to access all rows above the first row.
- Extra high rise from one row to the next for a better view of the stage.
- A hearing assistance system (request a personal receiver at the box office).
- A spacious lobby with a concessions bar.
- Dozens of free adjacent parking spaces exclusively for theater patrons.



## ***Educational Programs***

### For kids and teenagers

#### 1. Everyone's Music School (Tannery Arts Center)

- Fee: Free
- To make a positive impact on people's lives. Arts are the soul of Humanity and need to be nourished.

#### 2. Youth Classes (Tannery World Dance & Cultural Center)

- Fee: \$70-375/month, depending on the number of classes
- Ballet, Contemporary, Hip-hop, Modern, Jazz, Company, Pointe/Strengthening, Pilates, etc.

### For adults

#### 1. Diaspora Performance Project Classes (Tannery World Dance & Cultural Center)

- Fee: \$15
- Diaspora Performance Project gives professional support to 6 selected cultural artists. The program seeks to support our thriving community of Artists of the African Diaspora and provide opportunities for the development of new work, deep and meaningful connections to our community, and performance opportunities.

#### 2. Adult Classes (Tannery World Dance & Cultural Center)

- Fee: \$15-20 individual class; \$60-65 monthly pass / Donations \$5-25

## ***Community Engagement***

The Tannery Arts Center opened in 2009, with 100 live/work residences and 28 working studios. A sustainable, accessible and vibrant home for the arts in Santa Cruz County, the Tannery Arts Center campus includes a theatre, cafe, live/work lofts, gallery, working studios, dance school and Arts Council offices.

During the Covid-19 pandemic, Jewel Theatre presented a series of classic mystery/thriller radio plays produced exclusively for online viewing.

These are visual versions of old radio programs where you are the studio audience watching the actors reading the script and creating multiple characters with their voices in front of the microphone. We've accompanied the actors with a unique visual landscape and the foley (sound) artist creating the sound effects, bringing you a distinctive storytelling experience.





## 2. Alexandra C. & John D. Nichols Theatre, Gillian Theatre

Glencoe, IL



<b>Seating Capacity</b>	Alexandra C. and John D. Nichols Theatre: 255 seats The Gillian Theatre: 50 to 99 seats
<b>Year Built</b>	2016
<b>Scale</b>	36,000 sf
<b>Cost</b>	\$34 million
<b>Owner &amp; Operator</b>	Writers Theatre Company
<b>Primary Uses</b>	Musical, play
<b>Production</b>	2022-2023: 4 productions
<b>Budget FY19</b>	\$6,018,225
<b>% Contribution</b>	49%
<b>% Program Services</b>	48%



## ***Mission Statement of Writers Theatre Company***

Writers Theatre was founded to explore productions in which the word on the page and the artists that bring the word to life hold primary importance.

## ***Community Context***

Location	Population	Median age	Per capita income	Median household income
Glencoe, IL	8,836	47.2	\$121,589	\$195,600

## ***Facilities***

The Alexandra C. and John D. Nichols Theatre is a three-quarter thrust stage with fixed seating for 255 people. Entrances to the space are located on the first and second floors of the Theatre Center. The Nichols Theatre is fully equipped with catwalks for lighting, a state-of-the-art sound system, and a counterweight rigging system.

The Gillian Theatre is one of two performance venues located in Writers Theatre's Theatre Center. The traditional black box space is the most flexible location available for rent. The Gillian Theatre is fully equipped with theatrical amenities, including a lighting grid and a state-of-the-art sound system.

## ***Educational Programs***

### ***For kids and teenagers***

#### ***1. Our Youth Matinee Workshop Series***

- Fee: \$10
- The Youth Matinee Workshop Series gives parents and caregivers the opportunity to see select Saturday matinee performances of WT shows while their young people engage in creative plays with WT Education's professional teaching artists at the theatre.

#### ***2. The WT Youth Council for teens***

- Fee: membership is free of cost
- WT Youth Council is a group of passionate Chicagoland high school students who want to learn more about the art and business of theatre from the inside. Students will have the opportunity to work with theatre professionals, attend live productions at WT and around Chicago, participate in workshops with guest artists, and meet other teens who share a passion for theatre performance and production!

#### ***3. Set the Stage Workshop Series with The House Tutoring Lounge***

- Fee: \$45



- Set the Stage: A hands-on workshop series for teens exploring all things theatre. Writers Theatre and The House Tutoring Lounge team up to offer a six-part overview of the world of theatre as an art and a craft. Professional guest artists will lead sessions covering a wide range of topics including design, performance, writing, stage combat, and art in community.

#### 4. Residency Programs

- Fee: The Novel Series (\$10) | ACTIVATE | Write On!
- Writers Theatre Education creates residency programs working with young people in schools and community organizations to integrate literary and theatre arts, instill an appreciation of the arts and promote civic responsibility.

#### 5. Student Matinees

- Every year Writers Theatre welcomes students from across Chicagoland into the theatre to experience award-winning professional theatre. Writers Theatre Education welcomes students in to attend award-winning theatre! Seeing a live performance activates students' imagination, can increase critical thinking skills and emotional literacy, and create connections to classic and new works of art.

#### 6. Touring Outreach

- Currently on hold, WT's Touring Outreach program reached over 83,000 young people from 2007-2020 through The MLK Project: The Fight for Civil Rights by Yolanda Androzso.

### ***Community Engagement***

Serving as an extension of the Writers Theatre mission, WT Education programs engage an average of 10,000 students each year with active learning opportunities centered around the written word. WT Education's comprehensive in-school, on-site and community-based initiatives emphasize collaboration, cultivate self-expression, encourage imaginative inquiry and promote civic responsibility. These innovative programs engage nearly 10,000 students and community members each year, approximately 90% of whom live and/or attend school in under-resourced areas. WT Education continues to evolve with its teacher partners, teaching artists, and inspiring students.

The Woman's Library Club of Glencoe shares the space at the theatre center holding meetings, luncheons, book clubs, bridge and other events at the building.



### 3. Sutter Theatre in the Sofia Center for the Arts

Sacramento, CA



<b>Seating Capacity</b>	386 seats
<b>Year Built</b>	2018
<b>Scale</b>	40,000 sf
<b>Cost</b>	\$30 million
<b>Owner &amp; Operator</b>	B Street Theatre Company
<b>Primary Uses</b>	Musical, play, movie, music performance, dance, stand-up comedy, long-form improvisation
<b>Performances</b>	Theatre, concerts in all genres, stand-up comedians, live, etc.
<b>Budget FY19</b>	\$3,722,735
<b>% Contribution</b>	35%
<b>% Program Services</b>	54%





## ***Mission Statement of B Street Theatre Company***

To promote cultural enrichment, social interaction, education, and literacy through the shared experience of live and virtual theater, and the performing arts.

## ***Community Context***

Location	Population	Median age	Per capita income	Median household income
Sacramento, CA	525,028	36.3	\$37,916	\$75,311

## ***Facilities***

The Sofia Center for the Arts is a professional performing arts venue that offers comfortable seating and an intimate and inviting setting in its 386-seat Sutter Theatre and an intimate 85-seat Cabaret space.

## ***Educational Programs***

### **For kids and teenagers**

#### **1. School Assemblies-VIRTUART VOYAGES (K-8)**

- For more than 30 years the mission of the B Street School Tour has been to provide entertainment to children while instilling in them a love for the theatre and a specific appreciation for the art of playwriting. B Street Theatre performs 12 times per week, 38 weeks per year in schools, hospitals and public places, reaching approximately 200,000 children annually. The performances are a great way to introduce children to live theatre by expressing the art of telling stories on stage.

#### **2. Class Field Trips**

- Fee: Early Bird Price (before Oct 1st) Special field Trip price of \$12\* for students and chaperones. After October 1st tickets are \$14 for students and chaperones. Teachers are free. \*All tickets have a \$1.00 fee added
- Since 2003, B Street Theatre has offered weekday field trips to students across the region. Bring the power and wonder of live, professional theatre to families, educators, and students alike. Make our stage your classroom at our beautiful, new state-of-the-art Sutter Theatre for what promises to be our most exciting and adventurous season yet! Performances for schools take place Monday through Friday (with weekend performances for the entire family).

#### **3. Workshops and Residences-Playwriting workshops**

- B Street Theatre teaching artists conduct more than 400 workshops each year in the greater Sacramento area. All of the workshops are available for hybrid and/or virtual classrooms. The team of dedicated teaching artists are ready to enhance and brighten the days of student & virtual classroom teacher alike.



#### 4. After-school Program

- Fee: \$2,400 for 8 weeks. \$1,800 for 6 weeks
- This is a series of eight 90-minute workshops taking place after school hours, meeting weekly, for up to 25 students. Under the direction of B Street Teaching Artists participants learn theatre games & exercises, develop performance skills, and perform plays from our extensive catalog of scripts.

#### 5. Dramatic Connection Workshop

- Fee: \$300 \*available when booking Student Matinee Field Trip performances
- Workshops based on the study guides tailored to each of our Family Series/Student Matinee field trip productions, incorporating historical context, story structure, acting & writing exercises. Workshops take place in single classrooms for up to 30 students, pre or post-performance.

#### 6. Creativity & Collaboration

- Fee: \$300
- This is a single 90-minute workshop utilizing theatre games & improvisational exercises to encourage collaboration & problem solving. This workshop takes place in a single classroom, for up to 30 students.

### For adults

#### 1. Adult Conservatory

- Fee: \$240, \$400
- The Conservatory's mission is to provide aspiring actors of all ages with the skills, tools, and confidence to reveal their unique acting talents. The Conservatory provides a positive, creative atmosphere where you can learn the craft of acting, from basic technique to the practical aspects of building a career in the theatre.

#### 2. Studio for Young Artists

- \$300 for 1 class. \$550 for 2 classes (siblings and/or multiples)
- Studio for Young Actors offers students a fun, exciting, and creative environment from professional instructors active in the fields of theatre, improvisation, and acting instruction. Each program is led by a team of B Street Acting Company members & teaching artists. Young performers learn the fundamental tools needed to develop their physical, vocal, and emotional range in a way that is both fun and playful. Concepts are presented through a series of acting exercises, theatre games, improvisation, rehearsal process, and performance.

#### 3. Exploring Creativity Through Theatrical Writing

- Fee: \$1,500/group
-





- Inspired by the simple creative tenet of “don’t tell me, show me,” we take curriculum-based materials and make them stage worthy. Designed for both the classroom instructor and creative artist, this workshop will provide simple tools to inspire and engage students and teachers alike.

#### 4. Team Building & Collaboration

- Fee: \$1,500/group
- Using time-tested and accessible theatre games and exercises, this fun and interactive workshop will have your workmates showing off skills they never knew they had! Collaboration is the key as we share ideas and experience the power of spontaneity.

#### 5. Speaking & Listening Through Improvisation

- Fee: \$1,500/group
- The purpose of this workshop is to increase the participant’s ability to adapt to challenges through theatrical improvisation. With fun games and group exercises designed to increase your lateral thinking ability, while supporting and listening to others, this workshop is full of games and exercises to take back to the classroom.

### ***Community Engagement***

Since bursting into the Sacramento scene, B Street Theatre continues to keep critics raving and audiences coming back for contemporary productions ranging from popular classics to first-time debuts. Our three-theatre playhouse on Capitol Avenue in Midtown is home to our Mainstage and Family Series, each created to house quality, intimate theatre for audiences year-round. Recognized as one of Northern California’s top professional theatres, we’ve produced more than 100 new plays, 60 of which are the world, national, West Coast, or regional premieres.

In addition to plays, we host local, national and international acts. Weekly we host concerts in all genres, stand-up comedians, live podcasts, and more. For 30 years, the mission of B Street has been to provide entertainment to children while encouraging in them a love for the theatre and a specific appreciation for the art of playwriting.

B Street Theatre offers school assemblies, field trips, classes, workshops, and more. B Street Theatre performs 12 times per week, 38 weeks per year in schools, hospitals, and public places, reaching approximately 200,000 children annually.

The Sofia: Home of B Street is the host of the nationally recognized New Comedies Festival. Family Series: Since its premiere season in 2003, the Family Series has presented over 50 professional plays for approximately 300,000 children and families in the Sacramento region.



## 4. The Steddy Theater at Center for the Arts

Crested Butte, CO



<b>Seating Capacity</b>	Capacity for 450 people (with some standing capacity)
<b>Year Built</b>	2019
<b>Scale</b>	6,350 sf of the theatre; 31,000 sf of the whole center
<b>Cost</b>	\$19 million
<b>Owner &amp; Operator</b>	Center for the Arts Crested Butte
<b>Primary Uses</b>	Music, ballet, classical music, films and cinema, theatre
<b>Performances</b>	On average, about 30 concerts and performances annually
<b>Budget FY19</b>	\$2,116,977
<b>% Contribution</b>	52%
<b>% Program Services</b>	44%



## ***Mission Statement of Center for the Arts Crested Butte***

As a home for arts and culture, The Center for the Arts offers engaging opportunities and educational experiences to enrich and expand the life of our community.

## ***Community Context***

Location	Population	Median age	Per capita income	Median household income
Crested Butte, CO	1,335	39	\$42,657	\$62,500

## ***Facilities***

It has a capacity for 450 people (which assumes some standing capacity), more than doubling the overall capacity of the old Center's theater, with 40 percent more seating at the maximum seating configuration (216 seats in the old theater).

As the premier visual and performing arts venue in the region, Center for the Arts hosts events throughout the year on our outdoor stage, expansive indoor auditorium (The Steddy Theater), and at the Kinder Padon Gallery, a popular in-house gallery for local and regional exhibitions. In addition to our popular signature events, including Alpenglöw, Tour de Forks and Winter Season, the Center also proudly serves as a premier events venue for local community organizations.

## ***Educational Programs***

### **Jam Class**

- Fee: \$75. Includes 2 canned beers if 21+
- Connect with other enthusiastic jammers for an invigorating musical experience led by Justin Leflar of Sunny Downpour. Develop and practice the skills to enjoy leading and playing along with songs around a campfire or in a band.

## ***Community Engagement***

Crested Butte was certified as a Creative District in the summer of 2016, joining seventeen other districts in the state of Colorado. The Creative District Certification process focuses on defining specific geographic areas that can attract artists and creative entrepreneurs to a community, infuse new energy and innovation and enhance economic and civic capital. Creative Districts are hubs of economic activity, enhancing the area as an appealing place to live, visit and conduct business, as well as generate new economic activity.

Once a grassroots startup, today Center for the Arts Crested Butte is the cultural hub of the Gunnison Valley for live music concerts including blues, jazz, bluegrass, classical, folk, rock, country, funk and more. Our live outdoor concert series, Alpenglöw, enlivens the community with free entertainment on Monday nights during the summer. Professional dance performances range from ballet to modern to burlesque. Traveling productions and local theater productions



all find a place at the Center. The Center also hosts the Crested Butte Wine & Food Festival during July with wine seminars, elevated dining events and food pairings. Numerous world-class performers have performed at the Center. Our live outdoor concert series, Alpenglöw, enlivens the community with free entertainment on Monday nights during the summer.

## 5. Raymond James Theatre at St. Petersburg College

St. Petersburg, FL



<b>Seating Capacity</b>	182 seats
<b>Year Built</b>	2009
<b>Scale</b>	10,000 sf (original facility)
<b>Cost</b>	\$4 million
<b>Owner &amp; Operator</b>	American Stage Theatre Company
<b>Primary Uses</b>	Musical, play
<b>Production</b>	2022-2023: 6 productions; 2021-2022: 5 productions
<b>Budget FY19</b>	\$3,685,576
<b>% Contribution</b>	34%
<b>% Program Services</b>	46%





## Mission Statement of American Stage Theatre Company

We seek to reinforce the power of live theatre with high-quality productions of compelling plays that excite and challenge a diverse audience. We are passionate about the telling of meaningful stories that inspire audiences to lean forward and engage.

## Community Context

Location	Population	Median age	Per capita income	Median household income
St. Petersburg, FL	258,214	41.9	\$40,537	\$64,141

## Facilities



A 182-seat state-of-the-art performance facility located in St. Petersburg, Florida, overlooking Williams Park, the Raymond James Theatre was built in conjunction with St. Petersburg College and hosts American Stage productions year-round.

## Educational Programs

### For kids and teenagers

1. Summer Camp
2. Youth Classes
  - Fee: \$200-\$225
3. Student Matinee Program (grade 6-12)
  - Fee: \$12/student
4. School Tours
  - Fee: \$475 for up to 200 students, 25% off for a 2nd same-day performance



For adults

### 1. Adult Classes

- Fee: \$250-300

### ***Community Engagement***

First Mondays – A Free Monthly Series of Staged Readings

- Presented by American Stage and Creative Pinellas
- Experience professional staged readings of short plays, stories, and poems in the beautiful Gallery at Creative Pinellas.

Beneath The Surface - Community Conversations

- Intimate conversations with directors and other theatre professionals.

## 6. Lillie Theatre

Pittsburgh, PA







<b>Seating Capacity</b>	Mainstage: 254 seats Studio Theatre:110 seats
<b>Year Renovated</b>	1991
<b>Scale</b>	Overall room dimensions: 48'-9-1/2" by 37'-1-3/4"
<b>Cost</b>	\$2 million; \$750,000 in 2014
<b>Owner &amp; Operator</b>	Pittsburgh City Theatre Company
<b>Primary Uses</b>	Play
<b>Production</b>	2022-2023: 5 productions
<b>Budget FY19</b>	\$3,448,220
<b>% Contribution</b>	70%
<b>% Program Services</b>	25%

### ***Mission Statement of City Theatre Company Pittsburgh***

To provide an artistic home for the development and production of contemporary plays that engage and challenge a diverse audience.

### ***Community Context***

<b>Location</b>	<b>Population</b>	<b>Median age</b>	<b>Per capita income</b>	<b>Median household income</b>
Pittsburgh, PA	300,454	34.2	\$39,779	\$57,821

### ***Facilities***

City Theatre owns three buildings: its mainstage theatre (capacity of 254) and small lounge, which is separated from the Hamburg Studio (capacity of 110) by a small courtyard area, and another building with six artist apartments. The company hopes to build a new scene shop through its upcoming renovation and capital campaign.

### ***Educational Programs***

#### **For kids and teenagers**

1. Young Playwrights Contest
  - Grade 7-12
2. Student Matinee Program
  - Fee: \$10/student



- City Theatre student matinees offer educators and students the opportunity to experience new and adventurous plays in a professional theatre environment. Each performance is accompanied by a post-show talkback session with the cast and crew. Teachers attending the matinees also receive show-specific resource guides prior to their visit. Each guide features informative interviews, articles, and classroom activities that fulfill Pennsylvania Academic Standards.

### 3. Young Playwrights Festival

- Ticket: \$10
- Six featured plays

### For adults

#### 1. City Studies Workshops

- Fee: \$10
- A new series of workshops and intensives to help nurture the careers of Pittsburgh-based artists. This new educational initiative will offer career development in various theatrical disciplines, including acting, playwriting, and arts administration.

## ***Community Engagement***

### Black History Month 2022

- Highlighting black directors and lead artists

### CitySpeaks

- A new play podcast

### Momentum Reading Series

### City Connects

- Engaging in conversations, offering a platform to amplify the work of organizations and community members, advocate for change and serve as a good neighbor through all work onstage and off.



## 7. The CVA Flex Theatre in Silverthorne Performing Arts Center

Silverthorne, CO



<b>Seating Capacity</b>	131 seats
<b>Year Built</b>	2017
<b>Scale</b>	16,000 sf
<b>Cost</b>	\$9 million
<b>Owner &amp; Operator</b>	The Lake Dillon Theatre Company
<b>Primary Uses</b>	Musical, play, music, dancing, comedy
<b>Production</b>	2022: 6 productions + 1 dual-language theatre production 2023: 5 productions + 1 dual-language theatre production
<b>Budget FY19</b>	\$2,241,829
<b>% Contribution</b>	56%
<b>% Program Services</b>	42%



## ***Mission Statement of the Lake Dillon Theatre Company***

A professional theatre committed to enhancing the quality of life in Summit County and the Colorado Front Range by providing unique and accessible cultural experiences through the Performing Arts. We increase imagination, engagement, and empathy in our community through our performance, educational, and outreach programming.

## ***Community Context***

Location	Population	Median age	Per capita income	Median household income
Silverthorne, CO	4,610	46.9	\$54,437	\$81,366

## ***Facilities***

Home to the Lake Dillon Theatre Company, the center features three performance spaces including two intimate “black box” theatres, two theatre classrooms, indoor and outdoor gathering spaces, art exhibition areas, a full bar, and a kitchen. It’s open year-round and offers rotating exhibits.

## ***Educational Programs***

### ***For kids and teenagers***

#### **1. Youth Camps & Classes**

- Workshop \$395; Summer Youth Programs-youth musical, kids musical, theatre skills: \$350, \$895
- LDTC’s Youth Camps & Classes provide theatre-based education programs to Summit County’s youth. While students gain knowledge and skills in the performance arts through theatre, music, and dance classes, the program’s ultimate focus is to broaden perspectives, build confidence, and bolster community ties through shared experiences. The classes culminate with performances free to the public.

#### **2. Dual Language Theatre Arts Program (After School Theater Arts Program)**

- The Lake Dillon Theatre Company is offering The Dual Language After School Theatre Arts program for up to 45 students at Silverthorne Elementary and Dillon Valley Elementary and 30 students at Summit Cove Elementary schools. This will be site-based theatre arts education beginning at the end of school each day through 5:30pm every Monday through Friday (following SSD calendar).

#### **3. Private Voice Lessons**

- Fee: (7) 30-minute lessons for \$210
- Private voice lessons for young people (ages: 8-18) looking to cultivate the joys of singing

#### **4. Scholarships**



- Scholarships are awarded based on financial need and may be offered as a partial or full tuition waiver. The private and financial information requested in the scholarship application is held strictly confidential by our scholarship committee.

#### 5. Kindermusik (outdoor classroom opens to the Blue River greenspace)

- The Kindermusik program extends LDTC's outreach to Summit County's youngest population. The outdoor classroom opens to the Blue River greenspace (pictured far right) to provide fresh air and social-distanced learning.

### For adults

#### 1. Prologues & Epilogues

- A ten-minute production preview; Epilogue Talk-Back discussion

#### 2. London Trip; New York Trip

#### 3. Play Club

- Play Club is a book club whose participants read theatre scripts. Play Club meets six times a year. Members enjoy appetizers and a staff lead discussion concerning the show's production history, themes, characters, production values and more. Play Club reads a wide variety of plays, exploring scripts that vary by topic, playwright gender and ethnicity, and historical context.

#### 4. Panel Discussions

- Panel Discussions highlight areas of interest that the Lake Dillon Theatre confronts throughout our programming. The Lake Dillon Theatre Company embraces this opportunity to collaborate with other organizations, both locally and beyond. Panel discussions allow and encourage dialogue between all members of our community, including patrons and guests.

#### 5. Classes for Adults

- Currently not running

### ***Community Engagement***

The Lake Dillon Theatre Company has some of the most dedicated and enthusiastic volunteers in our community. Our volunteers fulfill a variety of roles that support the LDTC's mission of enhancing the quality of life for Summit County's residents and guests through the performing arts.

LDTC volunteers provide valuable assistance at the LDTC informative booth at the Dillon (Fridays) and Breckenridge (Sundays) Farmers Markets from 9 AM-2 PM during the summer months. Shifts are about 90mins -2 hours. Help promote theatre performances, youth programs, music events, and more to the greater Summit County Community.

# APPENDIX C



*Aggregate Survey Results*





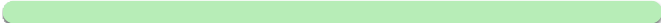









# Los Altos Stage Company Community Survey

Please provide your ZIP code:

			Response total
			426

Statistics based on **426** respondents;

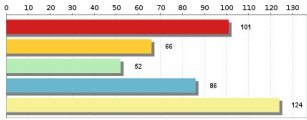
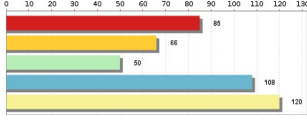
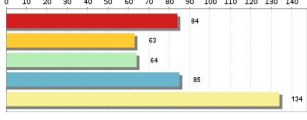
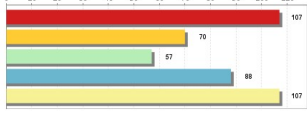
**Which of the following arts and/or cultural activities do you engage in during a "typical" non-pandemic year. Please select all that apply**

		Response percent	Response total
Attended a performance presented by the Los Altos Stage Company		52.69%	225
Dined in a restaurant in downtown Los Altos		93.68%	400
Traveled to a city in the Bay Area <b>other than</b> Los Altos specifically to attend a performance/cultural event		82.9%	354
Attended a performance in Los Altos in a venue <b>other than</b> the Bus Barn Theater		17.56%	75
Became a member of a local arts and/or cultural institution		25.29%	108
Attended a special event in Los Altos (e.g., film/music festivals, food festivals, art fairs, etc.)		71.66%	306
Visited a historic site/museum in Los Altos		46.37%	198
Gone to the movies/film screenings in Los Altos		12.88%	55
Visited an art museum/visual art exhibition in Los Altos		38.88%	166
Donated to Los Altos Stage Company		23.42%	100
Donated to a <b>local</b> arts, cultural, and/or community institution		50.35%	215
Donated to a <b>national</b> arts, cultural, and/or community		32.55%	139

Statistics based on **427** respondents;

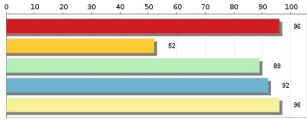
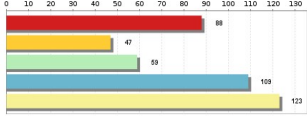
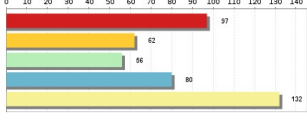
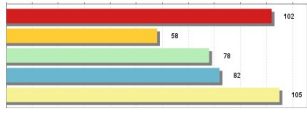
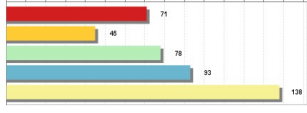
**The following questions will help us better understand your perspective and allow you to provide input into the direction of the new theater's programming.**

**Indicate your level of agreement with the following statements about the civic value of a new theater in Los Altos:**

	Strongly Disagree ■	Disagree ■	Neither Agree nor Disagree ■	Agree ■	Strongly Agree ■		Response total
A new theater in Los Altos would <b>improve the quality of life</b> for residents	23.54% (101)	15.39% (66)	12.12% (52)	20.05% (86)	28.9% (124)		<b>429</b>
A new theater in Los Altos would <b>draw visitors</b> to the city	19.81% (85)	15.39% (66)	11.66% (50)	25.18% (108)	27.97% (120)		<b>429</b>
A new theater in Los Altos would help <b>downtown shopping and dining thrive</b>	19.54% (84)	14.65% (63)	14.88% (64)	19.77% (85)	31.16% (134)		<b>430</b>
A new theater in Los Altos would provide much-needed <b>event space</b> (for meetings, retreats, weddings, celebrations, community gatherings, etc.)	24.94% (107)	16.32% (70)	13.29% (57)	20.51% (88)	24.94% (107)		<b>429</b>

Statistics based on **430** respondents;

**Indicate your level of agreement with the following statements about the community impact of a new theater in Los Altos:**

	Strongly Disagree ■	Disagree ■	Neither Agree nor Disagree ■	Agree ■	Strongly Agree ■		Response total
A new theater in Los Altos would <b>bring different segments of the community together</b>	22.59% (96)	12.24% (52)	20.94% (89)	21.65% (92)	22.59% (96)		<b>425</b>
A new theater in Los Altos would be a source of <b>community pride</b>	20.66% (88)	11.03% (47)	13.85% (59)	25.59% (109)	28.87% (123)		<b>426</b>
A new theater would be an important reflection of the <b>culture</b> of Los Altos	22.72% (97)	14.52% (62)	13.12% (56)	18.74% (80)	30.91% (132)		<b>427</b>
A new theater in Los Altos would provide a valuable <b>mental and emotional outlet</b> to residents	24% (102)	13.65% (58)	18.35% (78)	19.29% (82)	24.71% (105)		<b>425</b>
A new theater in Los Altos would provide local young people with <b>arts education</b> beyond the classroom	16.71% (71)	10.59% (45)	18.35% (78)	21.88% (93)	32.47% (138)		<b>425</b>

Statistics based on **429** respondents;

Please rank the following statements about potential **programming** as they relate to what you would like to see from a new downtown theater. To rank them, drag statements from the box on the left to the box on the right in order of their importance, from top to bottom.

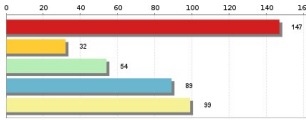
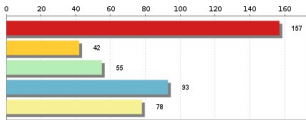
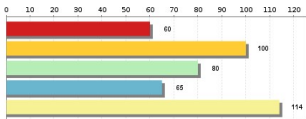
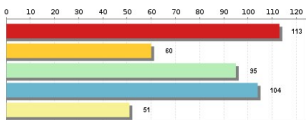
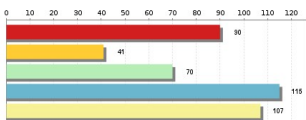
If you are completing this on a mobile device, please note that the scroll bar on the right side of each box will only appear when being used.

	1 	2 	3 	4 	5 	6 	7 	8 	9 		Response total
A new theater in Los Altos should offer a <b>diversity of performance and event types</b> such as film, lectures, comedy, music, etc.	33.6% (84)	18.8% (47)	12.4% (31)	6.8% (17)	8.4% (21)	8% (20)	4.4% (11)	4% (10)	3.6% (9)		250
A new theater in Los Altos should offer a variety of performances <b>catered to families</b>	10.67% (24)	8% (18)	11.11% (25)	13.78% (31)	9.78% (22)	10.67% (24)	12.44% (28)	12% (27)	11.56% (26)		225
A new theater in Los Altos should highlight <b>local visual and performing artists</b>	10.23% (22)	11.63% (25)	15.35% (33)	13.49% (29)	11.16% (24)	13.95% (30)	10.23% (22)	6.51% (14)	7.44% (16)		215
Programming at a new theater in Los Altos should be a <b>reflection of the community it serves</b> , making an effort to be inclusive of all races, ethnicities, abilities, genders and ages	23.21% (52)	17.86% (40)	10.27% (23)	8.04% (18)	9.38% (21)	7.59% (17)	10.27% (23)	7.14% (16)	6.25% (14)		224
A new theater in Los Altos should provide <b>classes and workshops for children and teens</b>	13.45% (32)	14.29% (34)	19.33% (46)	14.29% (34)	10.08% (24)	12.19% (29)	7.56% (18)	6.72% (16)	2.1% (5)		238
A new theater in Los Altos should provide <b>classes and workshops for adults</b>	4.48% (10)	12.56% (28)	8.07% (18)	17.04% (38)	12.11% (27)	11.66% (26)	7.62% (17)	15.25% (34)	11.21% (25)		223
A new theater in Los Altos should program <b>new plays and musicals</b> from recent years	18.14% (39)	18.14% (39)	16.74% (36)	10.23% (22)	10.23% (22)	6.51% (14)	8.84% (19)	4.65% (10)	6.51% (14)		215
A new theater in Los Altos should be a resource for <b>local artists and arts organizations</b>	11.16% (25)	17.41% (39)	16.07% (36)	15.63% (35)	14.29% (32)	7.59% (17)	7.59% (17)	5.36% (12)	4.91% (11)		224
A new theater in Los Altos should program works highlighting important <b>social issues</b>	3.18% (6)	5.82% (11)	10.58% (20)	13.23% (25)	11.64% (22)	9.52% (18)	14.82% (28)	11.64% (22)	19.58% (37)		189

Statistics based on **294** respondents;

**Almost done! To conclude, some questions about funding:**

Indicate your level of agreement with the following statements about arts funding in Los Altos:

	Strongly Disagree ■	Disagree ■	Neither Agree nor Disagree ■	Agree ■	Strongly Agree ■		Response total
The <b>city should provide land</b> for a new downtown theater	34.92% (147)	7.6% (32)	12.83% (54)	21.14% (89)	23.52% (99)		421
The <b>city should provide funds</b> toward the construction of a new downtown theater	36.94% (157)	9.88% (42)	12.94% (55)	21.88% (93)	18.35% (78)		425
Only <b>private donations from individuals, families, and foundations</b> should be used to support this project	14.32% (60)	23.87% (100)	19.09% (80)	15.51% (65)	27.21% (114)		419
This community will financially support the development and <b>ongoing operations</b> of a new downtown theater	26.71% (113)	14.18% (60)	22.46% (95)	24.59% (104)	12.06% (51)		423
It is important for a new theater to be developed as a <b>partnership</b> between the public, private, and not-for-profit sectors	21.28% (90)	9.69% (41)	16.55% (70)	27.19% (115)	25.3% (107)		423

Statistics based on **429** respondents;

If you have any additional comments relating to any of the above questions, please provide them in the space below.

		Response total
		162

Statistics based on **162** respondents;

Please provide your name and contact information so we can follow up with you as needed (optional).

		Response total
Name:		146
Email:		138
Phone:		110

Statistics based on **148** respondents;

Thank you for your participation. Please click "Submit" to complete the survey.

# APPENDIX D



*Architectural Program & Supporting Documents*





# **Architectural Program**



14 February 2023

## Los Altos Stage Company

### AREA SUMMARY

	<u>Net SF</u>	<u>Grossing Factor</u>	<u>Gross SF</u>
Front of House	2,355	1.45	3,415
Theatre	6,744	1.85	12,476
Artist Support	1,200	1.4	1,680
Technical Support	750	1.4	1,050
Shops & Storage	2,410	1.35	3,254
Offices/Classrooms/Meeting Rooms	1,070	1.4	1,498
<b>TOTAL SF</b>	<b>14,529</b>		<b>23,373</b>

**Notes:**

Grossing factors based on averaging 12 completed projects  
Theatre grossing factor includes all mechanical and electrical  
spaces for the FOH and BOH spaces in the facility

## Los Altos Stage Company

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Net Area</u>	<u>Total Net Area</u>	<u>Acous. Sensitive</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>
<b>Front of House</b>									
	<b>Public Lobbies - Open Space/Café Seating</b>		160		800	Yes			Will host special events and board meetings. Not anticipated to be open during non-performance hours. 800 sf would allow for about 50 people with guests seated at rounds, minus head table(s)
	<b>Audience Services - Service Counter (Box Office)</b>		2		80		Lobbies		Ticket sales, distribution of assistive listening devices, etc. Concierge-style open counter with electronic signage. Retractable security screen when closed.
	<b>Audience Services- Storage/Workroom</b>		1		120		Audience Services		Storage of assistive listening devices, booster chairs, etc. Secure money handling.
	<b>Public Restrooms - Women</b>		4		200		Lobbies		4 Fixtures @ 1 per 25 seats. Distributed per seating level. Doorless entries. Flow-through design where feasible.
	<b>Public Restrooms - Men</b>		3		135		Lobbies		3 Fixtures @ 1 per 25 seats. Distributed per seating level. Doorless entries. Flow-through design where feasible.
	<b>Public Restrooms - Family/All-gender</b>	1	1		80		Lobbies		Nursing/lactation spaces. Sized to accommodate adult changing station.
	<b>Concessions</b>		2		80		Lobbies		2 bartenders Bar, back bar, freezers, ice makers, cabinets, displays.
	<b>Concessions Storage</b>				120			Conces- sions	
	<b>FOH Storage</b>				80			Lobbies	Seats, posts & ropes. Shelves for programs. Tables, chairs, and lecterns for banquet events.
	<b>Youth Lounge</b>		40		600			Lobbies	Soft furniture groupings.
	<b>Youth Lounge - Storage</b>	1			60		Youth Lounge		Storage of tables, chairs.
					<b>Total</b>	<b>2,355</b>			

# Los Altos Stage Company

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Net Area</u>	<u>Total Net Area</u>	<u>Acous. Sensitive</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>
<b>Theatre</b>									
	Auditorium		160		1,680	Yes			Space for storing wheelchairs, walkers, strollers, near the Accessible points of entry.
	Audio Control Porch / In-House Mix Position	1	1		80		Auditorium		For mixing amplified events. Integrated with seating. Accessible, incl. loading in equipment without lifting.
	Auditorium Sound & Light Locks	2		50	100		Lobbies & Auditorium		Sound & light lock vestibules at all normal audience entries.
	Control Booth (Lighting/SM/Projection)	1	3		300		Auditorium		Includes ramp or lift for accessibility. Min. depth 10'-0"
	Follow Spot Room	1	2		120		Auditorium		Room for 2 follow spots. Min. depth 10'-0".
	Stage				1,600	Yes	Auditorium		Proscenium: 30'-0" wide x 16'-0" high. Clear depth (plaster line to back wall): 32'-0". Wings: 10'-0" each side (per LASC) Schuler Shook recommends 15' each side min. No gridiron. Max. building height 34'
	Forestage/Orchestra Pit Opening				304	Yes	Stage		8' depth in front of main curtain for forestage and/or orchestra pit opening
	Orchestra Pit (musician playing level/basement)	1	10		160	Yes	Stage/Trap Room		Ideal pit depth below stage is -7'-6", but a pit that is not full depth is acceptable to LASC. Sized for 10 musician @16 sf per musician..
	Trap Room				140	Yes	Stage/Orchestra Pit		14'-0" below stage level is ideal height/however could be aligned with orchestra pit depth. Assumes one 4'x8' trap per LASC w/ 3' clearance at perimeter
	Stage Crossover				400	Yes	Stage		8'-0" wide corridor connecting left and right wings.
	Stage Storage				200			Stage	Space for nearby storage of onstage furnishings: chairs, music stands, and risers
	Live Prop Storage				50			Stage	Secure storage of props used for current production.

## Los Altos Stage Company

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Net Area</u>	<u>Total Net Area</u>	<u>Acous. Sensitive</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>
	<b>Green Room</b>				300			Stage Dress Rms	Includes kitchenette, soft furniture, table/chairs. Daylight desirable. Sized for 10 performers
	<b>Dressing Rooms - 4-6 person</b>	1	6	200	200			Stage	With sink. Dressing/make-up only. No showers, no toilets
	<b>Dressing Rooms - 10 person</b>	2	10	300	600			Stage	With sink. Dressing/make-up only. No showers, no toilets
	<b>Backstage Toilets</b>	2		80	160			Dressing Rooms	Single all-gender.
	<b>Production Lighting Rack Rooms</b>				150			Stage	Signal processing racks, emergency transfer panels, etc.
	<b>Amplifier Room</b>				200			Stage	Audio Racks
<b>Total</b>					<b>6,744</b>				

## Los Altos Stage Company

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Net Area</u>	<u>Total Net Area</u>	<u>Acous. Sensitive</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>
<b>Artist Support</b>									
	Rehearsal Room/Classroom	1	0		1,000	Yes			Primary staging rehearsals. 1000 sf per program 30'-0" x 30'-0" x 14'-0" min. clear height. Plus circulation. Resilient wood floor. Adjustable acoustics. Daylight desirable. Dividable room.
	Rehearsal Room/Classroom Storage				200		Rehearsal Room		Storage of chairs, tables, rehearsal furniture.
					<b>Total</b>	<b>1,200</b>			

<b>Technical Support</b>									
	Production Office	1	1		330				Office for Production Manager. 1 Work station plus conference area.
	Costume Maintenance Room		0		300				Maintenance of production costumes and wigs. 1 Industrial washing machine. 1 Industrial dryer.
	Stage Loading Dock/Trash Enclosure				120		Scene Shop		1 Truck: 16' box truck. 2 Dumpsters: 1 @ 20 CY + 1 @ 4 CY Dock at 48" above grade. Truck must be flat for loading. Assumes exposed dock.
					<b>Total</b>	<b>750</b>			



## Los Altos Stage Company

<u>No.</u>	<u>Space</u>	<u>Qty</u>	<u>Popu- lation</u>	<u>Net Area</u>	<u>Total Net Area</u>	<u>Acous. Sensitive</u>	<u>Adjacencies</u>	<u>Proximities</u>	<u>Remarks</u>
<b>Shops &amp; Storage</b>									
	Scene Shop - Fabrication / Assembly / Painting		0		1,000		Stage		18'-0" clear height in all areas (program called for 1,000 sf, which is small.)
	Scene Shop Office (TD Office)		2		160		Scene Shop		sized for two people
	Scene Shop - Supplies/tools Storage				100		Scene Shop		Hardware, fasteners, adhesives, hand tools, etc.
	Scene Shop - Paint Storage				100		Scene Shop		Flammables/volatiles storage
	Scene Shop - Compressor / Dust Collection				150		Scene Shop		Confirm with actual equipment sizes.
	Scenery Storage				300		Scene Shop		Per program
	Property/Costume Storage				600				Per program

**Total      2,410**

<b>Offices/Classrooms/Meeting Rooms</b>									
	Development and Marketing Office		2		160				sized for two people
	Artistic Director Office		2		160				sized for two people
	Board Room/Small Rehearsal		15		225				15 sf/person for up to 15 board members
	Youth Program Classroom		35		525				15 sf/person for 35 students

**Total      1,070**

## Los Altos Stage Company Order of Magnitude Cost Opinion

Date: 14 February 2023

Anticipated Gross Square Footage, per program: 23,373 GSF

Cost per square foot: \$1,000

**Total Cost: \$23,373,000**

Methodology: The cost per square foot estimate was developed by surveying the square foot cost of 17 newly constructed theatres in the San Francisco Bay Area over the last 24 years, adjusted for inflation. We found the mean was \$814.17/sf and the median was \$745.08/sf.

We then adjusted the list to remove all public K-12 projects, limiting the list to civic entities and private schools. We found that the mean was \$953.27/sf, and the median was \$830.00/sf.

We then reviewed the cost per square foot of the Los Altos Civic Center building, which based on publicly available information about project cost and square footage, was \$1,398.59/sf.

We concluded for purposes of this cost exercise that \$1,000/sf was a prudent estimate, without escalation, for this building type in this area.

---

### PARTNERS

Michael DiBlasi  
Todd Hensley  
Jim Baney  
Jack Hagler  
Michael Burgoyne  
Emily Klingensmith  
Giulio Pedota  
Joshua Grossman  
Kimberly Corbett Oates  
Jim Hultquist

### FOUNDERS

Duane Schuler  
Robert Shook

6200 Stoneridge Mall Rd.  
3rd Floor  
Pleasanton, CA  
94588 USA

+1 415 906 0811

# Los Altos Stage Company Stage Equipment Narrative

Date: 14 February 2023

## THEATRE & AUDIO-VIDEO EQUIPMENT NARRATIVE

### GENERAL NOTE

The information in this document regarding equipment is preliminary and intended to inform future design efforts.

### STAGE RIGGING AND CURTAIN SYSTEMS

The stage rigging system will be primarily dead hung rigging. In addition, single-speed motorized linesets will be provided for the stage lighting electrics. The system will consist of approximately 15 dead-hung rigging battens occurring at approximately 12" centers except where electrics occur. Four dedicated stage electrics will be spaced over the stage. Two dead hung, motorized roll drums for a cyclorama and a stage drop will be provided and will be located at the upstage area of the stage. Approximate payload capacities will be 1,300 lbs. for curtain and utility battens, 2,500 lbs. for motorized electrics, and 500 lbs. for roll drop hoists. Stage lighting Electric hoists will operate at a fixed speed of 20 fpm.

Motorized line sets will be operated from a motor control panel located at stage level.

The main house curtain will be bi-parting style. Masking borders will hang directly on dead hung utility battens. Masking legs will be hung from dead hung utility battens and will be on tracks to allow reducing or enlarging the stage space from stage level as walk-along type curtains. Curtain hampers will be provided for storage of soft goods when not in use. The cyclorama will hang on a permanently installed roll drum and retract into the stagehouse when not in use. The stage will be equipped with an upstage and a mid-stage bi-parting traveler.

An assortment of curtains for the theatre will be provided for stage masking. The main house curtain and upstage traveler curtain will have horizontal movement and be hung on track suspended from the pipe grid. Masking legs will be hung on track to allow for easy width adjustment. Masking borders cyclorama will hang directly from the pipe grid on individual pipe(s). The cyclorama will hang on a curtain track suspended from the pipe grid. It is

---

#### PARTNERS

Michael DiBlasi  
Todd Hensley  
Jim Baney  
Jack Hagler  
Michael Burgoyne  
Emily Klingensmith  
Giulio Pedota  
Joshua Grossman  
Kimberly Corbett Oates  
Jim Hultquist

#### FOUNDERS

Duane Schuler  
Robert Shook

6200 Stoneridge Mall Rd.  
3rd Floor  
Pleasanton, CA  
94588 USA

+1 415 906 0811



anticipated that the stagehouse will not be tall enough for curtains and scenery to be raised out of audience sightlines.

The house grand curtain (traveler), and grand valance (if desired) will be sewn with 100% fullness. Other travelers will be sewn with 50% fullness. Legs, borders, and cyclorama will be sewn flat so that they may be hung flat or tied-in fullness. An anticipated drapery list is as follows:

<i>Drapery Type</i>	<i>Use/Location</i>	<i>Qty</i>	<i>Fabric</i>
Traveler A	House Grand Curtain	1	25 oz. IFR velour, dark color complementing room, 100% Fullness
Borders A	House Grand Valance	1	25 oz. IFR velour, same color as grand curtain, flat
Borders B	As required	TBD	25 oz. IFR velour, black, Flat
Traveler B	Mid-Stage	1	25 oz. IFR velour, black, 50% Fullness
Legs	As required	TBD	25 oz. IFR velour, black, Flat
Traveler C	Up-stage	1	25 oz. IFR velour, black, 50% Fullness
Cyclorama	As required	1	Seamless muslin, bleached white

An assortment of rigging accessory items will also be provided. These items may include:

- Short lengths of 1-1/2" Sch. 40 pipe and rotalock pipe clamps to span between pipe grid sections.
- Trim chains
- Top pipe (1-1/2" Sch. 40) for hanging curtains.
- Bottom pipe for cyclorama

### **Performance Lighting Power/Control System**

Furnish equipment and supervise installation of control, breaker panels, signal distribution, high voltage outlets and plug strips. This section also furnishes emergency transfer equipment as recommended by the Electrical Engineer.

The stage lighting system will be DMX-controlled motorized breaker panels for solid-state (LED) lighting. Approximately one-hundred and twenty (120) switched circuits are anticipated to be required for stage and house lighting in the theatre. Lighting circuit outlets will be located on dedicated battens on stage, lighting positions over the audience seating, and at various positions around the stage and audience chamber.

The performance lighting system will be controlled through an Ethernet-based digital network. The network will be run throughout the venue and support spaces for connection of production lighting control components. Connection of remote devices may be made at multiple locations along the network. The primary control console for the theatre will be a



microprocessor-based memory control console similar to an ETC Ion XE. A fader wing will provide manual fader handles for manual control of performance and house lighting.

A wireless hand-held control device will be provided for remote control and focusing of lighting instruments from locations throughout the stage and auditorium. A Wi-Fi access point will allow connection of personal devices such as iPhones and iPads, allowing for a wide range of control options.

#### *Theatre House Light Control:*

House light control will be accomplished through programmable control stations located on stage, near the stage lighting control, audio control, and at strategic entrances to the audience chamber. Toggle on/off control with keyed enable/disable will be provided at audience chamber entrances. A multi-scene control station will be provided at the stage manager's control panel, on the stage right wing, and in the control booth to allow recall of certain pre-programmed performance and house light scenes. This will allow non-technical personnel to recall specific lighting presets for activities not requiring complicated lighting cues. Scene presets will be configured on the performance lighting console then recorded to the house light systems.

#### *Theatre Work/Run of Show Lighting:*

Fixtures provided by Division 26. Control provided by 116163.

A system of switched work lights will be provided. The backstage area will be equipped with run of show lights for use during performances to provide a low level of illumination that is not disruptive to the performance that will allow for activity backstage. DMX-controlled motorized breaker panels will provide control of non-dimmed work lighting through the architectural control system, in the catwalks and back of house areas.

#### *Theatre Edge Protection Lighting*

A low-voltage LED system will be provided in the stage floor. The system will be designed so that it is visible to performers on stage in low-light conditions but not to audience members. The edge lighting will occur on the edge of the stage apron on the downstage edge and around the perimeter of the stage trap system. Control of the edge lighting system will be on the stage wing wall.

#### *Theatre Stage Manager's Panel*

A rolling stage manager's rack will be provided. This will include: house and work light control, lighting scene recall, clock, timer, lockable cabinet, a pull-out shelf and space for a prompt book. Other features may be included as the design progresses.

Final engineering of power and conduit will be by the electrical engineer.



## *Furniture*

Portable tables will be provided for use in the control rooms for the lightboard operator and stage manager in the theatre.

## **Stage Lighting Instruments and Portable Equipment**

An inventory of portable stage lighting fixtures of LED profile, LED wash, automated fixtures, LED cyclorama fixtures, follow spotlights, and accessories including lighting effects equipment, cable, and hardware appropriate for this facility and its users will be provided. This inventory will be designed to supplement the existing theatre inventory in the larger performance space. Instruments will be manufactured by Altman, ETC, Lycian, Martin Light, Chauvet, Varilite, Strong, Robert Juliat, or equal as appropriate. The owner will be responsible for hanging instruments.

1. LED spot fixtures
2. LED spot zoom fixtures
3. LED wash fixtures
4. LED cyclorama lights
5. Ellipsoidal iris assembly,
6. Pattern holders
7. Barn doors, snoots
8. Jumper cables, two-fers
9. Booms, stands
10. Follow spotlights
11. Power and data cables for fixtures
12. Multi-receptacle cable
13. Sidearms

## **Performance Audio Systems**

All performance audio and video systems for the theatre are powered by a separate Audio & Video Technical Power system (AVTP) to ensure noise-free operation. The AVTP system runs on a dedicated transformer and all associated outlets utilize dedicated isolated ground wires and hospital-grade outlets. The AVTP system is used only for audio and video equipment. Design of system and location of transformer is by the Electrical Engineer, with coordination from the Audio Video systems designer.

The audio systems are designed to fulfill multiple requirements including voice amplification for theatrical performances, presentations, music performance, as well as sound reproduction for video presentations.

Main Left and Right loudspeakers and a Center array will provide quality, full stereo coverage to the audience area with the center array providing a strong center-focused vocal reinforcement.





If support of events and performances with surround sound are anticipated, surround loudspeakers would be placed on the side and rear walls, or suspended from the ceiling above the audience area to allow for creative placement of sound to envelop the audience in the performance, and to provide surround sound for film events.

Monitor/effects loudspeaker connections are provided around the stage area to connect portable loudspeakers, as needed for performer hearing.

Connections for microphones and other digital/analog input/output devices are provided around the stage.

A digital console, located at the house mix position is the primary mix platform which in turn feeds the loudspeaker systems, and a digital signal processor which feeds the auxiliary systems.

A computerized audio playback system is integrated with the mixing console to provide playback of pre-recorded audio.

### **Assistive Listening System**

This system transmits stage sound or other selected program material by means of radio frequency carrier and WiFi network to individual receivers or user provided devices for the hearing impaired. Alternate uses of the system include transmission of audio descriptions for the sight impaired or simultaneous translation.

### **Live Room Microphone System**

A microphone suspended in the audience chamber picks up signals from all performances, both amplified and unamplified. Signals from this source, potentially mixed with console outputs are distributed to a number of auxiliary systems, including hearing assistance, intercom, and the Program/Page Matrix. In addition, this source can be used to feed an archival recording system.

### **Production Communications System**

This system provides production staff with the ability to privately communicate with each other to manage the operation of shows.

### **Wireless Microphones System**

An eight-channel digital wireless microphone system is included with belt packs and lavalier microphones as well as wireless handheld microphones. A computer attached to the system provides RF coordination and monitoring of the system at the control location.

### **Loose Equipment System**

Wired microphones, DI boxes, cables, stands, effects loudspeakers and monitor speakers appropriate to the program are provided.



## **Performance Video System**

There are two options for this system, to be explored during the design phases.

Option 1 is a projection-based system.

Option 2 is a video wall system. The video wall provides a lot of functionality, and aesthetics that the projection system does not. It becomes a focal piece of the room, and can display artworks, or digital signage with upcoming events etc. when not in use for a performance or presentation. It can display an image similar to the wall surface it is embedded in so it disappears when a strong visual element is not desired. It can also be a film presentation screen.

A projection solution is very good for typical presentation and performance uses but does not work as well to be an artworks or digital signage system. It is also a very different aesthetic look and often feels “added on” instead of integrating tightly with architecture. The video wall will also look better in stronger ambient light situations, where projected image quality will suffer.

We recommend the video wall option, but it does come at an increased cost over the projection system.

An infrared camera and pan/tilt/zoom (PTZ) color camera are mounted in the theater to allow viewing of the stage in other areas of the facility, as well as archival recording, and for safety purposes, the infrared camera provides an image of the stage in low light and no light situations to the technical operators at the control positions.

Live Streaming and recording can be accomplished using the PTZ camera signal and audio from the console, and/or live room microphone.

### **Control System**

For unattended use, a touchpanel controller will be located in the theatre where staff may easily control simpler presentation or film audio and video without the need for a full technical staff.

### **Green Room, Dressing Rooms & Rehearsal Spaces**

The Green Room & Dressing Rooms will contain program audio loudspeakers as well as a video display of the stage with wall-mounted volume controls. This system provides audio and video relay of activities taking place within the theatre and pages from the technical staff, or other building paging. Paging will override the program audio content as well as the volume level set in the room, ensuring that page audio will always be audible.



## Public Restrooms and Lobby Areas

These areas contain program audio loudspeakers. Volume control for each area is controlled from a system control touch panel. One panel is located at the AV Booth, and another is in the Box Office area. Other volume control locations, local to a particular space, can be implemented as needed. This system provides audio relay of activities taking place within the theatre and pages from the technical staff, or other building paging. Paging will override the program audio content as well as the volume level set in the room, ensuring that page audio will always be audible. Background music from a central network based player is also available as a source and can be assigned to one or more zones, independently from the theatre audio.

## Digital Signage

Aside from the large video wall or projection system, we recommend providing other displays in the Lobby area and Youth Lounge that can serve multiple functions. They can be utilized as digital signage displays to show upcoming events and performances as well as other useful information, or artworks. The Youth Lounge space display could show movies or other video presentations specific to that area. Café displays behind the concessions counter could display menu information. The Lobby display can show digital signage content as well as live views of performances or presentations in the theatre.

## Youth Lounge

As mentioned above, a large display will be used for various purposes, and the audio from that display will be available as a source for overhead loudspeakers in the room. Additional sources may include theatre performance or presentation audio, background music, or audio from a microphone connection or wireless microphone for presentations and readings in this space.

## Board Room/Small Rehearsal Space

Ceiling loudspeakers will provide background music, and paging in this space. A small wall controller will provide volume and mute control for these loudspeakers.

## Portable Conferencing System

A portable cart will be provided with a display, and conferencing soundbar and camera so that a computer can be connected to it for portable presentation use or conferencing use. This unit's primary function is to support the conference room but can also support any other area, such as the open common area on the second floor in the staff office space.

## Fixed Seating – Theatre

Approximately 160 seats. Seats style will be established during the design in consultation with architect, owner and acoustician. For the purposes of this narrative we assume



standard, self-rising theatre chairs with wood arms, wood back, decorative wood aisle end panel, wood seat pan, end standard LED aisle lights, and mid-range upholstery. Some seats will have movable end panels/arms for transfer seating and a few seats may be on movable sleds to facilitate removal.

In addition to the per seat allowance indicated above, this section includes attic stock. This inventory is to include 10% additional fabric for future replacement due to wear and upholstery for loose theatre seating. Additionally, attic stock of spare parts will be provided for items such as seat pan assemblies, back assemblies, end and center standards, transfer arms, and end standard lighting components.

Free-standing chairs will be provided for wheelchair areas, and sound mix position infill. Style and upholstery will match fixed seating.

## **FURNITURE, FIXTURES AND EQUIPMENT**

### **Loose Theatre Equipment**

Loose equipment for daily operation of the theatre will be required. These items should be procured outside of the construction contract to avoid unnecessary contractor mark-up.

Items to include for consideration:

- Personnel lifts
- Ladders
- Portable dance floor and storage cart
- Tools and hardware
- Storage cabinets for tools, color media, wardrobe supplies and make-up
- Desks, tables, chairs
- Music stands, chairs, lights.

### **Electrical for Theatrical Lighting**

Division 26 will furnish and install standard back boxes, conduit, and high-voltage and low voltage wiring and install equipment furnished under Section 116163 – Stage Lighting Power and Control, as well as electrical infrastructure for the AV systems. Houselights will be provided and commissioned by Division 26 and controlled by equipment provided under Division 11. Fixtures will be addressable to change zoning and presets according to room usage.

### **End of Theatre Equipment Narrative**

# APPENDIX E



*Financial Pro Forma*

# **Los Altos Stage Company**

PRO FORMA  
February 24, 2023





Los Altos Stage Company		
Operating Pro Forma		
CONTENTS	Schedule #	Page #
Assumptions	I	3
Summary Pro Forma	2	4
Revenue Summary	3	5
Expense Summary	4	6
Utilization Summary	5	7
LASC Activity	6	8
Rental Income and Activity	7	9
Rental Additions / Chargebacks	7A	10
Ancillary Revenue	8	11
Theater Operations	9	12
General, Administrative and Occupancy Expenses	10	13
Staffing and Compensation	10A	14

Los Altos Stage Company	
SCHEDULE I: KEY ASSUMPTIONS	
Space Assumptions	
Space	Capacity
Mainstage Theater	160
Rehearsal Room/Classroom	65
Board Room/Small Rehearsal	15
Youth Program Classroom	35
Youth Lounge	40
Economic Assumptions	
Fringe Taxes and Benefits	25%
Expense Contingency	5%
Average Concession Transaction	\$2.80
Concession Capture Rate	70%
Nonprofit Rental Rate Discount	50%
Ticket Service Fee	\$6.00
Average % Capacity Sold for Performances	85%
Credit Card Fee Expense	2.5%
Credit Card Capture Rate	90%
Building Assumptions	
Total Gross Square Footage	23,373
Mainstage Net Square Footage	6,744

Los Altos Stage Company						
SCHEDULE 2: SUMMARY						
BASE PRO FORMA						
Earned Revenues	Pre-Opening	Year 1	Year 2	Year 3	Year 4	Base Year
Productions and Programming	\$353,000	\$494,200	\$529,500	\$564,800	\$635,400	\$706,000
Rentals	\$0	\$30,800	\$33,000	\$35,200	\$39,600	\$44,000
Chargebacks	\$0	\$6,300	\$6,750	\$7,200	\$8,100	\$9,000
Ancillary	\$0	\$93,800	\$100,500	\$107,200	\$120,600	\$134,000
<i>Subtotal, Earned Revenues</i>	<i>\$353,000</i>	<i>\$625,100</i>	<i>\$669,750</i>	<i>\$714,400</i>	<i>\$803,700</i>	<i>\$893,000</i>
Contributed Revenues						
Grants, Corp./Sponsorship, Individual, Special Events	\$535,000	\$617,400	\$661,500	\$705,600	\$793,800	\$882,000
<b>TOTAL OPERATING REVENUES</b>	<b>\$888,000</b>	<b>\$1,242,500</b>	<b>\$1,331,250</b>	<b>\$1,420,000</b>	<b>\$1,597,500</b>	<b>\$1,775,000</b>
Operating Expenses						
Productions and Programming	\$342,000	\$478,800	\$513,000	\$547,200	\$615,600	\$684,000
Personnel	\$369,000	\$516,600	\$553,500	\$590,400	\$664,200	\$738,000
Theater Operations	\$16,000	\$22,400	\$24,000	\$25,600	\$28,800	\$32,000
Overhead	\$35,000	\$49,000	\$52,500	\$56,000	\$63,000	\$70,000
Occupancy	\$83,000	\$116,200	\$124,500	\$132,800	\$149,400	\$166,000
<i>Subtotal, Operating Expenses</i>	<i>\$845,000</i>	<i>\$1,183,000</i>	<i>\$1,267,500</i>	<i>\$1,352,000</i>	<i>\$1,521,000</i>	<i>\$1,690,000</i>
Expense Contingency (5%)	\$42,000	\$59,000	\$63,000	\$68,000	\$76,000	\$84,500
<b>TOTAL OPERATING EXPENSES</b>	<b>\$887,000</b>	<b>\$1,242,000</b>	<b>\$1,330,500</b>	<b>\$1,420,000</b>	<b>\$1,597,000</b>	<b>\$1,774,500</b>
<b>TOTAL ANNUAL RESULT</b>	<b>\$1,000</b>	<b>\$500</b>	<b>\$750</b>	<b>\$0</b>	<b>\$500</b>	<b>\$500</b>
% Contributed	60%	50%	50%	50%	50%	50%
% Earned	40%	50%	50%	50%	50%	50%

Los Altos Stage Company	
SCHEDULE 3: REVENUE SUMMARY	
EARNED REVENUES	
LASC Productions (play, musical, youth-family)	\$586,000
LASC Education and Community	\$120,000
Rentals	\$44,000
Chargebacks	\$9,000
Ancillary	\$134,000
<b>TOTAL EARNED REVENUES</b>	<b>\$893,000</b>
CONTRIBUTED REVENUES	
Grants	\$309,000
Corporate/Sponsorship Donations	\$88,000
Individual Donations	\$441,000
Fundraising Events (net)	\$45,000
<b>TOTAL CONTRIBUTED REVENUES</b>	<b>\$882,000</b>
<b>TOTAL REVENUES</b>	<b>\$1,775,000</b>

Los Altos Stage Company	
SCHEDULE 4: EXPENSE SUMMARY	
<b>Program Expenses</b>	
LASC Productions (play, musical, youth-family)	\$620,000
LASC Education and Community	\$64,000
<i>Subtotal, Program Expenses</i>	<i>\$684,000</i>
<b>Theater Operations Expenses</b>	
Theater Operations	\$32,000
<i>Subtotal, Theater Operations Expenses</i>	<i>\$32,000</i>
<b>General &amp; Administrative Expenses</b>	
Personnel	\$738,000
Overhead	\$70,000
<i>Subtotal, General &amp; Administrative Expenses</i>	<i>\$808,000</i>
<b>Occupancy Expenses</b>	
Fire and Security	\$18,000
Utilities and Maintenance	\$117,000
Taxes	\$2,000
Insurance	\$29,000
<i>Subtotal, Occupancy Expenses</i>	<i>\$166,000</i>
<b>TOTAL OPERATING EXPENSES</b>	<b>\$1,690,000</b>
Expense Contingency (5%)	\$84,500
<b>TOTAL EXPENSES WITH CONTINGENCY</b>	<b>\$1,774,500</b>

**Los Altos Stage Company**

<b>SCHEDULE 5: UTILIZATION SUMMARY (days)</b>	Mainstage Theater	Board Room/Small Rehearsal	Rehearsal Room/Classroom	<b>TOTAL</b>
<b>Internal Use (Productions/Classes)</b>				
Performance	134	0	0	<b>134</b>
Rehearsal (Technical)	43	0	0	<b>43</b>
Rehearsal (Regular)	27	24	189	<b>240</b>
Classes/Workshops/Camps	40	128	29	<b>197</b>
Other	0	0	0	<b>0</b>
<i>Subtotal, Internal Use</i>	244	152	218	<b>614</b>
<b>External Use (Rentals)</b>				
Performance - Commercial	12	0	0	<b>12</b>
Performance - Nonprofit	12	0	0	<b>12</b>
Setup or Rehearsal	0	0	24	<b>24</b>
Non-Performance/Event - Nonprofit	10	12	11	<b>33</b>
Non-Performance/Event - Commercial	10	6	14	<b>30</b>
<i>Subtotal, External Use</i>	44	18	49	<b>111</b>
<b>Dark</b>				
Dark	14	14	14	<b>42</b>
<i>Subtotal, External Use</i>	14	14	14	<b>42</b>
<b>TOTAL UTILIZATION</b>	<b>302</b>	<b>184</b>	<b>281</b>	<b>767</b>



Los Altos Stage Company										
SCHEDULE 6: LASC ACTIVITY AND PROJECTIONS	Play	Musical	Youth-Family	Youth Camps	Workshops	Classes	Result			
Projected Expenses										
Fixed Production Costs	\$150,000	\$220,000	\$110,400							
Variable Production Costs	\$42,000	\$90,000	\$7,200							
Personnel								\$32,000	\$8,000	\$15,840
Materials										\$3,960
Marketing										\$3,960
Subtotal, Projected Expenses	\$192,000	\$310,000	\$117,600	\$32,000	\$8,000	\$23,760				
Projected Revenues										
Productions										
Average Admission	\$40	\$40	\$20							
# of Productions	3	2	3							
# Performances per Production	20	25	8							
Projected Attendance per Production	2400	3000	960							
Subtotal, Projected Revenues	\$288,000	\$240,000	\$57,600							
Education				per session	per session	per class				
Average Fee/Tuition				\$500	\$225	\$35				
# of Days per Session				10	5	1				
# of Camp Sessions				4						
# of Workshop Sessions					4					
# of Classes						88				
Projected attendance per workshop/camp session or class				30	15	15				
Subtotal, Projected Revenues				\$60,000	\$13,500	\$46,200				
Net Result	\$96,000	(\$70,000)	(\$60,000)	\$28,000	\$5,500	\$22,440	\$21,940			

Los Altos Stage Company			
SCHEDULE 7: RENTAL INCOME AND ACTIVITY	Rental Rate	Use Days	Rental Charge
<b>Mainstage</b>			
Performance - Nonprofit	\$325	12	\$3,900
Performance - Commercial	\$650	12	\$7,800
Non-Performance/Event - Nonprofit	\$325	10	\$3,250
Non-Performance/Event - Commercial	\$650	10	\$6,500
<i>Subtotal, Mainstage</i>		<b>44</b>	<b>\$21,450</b>
<b>Board Room/Small Rehearsal</b>			
Non-Performance/Event - Nonprofit	\$163	12	\$1,931
Non-Performance/Event - Commercial	\$325	6	\$2,048
<i>Subtotal, Board Room/Small Rehearsal</i>		<b>18</b>	<b>\$3,978</b>
<b>Rehearsal Room/Classroom</b>			
Setup or Rehearsal	\$368	24	\$8,820
Non-Performance/Event - Nonprofit	\$245	11	\$2,695
Non-Performance/Event - Commercial	\$490	14	\$6,860
<i>Subtotal, Large Rehearsal</i>		<b>49</b>	<b>\$18,375</b>
<b>SUBTOTAL, PERFORMANCES</b>			
		<b>24</b>	<b>\$11,700</b>
Mainstage Rental Performance Attendance		2,880	
Board Room/Sm. Reh Rental Performance Attendance		0	
Rehearsal Room/Classroom Rental Performance Attendance		0	
<b>TOTAL RENTALS</b>			
		<b>111</b>	<b>\$43,803</b>

Los Altos Stage Company			
SCHEDULE 7A: RENTAL ADDITIONS / CHARGEBACKS	Fee	Frequency	Amount
<b>Box Office</b>			
Ticket Set-Up Fee	\$100	20%	\$480
<i>Subtotal, Box Office</i>			<b>\$480</b>
<b>Venue Labor</b>			
House Staff	\$100	80%	\$1,920
Technicians	\$240	80%	\$4,608
<i>Subtotal, Venue Labor</i>			<b>\$6,528</b>
<b>Equipment</b>			
Specialized Equipment	\$350	20%	\$1,680
<i>Subtotal, Equipment Rental</i>			<b>\$1,680</b>
<b>TOTAL CHARGEBACKS</b>			<b>\$9,000</b>

Los Altos Stage Company			
SCHEDULE 8: ANCILLARY REVENUE	ANNUAL ATTENDANCE		
	Productions		16,080
	Rentals		2,880
	<i>Total Attendance</i>		18,960
Fee Type	\$ Per Cap	Capture Rate	Revenue
Concessions (Net)	\$2.80	70%	\$37,162
Ticket Service Fees	\$6.00	85%	\$96,696
TOTAL ANCILLARY REVENUE			\$133,858

Los Altos Stage Company	
SCHEDULE 9: THEATER OPERATIONS	
House Staff	\$1,536
Technicians	\$4,147
Usher Program Expense	\$1,000
Box Office Expenses	\$16,000
Equipment and Consumable Supplies	\$6,000
Repair and Maintenance (tech equipment)	\$2,400
Misc. Front of House (decorations, etc)	\$1,200
<b>TOTAL THEATER OPERATIONS</b>	<b>\$32,283</b>

Los Altos Stage Company	
SCHEDULE 10: GENERAL, ADMINISTRATIVE AND OCCUPANCY EXPENSE	
<b>Personnel</b>	
Compensation	\$738,000
<i>Subtotal, Personnel</i>	<i>\$738,000</i>
<b>Overhead</b>	
Office Supplies	\$5,600
Consultant Fees	\$6,000
Telephone/Internet	\$6,000
Administrative Expenses (inc. postage, mailing)	\$9,000
Institutional Marketing/Advertising	\$12,000
Special Events	\$0
Development Expenses	\$8,700
License and Fees	\$1,000
Equipment and Vehicle Maintenance	\$3,000
General Office Overhead	\$3,000
Credit Card Fees	\$16,000
<i>Subtotal, Overhead</i>	<i>\$70,300</i>
<b>Occupancy</b>	
Utilities	\$46,746
Fire and Security	\$17,530
Facilities and Equipment	\$70,119
Insurance	\$29,216
Taxes	\$2,337
<i>Subtotal, Occupancy</i>	<i>\$165,948</i>
<b>TOTAL ADMINISTRATIVE EXPENSE</b>	<b>\$974,248</b>



Los Altos Stage Company				
<b>SCHEDULE 10A: STAFFING AND COMPENSATION</b>	<b>FTE</b>	<b>BASE SALARY</b>	<b>% Taxes &amp; Benefits</b>	<b>Total Compensation</b>
Executive Artistic Director	1.00	\$115,000	25%	\$144,000
Managing Director	1.00	\$85,000	25%	\$106,000
Facilities and Operations Manager	1.00	\$65,000	25%	\$81,000
Marketing Director	1.00	\$75,000	25%	\$94,000
Development Director	1.00	\$75,000	25%	\$94,000
Associate Artistic Director/Education Director	1.00	\$65,000	25%	\$81,000
Production Manager / T.D.	1.00	\$55,000	25%	\$69,000
Box Office Manager	1.00	\$55,000	25%	\$69,000
<b>TOTAL STAFFING</b>	<b>8.00</b>	<b>\$590,000</b>		<b>\$738,000</b>

# APPENDIX F



*Scope of Work*



# Appendix F

## Scope of Work

Los Altos Stage Company  
Los Altos, California

Feasibility Study Proposal  
January 2022

***REVISED DRAFT***

January 13, 2022 (Letter unchanged from previous version)



Vicki Reeder, Board President  
Gary Landis, Executive Artistic Director  
Los Altos Stage Company  
P.O. Box 151  
97 Hillview Avenue  
Los Altos, CA 94023

Vicki Reeder <msvickir@sbcglobal.net>  
Gary Landis <garylandis@losaltosstage.org>

Dear Vicki and Gary:

It was great visiting with the two of you last week and, as we discussed, we are pleased to offer this draft of a feasibility study proposal to explore the possibility of developing a new home for Los Altos Stage Company.

We are excited to work together with you to study, evaluate, and develop plans and strategies to move your project forward. Our goal is to build on Los Altos Stage's successful past to develop a clear operational vision that can be shared broadly, and build momentum for a sustainable, achievable project – at the new site, or through redevelopment of your current site.

As we discussed, I would be your strategic thought-partner for all aspects of the overall capital project during this initial planning phase, and beyond as needed/if needed. We are also pleased to be joining forces with Schuler Shook Theatre Planning to provide the necessary 'bricks and mortar' planning work needed at this stage.

Please note that I would be happy to refine this proposed scope of work to meet your available budget and other resources. I look forward to discussing this further with you.

Sincerely,

AMS Planning & Research Corp.

A handwritten signature in blue ink, appearing to read "Bill Blake". The signature is fluid and cursive, with a long horizontal stroke at the end.

Bill Blake, Director



# Los Altos Stage Company Feasibility Study

---

About AMS Planning & Research .....	1
Our Team .....	2
Scope of Work .....	5
Budget & Timeline .....	9



## About AMS Planning & Research

AMS was founded in 1988 with a deep commitment to the role of the arts in our communities.

Each year, we measure and analyze the operations of hundreds of arts organizations and facilities across North America and are deeply involved in innovative change to help producers, presenters, artists, and service organizations succeed in these complex times. We develop and apply sophisticated consumer and audience research methodologies to assess market behavior and preferences. We track long-term industry and societal trends to understand the future environment in which our clients will operate.

Since our founding in 1988, AMS has served over 1,200 clients, and gained particular recognition for our work on important facilities planning projects. Our team has participated in the successful development of \$11 billion in capital facilities for the arts, ranging from small projects to those costing hundreds of millions of dollars. We have guided feasibility studies, project development efforts, and provided implementation planning on arts and cultural projects of every type and every scale.

Our notion of moving organizations beyond “sustainable” to “vital” enterprises is built on fundamental changes in how success is defined for arts and culture, how arts enterprises engage with their communities and their partners, and how a next-generation business model might work. As a result, success is measured not only by the level of activity and excellence, but also by the effectiveness and entanglement in the community; the creation of lasting public value.





---

## Our Team

AMS is led and supported by a [diverse and collaborative team](#) that brings a wealth of experience in theater facility planning, management, programming, and development. The individuals below would be guiding this study on behalf of AMS with contributions from others throughout the firm, as needed. [www.ams-online.com](http://www.ams-online.com)

### Bill Blake, *Director*



Bill is AMS's West Coast Director. He returned to AMS in 2016 after having been with the firm previously as a Project Manager from 2000-2005. Prior to rejoining AMS, Bill was the Managing Director of the B Street Theatre in Sacramento. He led B Street in the planning, fundraising, design and development of its new \$28 million mixed-use performing arts complex, The Sofia Tsakopoulos Center for the Arts, that opened in February 2018.

Bill has been involved in over 100 consulting and planning projects with clients ranging from federal agencies and municipal governments, to small and large not-for-profit organizations. He recently worked with not-for-profit groups in Hood River, Oregon and Mammoth Lakes, California, to conduct community-focused needs assessments and operating plans for new performing arts facilities in those communities. Bill also assisted an agency of Canada's federal government to re-imagine the world renowned cultural destination of Granville Island in Vancouver and has recently completed strategic planning work with San Francisco's American Conservatory Theatre (A.C.T.), the Guthrie Theatre in Minneapolis, and Golden Thread Productions, also in San Francisco.

Bill has a Master's Degree in Arts Administration from Goucher College in Baltimore and an undergraduate degree in Theatre Production from Principia College in Illinois. He serves on the boards of the Sacramento Alliance for Regional Arts, a regional arts advocacy organization, and The Atrium, a center for artists, makers, and creative entrepreneurs.

### Meg Friedman, *Consultant & Knowledge Manager*



Meg Friedman joined AMS in 2016 and has worked on over 40 projects in strategic planning, facility and business planning, leadership transition, and program evaluation and planning. She is South Bay native, originally from Sunnyvale, California.

Meg has worked with organizations throughout North America to define, detail, and advance strategic priorities, including Assets for Artists (a program of MASS MoCA), the New England Foundation for the Arts, The McConnell Foundation in Redding, California, and Golden Thread Productions in San Francisco. Meg's current





projects include facilitating a strategic planning process for the Wadsworth Atheneum in Hartford, Connecticut; and managing and executing tasks in support of CAPA's Executive Search.

Additional projects include the development of a chapter in Routledge's *Performing Arts Center Management*; and best practices research into cultural district models for Granville Island in Vancouver, British Columbia. Meg helps clients explore and define success by synthesizing interviews, historical data, and industry innovations to affirm existing and identify new ways of doing business.

Meg has also conducted independent research into the arts workforce. She is the co-leading researcher of *Return to the Stage*, a year-long initiative to document the human impact of COVID shutdowns on performing arts workers.

### **Lynette Turner, *Senior Associate***



Lynette Turner joined AMS in 1998 and has over 35 years of experience in the arts. She frequently calls on her past skills as Producing Director, performer, director and facilitator to understand the varied perspectives and points of view our clients and project participants represent.

At AMS, Lynette assists clients in the construction of strategic and business plans as they maneuver their organizations through the complexities of the 21st century. She has assisted in recent strategic planning efforts for A.C.T., The Old Globe, Baltimore CenterStage, Maryland State Arts Council, and Boston's New England Foundation for the Arts.

Lynette is committed to the important role of equity, diversity and inclusion (EDI) in an organization's culture, and brings these issues to the forefront with engaged conversation and guidance that may lead to decision making in this important area. To this end, Lynette manages AMS's Pathway to Consulting Fellowship program, offering BIPOC and under-represented populations the opportunity to work in and learn about the arts management consulting field.

She holds a BFA in Theatre from the University of Utah. A recipient of the Governor's Award for Arts Advocacy in Alaska, she has been recognized by Theatre Communications Group, Alaska State Council on the Arts, and the Juneau Arts and Humanities Council.



**Schuler Shook** is an internationally recognized design firm that has earned a reputation for Theatre Planning and Architectural Lighting Design. Our work ranges from epic to intimate, transcendent to practical, and across all project types on nearly every continent. What unites our work in these two disciplines is a collaborative spirit and a commitment to compelling, innovative and sensitive designs distinctly and masterfully tailored to the needs of the project. [www.schulershook.com](http://www.schulershook.com)

### Heather McAvoy, ASTC, Principal



Heather is a recognized leader in theatre planning and consulting, emphasizing collaboration and creativity in her approach to each project. She is a pragmatic and detail-oriented planner and designer with an extensive background in lighting design for live performance. She joined Schuler Shook in 2016, after thirty years as a theatre planner, principal and director for another firm, with involvement in over 250 theatre planning projects.

She brings to each project a fundamental knowledge of the process of live performance, with extensive experience not only in lighting design, but in stage and production management and technical direction. As a community volunteer, she is dedicated to promoting the value of theatrical production as an essential part of a quality education for the youth who are the future of our industry.

### Harold "Chip" Ulich, ASTC, Senior Theatre Consultant



Chip joined Schuler Shook in 2006 from the Phoenix area where he worked in lighting systems design and sales for several years. Chip's theatre background includes a degree in scene design, work as Technical Director and Director of Operation at Herberger Theater Center, and Adjunct Faculty in Theatre for Paradise Valley Community College. He combines his experience in theatre operations and building management with his knowledge of lighting systems design to bring a fresh perspective to each project.



## Scope of Work

### Phase 1: Situation Analysis

We propose a two-phased planning approach with a first phase of data collection and input-gathering followed by a rigorous business planning phase in which we would work collaboratively with Los Altos Stage leadership, theater planners at Schuler Shook, and the local architect you have been working with. The second phase would explore a number of operating and programming assumptions, develop scenarios, and forecast programming, utilization, income, and expenses for a normalized year of operations. Ultimately, we will be helping you make a confident, business-based decision about the most effective plan for a new or redeveloped facility that secures the continued success of Los Altos Stage Company.

#### 1. LOS ALTOS STAGE BACKGROUND & OPERATIONAL REVIEW

To establish a baseline understanding of Los Altos Stage's operations, programming, and current facility situation AMS would review background information about Los Altos Stage including annual reports, strategic plans, reviews, production history, etc. to ensure we begin work from an informed position.

To gain deeper insights we would review Los Altos Stage's last three to five years of operating information with a focus on pre-COVID conditions, including summary financials, audience and attendance data, and activity calendars. We would also review the functional properties where Los Altos Stage currently works and performs.

The AMS team would also seek to review existing background documentation, including any previous studies, strategic plans, and other reports and planning documents pertinent to the planning effort to gain an understanding of the overarching issues and current status of the project, downtown Los Altos' redevelopment, the Bus Barn and downtown sites, and the local arts scene. AMS would develop a memo outlining the types of materials we would be seeking for review and analysis to guide this initial, start-up task.

#### 2. KICK-OFF MEETING

A kick-off meeting would be held with a small working group for the study to discuss and verify the work plan and timeline and discuss issues and ideas that may affect the operations and success of the new theater. In this session we would work interactively to develop a preliminary understanding of the mission and purpose of the company and the board's desired impacts of its programming and operations in a new building.





Key findings from the initial operational review task would also be shared with the working group. The preference for this initial meeting would be to hold in on-site in Los Altos. If so, we would be available to meet separately with the entire board of directors and downtown theater task force to provide an overview of the planning process and to address their questions directly.

### 3. STAKEHOLDER ENGAGEMENT

Personal interviews often provide key insights into market conditions, potential partnerships, project funding, and programming opportunities. This qualitative information-gathering is critical to determining future scenarios and, ultimately, the business plan and design of the project.

AMS would conduct individual and small group interviews with key creative sector leaders, arts stakeholders, prospective facility users, elected and volunteer community leaders, potential funders, and others identified by the study working group. Individuals unavailable for in-person interviews, due to scheduling, quarantine or other issues, would be interviewed by phone or video meeting.

An interview protocol would be developed with the focus of gaining insight into the creative community's priorities, needs, and opportunities for the new building. Particular attention would be paid to address the impacts of COVID-19 in these discussions, but also to push interviewees to think beyond the immediate crisis to envision a new, post-COVID future for Los Altos and the surrounding region.

**Stakeholder Survey:** to broaden the range of stakeholder input, AMS would develop a short survey to test support, program interests, location preferences, and other themes. The project working group would compile a list of prospective survey recipients and then proceed to engage them directly and through community partners (City, Chamber of Commerce, Downtown Association, neighborhood associations, etc.). As cost savings, Los Altos Stage Company and the project working group would be responsible for circulation, sending reminders, and other communications. AMS would prepare the survey tool and provide analysis once completed and would aid in drafting invitation and reminder text.

### 4. 360° MARKET CONDITIONS SCAN

Important to certain funders and lenders is a demonstrated understanding and analysis of market conditions. In this 360° evaluation of the market AMS will assess geographic attributes, economic, social, political, and population data to illustrate the total environment in which Los Altos Stage operates. The research would document likely audiences, supporters, and beneficiaries. This set of data would then be compared with a select number of similar markets across the U.S, defined by size, cultural landscape, and other characteristics, as appropriate.

**Competitive Venue & Programming Assessment:** AMS would provide an evaluation of performing arts facility and program assets around the South Bay and Bay Area



marketplace and summarize characteristics, activities, admission, and facility rental pricing structures, ownership and operating constructs, audience information, and other relevant data (as available).

## 5. PATRON ASSESSMENT

AMS would review and analyze existing demographic data on Los Altos Stage patrons as available and would also provide a full analysis of up to 10,000 unique patron records. This analysis would provide demographic and psychographic analysis (consumer and lifestyle profiles) of past and current patrons of the theater, provide density and penetration maps, and other analysis of patron households.

A summary report of file analysis would be delivered including raw results and analysis for use by the Stage Company.

## 6. PHASE 1 STRATEGY SESSION & WORKSHOP

To complete the initial research phase, AMS would facilitate a workshop to explore market gaps and opportunities and develop a shared vision and definition of 'success' for the operations and programming of the new theater. An initial strategy session with the artistic and program leaders of the company would be followed by a workshop with the study's working group. A presentation to the board of directors and downtown theater task force may also be made at this point in the process.



A PDF copy of the presentation materials would be provided as a Phase 1 deliverable that would include key findings from all Phase 1 tasks.

## Phase 2: Feasibility

The second phase of the study builds on the first phase's research and findings and focuses on determining overall feasibility of the project. This is done by developing scenarios that consider the optimal size, scope, and location of a building that would best meet the needs of the Company and capitalize on future opportunities. Once this is established, the team and working group would have the input needed to estimate the cost of development, forecast future operations, and consider the various impacts on the community and Los Altos Stage Company.

### 1. ACTIVITY MAPPING

Using the data collected from the Phase I, AMS and the Los Altos Stage team would develop an Activity Map that would detail the number of rehearsal days, performance days, dark days, rental days, etc. for the new building. Potential partners, tenants, and



other activities would also be considered, as well as optimal seating configurations and capacities.

## 2. EXEMPLAR LEARNING

With direction firmly established and an Activity Map, AMS would identify 3-4 peer venues for comparative analysis. The venues would be selected with input from the working group and would analyze factors including facility type and configuration, programming and utilization, operating structure and finances, markets served, community partnerships, and other opportunities and lessons learned. These data would directly inform the development of a preferred operating and facility scenario and updated pro forma financial estimates later in the study. Exemplars also aid in sharing the vision to stakeholders, prospective donors, and the community.

**Workshop:** This task would conclude with a workshop with the working group to share learning from exemplar research and discuss implications on the project's direction and vision. A PDF copy of the presentation materials would be provided.

## 3. FACILITY DEVELOPMENT CONCEPT, STRATEGY, & COST FORECAST



AMS would work with the project architect and design team from Schuler Shook Theatre Planning to evaluate the two possible sites for a new theater (Bus Barn site and downtown site) and develop a conceptual facility program that describes the major spaces and the necessary square footage. A narrative of recommended

theatrical systems would also be developed. The team would review any available studies, report, and assessments of the two properties being considered.

This preliminary work would become the basis for a per-square-foot order of magnitude project cost to be provided by the team. The cost forecast would be based on comparable theater projects that have recently received construction bids or have been completed. The goal of the cost forecast at this stage of planning is to establish the budget range for the envisioned project. Detailed cost estimates would follow this phase as architectural plans, environmental testing, engineering assessments, and other planning tasks are completed.

The team would also advise on funding approaches, site considerations, mixed-use opportunities, project management, and other strategic capital development issues that arise over the course of the business planning work.

## 4. FINANCIAL PROJECTIONS

Working iteratively with Los Altos Stage staff leadership, AMS would prepare a *pro forma* operating model for the facility for a normal year of operations, typically the third year following a facility's opening. Once a 'base year' is established a full five years of





operations would be modeled starting with the pre-opening year of operations through year four (five years in all; years 0 – 4).

A dynamic financial model would be prepared that would enable analysis of income and expenses using differing assumptions regarding capacity, attendance, utilization, management structure, building format, rental fees and other variables.



The *pro forma* would include projected income and expenses. It incorporates income from operations (i.e., program fees, ticket sales, rentals, leases, concessions, and commissions) and operating costs such as salaries and wages, payroll costs, advertising and marketing, administration and overhead, utilities, maintenance and repairs, production costs, and fundraising costs. A net gain/loss assessment would show the degree to which a subsidy would be required and the likely amount to be subsidized.

This financial forecasting tool would be developed as a ‘living model’ that can be updated as assumptions change and are refined throughout the building design, construction, and pre-opening phases.

Multiple iterations of the financial model would be shared with the working group until a final working model is developed.

## 5. WRAP-UP WORKSHOP

In a final on-site workshop, AMS would present the findings of the study to the working group. As a group, we would discuss risks and opportunities for the proposed project, solicit feedback from the leadership team, and identify next steps before finalizing the plan and executive summary.

To conclude the study’s work, AMS would submit a final, executive summary report with relevant appendices, including the financial model. AMS would present the final study to a group of key stakeholders and the board of directors as necessary.

