



# **Greater Boise Auditorium District Performing Arts Center Study**

**Interim Report  
May 2012**

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## Background

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In December 2011, a leadership consortium led by the Greater Boise Auditorium District, and including representatives from the City and the philanthropic community, engaged AMS Planning & Research to explore the feasibility of repurposing all or a portion of the existing Boise Centre facility for a Performing Arts Center. The Greater Boise Auditorium District had initiated plans to forward a referendum to develop a larger convention facility for the Boise community, and the leadership consortium believed that the Boise arts community might be well served by a mid-sized (approximately 1,000 seats) venue in downtown Boise, suggesting that the potential opportunity provided by a relocated and expanded Convention Center might appropriately serve that need.

AMS engaged in a series of tasks to identify community and market interest in the project, assess potential use of a new mid-size facility and how the presence of a new venue might complement or compete with others in the community, study comparable markets with a similar inventory of facilities in the United States, and create an activity profile and operating plan based on input received.

## Market Assessment

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### Market Analysis

AMS conducted a market analysis of the Boise area in order to determine the relative presence of market characteristics that typically engage in arts and cultural activities. A detailed analysis is provided in Appendix 1.

Three trade areas were analyzed: Boise City, Boise City – Nampa, ID CBSA (or also known as a Metropolitan Statistical Area) and the entire state of Idaho. Boise City, Idaho has a total estimated population of 196,194, which is an 8% increase over its population in 2000. For the Boise City – Nampa, ID CBSA, the estimated population is 626,073, which is a 26% increase from its population in 2000. The Boise City – Nampa, ID CBSA consists of the following five counties: Ada, Boise, Canyon, Gem and Owyhee.

Boise City and the surrounding areas are somewhat culturally homogenous. The vast majority of households within the CBSA are White with the next most dominant culture being Hispanic. Boise City itself has a greater percentage of the population in the median age range of 24 to 45 years when compared to the CBSA or the state, but a smaller percentage of households with children.

Education level is a significant predictor of interest and participation in arts and cultural activities. At 37%, Boise City has a

larger percentage of the total population with a college degree when compared to the CBSA (28%) of the state, which is consistent with the national average of 24%.

Household income is also a significant predictor of arts participation. The median household income is fairly consistent between Boise City and the CBSA, which is higher than the median for the entire state of Idaho. The percentage of households with a median income of over \$75,000 within the CBSA is 28%.

Beyond demographics, AMS reviewed consumer data that included family life cycle, purchasing patterns, financial behavior, and demands for products and services, including cultural activities (see Appendix 1). Our review of the market data suggests that the Boise, ID area offers a reasonably good market potential for arts participation. The consumer data indicates that household lifestyle attributes related to arts participation in the market area fall above the national average in several areas of interest, especially those related to music. The CBSA falls closer to the national average for interest in other art forms such as theater, visual arts, and attendance at museums.

By identifying homogenous groups of households within a market area, it is possible to target potential households who might be interested in arts and cultural programming. These homogenous groups, or “segments,” are determined by aggregating households with similar demographic and lifestyle

characteristics. Through its partnership with Nielsen Claritas, AMS used the PRIZM<sub>NE</sub> lifestyle segmentation system to further understand the Boise CBSA. A review of the top segments in the population affirms a propensity towards an active lifestyle, but with economic constraints that may limit participation in arts and cultural activities.

### **The Arts in Boise**

In 2007, Capital City Development Corp. (CCDC) issued a Downtown Arts & Culture Master Plan. An outgrowth of the redevelopment agency’s Cultural Investments Policy, the report identifies opportunities for investment in arts and culture in specific urban districts downtown.

In 2008, Boise City Arts Commission was restructured into the City’s Department of Arts & History. The agency engages in grant-making, manages the Public Art program, and provides programs designed to engage the community more broadly in the arts and history.

While there is no express plan to develop a performance venue in downtown Boise, current plans and the restructuring of the Arts Commission reflect new support and priorities for downtown vitality to be achieved, in part, through the arts.

In 2010, the Greater Boise Auditorium District commissioned Convention Sports and Leisure (CSL) to assess the opportunity for an expanded Boise Convention Center. Encouraged by the Convention Center’s success, as well as the early repayment of

bonds through the hotel/motel dedicated tax in the Auditorium District, the Authority proposed to provide a larger facility to attract national conventions, as well as service the local and regional convening needs.

This provided the opportunity to consider potential uses for the existing Convention Center facility, and whether a portion of it could be used for a performance facility.

Concurrent with this initiative is the development of Jack's Urban Meeting Place (JUMP). Located in an adjacent parcel to the Convention Center, JUMP is envisioned to house five working studios, including Kitchen Studio, Movement Studio, Maker's Studio, Multi-Media Studio, and Innovator's Studio. The site will also have civic event and meeting spaces, antique tractor sculptures, a dynamic urban park, and an outdoor amphitheater.

### Local Performing Arts Organizations

Major performing arts organizations in Boise include the following:

Organization	# Performances Annually	Location	Operating Budget
Idaho Shakespeare Festival	90	Amphitheater	\$2.8 million*
Boise Philharmonic	45-50	Morrison Center, Swayne Auditorium, Eagle Pavilion, other	\$1.6 million**
Trey McIntyre Project	4	Morrison Center	\$1.6 million**

Ballet Idaho	10	Morrison Center, SPEC	\$1.5 million**
Opera Idaho	10	Egyptian Theater, Idaho Botanical Garden	\$450,000*
Boise Contemporary Theater	90	Fulton Street Center for the Arts	\$450,000*
The Cabin	4	Egyptian Theater	\$450,000**
Idaho Dance Theatre	10-12	SPEC	\$165,000**
Boise Baroque Orchestra	6	First United Methodist Church; Jewett Auditorium	\$48,000**

\* Form 990; 2010

\*\* Form 990; 2011

Depending on the organization, contributions and grants cover between 30% and 65% of operating expenses. Total contributions and grants for the above organizations in the years referenced equaled \$4.2 million.

Boise does not have a robust corporate or foundation environment when it comes to funding for the arts. When interviewed, most respondents noted the positive philanthropic support from individuals and families, but that the number of corporate headquarters had dwindled, and public sector support (local, state and federal) was not significant.

### Current Performance Facilities

The main facilities that currently host Boise’s arts and cultural performances are the Morrison Center and Special Events Center at Boise State University, and the Egyptian Theater in downtown Boise.

### Morrison Center for the Performing Arts

Located at Boise State University, the Morrison Center is a 2,037-seat performance venue. Billed as Idaho’s premier performing arts center, it features all of the necessary technical support for a broad array of performance genres. The home of Broadway in Boise, it also serves as the main performance venue for the Boise Philharmonic, other national touring performances and university performances, and often hosts other local non-profit arts organization performances (e.g. Idaho Dance Theater, Ballet Idaho, Boise Philharmonic Orchestra,

Trey McIntyre, etc.).

In 2011, 106 performances took place at the Morrison Center, with 135,400 in attendance. The theater hosts a broad mix of programming, as noted in Figure 1.

Figure 2 shows the breakdown of activity at the Morrison Center by user. One-third of The Morrison Center’s use in 2011 was for Broadway; another third for local arts organization presentations. The balance of activity is a combination of university presentations, outside rentals and events presented by the Morrison Center itself.

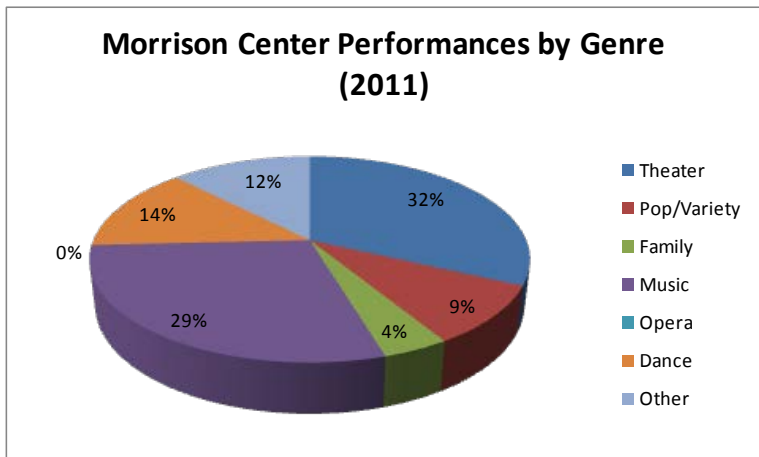


Figure 1: Morrison Center Performances by Genre

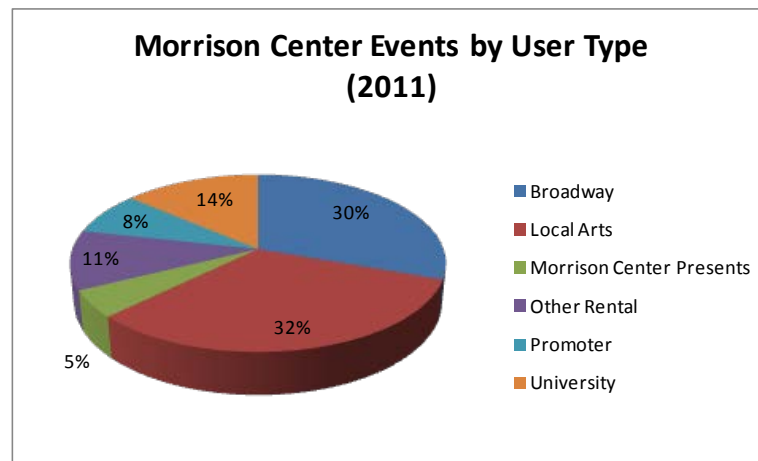


Figure 2: Percentage Use by User Type

As noted in Figure 3, while there has been some variation year-to-year, the Morrison Center has hosted an average of about 100 performances per year for the past two decades. In addition, average attendance as a percentage of capacity has remained relatively flat (Figure 4).

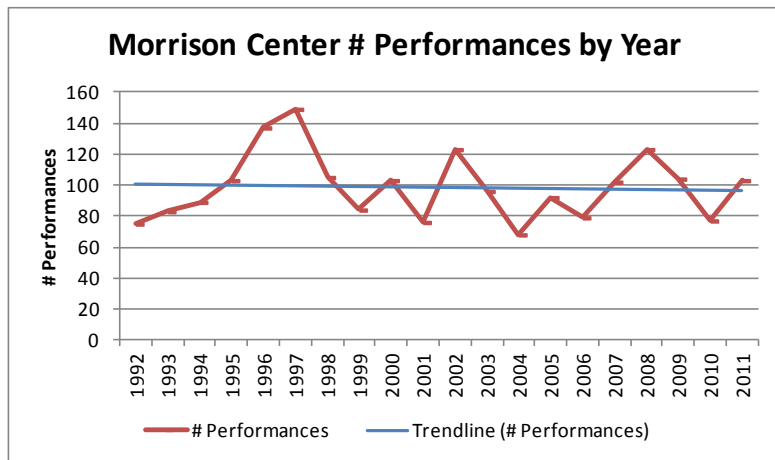


Figure 3: Number of Performances by Year

### Morrison Center New Flexibility Option

During the course of our inquiry, the Morrison Center announced the installation of a new curtain system that allowed for a smaller-capacity option when renting the facility. This flexible approach consists of a professional pipe-and-drape system to close off the balcony, including adjustments to lighting. This option is suitable for more intimate events of 900 to 1,300 seats, with patrons in the orchestra level only.

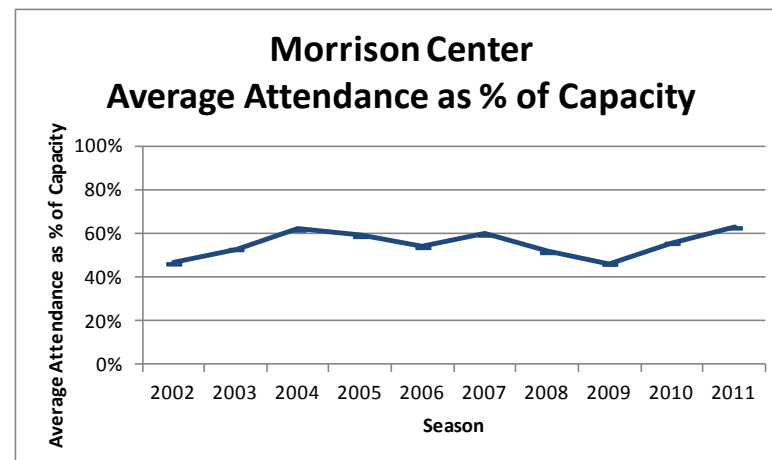


Figure 4: Average Attendance as a % of Total Capacity

The installation is accompanied by an adjusted rental rate structure and is meant to support “mission driven programs such as dance, jazz, classical and family offerings,” as well as “a wider array of concerts and national entertainers.”

Concurrent with this initiative, the Morrison Foundation has amended its giving policies to include support of organizations using the Morrison Center, rather than only direct subsidy of the Morrison Center itself.

Early testing by the Opera and others found the curtains to have minimal negative effect on acoustics. Based on historical usage, it would appear that this option would be attractive on a regular basis (Figure 5).

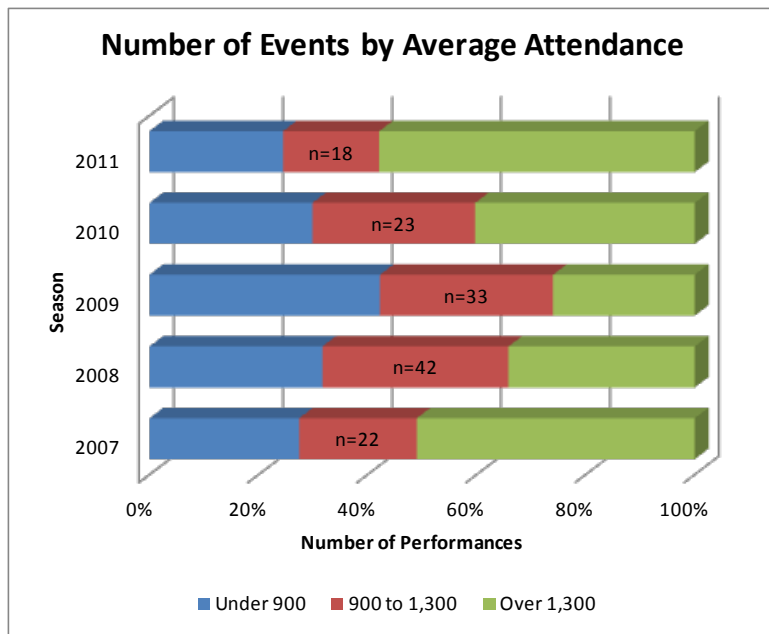


Figure 5: Number of Performance by Audience Size

### Special Events Center

Also located at Boise State University is the Special Events Center (SPEC). Principally intended as a smaller performance hall and meeting space for BSU students, staff, and faculty uses, this 435-seat proscenium venue is scheduled and operated by the Student Union. The facility includes a small (15-seat) orchestra pit and basic technical systems for lighting, sound, rigging, draperies, and projection.

The Special Event Center hosts 208 events annually. 168 events (81%) are attributed to BSU users, with the other 40

events (19%) attributed to non-University users, most notably Idaho Dance Theatre.

### Egyptian Theater

The Egyptian Theater is a renovated historic movie theater and beloved landmark in downtown Boise. It is a 740-seat proscenium theater with 369 seats on the main floor and the remainder in a single balcony.

The facility does not have an orchestra pit, dressing rooms, or a green room. The stage area is very confined with no wing space or crossover. Load in is directly off of an alleyway with no room for road boxes or storage in the facility.

The Egyptian Theater hosted 93 public performances and events in 2011, many as single performances or film screenings (see Figure 6). It is a popular site for weddings and social occasions.



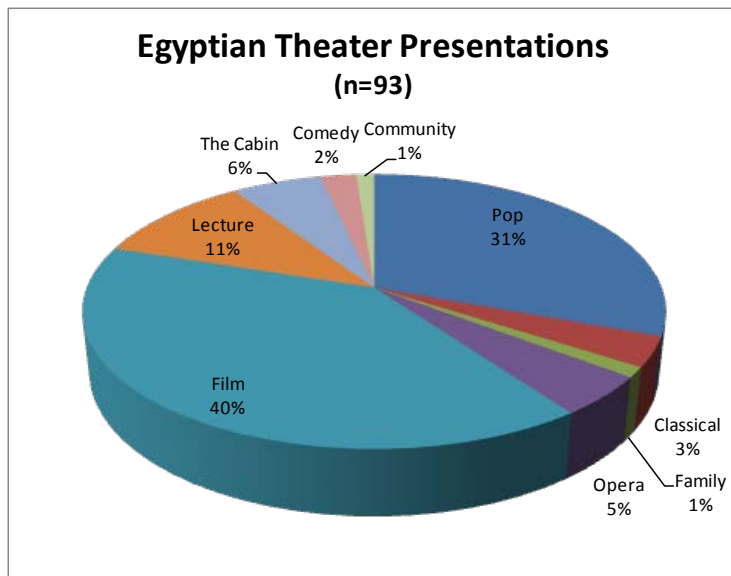


Figure 6: Egyptian Theater Activity

Opera Idaho (ten performances annually) and the Cabin (five major public readings) use the Egyptian as their main venue.

Other uses include popular and classical concerts (30), film screening and festivals (35), lectures and book readings (14), and other private and family events.

### Other Area Venues

Other venues in Boise City, where performances take place, include Idaho Shakespeare Festival, an outdoor seasonal venue that accommodates 770, several smaller theaters and performance spaces, and a few large scale nightclub spaces:

Other Venues: Boise City		
Venue	Capacity	Type
Fulton Street Theater	230	Black Box
Linen Building	200	Event Center
Rose Room	600	Event Center
Idaho Shakespeare Festival	770	Outdoor Facility
The Knitting Factory	1,000	Nightclub

In addition, the Esther Simplot Performing Arts Academy provides offices and rehearsal space for local arts organizations.

Outside of Boise, but in neighboring communities, there are several venues currently used for community, local professional, and touring productions.

Other Venues: Surrounding Area				
City	Location	Venue	Capacity	Programming
Nampa	Northwest Nazarene University	Swayne Auditorium	1,500	Boise Philharmonic, university and community productions of theater, dance and music
Nampa	Nampa Civic Center	Brandt Auditorium	640	Community performances, touring artists, conference gatherings
Caldwell	College of Idaho	Jewett Auditorium	850	College sponsored touring acts, concerts, ceremonies, guest lectures
Eagle		Eagle Pavilion	4,000	Outdoor rock and pop; Boise Philharmonic Pops
Garden City		D'Allasandros building development	2,000	Planned to be concert venue and nightclub; may open Summer 2012

# Testing the Idea

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## Community Leadership Interest

AMS met with a dozen community leaders representing a broad array of public and private sector institutions (see Appendix 3).

Respondents had a uniformly positive view of the variety and quality of arts offerings in Boise. People appreciate the number, as well as the quality of offerings, citing a generally large cultural arts community for a city the size of Boise that hosts a broad array of symphony, opera, ballet, dance, literary arts, Shakespeare, and popular music -- all with a strong following. "It's amazing how much stuff is going on for a city the size of Boise," noted one respondent.

When considering the possibility of a mid-size performance facility downtown, most noted that current facilities do not uniformly meet performance groups' needs, including size, technical support, and surrounding amenities. People were excited about the ability to "right-size" a venue for symphony, dance, and opera, thereby enabling more performances and artistic growth for these resident organizations.

Respondents also responded favorably to the downtown location, viewing a new performance venue at the Boise Center location as a cost effective solution to help both the arts and downtown Boise, growing the Cultural District and reinforcing

a vibrant City Center, supporting existing restaurants and establishments. The initiative is viewed to be consistent with urban planning initiatives and priorities for cultivating the creative economy. "The population growth is largely to the West," noted one respondent. "Strong cultural anchors in downtown Boise will help maintain a character and quality of life there."

The most consistent concerns expressed were in regard to financial viability; both how the facility would be funded and what level of support would be required for ongoing operations. Some respondents questioned how to ensure access by smaller organizations, whether those who relocated performances from the Morrison Center would lose Morrison Foundation funding, and generally whether the new facility would be affordable. A few cited practical considerations, including parking.

Several respondents, although positive about the idea, questioned whether existing venues would suffer, and noted an impression that the majority of use of a new center would be relocated activity rather than new activity. Some also questioned the need for a larger convention center.

When asked what activities they would envision in a new venue, most expanded their view beyond use by the opera, ballet and other local performing arts organizations to include a myriad of activity that would reflect a vibrant cultural arts facility.

Many of the suggested uses mirrored those that are under consideration for JUMP:

- Activity that spills beyond main-stage events, i.e. into the lobby
- Artist work spaces, rehearsal space, writing workshops, educational events
- Smaller spaces to accommodate alternative musical performances
- Exploration of world cultures
- Visual arts space
- Meeting space for cultural organizations
- Activities for youth and in the at-risk community

When asked what success would look like, people painted a picture of a magnet for the community for cultural events, enabling opportunities for more collaborative and coordinated arts programming among organizations and venues. Complimentary in nature to existing facilities, it would be welcoming to broad audiences and break down barriers of arts formality.

An equally important measure is its ability to drive business development in downtown Boise.

### Potential Users and their Needs

AMS met with representatives from a variety of organizations to hear their thoughts on a potential new venue. Most expressed enthusiasm about increased cultural activity downtown, and several described their potential use of such a facility in detail.

Subsequent to the Morrison Center's announcement of a new curtain system and rental rate for smaller capacity events, AMS circled back with potential users of a new facility to gauge response to this initiative and assess whether it abated their articulated need for a new, mid-sized facility downtown. Certainly respondents were positive about the initiative, remarking favorably on the University's efforts to better support an array of community groups in its venue. Most noted that while it solved the economic model for performances selling in the range of 1,000 seats, these events would still lack the intimacy that a venue built at that size would provide. Nonetheless most organizations anticipate that they will try it. Whether this provides a long-term solution was an unanswerable question; most have a "wait and see" philosophy as to its adequacy artistically and as an audience experience. Some are concerned as to whether this option will make the Morrison Center even more marketable, thereby making it a challenge to schedule performances.

### Opera Idaho

Opera Idaho relocated its performance season to the Egyptian Theater from the Morrison Center in 2009. The physical size and rental rate structure are deemed to be better suited to their needs at this time.

However, the constraints at the Egyptian Theater (lack of an orchestra pit, stage area with no wing space or crossover, lack

of dressing rooms, etc.) create artistic challenges for the organization.

The Opera would prefer a 700 to 1,250 seat venue, with an ideal capacity of 900. The organization desires a proscenium configuration with a fly tower. Required stage dimensions are 50' wide by 40' deep, with plenty of wing space. An orchestra pit should accommodate 60 players.

Desired patron amenities include generous common areas, easy access to restrooms, catering capabilities, and concession areas. An expansive outdoor mingling area tied to a reception/banquet/meeting space would be preferable over a separate donor lounge.

### **Ballet Idaho**

Ballet Idaho performs four sets of performances each year. *The Nutcracker* and another full-length ballet are held in the Morrison Center, and the other two are mixed repertory performances held in the Special Events Center (SPEC) at Boise State University.

Their primary interest would be to relocate the two shows currently presented in the Morrison Center into a smaller hall and hope to build audiences for additional performances of each run.

Ideal seating capacity for a new space would be 1,000 to 1,200 seats. Technical needs include a full stage with rigging and

state-of-the-art technology, a stage floor sprung for dance, dressing rooms and wardrobe support, and a rehearsal/warm-up space.

### **Boise Philharmonic**

The Boise Philharmonic is satisfied with the Morrison Center for their Main Stage Subscription series and Pops. They continue to expand their presence in the Western suburbs, this year adding an outdoor Pops concert at Eagle Pavilion to the series offered at Swayne Auditorium at Northwest Nazarene University.

The orchestra does, however, have a number of Family Concert offerings each season that they characterized as "itinerant." They would actively consider offering all or some of those performances in a new mid-sized theater downtown. Similarly, they would consider relocating the annual performance of *Messiah* and other occasional chamber orchestra performances.

The minimum capacity for the orchestra to be able to use the facility for these functions is 800 seats, and a stage to accommodate 50 players. The stage would require an orchestra shell. Other production requirements are sufficient dressing rooms to accommodate the orchestra when in the pit (beyond the ballet or opera's needs), and state-of-the-art audio visual performance capabilities, often used in family and pops programming.

The real opportunity for the Philharmonic is the presence of an orchestra pit; enabling them to accompany ballet or opera productions. Desired minimum pit capacity is 60 players.

### **Trey McIntyre Project**

Trey McIntyre Project (TMP) performs in the Morrison Center one or two times annually. They also present smaller works in the SPEC. They believe the Morrison Center is too large for their performances, and the SPEC does not appropriately address their technical requirements. They would consider relocating their performances into a new venue, and believe 1,000 seats is the optimal capacity. They would expect state-of-the-art technical infrastructure, and would request a flexible lobby environment that could be used as part of a performance.

TMP will shortly be relocating their headquarters into a warehouse building, thereby addressing critical need for a scene shop and rehearsal space. They intend to repurpose a portion of the space into a small performance area (capacity 50 to 100), providing an opportunity for a new and different kind of community interaction.

### **Boise Baroque Orchestra**

Boise Baroque Chamber Orchestra currently performs five Sunday afternoon performances at the Cathedral of the Rockies (no rental fee) and one evening performance at Jewett Auditorium.

The orchestra would like to perform in an acoustically excellent space, with intimacy and good sightlines, and would consider the economics of moving to new facility if those qualities are present. A 600 to 700 seat space would be ideal.

### **The Cabin**

The Cabin holds four author lectures each season at the Egyptian Theater. These events are very popular and demand comes close to filling the hall. They would relocate into a new venue and would find 1,000 seats to be optimal. They would appreciate the presence of an ancillary space for writers' workshops, book signings, etc.

### **Idaho Shakespeare Festival**

Idaho Shakespeare Festival is successfully accommodated in their seasonal venue, but would consider expanding programming year-round if an appropriate facility were available. A first step would be to present an annual holiday classic (i.e., *Christmas Carol*) or other popular programming that could "sit down" for two or three weeks. Ideal seating capacity is 600 to 800 seats.

### **Other Potential Users**

Respondents believe a new, mid-sized facility downtown would attract other community groups, as well as visiting artists that do not currently come to Boise. Specifically, they site the appropriateness of a venue of this nature for touring dance companies (as well as the fact that Boise is a good market for dance). They also believe that a venue of this nature

would elicit an increased presence of chamber music and jazz, two art forms that are felt to be underrepresented in the community. It must be noted that The Morrison Center is the presenter of record in the community, and as such would have priority access to acts and the ability to impose a “black out” for groups to avoid competition within the same season.

### *Non-performance Use*

The venue may also serve as a space for non performance uses, such as weddings and social events, meetings, and civic gatherings. Many of these are currently served by the Convention Center, and it is assumed that should this venue be developed concurrent with a Convention Center expansion, the priority would be to continue to hold events of this nature there. Additionally, the anticipated program mix of JUMP will require careful coordination in order to ensure the success of that endeavor as well.

# Case Studies

AMS studied the performing arts landscape in four comparable cities that were determined to share similar characteristics with Boise. Our priorities in identifying “comparable communities” were population, relative isolation from other large metropolitan areas, relative geographic location (“inner mountain West”), presence of a university, and state capital. We sought an inventory of venues that would be relevant to Boise’s Morrison Center, Egyptian Theatre, and the new facility under consideration. In consultation with the Project Consortium Group, Spokane, Washington, Eugene, Oregon, Des Moines, Iowa, and Knoxville, Tennessee were selected.

City	CBSA Population	Median HH Income	% 25+ with College Degree	Est. Population Growth 2011-2016
Spokane, WA	474,175	\$45,149	27%	5.11%
Eugene, OR	351,281	\$42,464	27%	3.62%
Des Moines, IA	581,699	\$55,465	33%	6.58%
Knoxville, TN	711,966	\$43,761	26%	5.39%
Boise, ID	626,099	\$48,810	28%	10.19%

## Spokane, Washington

Downtown Spokane has undergone significant investment and revitalization in recent years, with the expansion of the Spokane Convention Center, renovation of the 2,700 seat INB Performing Arts Center (formerly the Opera House) in 2006, and renovation of the historic 1,600 seat Martin Woldson Theater at the Fox in 2007. The INB Center is home to touring Broadway and other acts. The Martin Woldson Theater at the Fox is owned and operated by the Spokane Symphony, and the building hosts several other area performing arts organizations as well. A final complement to the inventory of performing arts venues in Spokane is the 750-seat historic Bing Crosby Theatre, which is home to area theater companies, youth performance groups, jazz, chamber music, and national touring acts.

## Eugene, Oregon

The Hult Center for the Performing Arts is the primary performing arts venue in Eugene. It includes the 2,500-seat Silva Concert Hall, and the Sorena Theater, a 498-seat proscenium theater. Resident Companies of the Hult Center include the Eugene Ballet Company, Eugene Concert Choir, Eugene Opera, Eugene Symphony, Oregon Bach Festival, and the Oregon Festival of American Music. The Hult Center also hosts touring Broadway productions and is available for rental use by other

community organizations. In addition to the Hult Center, downtown Eugene is home to the historic 780-seat McDonald Theatre, which hosts music concerts, lectures, movies, and community gatherings.

### **Des Moines, Iowa**

The capital of Iowa, Des Moines, is the showcase of many of that state's cultural assets. The main performance venue is the Civic Center of Greater Des Moines, with a 2,735-seat Main Hall, which features touring Broadway and the Symphony's Masterworks series. Hoyt Sherman Place Theater is a historic 1,250-seat venue in a former mansion that includes an art gallery. Performances of national acts are complemented by civic and private events in this venue. Another historic downtown building, the Temple of Performing Arts, was renovated in 2002 and includes flexible performance and event spaces ranging in capacity from 200 to 450.

### **Knoxville, Tennessee**

Knoxville's rich arts community hosts numerous arts festivals throughout the year, including the 17-day Dogwood Arts Festival every April, which features art shows, crafts fairs food, and live music. Also in April is the Rossini Festival, which celebrates opera and Italian culture. The recently renovated 1,631-seat Tennessee Theatre is home to several local performing arts organizations (Opera, Symphony, dance), as well as touring shows, films, and "Broadway in Tennessee." The

James White Memorial Civic Auditorium (2,500 seats) hosts some performances and numerous civic events. Smaller local and touring performances take place in the 750-seat renovated movie house, the Bijou Theatre Center. In a unique model, the Knoxville Symphony Orchestra plays its Master Works Series at the Tennessee Theatre, its Chamber Classics Series at the Bijou, and its Pops Series at the Civic Auditorium.

For each city included in the study, an inventory of the major performance facilities serving the community is included in Case Studies in Appendix 2. They include capacity, ownership models, operating models, mission statements, a history and description of the venues, and a current programming overview, as well as some information about governance models and staffing levels.

In most cases, each facility has a discrete activity mix, and limited programming coordination takes place.

The following table provides an overview of the capacity, activity mix, level of utilization in each of the venues we surveyed.



Venue	Capacity	Activity Mix	Utilization
<b>Spokane, WA</b>			
INB Performing Arts Center	2,700 seats	Broadway & national touring acts, large community events	Underutilized – 85 performances per year, some community events use
Bing Crosby Theater	750 seats	Local theatre companies, youth performances, jazz, chamber music, touring acts, film, community events	Fully utilized – 250 performances per year
Martin Woldson Theatre	1,600 seats	Spokane Symphony & Opera, Gonzaga Symphony, Spokane String Quartet, touring acts, community events, weddings	Underutilized – 60 performances per year, lots of community events use

<b>Eugene, OR</b>			
Hult Center for the Performing Arts	2,500 seats 498 seats 225 seats	6 resident companies, major touring acts	Fully utilized – 700 events annually
McDonald Theatre	780 seats	Touring artists, theater, lectures, film, community events	Underutilized - 96 concerts & other events annually
<b>Des Moines, IA</b>			
Civic Center of Greater Des Moines	2,735 seats 200 seats	Des Moines Symphony, Broadway, touring acts, theater (kids), dance, lectures, family programs	Fully utilized – 180-200 active days per year
Hoyt Sherman Place Theater	1,250 seats	Local chorus, occasional touring acts, community & private events	Underutilized – mostly private events
Temple for the Performing Arts	300 seats	Comedy, music, theater, touring acts	Modertately well-utilized 114 performances annually

<b>Knoxville, TN</b>			
Tennessee Theater	1,631 seats	Opera, Knoxville Symphony Classics, dance, touring shows, Broadway	Moderately well-utilized- 150 performances per year
Civic Auditorium	2,500 seats	Appalachian Ballet, Symphony Pops, touring acts, school and family events	Moderately well-utilized – 50 performances plus many other local events
Bijou Theatre Center	750 seats	Symphony chamber, local arts groups, touring acts, community events	Moderately well-utilized – 150 performances per year

## Potential Activity Profile

Based on conversations with local organizations, and assumptions regarding additional touring product and community uses, based on our experience and comparisons with comparable facilities, AMS developed the following activity profile for a potential new performance venue downtown.

While the activity profile below reflects each organization's thinking to date, the exact nature and frequency of use will be dependent on the timing of construction, ability to schedule dates on the calendar, rental rates, and market conditions at the time of re-opening.

Organization	# Events	# Days	New or Relocated	Ideal Capacity
Opera Idaho	10	50	Relocated	900
Ballet Idaho	9	14	Relocated	1,000 to 1,200
Boise Philharmonic	4	12	Relocated	800
Trey McIntyre Project	4	14	Relocated	1,000
Boise Baroque	6	18	Relocated	600-700
The Cabin	4	4	Relocated	1,000
Idaho Shakespeare Festival	18	20	New	600-800
Touring Events	6	6	New	n/a
Community Use	8	12	New/Relocated	
<b>Total</b>	<b>69</b>	<b>150</b>		

## Observations & Recommendations

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Success defined for a new mid-sized venue downtown includes an active and vibrant facility, with a variety of uses, and physical attributes that make it inviting to a broad array of community members. While accommodation of local arts organizations is a priority, complementing existing facilities and contributing to downtown vitality are equally so. In contemplating whether the time is right for this initiative, we make the following observations:

1. Much of the potential activity may well be accommodated in the new flexible configuration of the Morrison Center.
2. The Egyptian Theater is slowly adjusting to an activity mix and business plan that requires more active marketing and cultivation of promoters and community uses. More skillful management has increased utilization, however, at 93 events, the facility is often dark.
3. The Morrison Center utilization has been flat and at approximately 100 events would not be considered fully utilized.
4. The operating model for a new mid-sized facility will require similar rental rates to those that the local organizations currently pay. This suggests that the cost of operating the fa-

cility will require subsidy in the form of annual fundraising, public sector support or an endowment.

5. With the Convention Center expansion and JUMP coming on line, limited non-performance activity in a new venue of this nature would be anticipated.

The desire for a new mid-sized performance venue in downtown Boise came from an understanding that current options in Boise were not financially or artistically viable, rather than that existing facilities were so busy that they could not accommodate all of the demand. The Morrison Center's flexible curtain system (and Morrison Foundation new funding program) represents a solution that may well address these articulated venue challenges.

An expanded Convention Center and JUMP represent additional venue inventory downtown, and will need to be programmed aggressively to ensure success.

AMS does not believe the time is right to add an additional performance venue downtown. Ideally, the Morrison Center solution is so successful that it allows existing organizations to grow and thrive, and new activity to come into the marketplace filling not only the Morrison Center, but the Egyptian Theater, JUMP and even the Convention Center. At that point, an additional performance venue located downtown would support a need for space in a manner which is complementary in nature to these other successful facilities.

Phase II of this study was crafted to more fully understand the opportunity presented by the existing Boise Centre from an architectural perspective, and its suitability to accommodate the uses identified in Phase I. This evaluation and building program would be used to derive a capital cost estimate for the new venue. Further, AMS would draft operating recommendations and a five-year operating pro forma. The capital cost estimate and operating pro forma would provide additional detail on the level of philanthropic and community support that will be required for a new venue.

### Next Steps

The analysis conducted for this study revealed multiple opportunities for the future of the performing arts in Boise. Turnover in key institutions as well as the development of the Boise Department of Arts and History have created new leadership in the sector, that when aggregated, can become a powerful planning and advocacy group. As noted above, new facility initiatives may provide positive options for current and expanding arts organizations. AMS recommends the following steps be taken as an interim effort prior to embarking on development of a new facility:

#### *Develop a cultural master plan to enhance collaborative efforts and target resources for investment*

The research conducted for this study was specific to the question of a new 1,000 seat facility in a repurposed convention center downtown. In discussions with others both in Boi-

se and in the case study communities, it became clear that a comprehensive arts and cultural plan would be an important vehicle to share information, forward important initiatives, and advocate on behalf of cultural investment and participation. Led by the Department of Arts and History, this initiative should be broad and inclusive, and establish priorities for market and audience development, program innovation, planning and coordination, and resource development and investment on behalf of arts and culture in Boise.

#### *Monitor facility developments and seek an active role in advocating beneficial utilization by arts and cultural organizations, as well as artists, in area initiatives*

The outcome of this study presupposes continued communication and collaboration between the Morrison Center and its primary users. As noted above, while most users appreciate the new flexible option and intend to give it a try, questions remain regarding overall artistic and audience accommodation. Further, should the option be sufficiently appealing as to spur significant growth in utilization of the Morrison Center, by university, local or touring productions, scheduling pressures will require communication and coordination. AMS recommends quarterly meetings between Morrison Center leadership and that of the key user groups in order to plan effectively and respond to issues as they arise.

As it relates to performance opportunities downtown, the opportunity exists for more calculated and coordinated partici-

pation and support of the Convention Center initiative and JUMP. The City and Greater Boise Auditorium District have the unique opportunity to embrace a coordinated solution that drives business to downtown Boise, supports its local arts and culture infrastructure, and brands the City as an exciting destination for conventioners, tourism and residents alike.

# Appendix 1: Market Analysis

## Introduction

Understanding the demographic composition of those who live within the area served by the Greater Boise Auditorium District allows for strategic planning in regards to programming and marketing. For the purposes of this study, demographic information was examined for Boise City, the Boise City – Nampa, ID CBSA (or also known as a Metropolitan Statistical Area) and the entire state of Idaho.

## Demographics

Boise City, Idaho has a total estimated population of 196,194, which is an 8% increase over its population in 2000. For the Boise City – Nampa, ID CBSA, the estimated population is 626,073, which is a 26% increase from its population in 2000. The Boise City – Nampa, ID CBSA consists of the following five counties: Ada, Boise, Canyon, Gem and Owyhee.

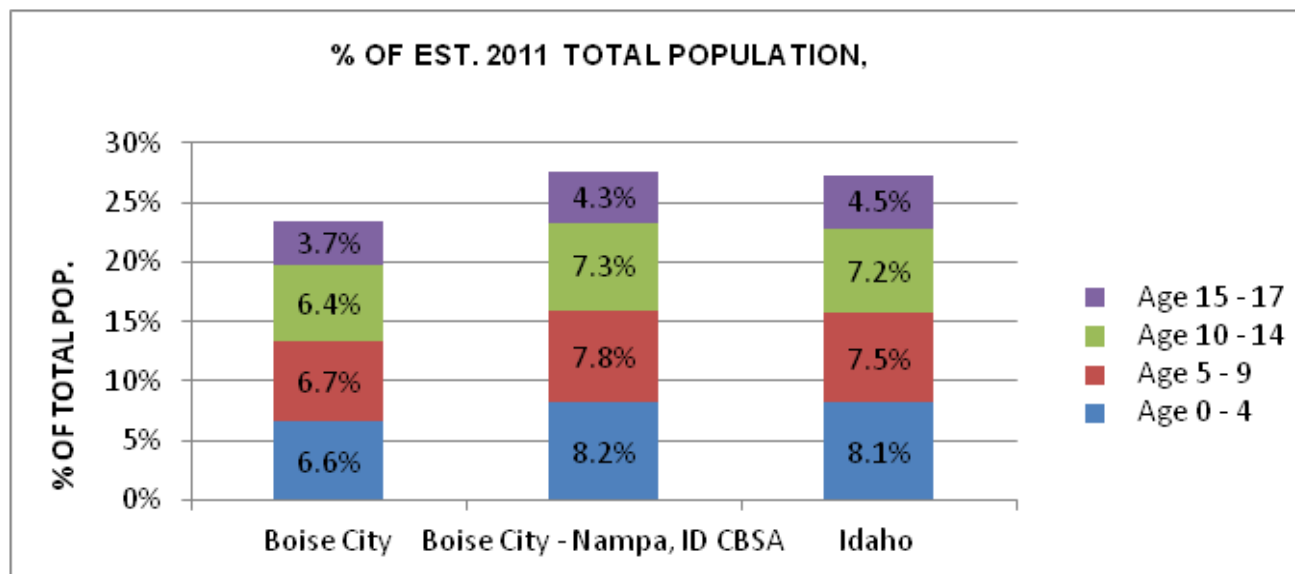
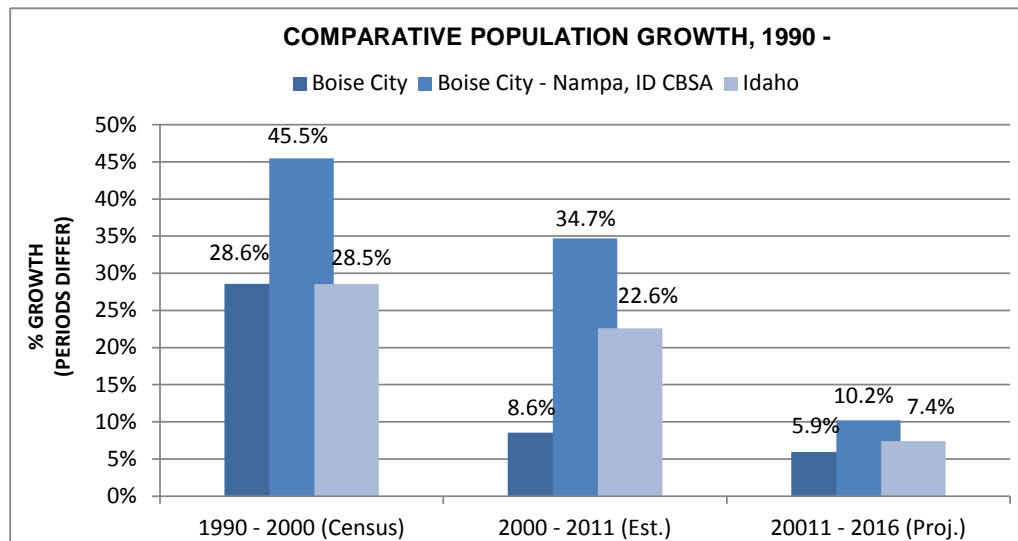
Boise City and the surrounding areas are somewhat culturally homogenous. The vast majority of households within the CBSA are white with the next most dominant culture being Hispanic. Boise City itself has a larger percentage of the total population

SUMMARY OF KEY DEMOGRAPHICS			
Variable	Boise City	Boise City - Nampa, ID CBSA	Idaho
2011 Estimated Population	196,914	626,073	1,586,057
2000 Census Population	181,383	464,792	1,293,951
Median Age	35.4	34.0	34.3
% Generation Y (9-23 yrs)	19.0%	20.5%	21.9%
% Generation X (24-44 yrs)	31.3%	28.8%	25.7%
% Baby Boomers (45-65 yrs)	24.8%	23.7%	24.3%
% Mature (65+ Yrs)	11.6%	11.0%	12.4%
Median Household Income	\$48,131	\$48,823	\$45,222
% over \$75,000	27.7%	27.5%	23.4%
% with College Degree	36.7%	27.6%	23.9%
Households with Children	31.4%	38.1%	36.5%
% Black	1.5%	1.2%	0.9%
% Asian	2.8%	1.9%	1.3%
% Hispanic (all races)	7.7%	12.3%	11.0%

with a college degree when compared to the CBSA, and a smaller percentage of households with children.

Population growth within the CBSA has consistently outpaced both Boise City and the State of Idaho and will continue to do so -- however at a much reduced rate. While this provides growth in the market of potential audience members, the challenge is to stay abreast of who is moving into the area and to assess programming demand to capitalize on this growth.

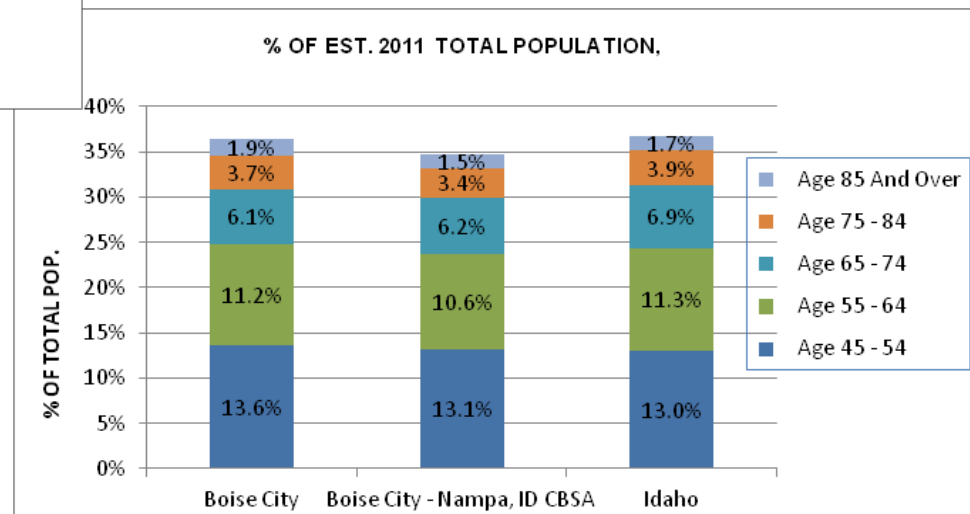
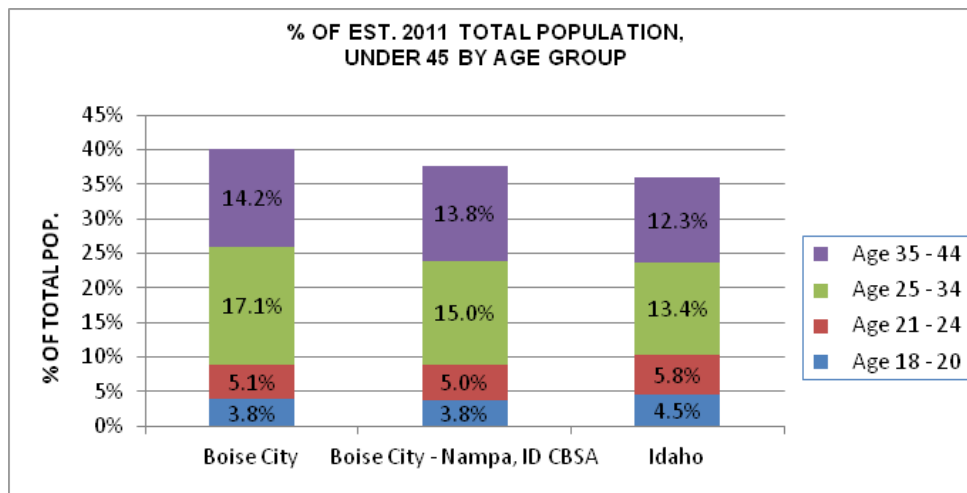
The presence of children in the CBSA is greater than that of Boise City but it is on par with the entire state of Idaho. Programming geared towards families and children while important, should not be dominant, as only slightly greater than 25% of the total population consists of children.



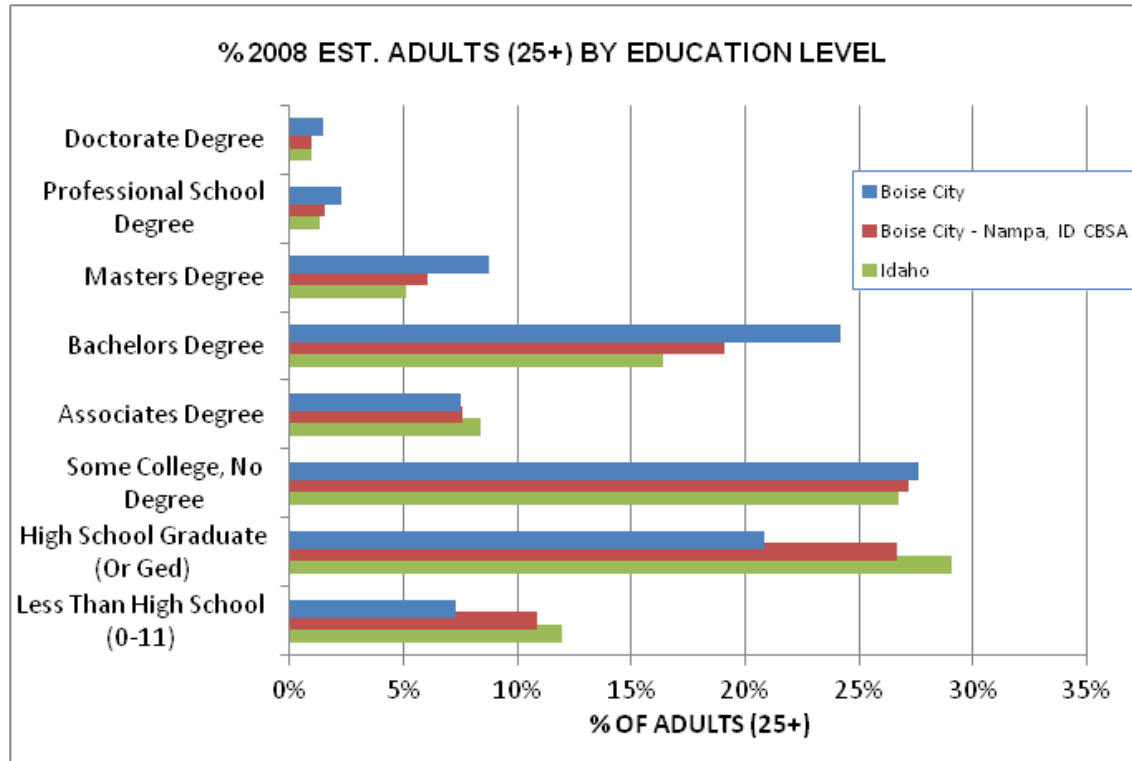


The population of Boise City has a slightly higher percentage of people between the ages of 25 and 34 in comparison with the CBSA; however, it is on par with the percentage of people between the ages of 18 and 24. This indicates that offering arts and entertainment programming geared towards young adults could be beneficial to help drive participation.

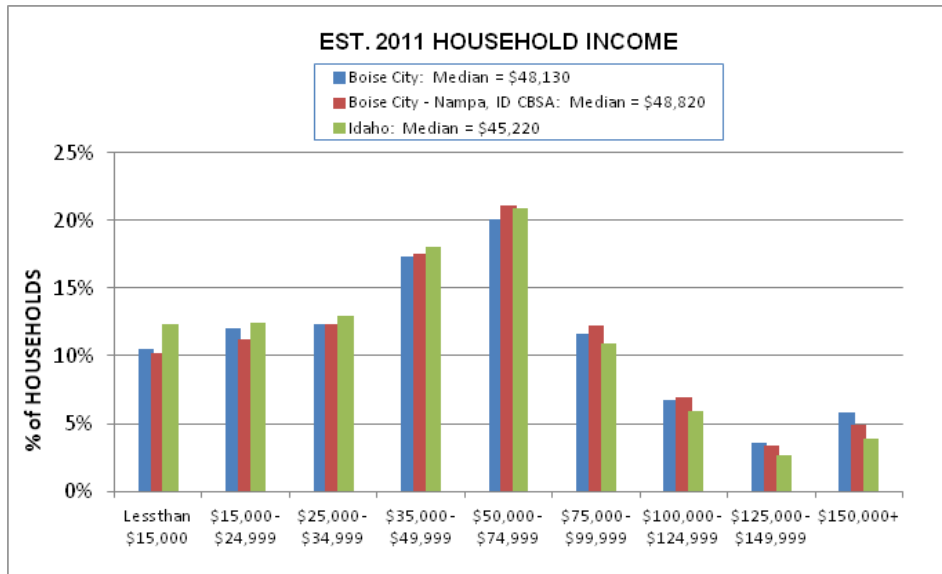
A fairly consistent age distribution of those over the age of 45 was also observed.



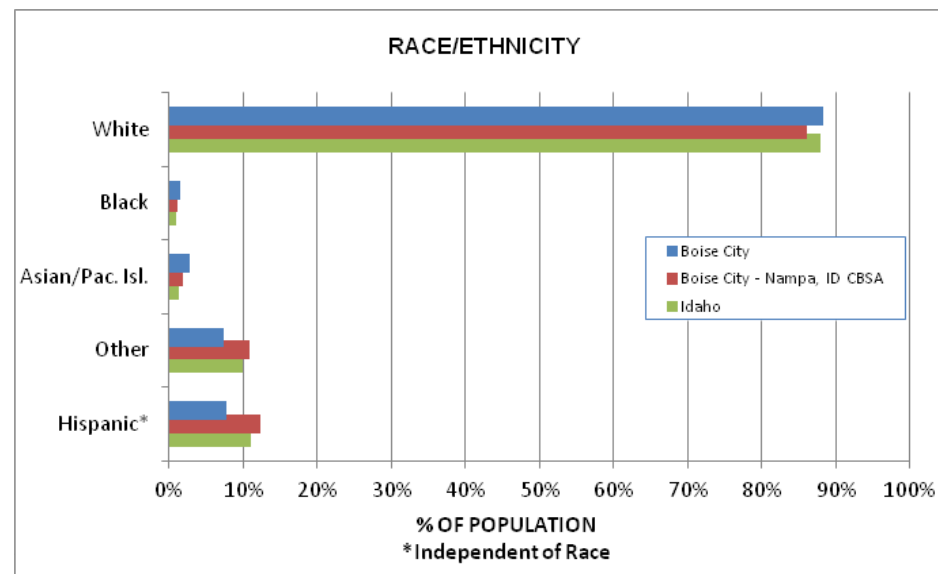
Educational achievement is an important predictor of participation in arts and cultural activities. Boise City has the highest percentage of the population with a college degree (24%) and an advanced degree (12%), and has the lowest percentage population that did not complete High School (7%, vs. 11% and 12% respectively). Well more than half of the population of all three areas finished high school and/or had some college studies without attaining a degree.



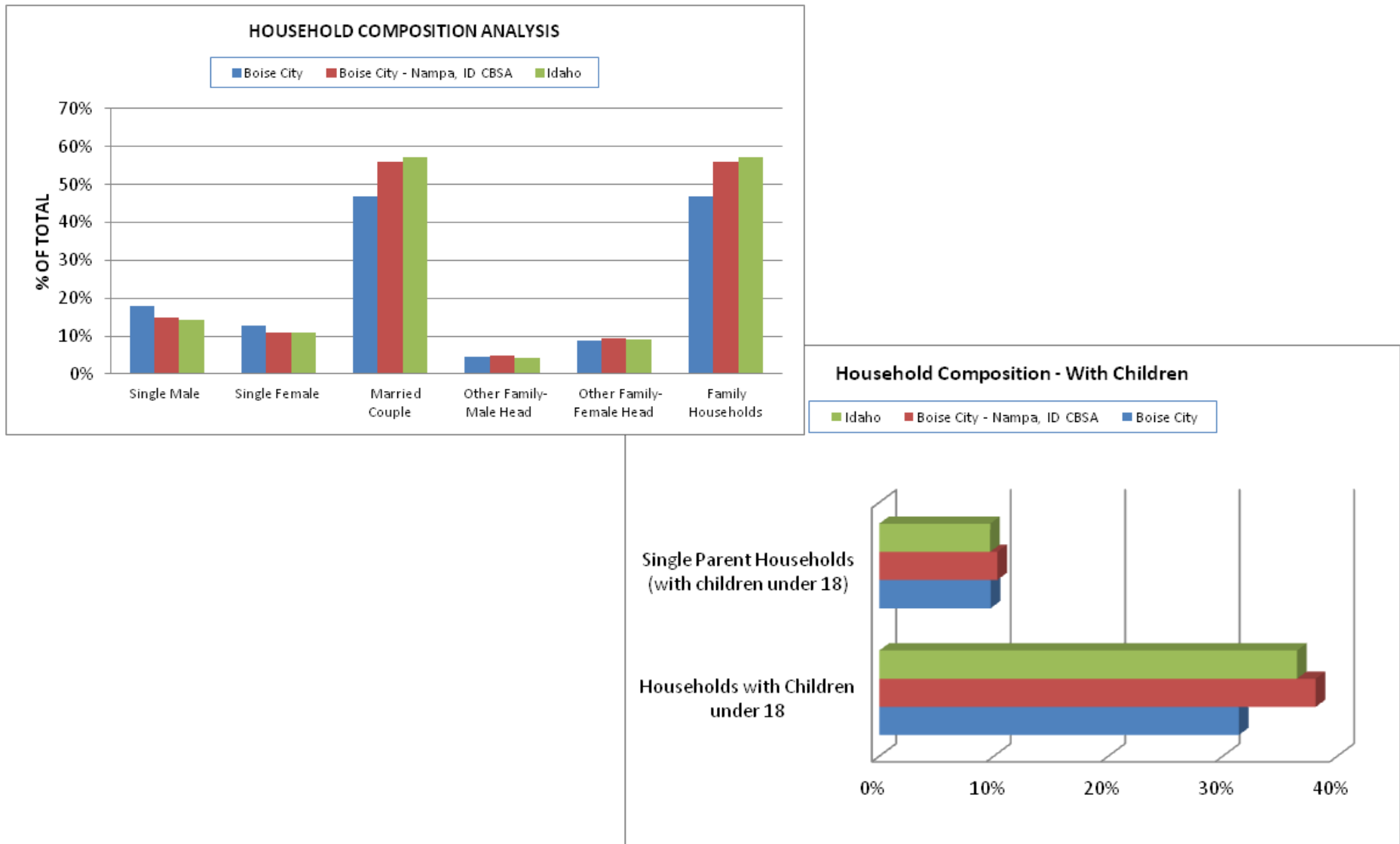
The median household income is fairly consistent between Boise City and the CBSA, which is higher than the median for the entire state of Idaho. The percentage of households with a median income of over \$75,000 within the CBSA is 28%.



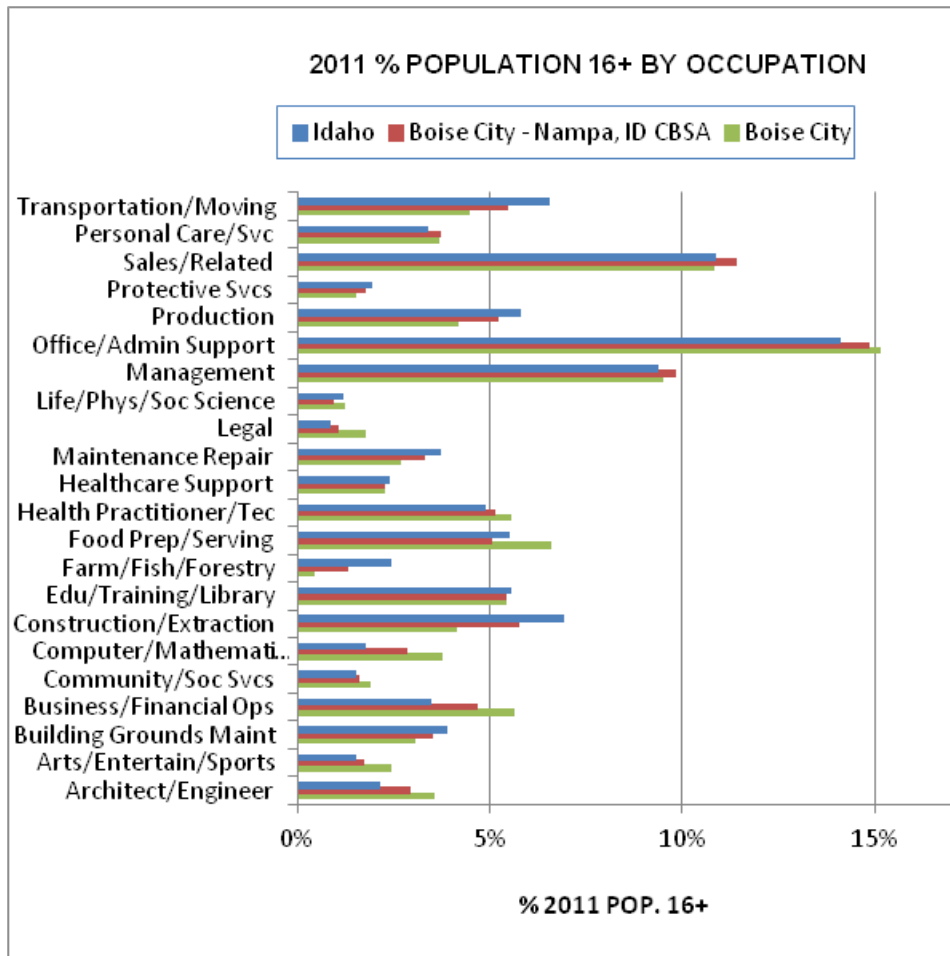
For all three areas, the primary race/ethnicity was White.



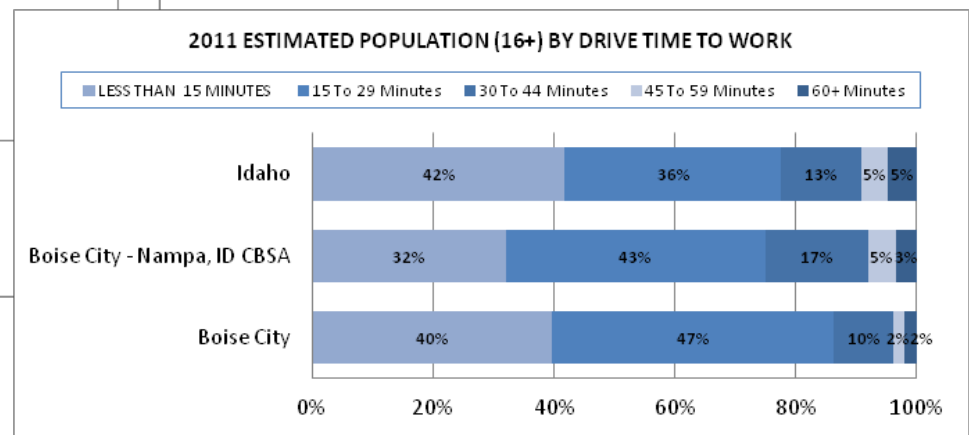
Boise City has comparatively fewer married couple households than both the CBSA and the entire state of Idaho. This correlates with the number of family households present within this area as well.



There is a wide variety of occupations representative of all three area. 36% of the population of Boise City and the CBSA fall into the categories of sales, management and office/administrative support.



75% of the CBSA drive less than 30 minutes to reach their job.



## Lifestyle Attributes

The examination of certain lifestyle attributes helps determine the propensity for arts and cultural activities within a given area. For the Boise City – Nampa, ID CBSA, the following attributes were examined. These attribute indicate an above average interest in arts and culture but an average to below average attendance at arts and cultural events.

## Lifestyles

By identifying homogenous groups of households within a market area, it is possible to target potential households who might be interested in arts and cultural programming. These homogenous groups, or “segments,” are determined by aggregating households with similar demographic and lifestyle characteristics.

Beyond demographics, another useful approach to understanding a market is to look at its “lifestyles.” Prizm<sub>NE</sub><sup>TM</sup>, a market segmentation system of The Nielsen Corporation, is a geographically-based market analysis system that augments demographic data with consumer information. The analysis system classifies every household in the United States into unique market segments. Each market segment consists of households that are at similar stages in their life cycle and share common interests, purchasing patterns, financial behavior and demands for products and services, including cultural activities.

Boise City - Nampa, ID CBSA Lifestyle Attributes	
Market Potential Indices (MPIs)	
<i>(National Average = 100)</i>	
Lifestyle Attribute	CBSA
Buy Latin Music, 1yr (A)	114
Buy Jazz Music, 1yr (A)	111
Buy Rap/Hip Hop Music, 1yr (A)	111
Buy Contemporary Pop Music, 1yr (A)	106
Play Musical Instrument, 1yr (A)	104
Buy Classical Music, 1yr (A)	104
Internet Prime Source of My Entertainment, Agr (A)	104
Interested in The Arts, Agr (A)	101
Music Is an Important Part of My Life, Agr (A)	101
Do Painting/Drawing/Sculpting, 1yr (A)	99
Go to Rock/Pop Concert, 1yr (A)	99
Go to Museum, 1yr (A)	99
Go to Live Theater, 1yr (A)	99
Go to Music/Dance Performance, 1yr (A)	98
Consider Myself a Creative Person, Agr (A)	98
Take Education Course, 1yr (A)	98
Buy 60/70's Pop/Rock, 1yr (A)	96
Make Charitable Contribution, 1yr (A)	95
Buy Religious/Gospel Music, 1yr (A)	92
Buy Country Music, 1yr (A)	92

The PRIZM<sub>NE</sub> lifestyle segmentation system, developed by Nielsen Claritas, assigns one of 66 lifestyle segments to each of the 25 million households in the U.S. based on a range of demographic and consumption data (see the report appendix for segment descriptions).

PRIZM<sub>NE</sub> groups are clusters of PRIZM<sub>NE</sub> segments. Social Groups are arranged into fourteen categories based on urbanization and affluence (“SER” or socioeconomic rank). Lifestage groups are arranged into eleven categories based on age, presence of children and SER (socioeconomic rank). PRIZM<sub>NE</sub> segments are the 66 unique lifestyle segments.

The top unique PRIZM<sub>NE</sub> segments, as well as the related Social Groups and Lifestage Groups for the Boise City – Nampa, ID CBSA population are as follows:

Prizm <sub>NE</sub> Market Segmentation				
Boise City - Nampa, ID CBSA Top Ten Segments By Percent Composition				
Segment Title	# of Households	% Composition	Social Group	Lifestage Group
City Startups	7,163	6.03%	Micro-City Blues	Striving Singles
Sunset City Blues	6,915	5.82%	City Centers	Cautious Couples
Boomtown Singles	6,889	5.80%	City Centers	Young Achievers
Kids & Cul-de-sacs	6,447	5.43%	The Affluentials	Young Accumulators
Middleburg Managers	6,287	5.30%	City Centers	Conservative Classics
Up-and-Comers	4,898	4.13%	City Centers	Young Achievers
Mobility Blues	4,828	4.07%	Micro-City Blues	Striving Singles
Family Thrifts	4,791	4.04%	Micro-City Blues	Sustaining Families
Country Squires	4,418	3.72%	Landed Gentry	Accumulated Wealth
White Picket Fences	4,043	3.41%	City Centers	Mainstream Families
<b>Total % of Population</b>		<b>47.75%</b>		

Almost 48% of the Boise City – Nampa, ID CBSA fall into one of 10 PRIZMNE segments, descriptions of which can be found below:

### **City Startups (6.03%)**

#### *Low Income Younger w/o Kids*



In City Startups, young, multi-ethnic singles have settled in neighborhoods filled with cheap apartments and a commercial base of cafés, bars, laundromats, and clubs that cater to twentysomethings. One of the youngest segments in America--with ten times as many college students as the national average--these neighborhoods feature low incomes and high concentrations of African-Americans.

Social Group: Micro-City Blues

Lifestage Group: Striving Singles

#### *2010 Statistics:*

US Households: 1,488,786 (1.28%)

Median HH Income: \$25,010

#### *Lifestyle Traits*

- Shop at The Limited
- Attend college football games
- Read Spin
- Watch Game Show Network
- Suzuki Forenza

### **Sunset City Blues (5.82%)**

#### *Lower-Mid Older Mostly w/o Kids*



Scattered throughout the older neighborhoods of small cities, Sunset City Blues is a segment of lower-middle-class singles and couples who have retired or are getting close to it. These empty-nesters tend to own their homes but have modest educations and incomes. They maintain a low-key lifestyle filled with newspapers and television by day, and family-style restaurants at night.



Social Group: City Centers

Lifestage Group: Cautious Couples

*2010 Statistics:*

US Households: 2,071,984 (1.78%)

Median HH Income: \$41,314

*Lifestyle Traits*

- Order from QVC
- Collect coins
- Read Ladies' Home Journal
- Watch One Life to Live
- Kia Borrego

### **Boomtown Singles (5.80%)**

*Lower-Mid Middle Age w/o Kids*



Affordable housing, abundant entry-level jobs, and a thriving singles scene--all have given rise to the Boomtown Singles segment in fast-growing satellite cities. Single, and working-class, these residents pursue active lifestyles amid sprawling apartment complexes, bars, convenience stores, and laundromats.

Social Group: City Centers

Lifestage Group: Young Achievers

*2010 Statistics:*

US Households: 1,610,499 (1.39%)

Median HH Income: \$41,971

*Lifestyle Traits*

- Shop at Victoria's Secret
- Do Karate
- Read Elle

- Watch VH1
- Suzuki SX4

### **Kids and Cul-de-Sacs (5.43%)**

*Upper-Mid Younger w/ Kids*



Upper-middle class, suburban, married couples with children--that's the skinny on Kids & Cul-de-Sacs, an enviable lifestyle of large families in recently built subdivisions. With a high rate of Hispanic and Asian Americans, this segment is a refuge for college-educated, white-collar professionals with administrative jobs and upper-middle-class incomes. Their nexus of education, affluence, and children translates into large outlays for child-centered products and services.

Social Group: The Affluentials

Lifestage Group: Young Accumulators

*2010 Statistics:*

US Households: 1,876,131 (1.62%)

Median HH Income: \$76,379

*Lifestyle Traits*

- Shop at Disney Store
- Buy educational toys
- Read Parenting
- Watch The Disney Channel
- Volkswagen Routan

### **Middleburg Managers (5.30%)**

*Upper-Mid Older w/o Kids*



Middleburg Managers arose when empty-nesters settled in satellite communities, which offered a lower cost of living and more relaxed pace. Today, segment residents tend to be middle-class with solid white-collar jobs or comfortable retirements. In their older homes, they enjoy reading, playing musical instruments, indoor garden-

ing, and refinishing furniture

Social Group: City Centers

Lifestage Group: Conservative Classics

*2010 Statistics:*

US Households: 2,270,917 (1.96%)

Median HH Income: \$54,620

*Lifestyle Traits*

- Shop at Office Depot
- Buy books on tape
- Read VFW Magazine
- Watch Inspiration Network
- Mercury Grand Marquis Flex Fuel

### **Up-and-Comers (4.13%)**

*Upper-Mid Younger w/o Kids*



Up-and-Comers is a stopover for younger, upper-mid singles before they marry, have families, and establish more deskbound lifestyles. Found in second-tier cities, these mobile twentysomethings include a disproportionate number of recent college graduates who are into athletic activities, the latest technology, and nightlife entertainment.

Social Group: City Centers

Lifestage Group: Young Achievers

*2010 Statistics:*

US Households: 1,500,105 (1.29%)

Median HH Income: \$53,521

*Lifestyle Traits*

- Shop at Ethan Allen Galleries
- Do Karate
- Read Maxim
- Watch MTV
- Nissan Xterra

### **Mobility Blues (4.07%)**

#### *Downscale Younger w/o Kids*



Mobility Blues is a segment of younger singles in working-class neighborhoods in America's satellite cities. Ethnically diverse, these transient Americans tend to have modest lifestyles due to their downscale jobs. Surveys show they excel in going to movies, playing basketball, and shooting pool.

Social Group: Micro-City Blues

Lifestage Group: Striving Singles

#### *2010 Statistics:*

US Households: 1,501,362 (1.29%)

Median HH Income: \$30,719

#### *Lifestyle Traits*

- Shop at Circuit City
- Go whitewater rafting
- Read WWE Magazine
- Watch Telemundo
- Hundai Tiburon

### **Family Thrifts (4.04%)**

#### *Lower-Mid Younger w/ Kids*



The small-city cousins of inner-city districts, Family Thrifts contain young, ethnically diverse parents who have lots of children and work entry-level service jobs. In these apartment-filled neighborhoods, visitors find the streets jam-packed with babies and toddlers, tricycles and basketball hoops, Suzukis and Kias.

Social Group: Micro-City Blues

Lifestage Group: Sustaining Families

*2010 Statistics:*

US Households: 2,111,146 (1.82%)

Median HH Income: \$31,842

*Lifestyle Traits*

- Shop at Walgreens
- Buy large baby dolls
- Read Life & Style
- Watch Noticiero Univision
- Suzuki Cars

### **Country Squires (3.72%)**

*Upscale Middle Age w/ Kids*



The wealthiest residents in exurban America live in Country Squires, an oasis for affluent Baby Boomers who've fled the city for the charms of small-town living. In their bucolic communities noted for their recently built homes on sprawling properties, the families of executives live in six-figure comfort. Country Squires enjoy country club sports like golf, tennis, and swimming as well as skiing, boating, and biking.

Social Group: Landed Gentry

Lifestage Group: Accumulated Wealth

*2010 Statistics:*

US Households: 2,005,091 (1.73%)

Median HH Income: \$107,442

*Lifestyle Traits*

- Order from amazon.com
- Go snorkeling
- Read Family Fun
- Watch pay-per-view movies
- GMC Yukon Denali

**White Picket Fences (3.41%)**

Upper-Mid Younger w/ Kids



Midpoint on the socioeconomic ladder, residents in White Picket Fences look a lot like the stereotypical American household of a generation ago: young, upper-middle-class, and married with children. But the current version is characterized by modest homes and ethnic diversity, including a disproportionate number of Hispanics and African-Americans.

Social Group: City Centers

Lifestage Group: Mainstream Families

*2010 Statistics:*

US Households: 1,537,841 (1.32%)

Median HH Income: \$55,007

*Lifestyle Traits*

- Order from BMG Music
- Rent/buy kid's videos
- Read People en Espanol

- Watch Latin Grammy Awards
- Saturn ION

Since the Social Groups and Lifestage Groups aggregate multiple segments not all the top Social Groups and Lifestage Groups may be present in the top ten segments for the Boise City – Nampa, ID CBSA.

The top Social Groups for the Boise City – Nampa, ID CBSA are as follows:

<b>Prizm<sub>NE</sub> Market Segmentation</b>		
<b>Boise City - Nampa, ID CBSA</b>		
<b>Social Group</b>	<b># of Households</b>	<b>% Composition</b>
City Centers	29,032	24.5%
Micro-City Blues	21,783	18.4%
The Affluentials	18,791	15.8%
Middleburbs	11,769	9.9%
Landed Gentry	8,764	7.4%
Second City Society	8,010	6.8%
Inner Suburbs	6,706	5.7%
Country Comfort	6,095	5.1%
Elite Suburbs	5,117	4.3%
Middle America	1,992	1.7%
Rustic Living	673	0.6%
Urban Uptown	0	0.0%
Midtown Mix	0	0.0%
Urban Cores	0	0.0%
<b>Total % of Population</b>	<b>118,732</b>	<b>100.0%</b>

### **City Centers**

The five segments in the C2 social group consist of a mix of Americans--old and young, homeowners and renters, families and singles--who've settled in the nation's satellite cities. What they share is a middle-class status, educations that include at least some college, and a lifestyle heavy on leisure and recreation. The members of City Centers tend to be big fans of home-centered activities: Internet surfing, video renting, TV viewing, and playing games and musical instruments. Outside their homes, they go to movies, museums, and bowling alleys at high rates.

#### *2010 Statistics:*

US Households: 8,991,346

Median HH Income: \$48,715

### **Micro-City Blues**

Micro-City Blues was created via the predominantly downscale residents living in the affordable housing found throughout the nation's smaller cities. A diverse social group, these five segments contain a mix of old and young, singles and widowers, whites, African-Americans, and Hispanics. Most of the workers hold blue-collar jobs--hence the name--and their marketplace behaviors reflect the segments' varied lifestyles. This is a social group of strong dualities, with consumers indexing high for video games and bingo, aerobic exercise and fishing, and BET and CMT.

#### *2010 Statistics:*

US Households: 7,813,314

Median HH Income: \$28,955

### **The Affluentials**

The six segments in The Affluentials are one socioeconomic rung down from the Elite Suburbs--with a significant drop in median income--but their residents still enjoy comfortable, suburban lifestyles. The median income and median home value in S2 are well above the U.S. median values, and the members of this social group are mostly singles who tend to have college degrees and white-collar jobs. Asian-Americans make up an important minority in these predominantly white segments. As consumers, The Affluentials are big fans of health foods, computer equipment, consumer electronics, and the full range of big-box retailers.

#### *2010 Statistics:*



US Households: 8,946,669  
 Median HH Income: \$75,656

The top Lifestage Groups for the Boise City – Nampa, ID CBSA are as follows:

Prizm <sub>NE</sub> Market Segmentation		
Boise City - Nampa, ID CBSA		
Lifestage Group	# of Households	% Composition
Young Achievers	16,025	13.5%
Midlife Success	15,709	13.2%
Striving Singles	14,678	12.4%
Conservative Classics	13,985	11.8%
Mainstream Families	13,068	11.0%
Young Accumulators	12,171	10.3%
Cautious Couples	11,128	9.4%
Accumulated Wealth	6,790	5.7%
Sustaining Seniors	5,232	4.4%
Affluent Empty Nests	5,041	4.3%
Sustaining Families	4,905	4.1%
<b>Total % of Population</b>	<b>118,732</b>	<b>100.0%</b>

### Young Achievers

Young, hip singles are the prime residents of Young Achievers, a lifestage group of twentysomethings who've recently settled in metro neighborhoods. Their incomes range from working-class to well-to-do, but most residents are still renting apartments in cities or close-in suburbs. These seven segments contain a high percentage of Asian singles, and there's a decidedly progressive sensibility in their tastes as reflected in the group's liberal politics, alternative music, and lively nightlife. Young Achiever segments are twice as likely as the general population to include college students living in group quarters.

2010 Statistics:

US Households: 11,606,145  
Median HH Income: \$53,413

### **Midlife Success**

The eight segments in Midlife Success typically are filled with childless singles and couples in their thirties and forties. The wealthiest of the Younger Years class, this group is home to many white, college-educated residents who make six-figure incomes at executive and professional jobs but also extends to more middle class segments. Most of these segments are found in suburban and exurban communities, and consumers here are big fans of the latest technology, financial products, aerobic exercise, and travel.

#### *2010 Statistics:*

US Households: 14,596,499  
Median HH Income: \$72,664

### **Striving Singles**

The seven segments in Striving Singles make up the most downscale of the Younger Years class. Centered in exurban towns and satellite cities, these twentysomething singles typically have low incomes--often under \$30,000 a year--from service jobs or part-time work they take on while going to college. Housing for this group consists of a mix of cheap apartment complexes, dormitories, and mobile homes. As consumers, the residents in these segments score high for outdoor sports, movies and music, fast food, and inexpensive cars.

#### *2010 Statistics:*

US Households: 12,465,431  
Median HH Income: \$34,647

### **Conservative Classics**

College educated, over 55 years old and upper-middle-class, the six segments in Conservative Classics offer a portrait of quiet comfort. These childless singles and couples live in older suburban homes with two cars in the driveway and a wooden deck out back. For leisure at home, they enjoy gardening, reading books, watching public television, and entertaining neighbors over barbecues. When they go out, it's often to a local museum, the theater, or a casual-dining restaurant like the Olive Garden or Lone Star Steakhouse.

*2010 Statistics:*

US Households: 10,722,985

Median HH Income: \$61,742

**Mainstream Families**

Mainstream Families refers to a collection of seven segments of middle-class and working-class child-filled households. While the age range of adults is broad--from 25 to 54--these are households with at least one child under 18 still at home. And residents in this exurban group share similar consumption patterns, living in modestly priced homes--including mobile homes--and ranking high for owning three or more cars. As consumers, Mainstream Families maintain lifestyles befitting large families in the nation's small towns: lots of sports, electronic toys, groceries in bulk, and televised media.

*2010 Statistics:*

US Households: 13,660,001

Median HH Income: \$48,719

## Appendix 2: Case Studies

### Introduction

As part of the Boise Performing Arts Center Study for the Greater Boise Auditorium District, AMS studied the performing arts landscape in four comparable cities that were determined to share similar characteristics with Boise.

In selecting the cities, we considered the following criteria and key factors:

- Basic demographic indicators – CBSA population, estimated five-year growth, median income, and percent of population, 25 or over, with a college degree
- Presence of a major university
- State capital
- Isolated – away from other large metropolitan areas
- Geographic location – preference for the Inner Mountain West region
- Array of performance venues
- Convention Centers and/or arenas
- Corporate headquarters

In consultation with the Steering Committee, Spokane, Washington, Eugene, Oregon, Des Moines, Iowa, and Knoxville, Tennessee were selected.

The basic demographic characteristics of the four selected cities and Boise are noted in the chart below.

City	CBSA Population	Median HH Income	% 25+ with College Degree	Est. Population Growth 2011-2016
Spokane, WA	474,175	\$45,149	27%	5.11%
Eugene, OR	351,281	\$42,464	27%	3.62%
Des Moines, IA	581,699	\$55,465	33%	6.58%
Knoxville, TN	711,966	\$43,761	26%	5.39%
Boise, ID	626,099	\$48,810	28%	10.19%

A look at Market Potential Indices (MPIs) for the Arts in each of the selected cities gives a sense of interest and engagement with the arts. This information is based on local census data that has been refined through a lifestyle analysis, and then viewed comparatively with other communities. The national average for each category within the index is 100.

City	Interest in the Arts	Buy Classical Music	Go to Live Theater	Go to Music/Dance Performances
Spokane, WA	96	100	94	94
Eugene, OR	90	92	84	86
Des Moines, IA	104	104	101	102
Knoxville, TN	91	87	84	88
Boise, ID	101	104	99	98

Additionally, in 2012 the American for the Arts launched a new tool, the Local Arts Index, in order to better understand the characteristics of the cultural life of individual communities as measured at the county level. They have just begun to share the values on a series of arts indicators, beginning with information on participation and creative businesses. Those released to date for the counties affiliated with our selected cities are noted below. While there will most certainly be categories of information even more aligned with the interests of the Boise study in future releases, these early indicators provide a useful perspective. Cost numbers are adjusted to reflect local cost-of-living differences.

	Spokane County, WA	Lane County, OR	Des Moines County, IA	Knox County, TN	Ada County, ID
Population share visiting art museums	11.4%	N/D	N/D	10.9%	N/D
Expenditure on instruments per capita	\$14.53	\$14.00	\$11.23	\$17.28	\$17.85
NEA grants per 10,000 people, 2005-09 <sup>1</sup>	\$63.66	\$803.21	N/D	\$729.94	\$1,634.96
State arts agency grants per capita, 2003-09	\$2.02	\$2.46	\$0.79	\$10.12	\$4.72
Total non-profit arts organizations per capita	12.95	21.32	17.36	13.42	14.53

<sup>1</sup> This indicator is total NEA grant dollars per capita in the county, calculated by summing NEA funding to grantees in each county over the years 2005-2009, dividing by the 2010 population, and then presented as a figure for every 10,000 residents. The analysis excludes grants to state arts agencies and regional arts organizations. The NEA made grants in 744 counties during these years. The national average for those counties is \$1,485 for every 10,000 residents, and there were grants of \$556 for every 10,000 people in the median county received.

“Creative industries” share of all businesses	4.98%	5.07%	2.70%	4.43%	4.89%
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For each of the four cities studied, an overview of arts and culture organizations, programs, and activities in the region will be discussed first, followed by more detailed information on each of the major performance venues in the selected metropolitan areas.

## Spokane, Washington

**Additional City Information:** Spokane is the home of Gonzaga University (student population 6,000), and Whitworth College (student population 3,000). Spokane’s Veterans Memorial Arena is run by the Spokane Public Facilities District and holds 14,000 at capacity.

Corporate headquarters located in Spokane include:

- Potlatch Corporation
- Sterling Financial Corporation
- Signature Genomic Laboratories
- Key Tronic
- Commuter Cars
- Gold Reserve

- Cowles Publishing Company
- People to People Student Ambassador Program
- Ambassadors Group

**The Local Arts Scene:** Spokane has a vibrant art scene. Spokane's two main Artwalk dates (the first Friday of February and October) attract large crowds to its several arts districts, the Davenport District, the Garland Business District, and East Sprague. The Davenport District is also home to many art galleries, as well as some of Spokane's main performing arts venues. The First Friday Artwalk, which occurs the first Friday of every month, is dedicated to local vendors and performers displaying art around Downtown. Spokane has a diverse population, with 25,000 Russian immigrants in the region. It is has attracted many young people because of the beautiful physical setting and reasonable cost of living.

Spokane offers an array of musical performances catering to a variety of interests. Spokane's local music scene however, is considered somewhat lacking by some; critics have identified a need for a legitimate all-ages venue for music performances. The Spokane Symphony presents a full season of classical music, and the Spokane Jazz Orchestra, a full season of jazz.

Theater is provided by Spokane's only resident professional company, Interplayers Ensemble as well as by several amateur community theaters and smaller groups.

Downtown Spokane has undergone significant investment and revitalization in recent years, with the expansion of the Spokane Convention Center and renovation of the 2,700 seat INB Performing Arts Center (formerly the Opera House) in 2006, and renovation of the historic 1,600 seat Martin Woldson Theater at the Fox in 2007. The INB Center is home to touring Broadway and other acts. The Martin Woldson Theater at the Fox is owned and operated by the Spokane Symphony, and the building hosts several other area performing arts organizations as well.

The 750-seat historic Bing Crosby Theatre is home to area theater companies, youth performance groups, jazz, chamber music, and national touring acts. The 1,200 seat W. Cowles Memorial Auditorium at Whitworth College is predominately used by the college departments of music and theater, as well as graduations and other ceremonies, with very occasional guest performers, usually linked to College programs or events. There is also the Knitting Factory venue that brings in a large number of popular acts. Most of the local ticketing is done through Tickets West.

The Spokane Arts Commission is active in fostering and promoting local arts activity and operates [Spokanearts.org](http://Spokanearts.org) – which provides a coordinated arts calendar for the community. Concern was voiced that both state and city funding for the arts is being reduced, and even that the Arts Commission may be shut down in the near future as a result.

There is an underground of smaller contemporary performance venues. By example, Terrain is a yearly exhibition of emerging artists in the Spokane area. In its three years, Terrain has exposed over 9,000 art patrons to more than 100 local artists and 300 original works of art.

### **Venue: INB Performing Arts Center**

Owner: Spokane Public Facilities District  
Operator: Spokane Public Facilities District  
Year Built: 1974 – World’s Fair Legacy  
Primary Venue Capacity: 2,700

**Mission Statement:** To operate as a community facility – providing first class performing and meeting surroundings, with excellent service at affordable use rates to local performing arts groups, event presenters, meeting planners and school districts, thereby enhancing the quality of life for all citizens and serving the economic well-being of the community and enhancing the quality of life.

**Facility history and description:** The facility was originally build as the Spokane Opera House for Expo ’74, the environmentally focused World’s Fair that took place in Spokane in summer of 1974. Inland Northern Bank (INB) has recently provided naming sponsorship for current and upcoming renovations efforts that will upgrade marquee, restrooms, and public areas. Described as “elegant”, the hall is adaptable for concerts, ballet, grand opera, road shows, country, and rock spectaculars, musical stage productions, travelogues, conventions, and lectures.

**Programming overview:** Broadway and national touring acts predominate the programming. The facility has hosted every-

one from Jerry Seinfeld to “Phantom of the Opera” to “The Lion King”. Their spring calendar featured “In the Heights” and “Mary Poppins” (five nights each), two popular touring shows, and nine local commencements.

### **Venue: Bing Crosby Theater**

Owner: GVD Commercial Properties, Inc.  
(Private)  
Operator: Private  
Year Built: 1915  
Primary Venue Capacity: 750

**Facility history and description:** The Bing Crosby Theater opened in 1915 as the Clemmer Theatre, a major movie house, and closed in 1985. It was renovated and expanded in 1988 and became the Metropolitan Theater of Performing Arts. In 2006, it was renamed the Bing Crosby Theatre, and is now owned by GVD Properties (Jerry Dicker). He was described as hoping to become an entertainment mogul in Spokane.

**Programming overview:** The Bing Crosby Theater hosts 250 performances per year. Local theatre companies, youth performance groups, jazz, chamber music, and national touring acts all perform in this historic space. This spring’s performances include screenings of two classic films, a three-day reading festival, the Spokane Talent Show, a two-day Young Artist Festival and Concerts, Bing’s birthday Bash, a collabora-



tive presentation with Spokane Public Radio, and six major touring acts.

**Venue: Martin Woldson Theater at the Fox**

Owner: Spokane Symphony (501 c-3)  
Operator: Spokane Symphony (501 c-3)  
Year Built: 1931  
FTE: 11 (headcount)  
Primary Venue Capacity: 1,600

**Mission Statement:** To preserve the historic theater and create a regional center for the performing arts, which will provide a mid-sized venue for the Inland Northwest, showcasing local, regional, and national cultural, educational and entertainment events, and serve as the permanent home for the Spokane Symphony.

Martin Woldson Theater at The Fox is available to non-profit arts organizations and other groups for presentations and events in the Hall and in the Lobby.

The Theater...

- Serves local non-profit arts organizations and children’s groups
- Supports local universities, community colleges, and K-12 school districts with educational programming
- Provides a variety of entertainment opportunities for diverse groups
- Provides a venue for catered events, business receptions,

corporate meetings, plenary sessions, and more

**Facility history and description:** The theater opened in 1931 as a 2,300 seat movie house. In the 1970s it was carved into smaller movie theaters. Rescued from the wrecking ball in 2000, it reopened in 2007 after a \$31 million renovation.

Originally built as a 2,300-seat movie theater, the renovated Martin Woldson Theater at The Fox seats approximately 1,600, and serves as a much-needed mid-sized performance venue in the heart of the city.

Mechanical, plumbing, electrical, and ADA upgrades were essential to the theater's new use as a performing arts venue. By reconfiguring the retail space that once ringed the building, the theater gained much-needed space for additional dressing rooms, a staging area for catering, ticket office, storage, and an expanded lobby. Historical details and decoration throughout the interior of the building were also restored.

**Programming overview:** The Spokane Symphony is the anchor tenant. The Symphony has managed to maintain its market share through creative programming, welcoming outreach, and smart business decisions. Other local artistic constituents include the Gonzaga Symphony, the Spokane Opera, and the Spokane String Quartet. Touring acts, community and youth events, and weddings also take place in the hall.

The Spring 2012 performance schedule at the Woldson Theater includes five Spokane Symphony performances, as well as single night performances by the Whitworth Wind Symphony, the Spokane Youth Symphony, and the Gonzaga Symphony Orchestra, plus Hugh Laurie and the Copper Bottom Band and An Evening with Primus.

The Spokane Symphony has planned a very active season for next year, most of which take place in the Woldson Theater at the Fox:

8 Spotlight Series Concerts (including guest artist performances)

10 "Classics" Series Concerts

6 Superpops Series Concerts

3 "Symphony with a Splash" Series Concerts

3 Chamber Soirees Concerts

Nutcracker performances

4 summer concerts

**An Economic catalyst:** A vibrant cultural atmosphere makes a city a better place for all its residents, and an attractive and competitive market for new and growing businesses. The restoration of Martin Woldson Theater at The Fox contributes to Spokane's urban renaissance and has become a prominent anchor of the dynamic Davenport Arts District.

The Theater...

- Contributes to the vitality of downtown Spokane and the Inland Northwest with an economic impact in ex-

cess of \$16 million annually

- Revitalized an entire city block in one of the lowest income census tracts in the state
- Created 175 construction jobs over 18 months of restoration

An operating reserve of \$4.5 million has ensured the sustainability of the facility.

## Eugene, Oregon

**Additional city information:** Eugene is the home of the University of Oregon (student population 24,500). A medium-sized convention center, as well as an arena at the University of Oregon, which holds 9,000, are both also located there.

Corporate headquarters located in Eugene include:

- Bi-Mart Acquisition Corporation
- LDV Investments, Inc.
- Major Eagle, Inc.
- Pacific Continental Corporation
- Pape Group, Inc.
- Selco Credit Union
- Jerry Brown Co., Inc.
- Williamette Valley Company
- Illiamette Valley Screen Print & Embroidery
- Wright's Foodlines, Inc.

**The Local Arts Scene:** The Hult Center for the Performing Arts is the primary performing arts venue in Eugene. It includes

the 2,500-seat Silva Concert Hall and the Sorena Theatre, a 498-seat proscenium theater. Resident Companies of the Hult Center include the Eugene Ballet Company, Eugene Concert Choir, Eugene Opera, Eugene Symphony, Oregon Bach Festival, Oregon Mozart Players and The Shedd Institute. The Hult Center also hosts touring Broadway productions and is available for rental use by other community organizations. In addition to the Hult Center, downtown Eugene is home to the historic 780-seat McDonald Theatre, which hosts live music concerts, lectures, movies and community gatherings. The McDonald Theatre is owned and operated by a local Eugene family. There are five theater groups in Eugene; each has its own space.

Annual cultural events include:

- The annual non-profit Oregon Country Fair, which takes place in nearby Veneta
- Art & the Vineyard festival held around the Fourth of July at Alton Baker Park attracts 25,000 annually, and is the principal fundraiser for the Maude Kerns Art Center
- The Lane County Fair and Asian Celebration are two annual events taking place at the Lane County Fairgrounds
- Eugene's Saturday Market, founded in 1970 and open every Saturday from April through November, was the first "Saturday Market" in the United States; all vendors must create or grow all of their own products
- The Oregon Bach Festival is a major international festival hosted by the University of Oregon
- The Oregon Festival of American Music, or OFAM, is held

annually in the early summer

Eugene A-Go-Go, an online calendar resource with links to many arts organizations and their performances, is sponsored by the Arts & Business Alliance of Eugene.

Lane Arts Council – Lane Arts Council/Youth Arts has also promoted and supported artists and art throughout Eugene, Springfield, and central Lane County, Oregon since 1976. And finally, the City of Eugene, Cultural Services Division, is part of Eugene's Library, Recreational and Cultural Services Department. The Cultural Services Division tries to reach the broadest community through programs and services that "enrich the cultural life of the region." Included in the mix of arts and culture offerings are the Hult Center for the Performing Arts, the Cuthbert Amphitheater in Alton Baker Park, Community Events, City of Eugene Public Arts Program, the Jacobs Gallery, and Community Arts Grants.

The Cuthbert Amphitheater with a capacity of 5,000 offers outdoor programming during the summer months.

#### **Venue: Hult Center for the Performing Arts**

Seating Capacity:      Silva Concert Hall – 2,500  
   Soreng Theatre – 498

The Studio - 225  
Owner: "The People of Eugene"  
Non-profit, 501 c 3 (Private)  
Operator: City of Eugene Cultural Services Division  
Non-profit, 501 c 3 (Private)  
Year Built: 1982

**Mission Statement:** The mission of the Hult Center for the Performing Arts is to enrich the cultural life of our region by:

- Providing a broad selection of performances and events by local and non-local artists and companies
- Ensuring the community has reasonable access to Hult Center events
- Providing opportunities for collaborative efforts that encourage arts educational activities for children and adults
- Actively seeking new patrons and developing future audiences
- Using its facilities in support of the visual arts in the community
- Making facilities available for expanded cultural opportunities, compatible community events and conference activities
- Managing the Center in accordance with the highest industry standards and in a fiscally sound manner

**Facility history and description:** The Hult Center opened in 1982, with lead funding from an \$18.5 million bond referendum

**Programming overview:** The Hult Center presents over 700 events and activities a year; there are concerts and events virtually every day. It is home to six resident professional companies: Eugene Ballet Company, Eugene Concert Choir, Eugene Opera, Eugene Symphony, Oregon Bach Festival, and the Oregon Festival of American Music. Other organizations using the hall include the Oregon Mozart Players, Shedd Institute for the Arts, touring Broadway shows, and film screenings. The Hult Center is also frequently rented out for weddings, receptions, business meetings, and events, etc.

**Venue: McDonald Theatre**

Owner: Kesey Enterprises, a local Eugene family  
Operator: Kesey Enterprises  
Year Built: 1925  
FTE: 2  
Primary Venue Capacity: 780

**Facility history and description:** The McDonald Theatre is a historic landmark of this community and is listed on the National Registry of Historic Places. Opening in 1925, it served as a community theatre for both stage and screen performances. Later, the theatre was converted into a movie house and operated as such until 2000. In 2001, Kesey Enterprises began producing concerts and community events in the venue. Finally in 2009, Kesey Enterprises purchased the building.

**Programming overview:** Live music concerts, theater, lectures, movies, and community gatherings take place in the hall. There is not an up-to-date program calendar on their website – only two events showed up for this spring – a pop concert and film screening, along a comedian next January. Many well-known pop music acts have performed here. It appears there is no coordinated marketing strategy for this facility.

## Des Moines, Iowa

**Additional city information:** Des Moines is the capital of Iowa and home to the main campuses of two four-year private colleges: Drake University (3,500 students) and Grand View University (2,200 students). A large convention center and an arena that holds 17,000 are located there.

Corporate headquarters located in Des Moines include:

- Principal Financial Group
- Aviva
- Meredith Corporation
- Ruan Transportation
- EMC Insurance Company
- Wellmark Blue Cross Blue Shield
- Farm Bureau Financial Services
- Kemin
- Hy-Vee Inc.
- Allied Insurance
- Alliance Technologies

**The Local Arts Scene:** Des Moines is the showcase for many of that state’s cultural assets. The main performance venue is the Civic Center of Greater Des Moines, with a 2,735 seat Main Hall, which features touring Broadway and the Symphony Masterworks series. Hoyt Sherman Place Theater is a historic 1,250 seat venue in a former mansion that includes an art gallery. Performances of national acts are complemented by civic and private events in this venue. Another historic downtown building, The Temple for the Performing Arts, was renovated in 2002, and includes flexible performance and event spaces ranging in capacity from 200 to 450. In addition, it is the home of two youth-based arts groups, the Youth Chorus and Symphony Academy.

In 2008, Greater Des Moines Music Coalition launched the 80/35 Music Festival, a multi-day festival showcasing national and regional touring bands. The Des Moines Playhouse serves as a hub for live theatre.

The Des Moines Metro Opera has been a respected cultural resource in the region since 1973. The Opera also offers award winning educational and outreach programs and is one of the largest performing arts organizations in the state. Ballet Des Moines was established in 2002. Currently performing two productions each year, the Ballet also provides opportunities for education and outreach.

The Des Moines Symphony performs frequently at different venues. In addition to performing seven pairs of classical concerts each season, the Symphony also entertains with New Year's Eve Pops, and its annual Yankee Doodle Pops concerts.

The Des Moines Art Center, with a wing designed by architect I.M. Pei, presents art exhibitions and educational programs, as well as hands-on studio art classes. The Center houses an internationally renowned collection of artwork from the 19th century to the present.

Wells Fargo Arena is the Des Moines area's primary venue for sporting events and concerts since its opening in 2005. It holds 16,980 and books large, national touring acts for arena concert performances, while smaller venues, such as the Vaudeville Mews, People's, and the House of Bricks host local, regional, and national bands. It is also the home of the Iowa Energy. The Simon Estes Riverfront Amphitheater is an outdoor concert venue located on the east bank of the Des Moines River, which hosts music events such as the Alive Concert Series.

Metro Arts Alliance, founded in 1975, enriches the quality of life in Greater Des Moines by connecting people to the arts through programming, communication and support of artists and arts organizations. Metro Arts Expo each fall draws 4,500 people downtown. Jazz in July brings 20,000 people to free concerts throughout the month of July. Metro Arts employs

more than 500 artists and provides 200 artist referrals per year.

The Iowa Arts Council's goal is for the Des Moines Arts Festival to be known for its innovations in audience and artist engagement, and leadership in providing a model to other organizations for high quality execution.

### **Venue: Civic Center of Greater Des Moines**

Owner:	Private non-profit corporation
Operator:	Private non-profit corporation
Year Built:	1979
FTE:	36 (head count)
Primary Venue Capacity:	2,735 (Main Hall)
Secondary Venue Capacity:	200 (Stoner Studio Theater)

**Mission Statement:** The Civic Center of Greater Des Moines will serve as an outstanding community performing arts center, accessible to all, where people may be educated, entertained and enlightened.

**Facility history and description:** Following a narrowly failed bond issue vote in 1973, a group of determined Des Moines business leaders decided to change the original plan and formed a privately held not-for-profit corporation to build and run a performing arts facility. Property taxes would not be needed, and in less than 90 days, over \$9 million was pledged

to the project. This began a new collaboration of public and private support. The City of Des Moines committed two blocks of property on which to build the theater, and an adjacent plaza. Private sources contributed the money to build and equip both.

In June of 1979, the Civic Center of Greater Des Moines opened to the public. Designed by the Des Moines architectural firm of Charles Hebert & Associates, the Main Hall features a 76-foot wide by 28-foot high proscenium stage, which is the focal point for a fan-shaped continental seating area that accommodates an audience of 2,735. Audiences enjoy excellent sight lines with this seating design and no seat is further than 145 feet from center stage. Two triangle shaped lobbies, with 50-foot ceilings, glass walls, skylights and walkways, complete the public areas of the building. The Civic Center also has a flexible performance and meeting space, called the Stoner Studio Theater, that seats as many as 200 people.

**Programming overview:** The Civic Center of Greater Des Moines serves over 250,000 people annually.

It is the home of the Des Moines Symphony, Drama Workshop, Stage West, and the Civic Music Association. It also hosts many major Broadway touring companies and performers. The Center has a very robust performance calendar, with

events almost every night. The Spring 2012 calendar, mainly organized in subscription series, featured the following:

- Des Moines Symphony – 6 concerts
- Broadway – 14 nights – 3 shows
- Pop or folk – 9 nights
- Children/family shows – 3
- Speaker series – 2
- Theater (mainly daytime for kids) – 19 performances
- Dance – 3
- Golden Acrobats – 1
- Comedy - 6

The Civic Center uses Ticketmaster for ticketing services.

The Civic Center's flagship education program, the Applause Series, started in 1996. This program presents professional touring productions to school audiences and continues to engage students and educators from across the region. During the 2011-2012 year, more than 46,000 students and educators will attend Applause Series performances.

**Management structure – governance and staff:** The Center has 25-member oversight board, almost all local business leaders.

The operational staff consists of 36 (head count).

**Finances:** The Civic Center is considered a cornerstone of Des Moines' downtown redevelopment. It operates on a membership model for priority access to tickets for performances and events.

**Venue: Hoyt Sherman Place Theater**

Owner: Hoyt Sherman Place Foundation  
Operator: VenueWorks  
Year Built: 1877  
Primary Venue Capacity: 1,250

**Facility history and description:** This venue is the historic home of Hoyt Sherman after he served as Army Paymaster during the Civil War. Built in 1877, it was left empty after he died in 1904 until 1907 when the Des Moines Women's Club took it over. They added an art gallery and performance theater, and invited many famous speakers.

**Programming overview:** Over the years, national touring acts (music and comedy) have been featured at Hoyt Sherman Place Theater, along with performances by local performance organizations (e.g. the Pride of Iowa Chorus), and other civic and private events.

Promotional materials suggest that the venue is "alive with concerts, art exhibits, tours, wedding, and business affairs", but very few public performances actually take place here. It

is devoted mostly to local private events that are not listed on their public calendar.

**Venue: Temple for the Performing Arts**

Owner: Downtown Preservation  
Partners, LLC  
Operator: Civic Center  
Year Built: 1913  
Primary Venue Capacity: 300

**Mission Statement:** Center of arts, culture, music, entertainment and learning.

**Facility history and description:** The building first opened as Des Moines' Masonic Temple in 1913. Marked as one of the "most endangered" historic buildings by the National Historical Register, the Temple for the Performing Arts was given new life with renovations completed in October of 2002. Downtown Preservation Partners, the developer of The Temple for Performing Arts, assembled a restoration team composed of builders, architects and subcontractors experienced in historic rehabilitation. A combination of private, taxpayer, and city money funded the renovation.

The space itself is comprised of two 4,000 square foot ball-rooms stacked on top of one another. One of the grand ball-rooms is used primarily for receptions, weddings, and meetings; the other is used more frequently for performances and



events.

**Programming overview:** Comedy, music, theater, local, and touring acts are all featured in an intimate setting at the Temple for the Performing Arts. It is also the home of two youth-based arts group – the Iowa Chorus and Des Moines Symphony Youth Orchestra. Relatively few performance events are booked here. Improvised Shakespeare is one mainstay. It and other daytime offerings are presented primarily for children and families.

They have no online performance calendar.

## Knoxville, Tennessee

**Additional city information:** Knoxville is the home of the main campus of the University of Tennessee (student population over 27,000), as well as Pellissippi State Community College (student population 11,000), and Johnson University, a small Christian Bible college (student population 845). A large convention center and two arenas at the University of Tennessee, with capacities of 7,151 and 26,128, are located there.

Corporate headquarters located in Knoxville include:

- Regal Entertainment
- Bandit Lites
- Jewelry Television
- Scripps Networks Interactive

- Pilot Flying J
- H.T. Hackney Company
- Tombras Group
- AC Entertainment

**The Local Arts Scene:** Knoxville's rich arts community hosts numerous art festivals throughout the year, including the 17-day Dogwood Arts Festival in April, which features art shows, crafts fairs, food, and live music. Also in April is the Rossini Festival, which celebrates opera and Italian culture. June's Kuumba (meaning creativity in Swahili) Festival commemorates the region's African American heritage and showcases visual arts, folk arts, dance, games, music, storytelling, theater, and food. Autumn on the Square showcases national and local artists in outdoor concert series at historic Market Square, which has been revitalized with specialty shops and residences. Knoxville's contributions to old-time, bluegrass and country music are numerous, from Flatt & Scruggs and Homer & Jethro to the Everly Brothers.

The Oak Ridge Art Center is also a boon for the cultural climate of the region. It has a studio and a gift shop and displays both local and traveling artists' and photographers' exhibits. Classes are offered in such artistic endeavors as pottery, oil painting, watercolor, drawing, and sculpture.

The Tennessee Amphitheater, located in World's Fair Park, is a

popular venue and is used for numerous free concerts and productions sponsored by the city of Knoxville and private groups. The Knoxville Civic Auditorium/Coliseum brings to the area the best in professional traveling companies presenting Broadway hits. Local residents cannot only view fine theater, but also are encouraged to participate at the Oak Ridge Community Playhouse.

In a unique model, the Knoxville Symphony Orchestra plays its Master Works series at the Tennessee Theatre, its Chamber Classics Series at the Bijou, and its Pops series at the Civic Auditorium. The Orchestra plays over 200 performances per year. A core group of Symphony musicians also makes up the Knoxville Chamber Orchestra.

The Knoxville Opera Company, which has achieved a position of prominence among American opera companies, produces several major operas annually. The Appalachian Ballet Company, Circle Modern Dance Company, the City Ballet, and the internationally acclaimed Tennessee Children's Dance Ensemble present a variety of dance forms to Knoxville audiences.

The University of Tennessee at Knoxville, and Maryville College also serve as cultural centers for the region.

The Arts & Culture Alliance of Greater Knoxville was created in 2001 to serve and support a diverse community of artists, arts organizations, and cultural institutions.

### **Venue: Tennessee Theatre**

Owner:	Historical Tennessee Theatre Foundation
Operator:	AC Entertainment
Year Built:	1928
FTE:	11 (head count)
Primary Venue Capacity:	1,631

**Facility history and description:** The Tennessee Theatre first opened in 1928 as a major movie house with a Wurlitzer organ and 2,000 seats. It was refurbished in 1966. At the time, the seating capacity was lowered to 1,631.

The facility saw another major renovation beginning in 1999, a \$29.3 million project funded through public and private sources, including \$6.3 million in tax credits. This renovation included an added orchestra shell, larger stage, enlarged pit, upgraded dressing rooms, contemporary lighting, rigging, elevators, and a new marquee. It also features a historic renovation of the interior spaces and improved acoustic and sound isolation. The theatre reopened in 2005 to a sold-out season with a wide range of programming.

**Programming overview:** The Tennessee Theatre is home to several local performing arts organizations (Opera, Symphony, dance), as well as touring shows, films, and "Broadway in Tennessee." The Knoxville Opera performs three standard reper-

tory operas here per year – two nights each. The Knoxville Symphony Orchestra plays its Master Works series here.

Thermocopy has been a major presenting sponsor.

**Management structure – governance and staff:** The Tennessee Theater Foundation Board is large, and comprised mostly of business people. There is a permanent operating staff of 11 (head count).

**Venue: James White Memorial Civic Auditorium & Coliseum**

Owner:	City of Knoxville
Operator:	City of Knoxville
Year Built:	1961
FTE:	9 (headcount)
Primary Venue Capacity:	7,141 (Coliseum)
Secondary Venue Capacity:	2,500 (Auditorium)

**Facility history and description:** Auditorium seats 2,500, with 1,500 floor seats and 1,000 balcony seats. It has a full proscenium stage with an orchestra pit that seats 96.

**Programming overview:** This venue has hosted Broadway plays, visiting orchestras, musical acts, stand up comedians, and civic events such as graduations. Knoxville Symphony Orchestra presents its Pops series here. The Appalachian Ballet

also does its annual Nutcracker performances with the Knoxville Symphony here.

There are very few performances listed on the venue’s calendar, no more than two per week and those are often daytime offerings aimed at school and family audiences.

**Management structure – governance and staff:** The facility has a permanent staff of nine (headcount).

**Venue: Bijou Theatre Centre**

Owner:	Private group of investors
Operator:	Historic Tennessee Theatre Foundation
Year Built:	1909
Primary Venue Capacity:	750

**Facility history and description:** The Bijou Theatre opened in 1909 in a converted wing of the Lamar House Hotel, which dates from 1767. It attracted major performers, such as the Marx Brothers, Dizzy Gillespie, John Philip Sousa, and Ballet Russes. After a period of decline in the 1960s and ‘70s, local preservationists purchased the building and renovated the theater. It ran for 20 years and then went into another slump. It was purchased in 2005 by a group of local businessmen. Renovations this time included an upgraded stage with modern lighting, sound, and fly equipment. It is on the National

Register of Historic Places. The Silver Spoon Café in the facility is open Monday-Friday from 10 a.m. to 7 p.m.

**Programming overview:** The Knoxville Symphony plays its Chamber Classics Series here. Other programming includes a mix of local organizations and touring acts, and standing local meetings and events (e.g. Rotary Club).

**Venue:** Clayton Center for the Arts (20 minutes from downtown)

**Owner:** Public/private partnership between the Town of Clayton and the Clayton Cultural Arts Foundation.

**FTE:** 10 (headcount)

**Primary Venue Capacity:** Ronald and Lynda Nutt Theatre (1,196)

**Secondary Venue Capacity:** Harold and Jean Lambert Recital Hall (252)

**Secondary Venue Capacity:** Haslam Family Flex Theater – black box (200)

**Mission Statement:** As a gathering place for the community and its visitors, and as the home of the Maryville College fine and performing arts program, the Clayton Center for the Arts provides opportunities for the lifelong expression and appreciation of the arts.

**Facility history and description:** In addition to the performance spaces, the Center has an art galley, lobby (programmed sometimes), attractive outdoor spaces (programmed sometimes).

**Programming overview:** The Clayton Center currently has three arts organizations and local artist as Resident Artists:

- Appalachian Ballet Company
- Foothills Community Players
- Primary Players (Children’s Theatre)
- Millie Sieber (Storyteller)

The Center presents touring artists, as well as local performance groups.

The performance calendar shows almost entirely local school and community groups and Marysville college performances, except for Appalachian Ballet which does two performances about every six to eight weeks. The facility is also rented out for private events.

**Management structure – governance and staff:** There is a small advisory board of six people appointed by the College, the City of Maryville, and the City of Alcoa. The permanent staff headcount is ten.

**Finances:** The Clayton Center has a strong friends membership model that provides ticket access and other benefits.

## Appendix 3: Interviews

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### *Leadership & Community*

- Jeff Baker, Executive Director, Arts West, Eagle Idaho
- Don Coberly, Boise School District
- Jim Everett, Executive Director, YMCA
- Michael Faison, Executive Director, Idaho Commission on the Arts
- Doug Holloway, Boise Parks & Recreation Center (i.e. Fort Boise)
- Phil Kushan, Retired Director, Capital City Development Corp.
- Kathy O'Neill, Community Programs Coordinator, JUMP
- Bobbie Patterson, Executive Director, Convention & Visitor's Bureau
- Judy Peavey-Derr, Boise Auditorium District Board Member
- Kâren Sander, Downtown Boise Assoc.
- Maggie Soderbreg, Project Director, JUMP
- Justin Wilkerson, President, Harry W. Morrison Foundation

### *Arts & Cultural Organizations*

*Ballet Idaho:* Paul Kaine, Executive Director

*Boise Baroque Orchestra:* Dan Stern, Music Director

*Boise Contemporary Theater:* Helena Peterson, Managing Director; Doug Copsey, board member

*Boise Philharmonic:* Tom Bennett, Executive Director; Robert Franz, Music Director

*The Cabin:* Dede Ryan, Executive Director

*Egyptian Theater:* Kay Hardy, Gregory Kaslo, and Joy Hart

*Global Lounge Group:* Dayo Ayodele

*Idaho Dance Theater:* Jeffrey Gabica, Director of Development

*Idaho Shakespeare Festival:* Mark Hofflund, Managing Director; Charlie Fee Artistic Director

*Morrison Center:* James Patrick, Executive Director; Bob Kustra, President, Boise State University

*Opera Idaho:* Marshall Garrett, Board President; Mark Junkert, General Director; Stewart Weiser, conductor

*Treasure Valley Institute for Children's Arts (TRICA):* Jon Swarthout, Founder and Artistic/Executive Director

*Treefort Music Festival:* Eric Gilbert, artistic and production; Drew Lorona, marketing and finance

*Trey McIntyre Project:* Shawn Testin, General Manager; Brian Aune, General Manager; Deborah Singer, Stage Manager; Katy

Solice, Engagement Manager; Kristin Aune, Education and Initiatives

***Simplot Theater Project Consortium***

Jack Coonce, Oppenheimer Development Corporation

Hy Kloc, Chairman, Greater Boise Auditorium District Board

Don Knickrehm, Counsel, Greater Boise Auditorium District

Skip Oppenheimer, Oppenheimer Development Corporation

Pat Rice, Executive Director, Boise Centre/Auditorium District

Jade Riley, Mayor's Office, Boise City

Terry Schorzman, Department of Art and History, Boise City

Esther Simplot