



CITY OF MISSION VIEJO

# PERFORMING ARTS CENTER FEASIBILITY STUDY

FINAL REPORT ISSUED: March 8, 2024

Prepared by



Victor Gotesman  
Performing Arts Planning



AssemblyArts

Cost+Plus  
PROJECT & COST MANAGEMENT OF CULTURAL FACILITIES

Dear Dennis Wilberg,

TheatreDNA® LLC is pleased to present this Performing Arts Center Feasibility Study for the city of Mission Viejo. This study is informed by the cultural development work already conducted with the 2016 Arts Masterplan and the Los Osos Development initiative that's part of the City's Core Vision. All combined, the report that follows tells an important story through data about the need for a performing arts center within your community.

We have been overwhelmed by the commitment and passion of the core city team, the Working Group, city staff, and the citizens that we have interacted with throughout this process. From the personal interviews to over 1,000 responses to our engagement surveys. The participation in this report cements our belief that the city of Mission Viejo is yearning and asking for a new facility to support more local options for entertainment. The community is ready to support the development of a performing arts center which has the potential to positively impact everyone's quality of life, similarly to other popular projects that the City has executed.

It may require a marathon approach to achieve the entire goal, but like almost every cultural facility ever embarked upon; the important thing is to keep the forward momentum. Step-by-step, this community can create something truly special that is unlike anything else in Orange County and can serve many generations to come. Mission Viejo has an entrepreneurial spirit and an impressive history of manifesting placemaking treasures like the Library, the Lake, the Potocki Center, and the Oso Creek nature experience. This performing arts center could be that next chapter in the City's great legacy of community building.

We believe the following data presented support these inclinations, and that the recommendations we offer should provide a roadmap for the City's journey ahead. One whose final destination is to create a wonderful facility that is grounded in community and meets the entertainment demand of the neighboring cities in the area.

Thank you very much for allowing Alex, Teresa, Victor and I the opportunity to work with you on this report. It has been an absolute joy. I am personally very happy to have been able to work on this project. Helping a community build homes for artists is one of the most rewarding things I do. It would bring me more joy than you know to see Mission Viejo succeed in creating such a home for themselves. And by doing so, bringing individuals together from all pockets of the community for a collective experience and holding witness to artistic moments made by them for them. That is my goal for you.

I do hope that this plan can get you all one step closer towards that goal.

Sincerely yours,



Benton Delinger  
TheatreDNA Founding Principal

# TABLE OF CONTENTS

1.	INTRODUCTION	04	6.	FACILITY CONCEPTING	78
	• Acknowledgements		7.	SPACE PROGRAM	88
	• Methodology		8.	SITE ANALYSIS	95
	• Study Goals		9.	FACILITY CAPITAL COST PROJECTION	105
	• Glossary		10.	BUSINESS & OPERATIONAL PLAN	109
2.	EXECUTIVE SUMMARY	08		• Programming Usage Model	
3.	DISCOVERY & COMMUNITY ENGAGEMENT	27		• Governance Structure	
	• Material Review			• Staffing Plan	
	• Stakeholder Interviews			• Pro Forma Operating Budget Estimates	
	• Community Survey Results			• Utilization Forecast	
	• Potential Facility User Survey Results		11.	BRIDGING THE FUTURE	129
4.	MARKET ANALYSIS	47	12.	CONCLUSIONS & ACTION PLAN	142
	• Market Catchment Areas		13.	APPENDIX	147
	• Consumer Demographic Analysis				
	• Consumer Economic Analysis				
	• Tourism & Arts Vibrancy				
	• Cultural Facility Inventory				
	• Competitor Profiles				
5.	BENCHMARKING	63			

01

# INTRODUCTION



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# ACKNOWLEDGEMENTS

TheatreDNA would like to thank the entire Study Team, City Leadership, the Working Group, stakeholder interviewees, and residents of Mission Viejo for generously sharing their time, perspective, expertise, and inspiration throughout the Mission Viejo Feasibility Study report process. The commitment from these groups were significant and crucial to the study's success in identifying a path to enhance the community's quality of life and economic prosperity through the performing arts.

The information gathered in the following report is based on estimates, assumptions, and data collected from consumer and socio-economic databases, market research, benchmarked industry studies, and the team's personal knowledge and experience of the arts and culture industry. Other information and metrics were provided by other parties which has not been audited and verified by an independent third-part and is assumed for the purpose of this study to be true and accurate.

## WORKING GROUP MEMBERS

Robert Breton  
*Planning Commissioner; Former Mayor*

Sandy Brimer  
*Library & Cultural Arts Supervisor / Volunteer Coordinator*

Clark Fisher  
*Performing Arts Centers Director, Capo Unified School District*

Genesis Hansen  
*Director of Library & Cultural Services*

Tim Johnson  
*President, Lord of the Strings Concerts*

Keith Rattay  
*Assistant City Manager*

Robert Ruesch  
*City Council Member*

Sarah Stimson  
*Manager of Library & Cultural Services*

Christopher Sullivan  
*Modjeska Playhouse Founder*

Allison Tran  
*Library & Cultural Arts Supervisor*

Joshua Vecchione  
*Community Service Commissioner*

Art Villalobos  
*Heritage Committee Member*

## STUDY TEAM MEMBERS

Benton Delinger | TheatreDNA  
*Founding Principal*

Michael Ferguson | TheatreDNA  
*Founding Principal*

Alex Hargis | TheatreDNA  
*Principal*

Victory Gotesman | Performing Arts Planning  
*President*

Teresa Koberstein | Assembly Arts  
*CEO*

Joe Perryman | Cost+Plus  
*President and Founder*

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

## METHODOLOGY

We intentionally begin every feasibility study with a blank slate, because we can't begin looking through data without first knowing why we are looking in the first place. And for each of our client partners, that "why" is different. Mission Viejo's centered around improving the quality of life for its residents and finding economic synergies with their downtown Core Vision development initiative. With this understanding, we structured the project by the following tasks in order to identify market catchment areas; community demand and feedback, potential facility users' needs; venue size, placement, and cost; and operating plan and financials.

### Project Tasks

1. Discovery & Engagement
2. Market Analysis
3. Venue Benchmarking
4. Facility Concepting
5. Space Program Development
6. Site Analysis
7. Facility Capital Cost Projection
8. Business & Operational Plan
9. Final Recommendations & Action Plan

Our process for conducting the study involved significant quantitative and qualitative data intake that was gathered from City Leadership, stakeholders, local arts groups, and the community at-large. Additional resources included research databases and prior studies. That information was then used to develop the supporting components for a proposed facility and with an accompanying operating and business plan. Below are the steps that were taken to establish the study goals and to receive data for analysis.

1. Established the Working Group, a small advisory committee made up of local stakeholders
2. Requested the following organizational documentation:
  - 2016 Mission Viejo Cultural Arts Master Plan
  - Mission and value statements
  - List of existing performing arts facilities and events
3. Established primary and secondary markets and researched corresponding market and consumer data.
4. Researched economic impact of the arts data on national, state, and local levels.
5. Onsite surveying to *Symphony in the Summer* attendees
6. Received nearly a 1,000 responses from a citywide survey
7. Conducted 26 interviews with key stakeholders.
8. Toured and evaluated 20 sites and facilities
9. Held 4 meetings with the Working Group and bi-weekly check-in meetings with City Leadership

## STUDY GOALS



Determine if there are performing arts and cultural needs not being met by the venues in the region



To outline potential usage scenarios for local artists, organizations, and community stakeholder groups and develop strategic partnership opportunities



To create a viable cost-recovery model and plan for a new venue(s), identifying the demand in the market to make it financially feasible for the city to operate



To devise creative programmatic elements that will provide the venue with sufficient utilization



To craft solutions that meets the community where they are today and where they want to go in the future.



To ensure all recommended strategies will be community-inspired and honor the historical and cultural legacy of Mission Viejo

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# GLOSSARY OF VENUE MANAGEMENT TERMS

<b>Arangetrams</b>	Arangetram is the debut on-stage performance of a former student of Indian classical dance and music after years of training.
<b>Contributed Revenue</b>	Income derived from fundraising, individual giving, sponsorships, endowments, grants, general fund allocation, or another subsidy.
<b>Cultural Events</b>	Festivals, programming, and celebrations that highlight a specific heritage or ethnic group, can be religious in nature.
<b>Earned Revenue</b>	Income derived from products and services the venue sells, such as event admission, ticketing fees, concessions, catering, parking, rental fees, etc.
<b>Event</b>	Any function of booked time (rehearsal, performance, meeting, setup, tear down).
<b>Performing Arts Presenting</b>	The term used to classify the following art mediums: theatre, music, dance, musicals, spoken word, circus, magic, comedy, opera, musical theatre.
<b>Programming</b>	When a host organization or venue purchases entertainment from a producer to be performed at the organization's venue.
<b>Producing</b>	The process of booking functions into an assembly facility and event calendar management.
<b>Promoter</b>	When an entity creates an event property or show from the "ground up," encumbering all production and businesses expenses.
<b>Quinceañera</b>	A 3 <sup>rd</sup> party entity that rents a facility to host their entertainment product in that venue.
<b>Rentals</b>	Hispanic tradition of celebrating a young girl's coming of age on her 15 <sup>th</sup> birthday. Events can be religious in nature and feature music, food, and dancing.
<b>Resident Companies</b>	Any 3 <sup>rd</sup> party group that pays to use the venue for weddings, corporate meetings, awards banquets, non-profit performances, etc.
<b>Talent Buying</b>	Local art groups or tenants that serve the mission-based goals of the venue, typically receiving booking priority and discounted or free service rates.
<b>Visual Arts</b>	The act of identifying entertainment product, negotiating, and contracting the product.
<b>Weddings</b>	The term used to classify the follow art mediums: painting, drawing, printmaking, sculpture, ceramics, photography, video, textiles, filmmaking.
	Nuptial events including ceremonies, rehearsal dinners, and receptions.

An aerial photograph of a resort complex. In the foreground, a large, dark lake occupies the lower-left portion of the frame. To the right of the lake, a multi-story resort building with a curved facade is visible, surrounded by landscaped grounds and trees. In the background, a vast residential or commercial area stretches across a valley, with rolling hills and mountains under a cloudy sky. A white rectangular box with a thin black border is overlaid on the image, containing the text '02 EXECUTIVE SUMMARY'.

**02**

## **EXECUTIVE SUMMARY**



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# DISCOVERY & ENGAGEMENT

## ORGANIZATIONAL BACKGROUND

Mission Viejo is an 11,000-acre master planned community positioned between Los Angeles and San Diego. Despite census projections showing an increase in Mission Viejo's population, the data shows currently it is slowly decreasing due to its aging community of legacy residents and fewer new young families. Recent changes in housing strategy that is opening up more development opportunities could change this trend.

The city has been historically well known for its sports culture and tourism, but recent efforts have also been invested in arts and culture, placemaking, and other economic development initiatives. These investments include the Potocki Center, the Oso Creek Trail, public art, and The Los Osos project.

## MATERIAL REVIEW

In 2016 Arts Orange County delivered to the City a Cultural Arts Master Plan which outlined a five to ten-year cultural strategy for Mission Viejo. Study recommended the City develop performing and visual arts facilities to re-energize art in public spaces along with staff and diverse programming to activate these buildings.

- The outcome of the master plan was the creation of the Cultural Arts Department and an adaptive reuse of an existing facility to support the fine arts, becoming the Potocki Center for the Arts.

## STAKEHOLDER INTERVIEWS

In-persona and virtual interviews were conducted with 26 individuals who were identified as project stakeholders. They included council, city staff, committee volunteers, education administrators, business leaders, local artists, and executives for professional arts organizations in the region.

- Most frequently mentioned comments on what's missing in Mission Viejo for entertainment included a large theatre, a studio theatre, touring shows, concerts, musicals, community theatre, rehearsal space, classical music, and dance.
- "Why are these needed?"
  - Economic development, to keep residents from spending their money out of town
  - Opportunities for our kids that are not sports
  - We're lacking a community focal-point, an identity
  - All other facilities in town are booked up
- Biggest concerns were costs, fundraising potential, and where would a new facility go in the city?
- Desired seat count ranged from 200 to 1,000 seats. The median average was 550 seats.

## SYMPHONY IN THE CITIES CONCERT

TheatreDNA attended the event and distributed information postcards to residents, speaking with them. Zip code analysis revealed attendees from as far away as Los Angeles, Dana Point, and Torrance.

## CITYWIDE COMMUNITY SURVEY

A survey to gauge the public's support and consumer preferences was distributed through numerous marketing channels that resulted in nearly 1,000 responses.

- 70% of respondents have lived in Mission Viejo for 10+ years.
- 96% said the that arts play at least some role in their lives and that 55% of participants attend 5-20 or more events per year.
- While the community enjoys free admission frequently, they are also willing to spend between \$25-\$75 dollars per ticket.
- They are mostly excited about attending live music, theatre plays, musicals, and professional touring acts. They would like to attend these events at a new Mission Viejo venue, and that they would support a community investment in it.
- Concerns included parking, overcrowding, and designing a building that's too big for this community.

## NEEDS ASSESSMENT & UTILIZATION

Twenty potential performing arts user groups for a future facility were identified. Most were located outside of Mission Viejo. Eight of these organizations completed our facility needs survey.

- Most of the groups were music-focused (instrumental/voice)
- Most desired an intimate hall with not too many seats
- Backstage support to accommodate up to 60 performers
- A stage large enough for dance and with a full-fly tower
- Flexible spaces and seating
- Rehearsal space

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# MARKET ANALYSIS

## CATCHMENT AREAS

To establish boundaries for identifying and analyzing your audiences, catchment areas were created based upon 10-20-30-minute drive times from the Library as the radius center point. Drive times were determined from recommendations by the Working Group and City staff.

- The Primary Market encompasses Mission Viejo and your neighboring cities. This will be your core audience.
- The Secondary Market reaches as far south as San Clemente and as far north as Santa Ana. This group will occasionally make the drive to attend events at a future facility.
- The Tertiary Market envelopes most of Orange County. This audience will have a minimal impact on attendance.

## CONSUMER DEMOGRAPHICS

- Current population is 92,500 but growth has slowed recently and is expected to slow over the next 5 years unless impacted by recent development changes made by the city
- Primary Market has the highest share of adults 55 and older.
- 60% of the population are Caucasian, with the Hispanic/Latino and Asian making up 23% and 13% respectively in the Primary Market.
- Hispanic/Latino growth is on an upward trajectory.

## CONSUMER DEMOGRAPHICS CONTINUED

- The local population is highly affluent, where 40% earn \$150k or more annually. This is 11 points higher than the U.S. The primary market also holds the highest median income range.
- Mission Viejo residents and surrounding markets are highly educated, exceeding the U.S. in degrees in higher education.
- Population is more entrepreneurial (self-employed) than the U.S. and exceeds the U.S. benchmark in employment as well.

## TOURISM & ARTS VIBRANCY

Tourism in Orange County has great implications for a new facility in Mission Viejo and will factor in its success as well as drive economic benefits to the City.

- Despite annual tax receipts steadily increasing post pandemic and having a greater population than San Juan Capistrano or Lake Forest, Mission Viejo's 2022 lodging receipts were half as much and a quarter of, respectively.
- Mission Viejo Lodging Tax Rate is 8%, whereas neighboring cities, San Juan Capistrano and Lake Forest, are both 10%. This should be reviewed further by the City.
- In Arts Vibrancy as measured by SMU DataArts, Orange County county is in the 90<sup>th</sup>+ percentile for higher education and household income, a prime indicator for arts supporters.
- Despite positive socioeconomic metrics, Orange County is in the 64<sup>th</sup> percentile for public support.
- Average annual spending per consumer on plays, theatre, operas, or concerts in Mission Viejo in 2023 was \$133.31. The national average in \$91.30 which INCLUDES admission.

## CULTURAL FACILITY INVENTORY

TheatreDNA captured 23 spaces in the inventory, focusing on venues within the primary market south of Highway 133.

- Eight venues are high school or college-owned, making difficult to developing cultural programming year-round due to limited access to space.
- Only one indoor non-educational performance venue is available to the public to rent. Two additional venues are currently in development in San Juan Capistrano.
- There is a gap in the market for a studio theatre with 100-375 seats and a proscenium theatre with 400-700 seats.

## COMPETITOR PROFILES

### Lake Forest Performing Arts Center

- A 200-seat city council chamber that doubles as a theatre. Ran by the City but only available for rentals.

### Capistrano Valley High School Performing Arts Center

- A 440-seat proscenium theatre that is heavily utilized by the school district, leaving few dates available for outside rentals.

### McKinney Theatre (New Construction) at Saddleback College

- The existing 400-seat theatre is being demolished and rebuilt into a smaller venue intended for academic purposes only.

### Soka Performing Arts Center at Soka University

- A 1,000-seat concert hall and a 350-seat black box theatre that are not available for community use or outside rentals.

### Sycamore Room at the Murray Senior & Community Center

- A 23,500 SF multipurpose event lecture hall with a capacity of 350 loose chairs that currently books 475 events a year.

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# FACILITY BENCHMARKING

## METHODOLOGY

The analysis process for peer venue benchmarking included an outline of basic information about each organization, including background information, mission, program areas, staffing structure, governance structure, capital and operational costs, facility attributes, ticket prices and rental fees where available.

- A comparison of financial data from each organization's 990 from 2022, including revenue, expenses, and budget ratios.
- Responses from interviews with the benchmark's leadership to learn more about each organization's unique position, programming, operational successes, and lessons learned over the years.

## BENCHMARKING ATTRIBUTES

- 15-30 miles from a major U.S. city
- Bedroom community, with population approximately between 80,000 to 200,00 (with the exception of Irvine)
- Affluent community, with average household income between \$84K-\$155K
- Focusing on City-owned venues with 500-700 seats
- A robust presenting season and rental program

## PEER VENUES BENCHMARKED & INTERVIEWED

### Patricia Reser Center for the Arts – Beaverton, OR

- A multi-venue facility recently built in 2022 that is operated by a non-profit and largely funded by the City's HOT.
- Usage includes presented touring product, private rentals, and community events.
- Staff of 12 FTE with annual expenses of \$2.1M.

### Irvine Barclay Theatre – Irvine, CA

- A 756-seat proscenium theatre built in 1990 through a private-public partnership with the City and UC-Irvine
- The facility is city-owned / non-profit operated and hosts touring product, private rentals, and events for UC-Irvine.
- Staff of 16 FTE with annual expenses of \$6M.

### Tempe Center for the Arts

- A multi-venue facility built in 2007 that is owned and operated by the City's Arts & Cultural Division, with a "Friends of.." non-profit assisting with fundraising.
- The venue has six resident companies (local performing art groups) as well as presenting touring product and hosting private rentals and community events.
- Staff of 19 FTE with annual expenses of \$5M.

### Mountain View Center for the Arts

- A multi-venue facility built in 1991 and renovated in 2021 that is owned and operated by the City.
- The venue has three resident companies. Their date usage and private rental volume occupy most of the calendar.
- Staff of 9 FTE and annual expenses of \$1.85M.

## FINANCIAL COMPARISONS

- The "earned revenue" (ticket sales, concessions, rental fees) for the Barclay Theatre and Mountain View represent nearly 53% of their total income. The remainder is "contributed revenue" through fundraising or government subsidy.
- Tempe Center for the Arts and the Reser Center's earned revenue account for only 15% of their total revenue.
- For the ratio of dollars spent vs. earned, the Barclay's is \$3.00 / \$14.41 and the Reser's is \$0.93 / \$11.41.
- It is typical for performing arts centers, like most public amenities, to require subsidization to provide access to all citizens. Typical best-case cost recoveries are around 70%.

## OPERATOR INTERVIEW SUMMARIES

We interviewed executives at each benchmarked facility to gain their insights into running their facilities and for Mission Viejo.

- Programming: If you present (buy shows and bring them, make sure you hold those dates early in the scheduling process. 30-50 presenting dates is a good amount.
- Secret to Your Success: Build the relationships with your community and audiences first before construction. Have a funding mechanism like HOT in place. Do not underestimate what you need to invest in marketing.
- Building Design: Go higher on the seat count so you have growth opportunities. Always double the recommended number of women's restrooms. Have more revenue generating event space aside from the performance halls.

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# FACILITY CONCEPTING

## VENUE DESIGN SUPPORTED PROGRAMMING

A great theatre is not only intimate, but it also builds community and connections between the artist and the audience and, most importantly, the audience to each other.

### Anticipated Programming

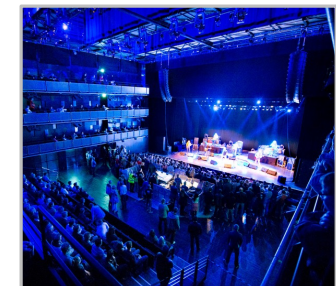
- Symphonic & Choral Music
- Touring Product
- Theatre & Musicals
- Dance
- Community Events

### Venue Elements to Support this Programming

- Large space volume in the hall for natural acoustics
- A stage area large enough to accommodate full ensembles
- Scaled audience seating surrounding the stage
- Easy load-in and load-out access paths
- Ideally at 600-800 seats for proper scaling of ticket prices
- Rigging for scenery and lighting
- Dressing rooms for up to 60 people
- For smaller musical shows, an orchestra pit for 5-10 musicians
- Trap room with removable staging
- Resilient stage floor
- A prep kitchen with 120v/240v power for catered events
- Multipurpose rooms for rehearsals and events

## CONCEPTUAL DESIGN ELEMENTS

- Scalable to allow larger spaces to feel more intimate by including balconies to help expand or cut-in the room.
- Transparency to allow the spaces to visually and emotionally connect to the community.
- A flexible proscenium theatre to allow for Music, Dance, Theatre and other types of presentations and events.
- Indoor-outdoor adaptable venues reinforce the connection to the natural environment and can expand audience capacity. Leverage technology to allow the venue to accentuate the artform and execute a variety of event types
- A raked seating design with telescopic seating can transform into a hybrid flat floor configuration for special events or large concerts



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--



# MISSION VIEJO PAC SPACE PROGRAM

When it comes time to discuss auditorium sizing and seat count in the venue planning process, it's critical think to of your audience in terms of those that you currently serve, will serve, and want to serve. That translates into thinking about a venue that can provide multiple experience levels based upon price points, accessibility, capacity, content preference, and lifestyle. A well-designed multiuse venue will consider all these elements and provide venue managers the best opportunity to serve their entire community.



## KEY DESIGN NOTES

- ✓ 42,400 net SF building with a 600-seat proscenium theatre with one balcony and some flexibility.
- ✓ Potential to open up to the exterior to expand audience capacity beyond 600.
- ✓ A studio theatre that also serves as a rehearsal room.
- ✓ Full stage dimensions with Back of House artist and production support spaces.
- ✓ Administrative offices to support the operations.

*Grossing factor includes typical wall thicknesses as well as performing arts specific factors like extra large mechanical and electrical spaces, larger circulation paths, and inclusion of inaccessible spaces.*

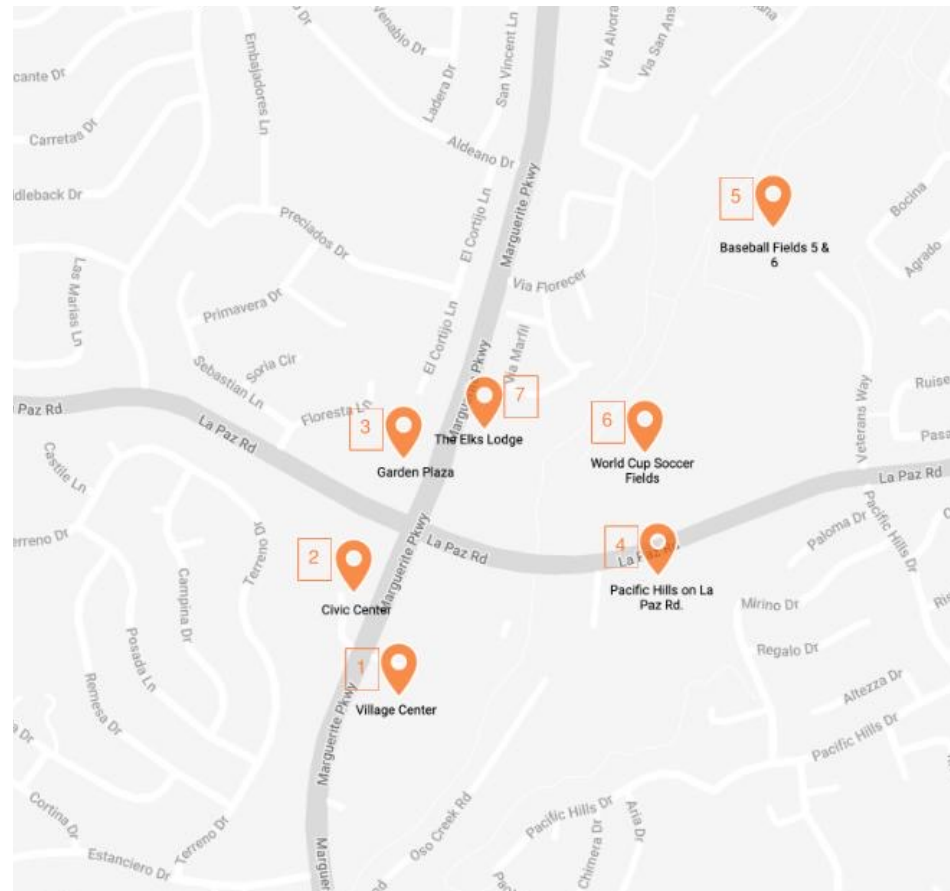
<b>1</b>	<b>Common Areas</b>	<b>11,120</b>	<b>NSF</b>
	Common Areas	11,120	NSF
<b>3</b>	<b>Small Proscenium - 600 seats</b>	<b>24,549</b>	<b>NSF</b>
	Performance Areas	16,220	NSF
	Stage Support	3,614	NSF
	Performer Support	4,715	NSF
<b>9</b>	<b>Rehearsal Spaces</b>	<b>3,514</b>	<b>NSF</b>
	REHEARSAL / CLASSROOM SPACES	3,514	NSF
<b>11</b>	<b>Administration</b>	<b>2,410</b>	<b>NSF</b>
	PAC Presenting - Small	2,410	NSF
<b>12</b>	<b>Services</b>	<b>790</b>	<b>NSF</b>
	Services	790	NSF
<b>*</b>	<b>Total Net Area</b>	<b>42,383</b>	<b>NSF</b>
	Grossing Factor	1.6	
	<b>Total Gross Building Area</b>	<b>67,813</b>	<b>NSF</b>



# MISSION VIEJO PERFORMING ARTS CENTER SITE ANALYSIS

All potential sites were benchmarked using an evaluation matrix. The selection criteria used in the site matrix are a combination of industry standard qualifiers vital for operating a performing arts center and unique elements particular to Mission Viejo. Below is the selection criteria used.

- Vehicular Access
- Public Transportation
- Pedestrian Access
- Mobility Impaired Access
- Parking Inventory
- Visibility
- Passerby Volume
- Traffic Impact
- Square Footage Required
- Expansion Opportunities
- Operation Concerns
- Development Restrictions
- Noise Isolation
- Utility Services
- Unique Setting
- On-Brand
- Stakeholder Appeal
- Master Plan Integration
- Land Availability
- Economic Impact
- Development Costs



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# MISSION VIEJO PAC SITE RANKINGS

## #1 BEST RANKED: VILLAGE CENTER DEVELOPMENT



### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** Multiple owners / Partially
- ✓ **Size:** (Various pad sites) 20,000-40,000 SF
- ✓ **Positives:** Large enough footprint, in the Los Osos development, maximum economic impact, nearby amenities, existing parking inventory, visibility
- ✓ **Negatives:** Property acquisition could be difficult and costly, complex tenant relations
- ✓ **Matrix Ranking: 435**

## #2 CIVIC CENTER CITY HALL PARKING LOT



Matrix Ranking: 275

## #5 BASEBALL FIELDS 5 & 6



Matrix Ranking: 355

## #3 GARDEN PLAZA DEVELOPMENT AREA



Matrix Ranking: 302

## #6 WORLD CUP SOCCER FIELD



Matrix Ranking: 363

## #4 PACIFIC HILLS ON LA PAZ ROAD



Matrix Ranking: 342

## #7 THE ELKS LODGE PROPERTY LOT



Matrix Ranking: 415

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	----------------------------	---------------------------------	--------------------------	-----------------------------	------------------------------	---------------------	---------------------	---	-------------------------------------	------------------------------	------------------------------------



## PAC CAPITAL COST PROJECTIONS

A successful project must be built upon a solid foundation. Success is first predicated on a right-sized design that has the highest potential to achieve the community's expectations and the operator's needs for a great facility. A critical binder of all of these foundational elements is a robust cost plan.

This cost plan in its entirety might appear daunting, but it represents a short, medium and long-term path forward as the project progresses to maintain your objectives while keeping future designers accountable for the budget. The cost plan has been broken down into sections. It is important to understand that this estimate is really the plan by which the City can manage the risks related to building a new facility. By having the plan, you can base future architectural decisions based upon whether or not it complies with this cost roadmap. We have attempted to also break this down so that you have options moving forward. Some key insights to reflect on:

- The cost plan allows for escalation over time which may go up or down depending upon the economic situation.
- We created Add Alternates that could be done separately from the main building. These include the following:
  - Parking Structures (if required)
  - Studio Theatre and Rehearsal Hall, which could be built detached from main building







# PAC CAPITAL COST PLAN LAYOUT

	BUILDING	SITWORK	TOTAL
<b>Gross Floor Area (gsf)</b>	<b>61,995 gsf</b>	<b>80,000 sf</b>	
1.0 Site Demolition:			
1.1 Demolition of Existing Structures & Site Clearance		\$0	\$0
1.2 Site Preparation		\$0	\$0
2.0 Direct Trade Costs	\$0/gsf	\$0	\$0
3.0 Performance/AV Equipment Allowances (provided by TheatreDNA):			
3.1 600-Seat Proscenium Theatre	\$0		\$0
3.2 Lobby/Ancillary spaces and other items	\$0/gsf	\$0	\$0
4.0 Enabling/Site Development/Building Utilities Allowances:			
4.1 Enabling/Utility Relocation		\$0	\$0
4.2 Site Development		\$0	\$0
4.3 Indoor/Outdoor Seating (3,000sf area) & Large Operable Door (size: 50' x 20')		\$0	\$0
<b>TOTAL DIRECT TRADE COSTS (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
5.0 Design Phase Contingency	12%	\$0	\$0
6.0 General Conditions/Requirements, Fee, Bonds, Insurances, Permits, Etc.	18%	\$0	\$0
<b>TOTAL BID COST (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
7.0 Construction Phase Change Order Contingency	3%	\$0	\$0
<b>TOTAL "HARD" CONSTRUCTION COST (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
8.0 Escalation Contingency (24 months to start of construction)	10.3%	\$0	\$0
<b>TOTAL ESCALATED "HARD" CONSTRUCTION COST (4TH QUARTER 2025)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
9.0 All other required Project Costs "Soft Costs" (Design Team/Management Fees, FF&E, Client Consultants, Project Contingency etc.)	32.5%	\$0	\$0
<b>TOTAL PROJECT COST THRU TO OPENING DAY (4TH QUARTER 2025)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
Add Alternates:			
- Parking (Standalone 250-stall structured parking aboveground, 2 levels)			\$0
- Studio Theatre / Rehearsal Room with support spaces:			\$0
- Classroom with support spaces			\$0

## BASE BUILDING CONSTRUCTION COSTS



Construction expenses only to build the venue today without the alternates and not factoring in escalation costs or other project expenses.

## CONTINGENCIES & GENERAL CONDITIONS



Reserve funds to cover design edits and changes during construction as well as bonds, permits, insurance, etc.

## ESCALATION COSTS



Gradual increase in material costs over the construction schedule.

## SOFT PROJECT COSTS



Architect, engineers, furniture, fixtures, etc.

## ADD ALTERNATES



Optional add-on building rooms/features

## PAC CAPITAL COST PLAN

		BUILDING 61,995 gsf	SITework 80,000 sf	TOTAL
<b>Gross Floor Area (gsf)</b>				
1.0 Site Demolition:				
1.1 Demolition of Existing Structures & Site Clearance			\$1,000,000	\$1,000,000
1.2 Site Preparation			w/above	w/above
2.0 Direct Trade Costs	\$785/gsf	\$48,640,000		\$48,640,000
3.0 Performance/AV Equipment Allowances (provided by TheatreDNA):				
3.1 600-Seat Proscenium Theatre		\$4,470,000		\$4,470,000
3.2 Lobby/Ancillary spaces and other items	\$74/gsf	\$120,000		\$120,000
4.0 Enabling/Site Development/Building Utilities Allowances:				
4.1 Enabling/Utility Relocation			\$500,000	\$500,000
4.2 Site Development			\$2,400,000	\$2,400,000
4.3 Indoor/Outdoor Seating (3,000sf area) & Large Operable Door (size: 50' x 20')			excluded	excluded
<b>TOTAL DIRECT TRADE COSTS (4TH QUARTER 2023)</b>	<b>\$859/gsf</b>	<b>\$53,230,000</b>	<b>\$3,900,000</b>	<b>\$57,130,000</b>
5.0 Design Phase Contingency	12%	\$6,390,000	\$470,000	\$6,860,000
6.0 General Conditions/Requirements, Fee, Bonds, Insurances, Permits, Etc.	18%	\$10,730,000	\$785,000	\$11,515,000
<b>TOTAL BID COST (4TH QUARTER 2023)</b>	<b>\$1,135/gsf</b>	<b>\$70,350,000</b>	<b>\$5,155,000</b>	<b>\$75,505,000</b>
7.0 Construction Phase Change Order Contingency	3%	\$2,110,000	\$155,000	\$2,265,000
<b>TOTAL "HARD" CONSTRUCTION COST (4TH QUARTER 2023)</b>	<b>\$1,169/gsf</b>	<b>\$72,460,000</b>	<b>\$5,310,000</b>	<b>\$77,770,000</b>
8.0 Escalation Contingency (24 months to start of construction)	10.3%	\$7,425,000	\$545,000	\$7,970,000
<b>TOTAL ESCALATED "HARD" CONSTRUCTION COST (4TH QUARTER 2025)</b>	<b>\$1,289/gsf</b>	<b>\$79,885,000</b>	<b>\$5,855,000</b>	<b>\$85,740,000</b>
9.0 All other required Project Costs "Soft Costs" (Design Team/Management Fees, FF&E, Client Consultants, Project Contingency etc.)	32.5%	\$25,965,000	\$1,905,000	\$27,870,000
<b>TOTAL PROJECT COST THRU TO OPENING DAY (4TH QUARTER 2025)</b>	<b>\$1,707/gsf</b>	<b>\$105,850,000</b>	<b>\$7,760,000</b>	<b>\$113,610,000</b>
Add Alternates:				
- Parking (Standalone 250-stall structured parking aboveground, 2 levels)				\$27,825,000
- Studio Theatre / Rehearsal Room with support spaces:				\$7,260,000
- Classroom with support spaces:				\$1,880,000



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# BUSINESS & OPERATIONS PLAN

## OVERVIEW

Every organization can have a successful business plan if the business and mission-based goals are aligned to each other and are rooted in market realities. In terms of Mission Viejo, we recommend a plan built around the City's core tenets of service excellence, raising the quality of life for all citizens, and entrepreneurial spirit of approaching complex problems with "out of the box" thinking.

## PROGRAMMING MODELS

There various programming models for performing art centers, but they generally fall into four categories: resident company-focused, "bus and truck" rental facility, a presenting house that buys shows, and the hybrid model that blends different ratios of the previous three. For municipally owned and operated facilities that must serve a wide array of constituents and balance mission with business goals, the hybrid model is often chosen.

- There are very few Mission Viejo-based performing arts groups. Local groups would need to be incubated over time to become anchor resident companies.
- Until these local performing art groups develop, the City will want to maximize facility utilization through private rental events and a robust presenting program.

## PROMOTER INTERVIEWS

We interviewed nationally recognized agents and promoters, asking their input on product and touring viability within Mission Viejo's catchment area.

- **"Is there a viable touring market here?"** -- The area is poised for growth and the affluent community can afford to support events if they are the right ones. There is much competition in Orange County but a mid-sized venue of 600 seats has a good chance to compete.
- **"Thoughts on seat count and building features?"** - The hardest venues to fill right now are the 1,500-seat theatres, so a mid-sized like they are looking at can work. The closer you can get 750 seats the better. The indoor/outdoor hybrid venue can be problematic until you work out operational bugs, and it can create diametrically different experiences for patrons depending where they're sitting.
- **"Do you see a niche for Mission Viejo?"** - Given the aging community, it might make sense to do more daytime programming and find ways to integrate health and wellness into the performing arts programming. The programming has to be rooted in the community, maybe look at events for military families with Camp Pendleton nearby. Consider being the venue known for incubating up and coming artists. When they get big they'll remember you and come back
- **"Any words of wisdom?"** - Spend more time and money on your marketing plans when submitting show offers. Build rapport and trust with your community before your first season. Start building your network of peer venue managers now.

## PROGRAMMING USAGE RECOMMENDATIONS

- Ideal show/artist fee ranges for the Mission Viejo PAC would be between \$7,500 to \$12,500 to allow for modest ticket price scaling. Affordable content at this rate would include small, non-union, touring theatricals, adult contemporary concerts, touring classical solo acts, family shows, small dance ensembles, comedy/magic, and top-tier tribute acts.
- Even with early audience development, it will take 2-3 years to learn what content sells best within your community.

## GOVERNANCE STRUCTURE

An arts facility governance structure identifies how a facility is arranged in terms of establishing ownership, management, and operational configuration. Based on Mission Viejo leadership's stated preferences, a governance structure in which the City of Mission Viejo owns and operates the new performing arts center is favored.

## STAFFING PLAN

An appropriate staffing level for a venue of this size is 17 full-time positions, 5 part-time positions, and a corps of volunteers to serve as ushers and docents. Onboarding for these positions should be staggered, with leadership positions hired before the facility design and the remaining positions brought online throughout the construction timeline. We recommend this operating team be a standalone division within the city given its unique business type and size.

<b>01</b> Introduction	<b>02</b> Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
---------------------------	--------------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# BUSINESS & OPERATIONS PLAN

## 10-YEAR PRO FORMA

An operational pro forma was generated to determine the financial feasibility of running the organization at different growth stages while the capital campaign was being conducted separately. Space utilization worksheets, organizational staffing charts, sample programming calendars, and industry-standard revenue and cost formulas were used to create pro forma.

Over the span of time, the venue will go through three phases: start-up, stabilization, and strategic growth. In each of these phases, revenue and cost projections will fluctuate due to the changing nature of marketing, programming, and maintenance needs.



### KEY INSIGHTS

- Estimated operating and programming expenses in the start-up phase to be \$3.5M and reaching \$4.6M by year 10 of operation.
- Cost recovery projections using earned income only and no subsidization across the 10-year span range between 34%-42%.
- Benchmarked facilities of similar size and government-operated have average cost recoveries between 16%-51%.

PRELIMINARY PRO FORMA FINANCIAL OPERATING MODEL										
REVENUE	START-UP			STABILIZE			GROWTH			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Earned revenues</b>										
Ticket Sales	\$ 654,390	\$ 654,390	\$ 654,390	\$ 982,020	\$ 982,020	\$ 982,020	\$ 982,020	\$ 964,290	\$ 964,290	\$ 964,290
Ticket Fees	\$ 92,424	\$ 92,424	\$ 92,424	\$ 121,035	\$ 121,035	\$ 121,035	\$ 121,035	\$ 147,990	\$ 147,990	\$ 147,990
Concessions & Bar	\$ 43,361	\$ 43,361	\$ 43,361	\$ 68,584	\$ 68,584	\$ 68,584	\$ 68,584	\$ 69,064	\$ 69,064	\$ 69,064
Merchandise	\$ 16,560	\$ 16,560	\$ 16,560	\$ 21,360	\$ 21,360	\$ 21,360	\$ 21,360	\$ 19,260	\$ 19,260	\$ 19,260
Rental Income	\$ 343,889	\$ 343,889	\$ 343,889	\$ 448,311	\$ 448,311	\$ 448,311	\$ 448,311	\$ 586,015	\$ 586,015	\$ 586,015
Arts Education	\$ 134,442	\$ 134,442	\$ 134,442	\$ 149,130	\$ 149,130	\$ 149,130	\$ 149,130	\$ 150,075	\$ 150,075	\$ 150,075
<b>Total Earned Income</b>	<b>\$1,285,066</b>	<b>\$1,285,066</b>	<b>\$1,285,066</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,936,693</b>	<b>\$1,936,693</b>	<b>\$1,936,693</b>
<b>Contributed support</b>										
Fundraising Events	\$ 75,000	\$ 75,000	\$ 75,000	\$ 100,000	\$ 100,000	\$ 100,000	\$ 100,000	\$ 150,000	\$ 150,000	\$ 150,000
(less costs)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (30,000)	\$ (30,000)	\$ (30,000)
Show Sponsorships	\$ 15,000	\$ 15,000	\$ 15,000	\$ 25,000	\$ 25,000	\$ 25,000	\$ 25,000	\$ 35,000	\$ 35,000	\$ 35,000
<b>Total Contributions Income</b>	<b>\$65,000</b>	<b>\$65,000</b>	<b>\$65,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$155,000</b>	<b>\$155,000</b>	<b>\$155,000</b>
<b>TOTAL INCOME</b>	<b>\$1,350,066</b>	<b>\$1,350,066</b>	<b>\$1,350,066</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$2,091,693</b>	<b>\$2,091,693</b>	<b>\$2,091,693</b>
<b>EXPENSES</b>										
<b>Programming Expenses</b>										
Advertising, Marketing & Promotion	\$197,512	\$203,438	\$209,541	\$217,617	\$224,146	\$230,870	\$237,796	\$193,762	\$199,575	\$205,562
Curated Program Artists Fees	\$431,100	\$444,033	\$457,354	\$569,150	\$586,225	\$603,811	\$621,926	\$510,700	\$526,021	\$541,802
Hospitality / Transportation	\$55,700	\$57,371	\$59,092	\$64,200	\$66,126	\$68,110	\$70,153	\$54,500	\$56,135	\$57,819
Music Licensing	\$7,386	\$7,608	\$7,836	\$8,309	\$8,559	\$8,816	\$9,080	\$7,822	\$8,057	\$8,298
Event Staff	\$165,002	\$169,002	\$172,092	\$197,453	\$200,731	\$204,107	\$207,585	\$214,916	\$218,606	\$222,406
Production Expenses	\$7,200	\$7,418	\$7,638	\$8,700	\$8,961	\$9,220	\$9,507	\$7,200	\$7,416	\$7,638
Publication Printing	\$12,550	\$12,927	\$13,314	\$14,900	\$15,347	\$15,807	\$16,282	\$12,850	\$13,236	\$13,633
<b>Total Programming Expenses</b>	<b>\$ 877,451</b>	<b>\$ 901,794</b>	<b>\$ 926,868</b>	<b>\$ 1,080,329</b>	<b>\$ 1,110,094</b>	<b>\$ 1,140,751</b>	<b>\$ 1,172,328</b>	<b>\$ 1,001,750</b>	<b>\$ 1,029,044</b>	<b>\$ 1,057,158</b>
<b>Facility &amp; Operation Expenses</b>										
<b>Personnel Expense</b>										
Payroll Wages & Salaries	\$990,000	\$1,019,700	\$1,050,291	\$1,081,800	\$1,114,254	\$1,147,681	\$1,182,112	\$1,217,575	\$1,254,102	\$1,291,725
Taxes/ Workers Comp/ Benefits	\$297,000	\$305,910	\$315,087	\$324,540	\$334,276	\$344,304	\$354,634	\$365,273	\$376,231	\$387,518
Advertising / Brand Awareness	\$100,000	\$103,000	\$106,000	\$75,000	\$77,250	\$79,568	\$81,955	\$84,413	\$86,946	\$89,554
Bank Service & CCard Fees	\$22,404	\$22,404	\$22,404	\$33,092	\$33,092	\$33,092	\$33,092	\$33,368	\$33,368	\$33,368
Depreciation	\$0	\$0	\$0	\$100,000	\$100,000	\$100,000	\$100,000	\$200,000	\$200,000	\$200,000
Insurance	\$130,000	\$133,900	\$137,917	\$155,000	\$159,650	\$164,440	\$169,373	\$160,000	\$164,800	\$169,744
Licenses and Permits	\$2,000	\$2,060	\$2,122	\$5,000	\$5,150	\$5,305	\$5,464	\$6,000	\$6,180	\$6,365
<b>Office Expense</b>										
Conferences Conventions & Meetings	\$25,000	\$25,750	\$26,523	\$30,000	\$30,900	\$31,827	\$32,782	\$35,000	\$36,050	\$37,132
Dues and Subscriptions	\$25,000	\$25,750	\$26,523	\$30,000	\$30,900	\$31,827	\$32,782	\$35,000	\$36,050	\$37,132
Leases & Rentals	\$3,000	\$3,090	\$3,183	\$5,000	\$5,150	\$5,305	\$5,464	\$7,500	\$7,725	\$7,957
Office/Tech/Safety Supplies	\$60,000	\$61,800	\$63,654	\$45,000	\$46,350	\$47,741	\$49,173	\$35,000	\$36,050	\$37,132
Postage and Delivery	\$5,000	\$5,150	\$5,305	\$6,000	\$6,180	\$6,365	\$6,556	\$7,500	\$7,725	\$7,957
Info Tech	\$100,000	\$103,000	\$106,000	\$110,000	\$113,300	\$116,699	\$120,200	\$125,000	\$128,750	\$132,613
Professional Fees	\$50,000	\$51,500	\$53,045	\$30,000	\$30,900	\$31,827	\$32,782	\$40,000	\$41,200	\$42,436
<b>Repair, Maintenance &amp; Occupancy</b>										
Building Occupancy Costs	\$582,540	\$600,016	\$618,017	\$636,557	\$655,654	\$675,324	\$695,583	\$716,451	\$737,944	\$760,083
Landscaping	\$72,000	\$74,160	\$76,385	\$78,676	\$81,037	\$83,468	\$85,972	\$88,551	\$91,207	\$93,944
Equipment Repair & Maint	\$10,000	\$10,300	\$10,609	\$12,000	\$12,360	\$12,731	\$13,113	\$13,506	\$13,911	\$14,329
Other Misc Expenses (cotingency)	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000
<b>Total Operation Expenses</b>	<b>\$ 2,673,944</b>	<b>\$ 2,747,491</b>	<b>\$ 2,823,243</b>	<b>\$ 2,957,665</b>	<b>\$ 3,036,402</b>	<b>\$ 3,117,501</b>	<b>\$ 3,201,034</b>	<b>\$ 3,370,137</b>	<b>\$ 3,458,240</b>	<b>\$ 3,548,986</b>
<b>TOTAL EXPENSES</b>	<b>\$ 3,551,395</b>	<b>\$ 3,649,285</b>	<b>\$ 3,750,111</b>	<b>\$ 4,037,994</b>	<b>\$ 4,146,496</b>	<b>\$ 4,258,252</b>	<b>\$ 4,373,362</b>	<b>\$ 4,371,887</b>	<b>\$ 4,487,284</b>	<b>\$ 4,606,144</b>
<b>NET SURPLUS/DEFICIT</b>	<b>(\$2,201,330)</b>	<b>(\$2,299,219)</b>	<b>(\$2,400,046)</b>	<b>(\$2,147,554)</b>	<b>(\$2,256,056)</b>	<b>(\$2,367,813)</b>	<b>(\$2,482,922)</b>	<b>(\$2,280,193)</b>	<b>(\$2,395,591)</b>	<b>(\$2,514,451)</b>
Earned Income	36%	35%	34%	44%	43%	42%	41%	44%	43%	42%
Contributed Income	64%	65%	66%	56%	57%	58%	59%	56%	57%	58%

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# BRIDGING TO THE FUTURE

## INTRODUCTION

We understand that the overall scope and scale of the project is an ambitious feat, but all our research says that Mission Viejo is ready to invest in the performing arts for its community. Keeping in mind the community's desire for touring shows and the needs of local artists for access to performance and rehearsal space, our key recommendation to meet these needs is to move forward with planning for the Mission Viejo Performing Arts Center. That said, there are other ways of achieving these goals without jumping into the deep end right away.

## THE CVS BUILDING OPTION

The City of Mission Viejo has requested TheatreDNA to evaluate the existing CVS building located in the Village Center, which is for sale and a potential site for future development if acquired. TheatreDNA was asked to look at the feasibility of using the CVS building as an interim or ultimate location for the future arts center. Our conclusions were that the space would be ideal for a flexible studio theatre that's equipped with front of house and backstage amenities and support spaces. The 150' x 150' building is ideally located in the Civic Core adjacent to The Los Osos project and has the potential for end-to-end activation, tying into the revitalization efforts of the Core Vision. The venue site has sufficient parking in the front for patrons and significant real estate in the rear of the facility for load-in support and outdoor event activations.

## FILL THE VENUE GAP IN THE MARKET

The facility inventory conducted during the Market Analysis task revealed two gaps in seating capacity in the local market. The two gaps were for a smaller studio theatre in the range of 125 to 375 seats and for an intimate proscenium theatre in the 400 to 775 seat-range. An ideal performing arts complex would include both venues to allow for long-term growth and varying product choices for audiences. And the recent availability of the CVS building would provide an opportunity, without substantially modify the existing structure, to address the gap in the market for a small capacity studio theatre.

## PROGRAMMING USAGE RECOMMENDATIONS

There is room for touring product in a small capacity venue such as the one being proposed for the CVS building. With a 300-seat capacity, the focus for talent buying should be on mid-sized regional product and the occasional small-scale national product that can be secured for a deal due to routing efficiencies.

The studio theatre's core usage model will center around intermarket programming that incubates and entertains, leaning into its unique room qualities that can't be found elsewhere in the area. It will also be important that this venue compliments rather than compete with existing programming in other City facilities

- Ideal artist fee ranges for the studio theatre are between \$2,000 to \$4,000 to allow for modest ticket price scaling.
- A City space that's closest in size, the Sycamore Room, is nearly booked year-round and is not considered a true theatre.
- The studio theatre's lobby gallery can also be used as a satellite gallery for Potocki Center exhibitions.

## STUDIO THEATRE'S IMPACT ON THE COMMUNITY

With the Village Center CVS structure, we see a pathway to the long-term goal of developing the larger venue. The byproduct of the bridge solution is that the community could end up with two profoundly different and useful venues to support its creative and cultural needs. This fortuitous opportunity will allow the community to more swiftly partake in the expansion of its vibrant arts scene and enhance the City's goals for The Los Osos project. And developing the studio theatre first will allow the City to expand its Cultural Arts Department and further its experience in operating performing arts venues.



A 300+ SEAT PERFORMANCE SPACE



1,500+ SF OF REHEARSAL SPACE



MULTIPURPOSE SPACES



FLEXIBLE SEATING AND STAGING



STATE OF THE ART PRODUCTION SYSTEMS



LOS OSOS ACTIVATION



ARTIST & AUDIENCE DEVELOPMENT



NIGHTLIFE ENTERTAINMENT



UPWARD MOMENTUM

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# BRIDGING TO THE FUTURE

## STUDIO THEATRE MOOD BOARD

The proposed space should be designed to enhance the intimate setting and promote a connectedness that can only occur between an audience and the artist, and vice versa. A space like this is currently not in the region, and its unique experience will set it apart from the rest of the performing arts venues in South Orange County. This space has the potential to become a special jewel amongst artists and audiences alike.



### KEY DESIGN NOTES

- ✓ A very special intimate theatre with a small balcony to give a courtyard feeling.
- ✓ A flexible stage allowing for multiple configurations like thrust and end stage formats.
- ✓ A built-to-suit facility for smaller acts, creating better audience engagement and artist connections.
- ✓ The facility should have a multipurpose spirit in the design, allowing for performing art performances, rehearsals, receptions, gallery exhibitions, and digital art presentations.

COURTYARD THEATRE DESIGN WITH BALCONIES



END STAGE CONCERT CONFIGURATION



FLAT FLOOR SPECIAL EVENT CONFIGURATION



FLAT FLOOR EDUCATION CONFIGURATION



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# BRIDGING TO THE FUTURE

## CONCEPTUAL SCHEMATIC

The concept for this facility is to allow Mission Viejo the opportunity to grow the performing arts, activate the retail development area, and test programming mixes with audiences using a ratio of local acts verses regional touring product. The goal with this programming mix to figure out your audience's preferences and to start nurturing homegrown talent.

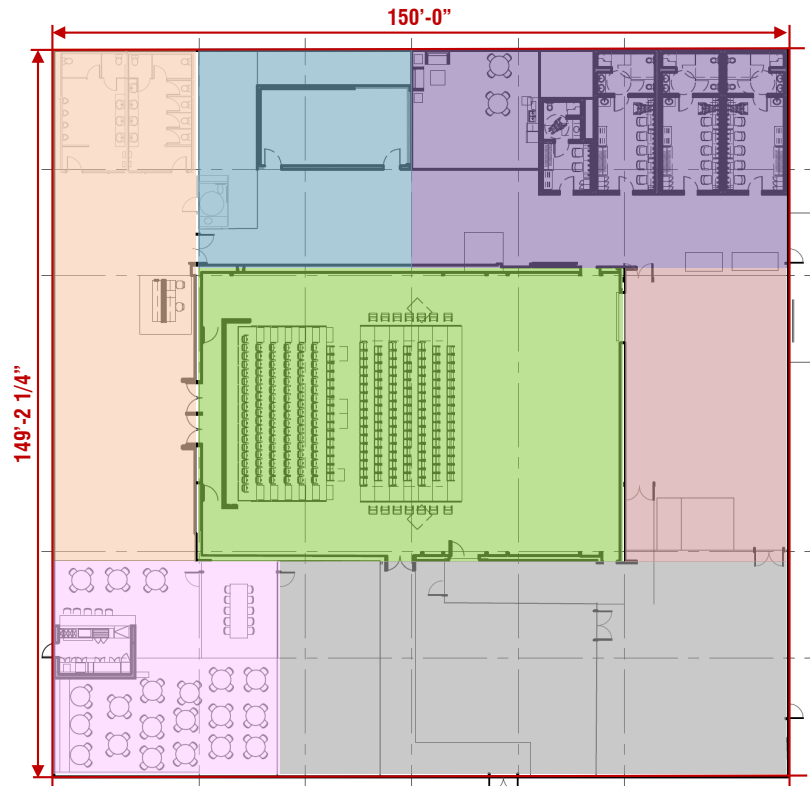
Being less costly per square foot than the larger facility, the studio theatre can be the first step in realizing a larger facility in the future. While it is difficult to provide a hard cost estimate at this preliminary stage, we believe that the renovation costs could range from \$8-11M depending upon the final design and phasing.

The operations for this option will definitely be scaled down from the large venue. While we have not studied closely, we could anticipate a starting staff of 2-3 full time with part time staff as required. This will also provide a wonderful opportunity to build the volunteer base in the community as well.



### KEY DESIGN NOTES

- ✓ Seating capacity is adjustable depending on final design.
- ✓ Due to shape of the building, it would be easy to phase the project to allow for flexibility in funding
- ✓ Large gallery lobby with a glass curtainwall and potential café to help animate the retail for The Los Osos project.
- ✓ Scalable design to support future growth for a visual art gallery, small rehearsal hall, event space, and/or a restaurant.



FOH	3,000 sf
ADMIN	1,960 sf
PERFORMER SUPPORT	3,530 sf
STAGE SUPPORT	1,890 sf
CONCESSIONS/CAFÉ	2,288 sf
THEATRE	4900 sf
FUTURE	4500 sf
<b>TOTAL</b>	<b>22,068</b>

# STUDIO THEATRE EXTERIOR STAGE

## Oso Creek performance area

The CVS building provides an intriguing possibility for a small exterior performance space. By creating a platform at the rear of the building and designing a sloped landscape, this area behind could be used not only for deliveries to the retail development but also used for exterior performances.

### KEY DESIGN NOTES

- ✓ Stage on the rear of the building with landscaped berms to create sloped lawn seating
- ✓ Connection to the Oso Creek trail and views.
- ✓ Allows for deliveries during the day





01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# CONCLUSIONS & ACTION PLAN

## Community Support

The overwhelming response to the community survey and the resulting positive support for the project are an indication of future backing for the project.

## Core Vision Plan Synergy

The linkage with the City's Core Vision Plan creates added momentum for the development of a performing arts venue for Mission Viejo.

## Site Options

There are several potential sites for the performance venue which provide opportunities that benefit the project and align with the Core Vision Plan. The Los Osos development shows very great promise overall.

## Mission Viejo PAC Facility Size

The area facility inventory as well as the needs of the community have led to the long-range recommendation for a studio theatre / rehearsal room and a 600-seat proscenium theatre with the possibility of adding outdoor seating that would expand the capacity by at least double. The capacity fits with the suggested programming model.

## Governance

The structure for the Mission Viejo Performing Arts Center will be City owned and City operated. This will allow the City to maintain overall control of all aspects of the building's operation.

## Staffing

The study team recommends that the entire PAC venue at full stabilization will require a full-time staff of 17 venue management professionals, 5 part-time stage technicians, and a volunteer usher corps of 30 to run the performing arts center. This can be scaled down to fit a smaller venue at the CVS site if this option is selected.

## Programming

The team is recommending a hybrid programming model which includes an in-house presenting program (guest artist series), private event rentals, community events, and local arts organizations.

## Mission Viejo PAC Cost Estimates

Estimated capital costs for Full PAC are \$114M. Annual operational expenses are budgeted at approximately \$3.4M to \$4.5M. Projected annual revenues range from \$1.3M to \$2M over the first ten-years of operations, resulting in a cost recovery range from 34%-42%, which is within industry standards for municipal ran facilities.

## THE FOUR KEYS TO YOUR SUCCESS



**DEVELOP PUBLIC PRIVATE PARTNERSHIPS**



**DEVELOP AN ADVISORY COMMITTEE**



**START WITH THE STUDIO THEATRE**



**BEGIN YOUR FUNDRAISING STRATEGY NOW**

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# CONCLUSIONS & ACTION PLAN

## THE JOURNEY BEGINS NOW

The City of Mission Viejo will process the information contained in this report and decide on a path forward to create the Mission Viejo Performing Arts Center. And when making those decisions, it's important that all stakeholders understand that this is not an "all-or-nothing" venture. The end goal is not a structure. It's a more culturally vibrant environment that makes your community a better place to live, to visit, and to do business. And if a performing arts center is part of that framework, then this feasibility study will provide city leadership with the tools needed to chart a path forward with a clear understanding of the implications of creating this type of facility.

Though the path may seem arduous, the goals are worthwhile and achievable if conducted one small step at a time. Mission Viejo has a history of using its entrepreneurial ingenuity in creating fine recreation and sports facilities for its residents offering a quality of life that is exceptional and sought-after. The addition of a performing arts facility will add to the City's array of facilities and enhance the cultural experiences of its residents.

The study team offers the following Action Plan for consideration. The three-phase plan is based on our knowledge of Mission Viejo and the needs of the project.

### 1 PHASE ONE: Planning & Goal Setting

- Decide upon the direction and use of the potential CVS site for the development of an interim space.
- Further evaluate the space programming for the CVS building to determine final theatre size and budget.
- Begin discussions with city leadership about budgeting for and expanding the Cultural Arts Department
- Convene the Cultural Arts Commission and engage them in the planning process.
  - Working with them, fully develop the Center's mission to reflect the City's facility goals.
- Create a "Friends of" fundraising 501c3 organization with a board of directors and mission.
  - Working with them and using the feasibility study, develop a facility business plan.
- Begin researching optimal sites for purchase and secure if conditions are right.
- Begin researching potential private partnerships and create an advisory committee with these partners.
- Hire a capital campaign fundraising consultant to conduct an updated fundraising feasibility study.
- Begin having high-level discussions with City Leadership about creative tax structures that could fund the operations of this new enterprise without negatively affecting Mission Viejo citizens.

### 2 PHASE TWO: Staffing, Audience Development, & Fundraising

- Begin the hiring process outlined in the report to bring on facility leadership.
- Create a dedicated website for the project.
- Begin a public relations campaign to inform the community about all aspect of the project.
- Begin programming and cultivating community participation in the interim performance space or utilizing one of the existing facilities in the area.
- Begin working with your capital campaign fundraising consultant in your development efforts.
  - Create the framework for a public private partnership to fund the project.
  - Utilize the Friends group to raise funds for the capital costs.

### 3 PHASE THREE: Project Launch, Design Team Selection, & Marketing

- Form a design team selection committee to select the architect, theatre consultant and acoustician.
- Update and revise the capital cost estimates.
- Break ground with full press coverage of the event.
- Identify lead donors and naming opportunities for the project.

03

## DISCOVERY & ENGAGEMENT



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDY OVERVIEW

## A CITY CRAFTED FOR EXCELLENCE

The City of Mission Viejo has a vision for a performance venue that will provide the community with a cultural component on par with its outstanding recreation and sports facilities. With a long and strong tradition of providing cultural experiences for area residents, City leadership wishes to add a performing arts facility as part of its Core Vision Plan - a facility that provides unique programming, a home for area performing arts organizations, and a cultural and economic driver for the community.

The city appointed TheatreDNA to conduct a comprehensive study into the feasibility of developing a performance venue for Mission Viejo, the market demand for such an enterprise, and the economics of both the capital and operational costs. The study includes an analysis of possible locations for the building and sample programming, as well as an operational model for its ongoing success.

The study team, led by TheatreDNA, includes performing arts facility experts with decades of experience as facility executives, as well theatre consultants. The seven-month study engaged the community for critical feedback and input. The collaborative nature of the study methodology ensures that all voices are heard, with the resulting report and its recommendations echoing the vision of excellence at the heart of the City of Mission Viejo.

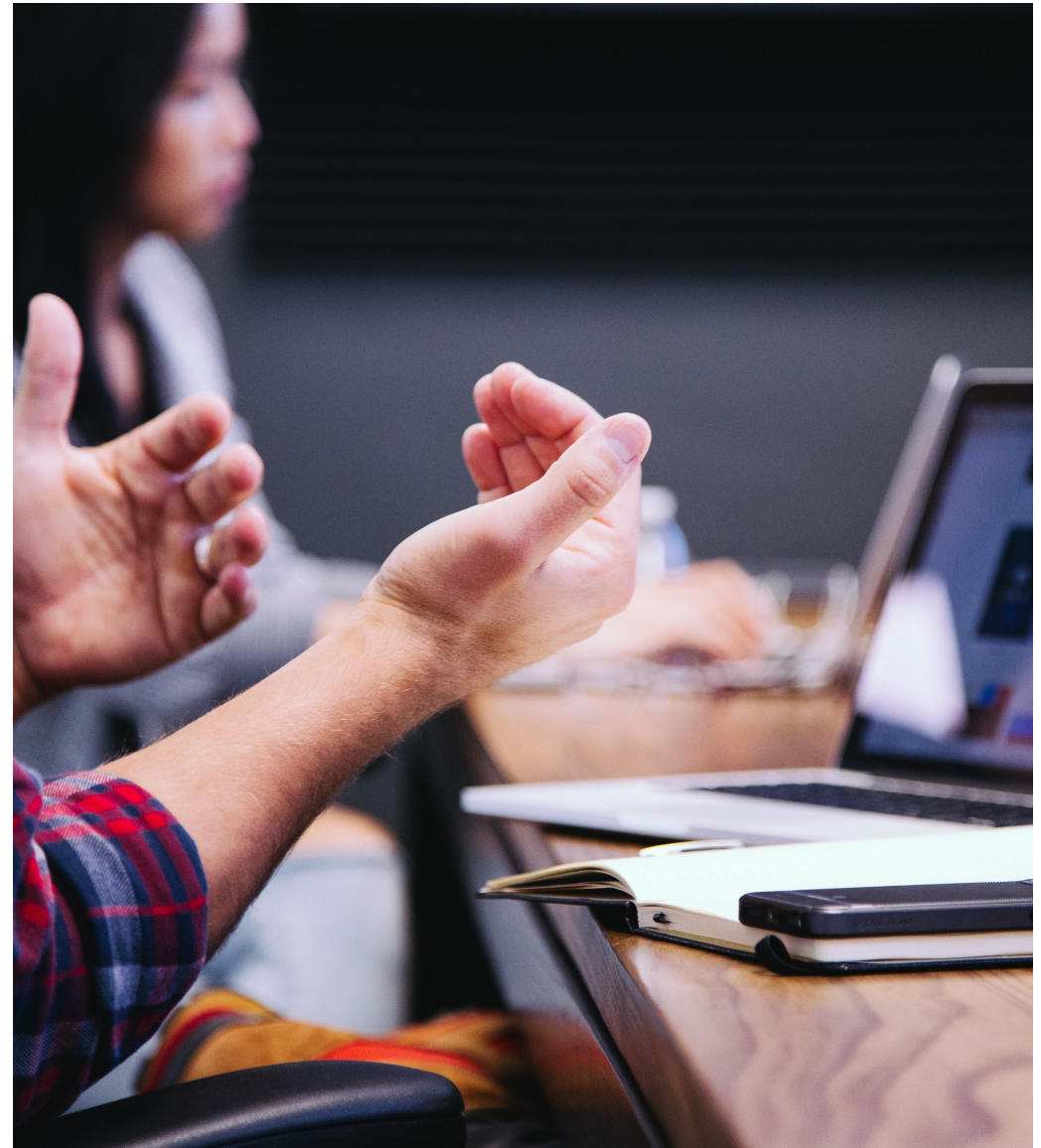


# DISCOVERY & ENGAGEMENT SUMMARY

The feasibility study's exploration and discovery phase centered on community engagement - asking the community to respond to the idea of creating a performance venue for Mission Viejo. The study used various vehicles to ascertain a comprehensive view of the community's appetite for the project.

The team analyzed the demographics of the area, reviewed the Core Vision Plan, and spent a great deal of time in the City of Mission Viejo to pick up on its spirit and community culture. We reviewed previous studies and other pertinent material generated over the years, including the Cultural Arts Master Plan created by Arts Orange County. The team conducted interviews of key stakeholders from and around Mission Viejo, attended the 2023 Symphony in the Cities Concert at Oso Park, distributed a communitywide survey that had an amazing return rate (completed by almost 1,000 area residents), as well as meeting with several arts organizations that may become potential users of a future performing arts center.

The discovery phase solidly supported the development of a performance venue for Mission Viejo. In addition to establishing the need for a performance venue in South Orange County, we discovered that most of the community supports having a new performance venue in the city. The potential users expressed the desire for a performing arts facility that is accessible and available. The Discovery Phase is the foundational element on which the feasibility study rests. The positive responses that we received are the underpinning of the project.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# ORGANIZATIONAL BACKGROUND

## CIVIC DEMOGRAPHICS

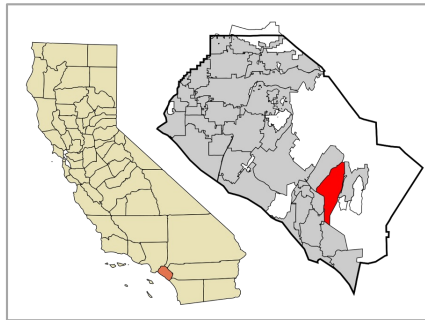
Considered by many as the first successful master planned community in the country, Mission Viejo is a bedroom community located in the Saddleback Valley in South Orange County. The 11,000-acre community positioned between Los Angeles and San Diego was developed by the Mission Viejo Company in the mid 1960's, with roadways constructed in the valleys and Spanish-style homes built on the hillsides.

The city has been historically well known for its sports culture and tourism, having produced multiple Olympians, their impressive array of training facilities, and youth sporting events and competitions. Substantial investments have also been made in its environmental placemaking elements, parks, premium amenities for residents, and vibrant public art.

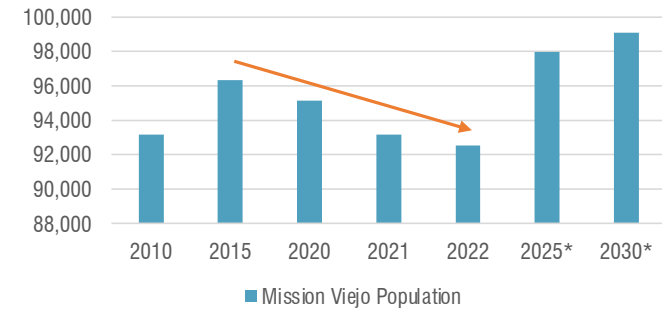
### KEY INSIGHTS

- ✓ Despite census projections showing an increase in Mission Viejo's population, it is decreasing
- ✓ Mission Viejo is an aging community with many legacy residents and fewer new young families
- ✓ Median household income for Mission Viejo residents are well above national averages

CALIFORNIA STATE / ORANGE COUNTY MAP

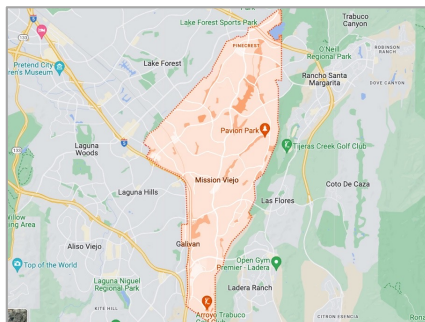


MISSION VIEJO POPULATION

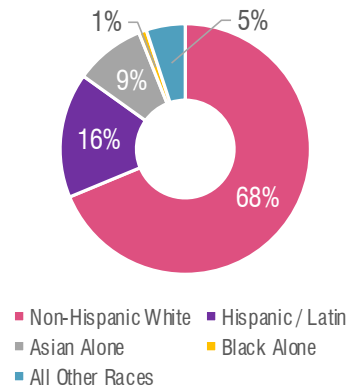


\* Population Projections / Source: Center for Demographic Research, CSUF, 2022

MISSION VIEJO CITY LIMITS MAP



RACE & ETHNICITY



MEDIAN RESIDENT AGE



MEDIAN HOME VALUE



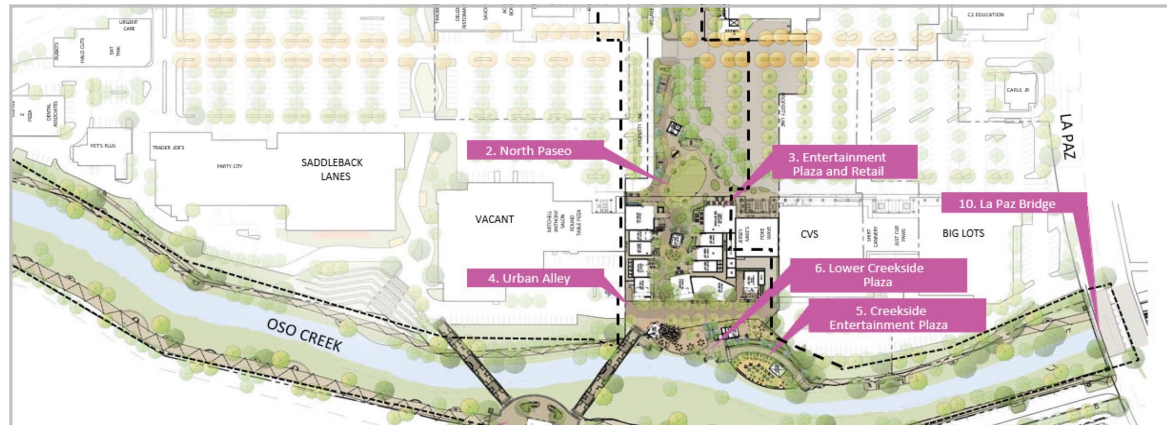
01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# ORGANIZATIONAL BACKGROUND

## KEY INITIATIVES: “THE CORE VISION”

On March 28, 2017, the City Council approved the Core Area Vision Plan which is designed to enhance the heart of Mission Viejo. Based on extensive resident and property owner input, the vision provides a framework for open space; connecting to Oso Creek; creating a central gathering place; enhancing community aesthetics; creating a walkable village; and connecting civic and retail core to more restaurants, shops, and cultural arts activities.

As a master planned community, Mission Viejo has deep roots in embracing the idea of connecting families and visitors to its many assets residing along the Oso Creek.



### KEY INSIGHTS

- ✓ Conceptual plans for the Los Oso segment includes shops, restaurants, and an event barn
- ✓ October 24, 2023: Council unanimously approved moving forward with Phase 1 of the Los Oso project
- ✓ Any new developments, including an arts venue, would ideally integrate into the CORE Vision



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# ORGANIZATIONAL BACKGROUND

## CIVIC IDENTITY: PLACEMAKING & CULTURE

City leadership is deeply committed to creating a special sense of place and providing the community with exceptional quality of life amenities and experiences that makes Mission Viejo a unique standout in South Orange County.

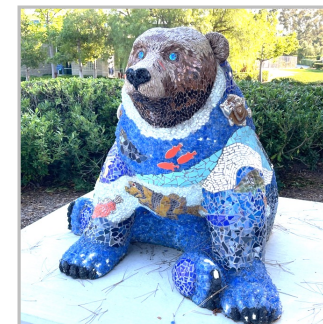
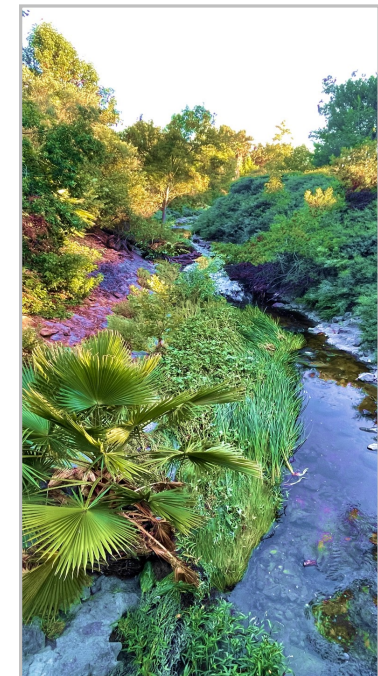
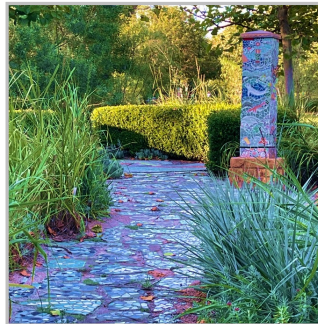
Much has been invested into the natural environmental riches within the city, including the Mission Viejo Lake, the Oso Creek Trail, the myriad of parks and open spaces, and the banks of trees and beautification efforts that flank major thoroughfares.

Visual art—public art in particular—are prolific within Mission Viejo, with mosaic iterations appearing on trails, sculptures, medians, and walking paths. Fine art is further celebrated at the Potocki Center for the Arts that was constructed in 2018.



### KEY INSIGHTS

- ✓ Investment in the visual arts is more prevalent in the city than the performing arts.
- ✓ This community's connection to its natural surroundings cannot be overstated.
- ✓ Performance opportunities are currently found at high schools and free outdoor city-sponsored events

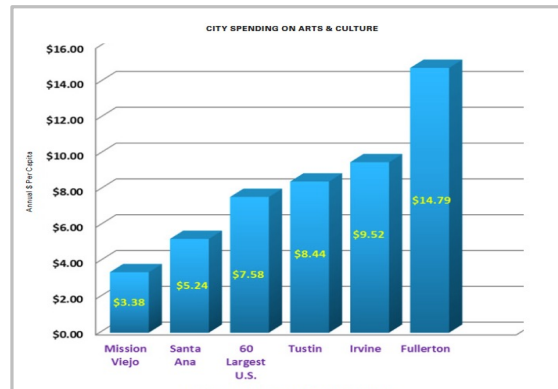




# MATERIAL REVIEW

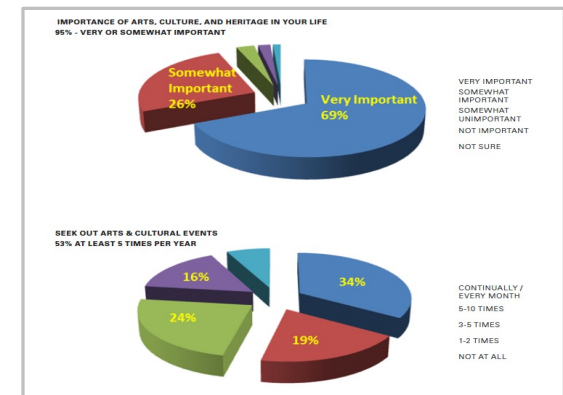
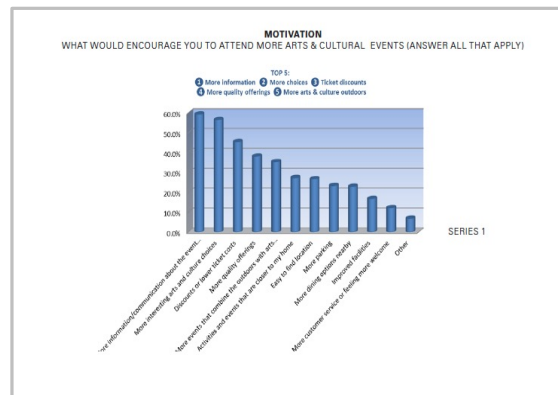
## CULTURAL ARTS MASTER PLAN

In 2016 Arts Orange County delivered to the City a Cultural Arts Master Plan which outlined a five to ten-year cultural strategy for Mission Viejo. The plan is based on the cultural programming that was done at the time and research that included significant community and stakeholder input. It offered a framework of recommendations for the City's role in cultural development and offered a set of priorities and implementation strategies for City leadership to consider. *Please note that the Master Plan was completed prior to the COVID pandemic*



### KEY INSIGHTS

- ✓ Study recommended the City develop performing and visual arts facilities to re-energize art in public spaces
- ✓ Recommended the City improve how cultural events are communicated to the public and to increase staffing for the Cultural Services department
- ✓ Diversify programming by reimagining existing programs, creating new ones, and collaborating with other partners
- ✓ Recommended growing the City's investment in the arts through public and private sources
- ✓ One outcome of the Cultural Arts Master Plan was the construction of the Potocki Center for the Arts



Source: City of Mission Viejo Cultural Arts Master Plan by Arts Orange County, 2016

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STAKEHOLDER INTERVIEWS

## LIST OF STAKEHOLDERS INTERVIEWED

*In-Person / Remotely*

- Brian Goodell – Mission Viejo Mayor
- Bob Ruesch – Mission Viejo Council Member
- Cynthia Vasquez – Mission Viejo Council Member
- Cris Stuart – Local Artist / Choreographer
- Ellen Prince – Former Saddleback College Dance Instructor
- Sarah Stimson – Manager, Library & Cultural Services
- Art Villalovas – Heritage Committee Co-Chair
- Sabrina Skeels – Saddleback Valley USD K-12 Visual & Performing Arts Coord.
- Wendy Bucknum – Mission Viejo Council Member
- Josh Vecchione – Community Services Commissioner
- Irene Vecchione – Founder, South County Performing Arts
- Sandy Brimer – Supervisor, Library & Cultural Services
- Trish Kelly – Mission Viejo Mayor Pro Tem
- John Huntington – Adjunct Professor at Saddleback College
- Allison Tran - Supervisor, Library & Cultural Services
- Kathy Allen – Former President, Friends of the Arts Organization
- Genesis Hansen – Director, Library & Cultural Services
- Keith Rattay – Assistant City Manager, Mission Viejo
- Robert Breton – Former Mission Viejo Mayor
- Scott Farthing – Dean of Fine Arts, Saddleback College
- Claudia McNulty – Vice Chair, Cultural Arts Committee
- Rick Stein – President & CEO, Arts Orange County
- John Forsyte – President & CEO, Pacific Symphony
- Doug Zielasko – President, Mission Viejo Chamber of Commerce
- Dennis Wilberg – City Manager, Mission Viejo
- Clark Hampton – Interim Superintendent, Capistrano USD

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# STAKEHOLDER INTERVIEWS

MOST MENTIONED COMMENTS: IN TERMS OF ENTERTAINMENT AND FACILITIES, WHAT IS MISSING IN MISSION VIEJO?



Source: Stakeholder Interviews, 2023

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STAKEHOLDER INTERVIEWS

## KEY THEMES FROM INTERVIEWS

### What Makes Mission Viejo Unique?

- Talented students performing in local schools
- Sense of community, pride, small community
- Beautiful parks, landscape
- Lots of families and aging citizens
- Great education
- City provides great art and culture to residents
- Lots of artists
- Rich in sports
- Amazing volunteers
- Community-based art projects like the Mosaics
- It's safe
- Community likes to gather together

“Anything the city gets involved in will be beautiful. They do a great job.”

– Stakeholder Interviewee

Source: Stakeholder Interviews, 2023

### Why is this needed?

#### Economic Development/ Local Pride

- True development needs to include entertainment to serve the community
- A Performing Arts Center brings more value to community
- We are lacking that community center and identity
- This could add to the core vision and be an economic driver

#### Boosting Educational Opportunities

- Parents are concerned about providing opportunities that are not sports related for their children who do not excel in sports
- It would provide opportunity for young-people to discover their gifts
- For local students who cannot travel outside MV to boost their arts education

#### Support Local Residents

- We need to offer more activities for residents, like an evening out with sophisticated artists
- A venue for you to see your loved ones perform and have an opportunity to further your own craft.
- So we don't have to drive elsewhere for arts and cultural events

#### Supporting Local Artists

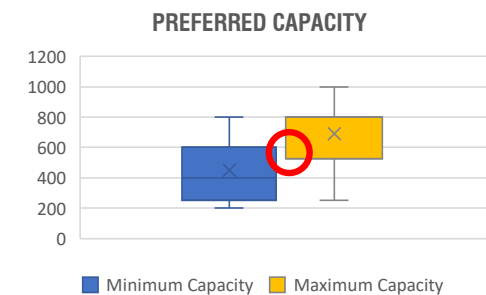
- Schools and other venues increasingly cannot accommodate community uses
- A new facility would greatly be welcomed by local art groups who need new venue homes

### Biggest Concerns

- Fundraising is difficult
- How much it will cost to build and operate long term
- Where it will go

### Seat Count

The below chart represents common seating capacity requests from interviewees:



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

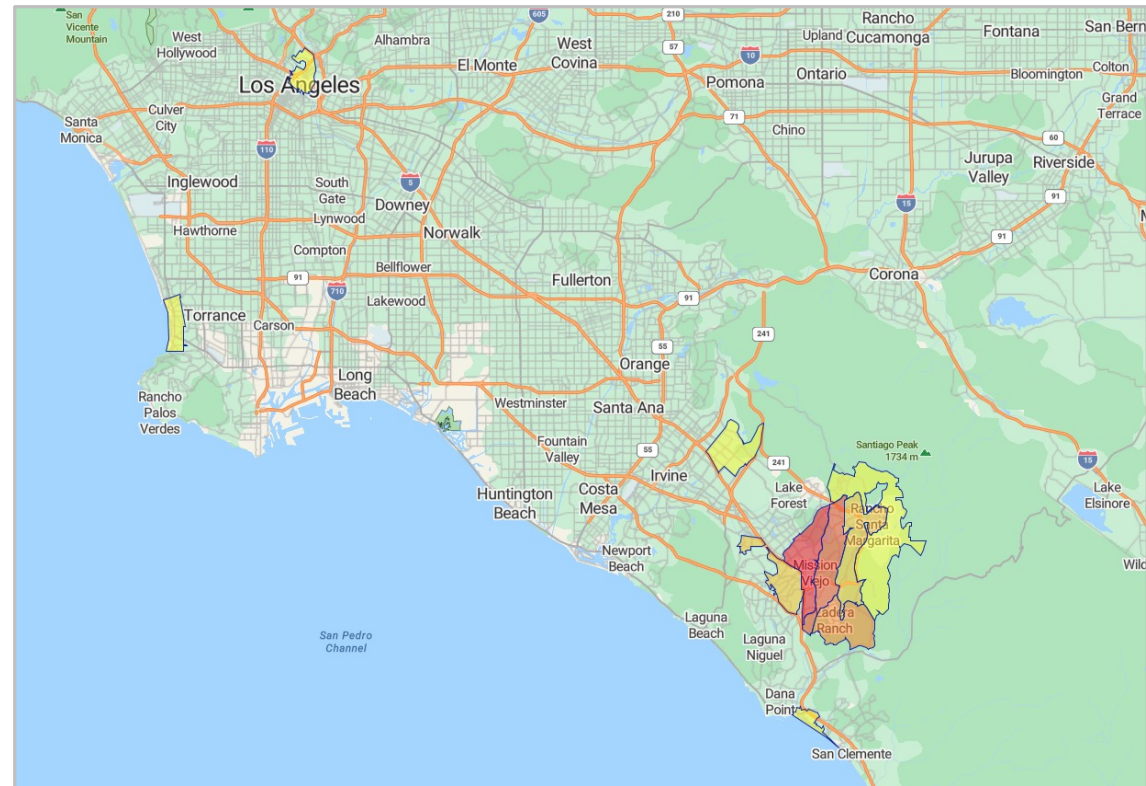
# AUDIENCE LOCATION SURVEY

## SYMPHONY IN THE CITIES CONCERT

The annual summer Symphony in the Cities (SITC) outdoor concert in Oso Park is the City's largest cultural event. Attended by approximately 5,000 audience members, this free cultural celebration is a testament to the area's love of music, community, and family-oriented fun. The long-standing collaboration with the Pacific Symphony is presented in a festival format with a mainstage and several smaller stages where local artists perform - food trucks, beer garden, and play area for kids are included.

### KEY INSIGHTS

- ✓ 5,000 in attendance from Mission Viejo and other cities, including Los Angeles. Event is a wonderful cultural identity and branding opportunity for the City
- ✓ Free admission, City responsible for all expenses. The concert is an "all hands on deck" event, requiring the support of all city departments
- ✓ Event is beloved by area residents and is an integral part of Mission Viejo's public and cultural profile



Source: Audience Survey at Symphony in the Cities Concert, 2023



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# CITYWIDE COMMUNITY SURVEY

## METHODOLOGY & DISTRIBUTION

The results on the following slides illustrate audience preferences, behaviors, and pricing sensitivities. Notably, about 70% of respondents have been living in Mission Viejo for 10 years or more, giving a feeling of local pride and keen understanding of their needs. Some key findings include:

- This is a vibrant arts-going community, 96% of respondents expressed that the arts play at least some role in their lives and 55% of participants attend 5-20 or more events per year. Along with going to performances, most respondents enjoy dining at restaurants and bringing a companion with them.
- While the community enjoys free admission frequently, they are also willing to spend between \$25-\$75 dollars per ticket.
- They are mostly excited about attending live music, theatre plays, musicals, and professional touring acts. They would like to attend these events at a new Mission Viejo venue, and that they would support a community investment in it.
- They expressed excitement about the idea of a new venue, offered a plethora of ideas about programming, and also were vocal about their concerns for traffic, parking, and cost to build the venue.



# CITYWIDE COMMUNITY SURVEY

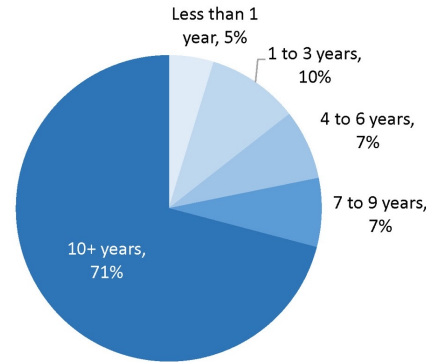
## DEMOGRAPHICS

Out of 990 respondents to the community survey, charts to the right reveal their diversity in terms of age, income level, race, and length of time they have lived in Mission Viejo and the area. These charts show a snapshot of respondent demographics, which mirror the market research findings we explore in depth in the Market Analysis section.

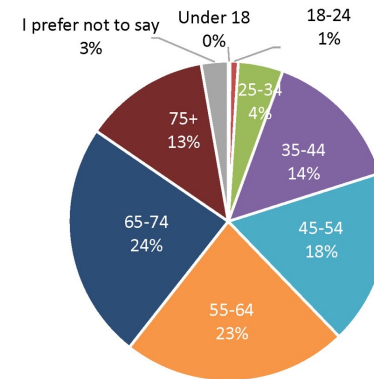
### KEY INSIGHTS

- ✓ 70% of respondents are long-time residents, living in Mission Viejo for ten years or longer
- ✓ Like the economic make-up found in the market analysis, a majority of respondents also reported earning higher income levels
- ✓ Respondents from all age ranges shared their thoughts

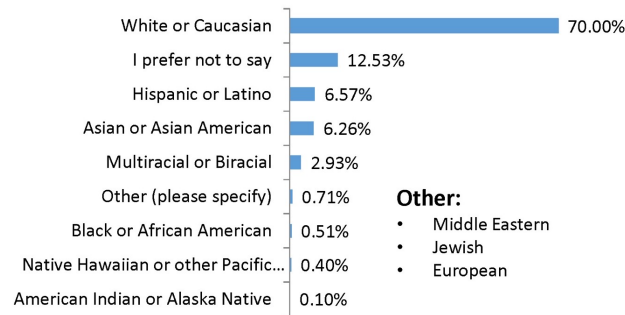
HOW LONG HAVE YOU LIVED IN MISSION VIEJO?



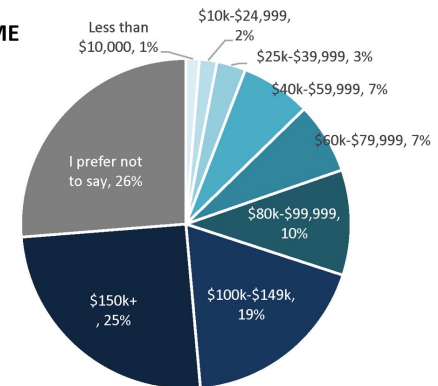
AGE



ETHNICITY + RACE



INCOME



Source: Community Engagement Survey, 2023



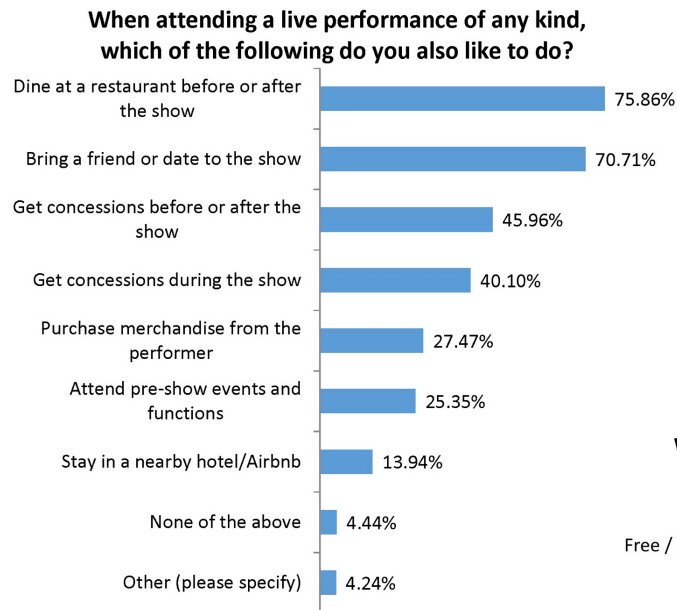
# CITYWIDE COMMUNITY SURVEY

## BEHAVIORS

The following graphs illustrate general behaviors of respondents as it relates to ticket purchases, frequency of attendance at live entertainment/cultural events, and other economic activities they tend to engage in along with the event.

### KEY INSIGHTS

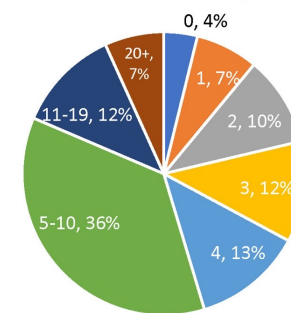
- ✓ Most respondents enjoy dining at restaurants in addition to attending events, and typically bring another person with them
- ✓ 55% of respondents are avid participants at live entertainment/cultural events, attending at least 5 or more events per year
- ✓ While most respondents are used to attending free events (48%), 42% have spent between \$25-\$49 per ticket, and 34% have spent \$50-\$75



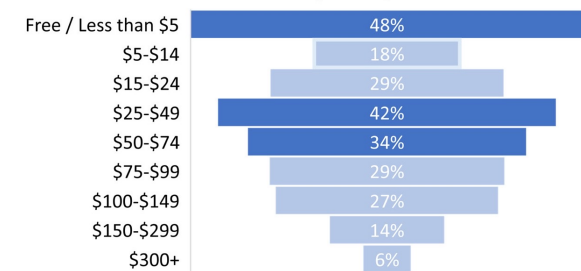
**“Other” activities mentioned:**

- Bring picnic
- Meet/interact with the artists
- Bring family/kids
- Volunteer

**How many live entertainment/cultural events have you attended in the past 12 months? (n=990)**



**What ticket prices have you willingly paid to attend performances/events in the past 12 months? (n=990)**



Source: Community Engagement Survey, 2023

# CITYWIDE COMMUNITY SURVEY

## PREFERENCES

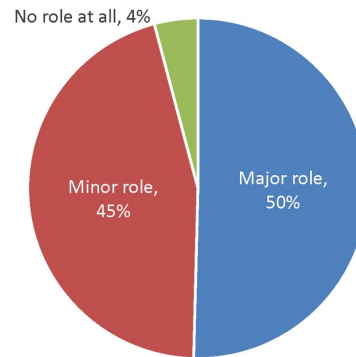
Diving deeper into the level of interest that arts activities play in the lives of the community, approximately 96% of respondents shared that the arts play at least some role of significance.

When asked about preferences for the types of live performances and events, respondents ranked their responses in the chart on the far right and offered dozens of programming ideas in the open-ended response section.

### KEY INSIGHTS

- ✓ Live music concerts are the highest ranked programming, followed by theatre plays and musicals
- ✓ Respondents showed interest in almost all programming categories and offered many additional ideas as well

### What role do arts activities play in your life?



#### “Other” Event Ideas:

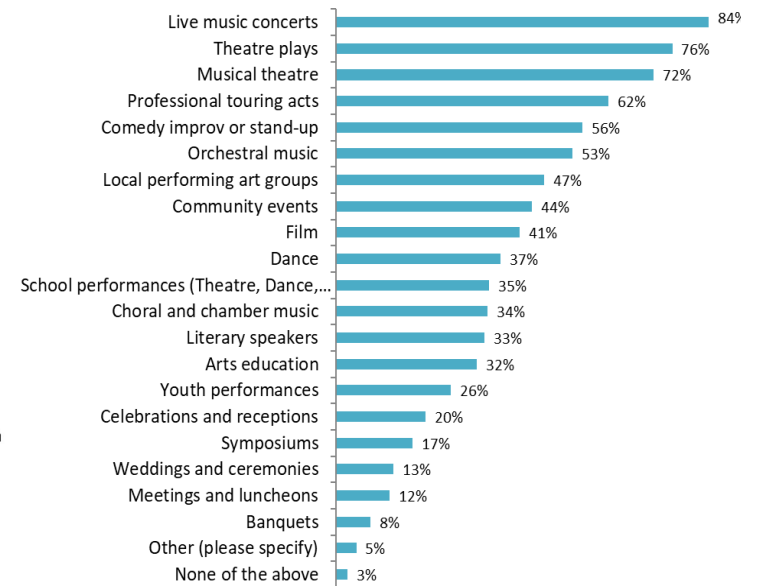
- Magic
- Ted Talks
- Programs for the 50+ crowd like music from 40's on
- Sports / Pickleball
- Solitary musicians like Paseo North
- An Art Gallery space
- Community Sing Along
- Children's Theater and Concerts for young people
- Cultural / International Art Performances, ie Asian /Indian / African

#### Also Mentioned:

- Outdoor Seating
- We already have enough fine arts concerts & theater. MV needs more live bands.

Source: Community Engagement Survey, 2023

### What live performances/events are you interested in attending in Mission Viejo? (n=990)



# CITYWIDE COMMUNITY SURVEY

## PREFERENCES

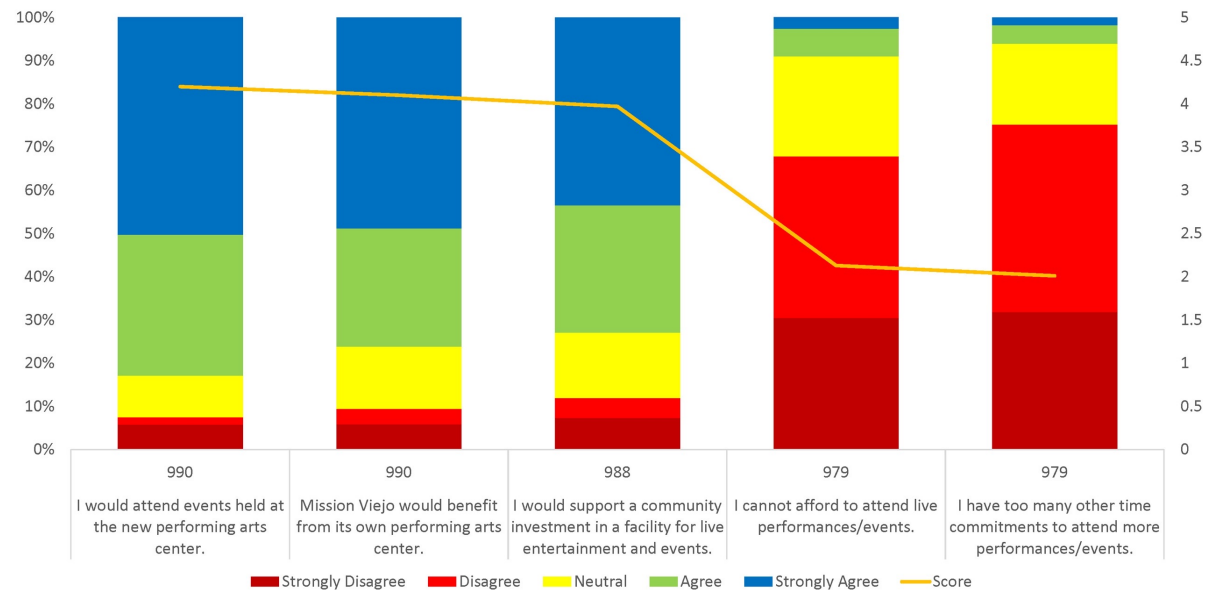
Respondents were also asked to express their perceptions regarding a number of factors in and around attending live events in Mission Viejo, including interest in attending and supporting a new performance facility, affordability, availability, and other preferences.



### KEY INSIGHTS

- ✓ Majority of respondents agree or strongly agree (in green and blue) with attending events at a new facility and that the city would benefit from it
- ✓ Majority of respondents also agree to support a community investment in a new performance facility
- ✓ Respondents did not report an issue with being able to afford or have time to attend events

Please rate your level of agreement with the following statements:



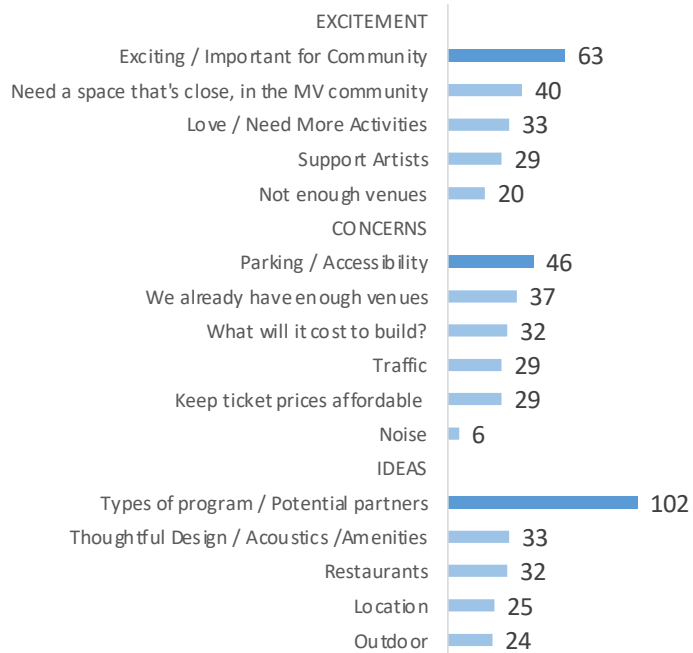
Source: Community Engagement Survey, 2023

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# CITYWIDE COMMUNITY SURVEY

## COMMENTS SUMMARY

### Ideas, Thoughts, Feedback for a New Venue? (number of mentions by key themes)



### Excitement:

"I love the investment Mission Viejo puts into a culturally vibrant community."

"I think the importance of art and live performance should be emphasized in our community. As a filmmaker, it would do wonders for the community if a film festival were held here. I'd be more than willing to go to and support an event like that, and I'm sure many people in this community would agree!"

"Would love to have this new venue in my "hometown." Many of your ideas appeal to me. It's a good idea to start gradually such as having music performances until the community becomes aware of what's happening."

"It would be of great benefit to our town and its residents. It would complete the circle of sports and arts activities for a town that serves all its people."

"This is a good idea - save us trips to Soka & Segerstrom! Remember the elderly population & allow for valet parking & close-in parking."

### Concerns & Ideas:

"The city currently has venues that have served us well for a wide range of performance categories. This sounds to me like a way to spend a bunch of money on something the community does not need."

"How and where the venue is developed and the size is a huge qualifier to my responses. If it is too large and causes too much congestion, that would be a big negative. The location is critical. My response assume a suitable location is found that is not too large for the community."

"Please ensure there is adequate parking available. Also that there are restaurants and cafes within walking distance from the parking lot to ensure that people can arrive early and dine, or after the event."

"Turn Kaleidoscope into something like Kansas City Live to give Mission Viejo a modern live show/concert, gathering, and inclusive place to go have fun and eat."

*Source: Community Engagement Survey, 2023*

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# NEEDS ASSESSMENT & UTILIZATION

## LIST OF POTENTIAL FACILITY USER GROUPS

*Mission Viejo & Greater South Orange County*

- Camino Real Playhouse\*
- Festival Singers of Orange County\*
- Local 7 Musicians Union\*
- MenAlive Orange County Gay Men's Chorus\*
- Mozart Classical Orchestra\*
- Orchestra Collective of Orange County\*
- South Coast Conservatory\*
- Orange County Women's Chorus\*
- Pacific Chorale
- Pacific Symphony
- South Coast Singers
- Chamber Music Orange County
- Orange County Ballet Theatre
- Backhouse Dance
- South County Performing Arts
- Ovations Performing Arts Conservatory
- Fringe Dance Studio
- Lyric Opera of Orange County
- OC Crazy's Improv Theatre
- Renaissance Theater Group

*\* Organizations that completed and submitted a facility user survey for this study*



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# NEEDS ASSESSMENT & UTILIZATION

## FACILITY NEEDS BY USER GROUPS

In order to forecast utilization volume and needs of a new facility, we surveyed potential user groups to get data such as event types, performance frequency, audience attendance, performer support spaces, production equipment needs along with other criteria.

The facility user data that we received aids in developing an operations pro forma and a space program that includes a complete room listing with square footages for massing. The type, size, and functionality of a facility is largely dictated by the needs of the facility users.



### KEY INSIGHTS

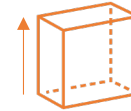
- ✓ Eight performing art groups responded to the facility user survey request. Six out of the eight groups were music-focused.
- ✓ There are very few prominent performing arts groups located in Mission Viejo. User groups will need to be recruited or developed locally.
- ✓ All groups expressed a desire for an intimate hall, not too many seats so it doesn't feel empty.



**DRESSING ROOMS FOR UP TO 60 PERFORMERS**



**A STAGE LARGE ENOUGH FOR DANCE**



**A STAGE WITH A FULL FLY SYSTEM**



**1,500+ SF OF REHEARSAL SPACE**



**A 100 to 200-SEAT BLACK BOX THEATRE**



**400 to 600-SEAT PROSCENIUM THEATRE**



**FLEXIBLE SEATING AND STAGING**



**MULTIPURPOSE SPACES**



**SCENE DOCK AND SHOP**



**STATE OF THE ART PRODUCTION SYSTEMS**



**ACOUSTICALLY DESIGNED FOR MUSIC**



**PLENTY OF STORAGE SPACES**

An aerial, grayscale photograph of a suburban residential area. The image shows a dense network of winding roads and numerous houses. A large, dark lake is visible in the center-left portion of the frame. The terrain appears to be hilly, with roads curving to follow the contours of the land. The overall scene is a typical example of a planned residential development.

**04**

## **MARKET ANALYSIS**

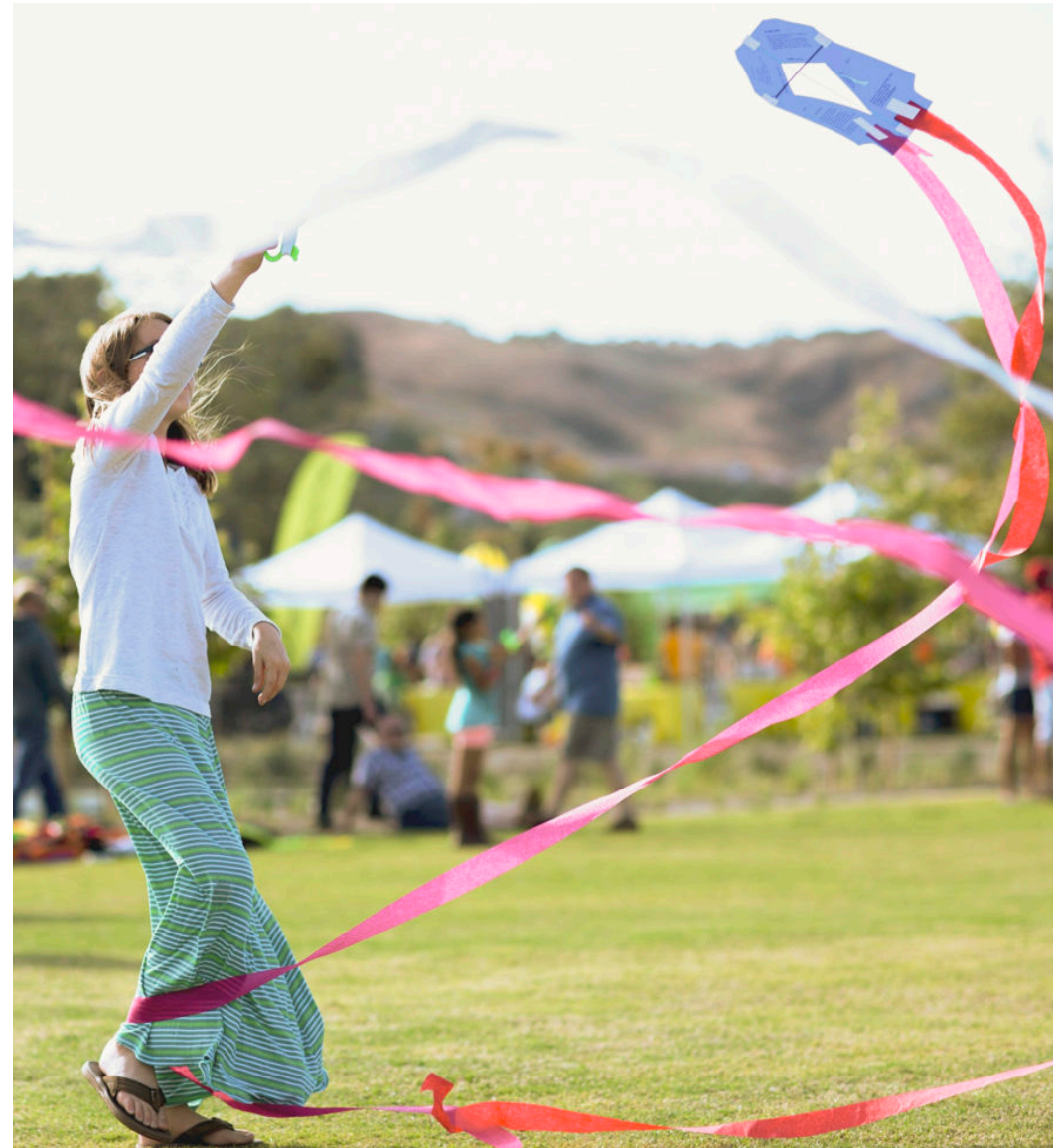
# MARKET ANALYSIS SUMMARY

The market analysis expands into several key areas, including consumer demographics, economics, tourism, arts vibrancy index, and an inventory of local arts and cultural venues. These findings are central to activating the Mission Viejo facility and will help to position itself as filling a unique gap in the market.

Findings generated from consumer demographics, income, and employment trends across the primary, secondary, and tertiary drive-time market areas, along with an evaluation of each of those subsets, help to illustrate viability in successfully running a performing arts center. Mission Viejo is highly affluent, educated, highly employed, and notably, more entrepreneurial (self-employed) than the US benchmark. These are all good indicators of a potential robust arts and cultural audience.

Local tourism data reveals that while Mission Viejo lodging tax receipts are on the rise over the past decade, they are still lower than other cities in Orange County. An opportunity to increase the tax rate, along with offering cultural amenities, may boost these receipts. Focusing on support for the arts, the data shows that Orange County overall creative economy health and viability to support the arts is high (94%), governmental support is medium (64%), and consumers in Mission Viejo spend about \$133 per year on tickets to arts and cultural events plus an additional \$38.46 in indirect entertainment spending.

A review of current South County area arts facilities pinpoint the context into which a new performing art center will operate. Planning for and positioning new performing arts spaces requires an understanding of the performing arts ecosystem of facilities, including size, programming, and location as a basis for marketing and operational decisions. Also included are competitive profiles of five local facilities, which outline unique programming opportunities for Mission Viejo not already conducted by the city or local organizations.





<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

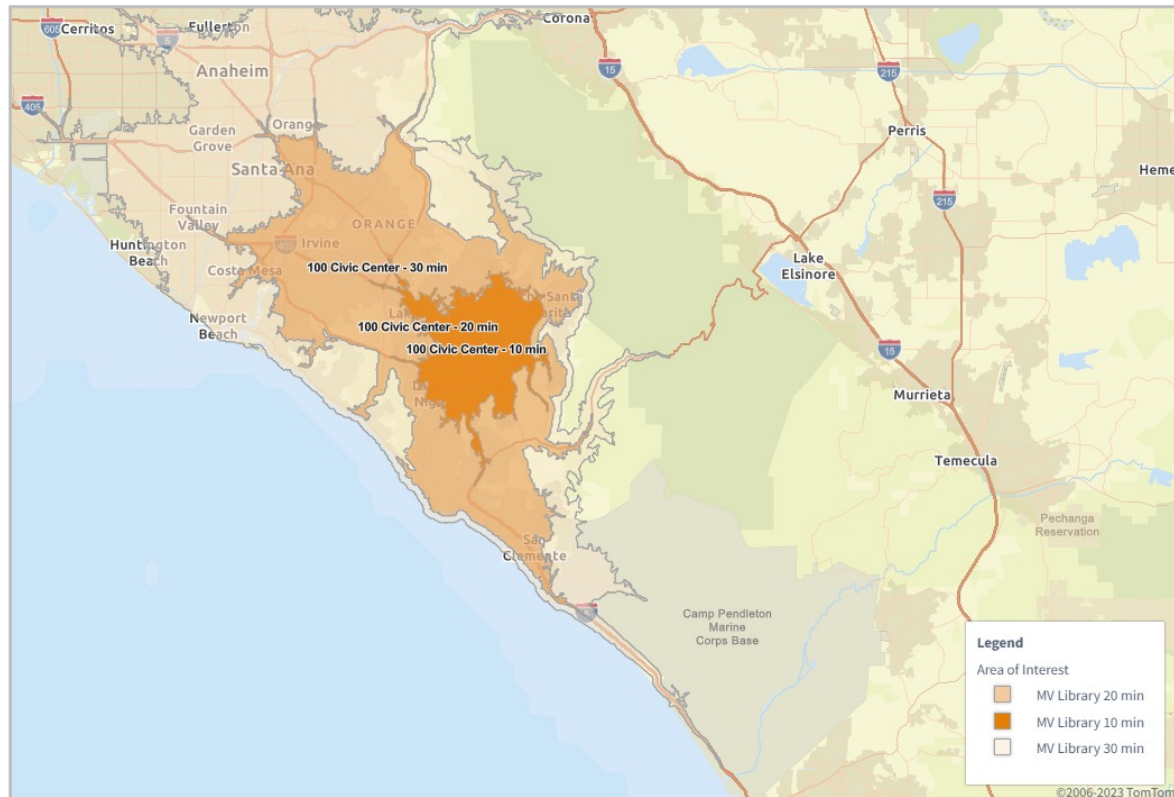
# MARKET CATCHMENT AREAS

## BASED ON DRIVE TIMES

This section highlights the population composition of three trade areas surrounding the City of Mission Viejo and projects how that population may evolve over the next five years.

Included is an analysis of data from the market demographic segmentation company, Claritas, for the 10-20-30-minute drive times from the Library as the radius center point. Drive times were determined from recommendations by the Working Group and City staff. The primary market shaded in the darkest orange (10-min) is the core audience that will support the facility most often and have the largest impact on business operations. The secondary market will occasionally support the facility and will likely plan farther in advance of attending events. The tertiary market closely resembles Orange County as a whole and will have minimal impact on attendance.

The following analysis highlights the most salient points from the data and contextualizes them within the framework of this study.



Source: Claritas SPOTLIGHT by Environics Analytics, 2023

# CONSUMER DEMOGRAPHICS

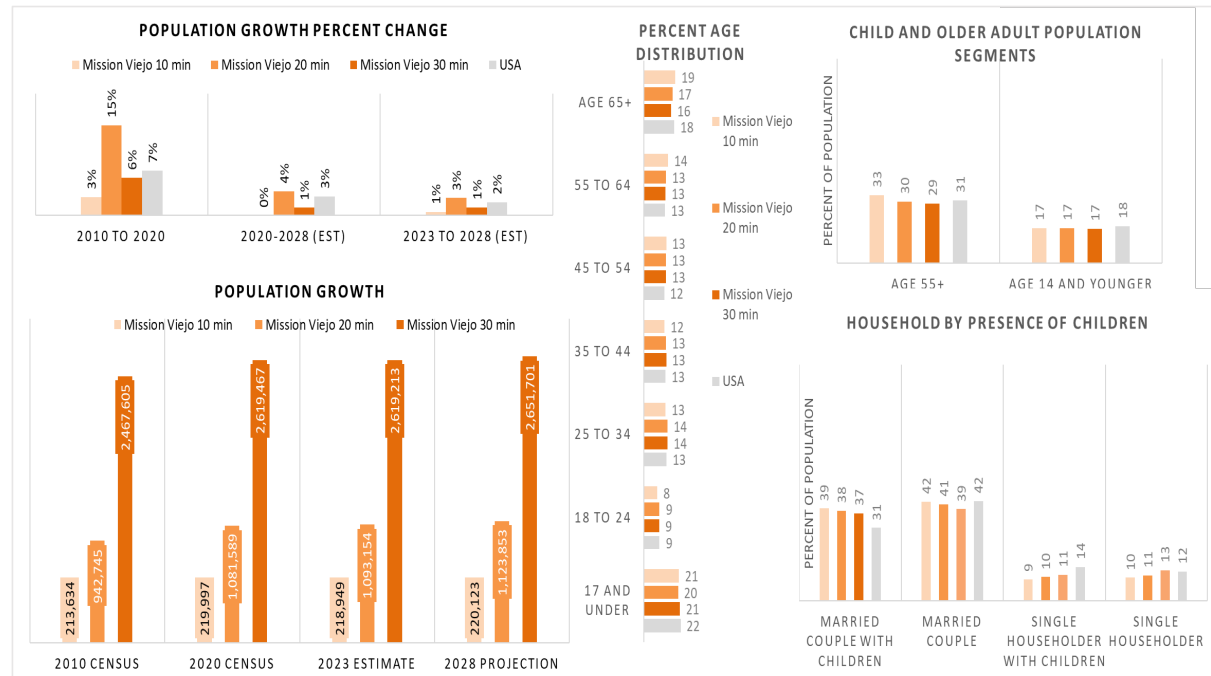
## POPULATION, AGE & FAMILIES

These charts outline population growth, age distribution, and the presence of children within area households.

Note that Mission Viejo population alone is 92,500 (estimate as of 2023).

### KEY INSIGHTS

- ✓ Population growth has slowed recently and is expected to slow over the next 5 years.
- ✓ Although markets are experiencing a similar distribution along age segments as the US benchmark, the Primary has greater share of adults aged 55 and older.
- ✓ Primary market also has higher share of families with children.



Source: Claritas SPOTLIGHT by EnviroNics Analytics, 2023

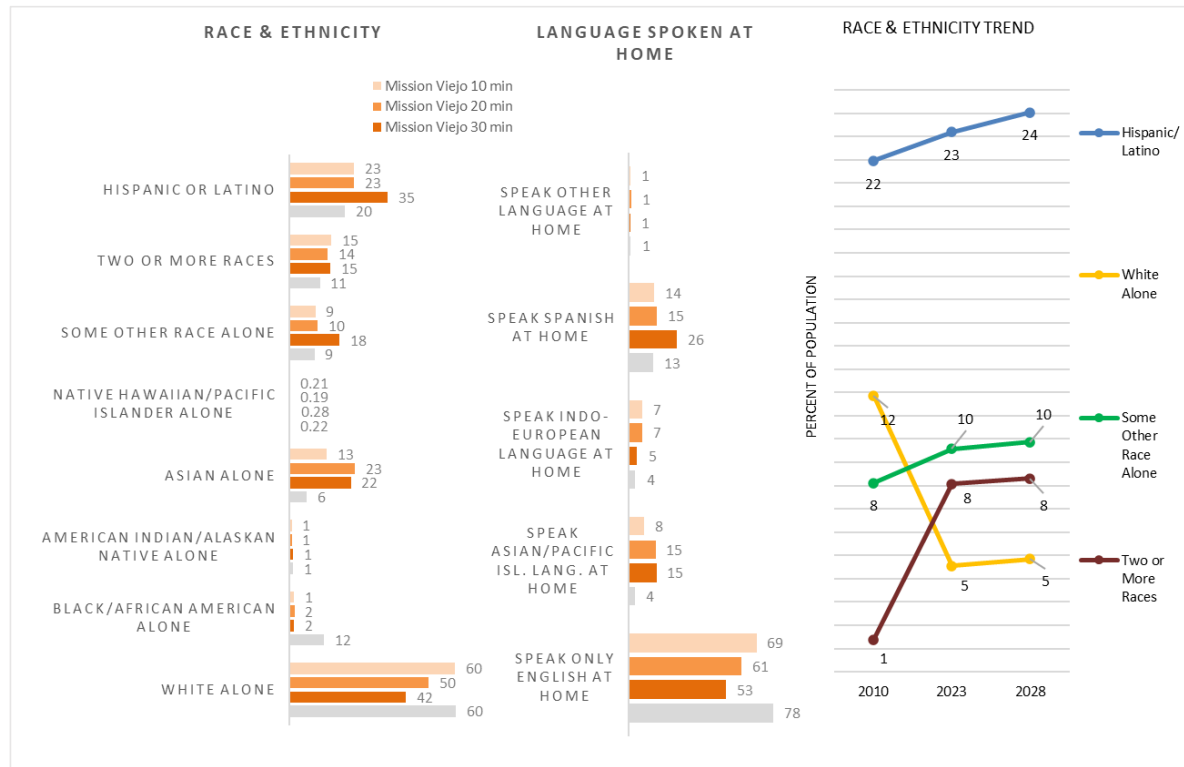
# CONSUMER DEMOGRAPHICS

## RACE & ETHNICITY

The ethnic diversity of Mission Viejo creates an opportunity to influence programming and program partnerships at a new venue.

### KEY INSIGHTS

- ✓ There are significant Asian, Hispanic/Latino, and bi-racial segments of the population.
- ✓ Spanish and Asian languages are more commonly spoken at home in Mission Viejo than the U.S. in general.
- ✓ The Bi-racial and Hispanic/Latino populations have been increasing since 2010.



Source: Claritas SPOTLIGHT by Environics Analytics, 2023

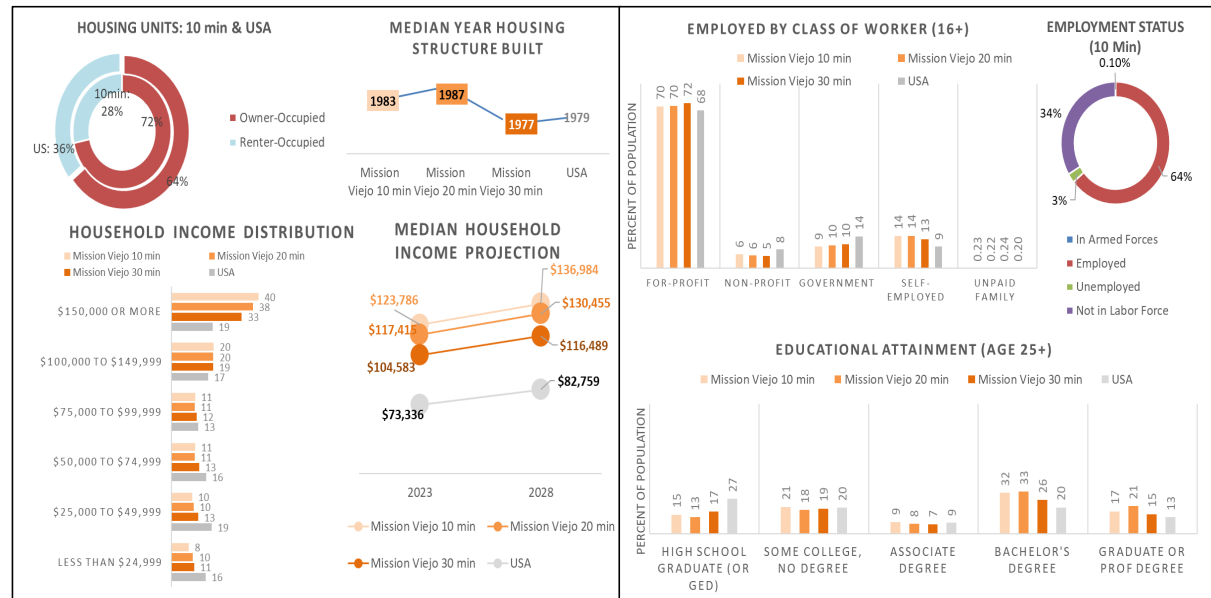
# CONSUMER ECONOMIC ANALYSIS

## HOUSEHOLDS, INCOME, EDUCATION & EMPLOYMENT

Affluence, educational attainment, and employment level all factor into potential audience market, typically indicating a higher potential of audience draw.

### KEY INSIGHTS

- ✓ The local population is highly affluent, where 40% earn \$150k or more annually. This is 11 points higher than the U.S. The primary market also holds the highest median income range.
- ✓ Mission Viejo residents and surrounding markets are highly educated, exceeding the U.S. in Bachelor's degrees and higher.
- ✓ The population is more entrepreneurial (self-employed) than the general U.S. and exceeds the U.S. benchmark in employment as well.



Source: Claritas SPOTLIGHT by Environics Analytics, 2023

# TOURISM & ARTS VIBRANCY

## LODGING DATA

### Lodging Tax Receipts Compared to Population by City in Orange County

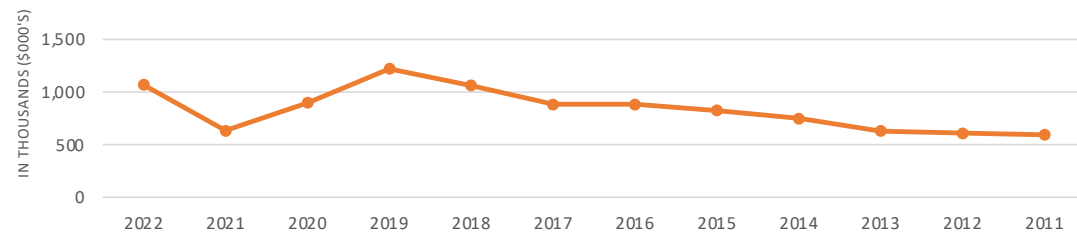
Tourism in Orange County has great implications for a new facility in Mission Viejo and will factor in its success as well as drive economic benefits to the City in terms of Lodging Tax Receipts, among other impacts. While current receipts and occupancy is on the low end in comparison to other cities in Orange County, there is an opportunity to grow in this area.



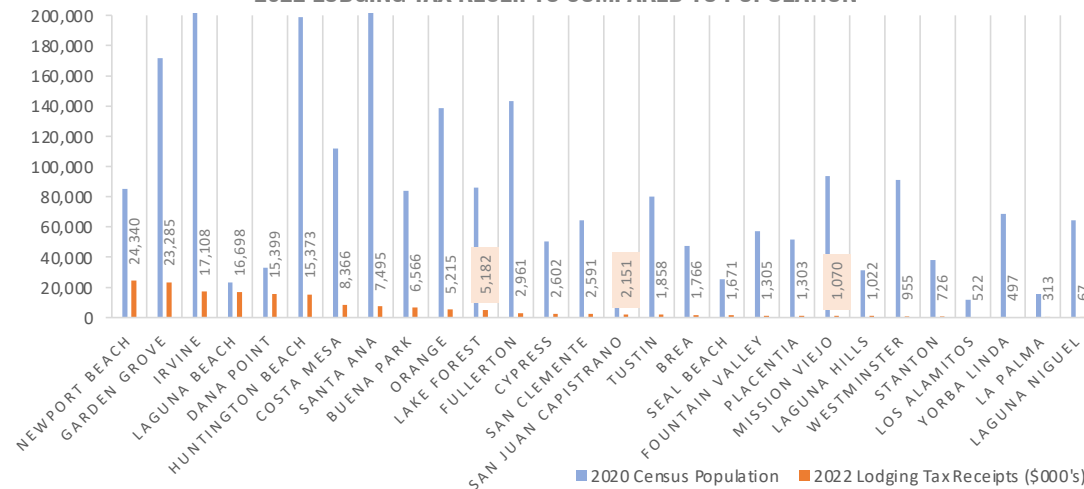
#### KEY INSIGHTS

- ✓ Annual lodging tax receipts are on the rise over the past decade, with years 2020-21 an exception due to COVID.
- ✓ Despite having a greater population than San Juan Capistrano or Lake Forest, Mission Viejo's 2022 lodging receipts were half as much and a quarter of, respectively.
- ✓ Mission Viejo Lodging Tax Rate is 8%, whereas neighboring cities, San Juan Capistrano and Lake Forest, are both 10%.

ANNUAL LODGING TAX RECEIPTS PER MISSION VIEJO



2022 LODGING TAX RECEIPTS COMPARED TO POPULATION



# TOURISM & ARTS VIBRANCY

## ARTS VIBRANCY INDEX

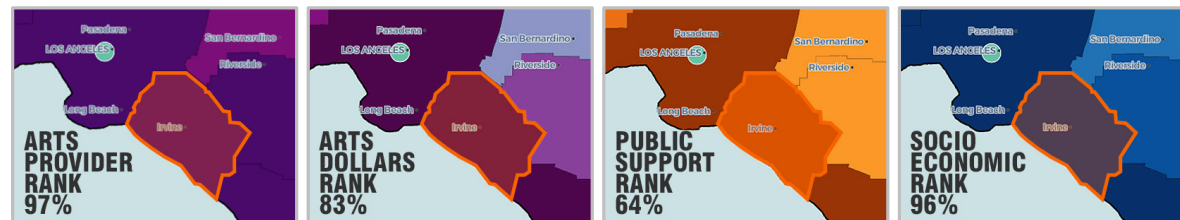
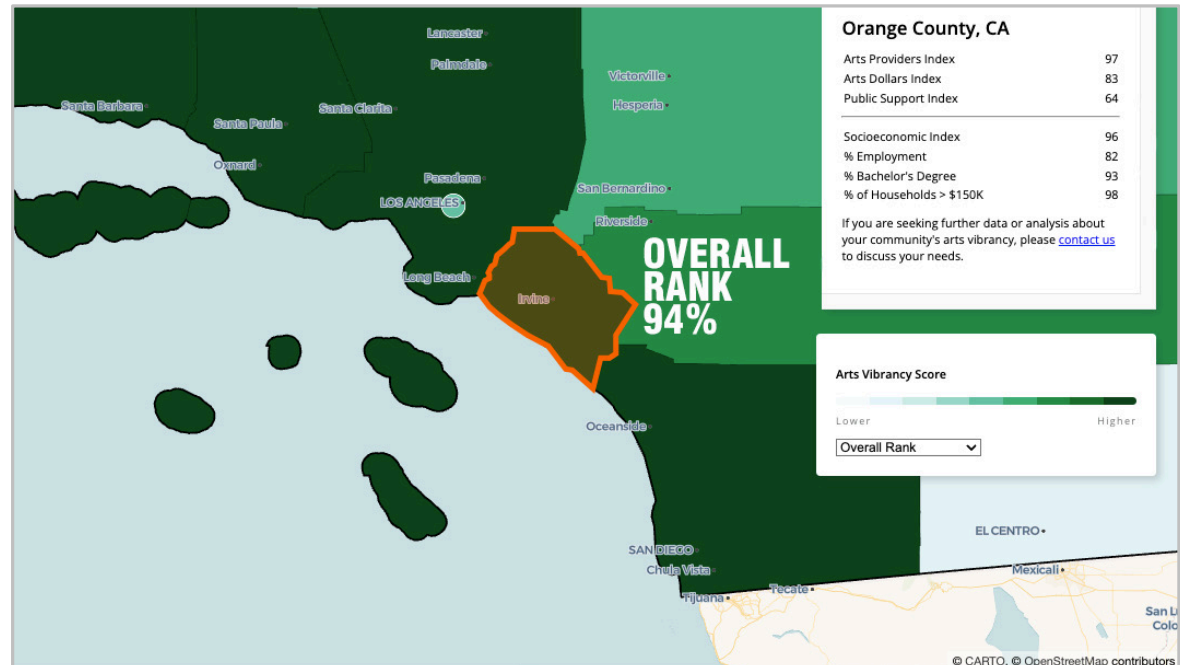
### Orange County, CA

The Arts Vibrancy Index by SMU DataArts provides insight into which counties across the United States have the highest scores on three key measures: Arts Providers, Arts Dollars, and Government Support, which can fluctuate year to year. Additionally, their interactive map provides scores for every county across the United States, allowing readers to explore and compare the differences with the latest available data.

Orange County is in the 94<sup>th</sup> percentile in terms of overall creative economy health and viability to support an arts and culture community.

### KEY INSIGHTS

- ✓ The county is in the 93<sup>rd</sup> percentile for higher education, an indicator traditionally for arts patrons.
- ✓ Orange County is the 98<sup>th</sup> percentile for household income, a prime indicator for arts supporters.
- ✓ Despite positive socioeconomic metrics, Orange County is in the 64<sup>th</sup> percentile for public support. This is a key metric to note.



Source: SMU DataArts, Arts Vibrancy Index, 2022

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# TOURISM & ARTS VIBRANCY

## CONSUMER ENTERTAINMENT SPENDING

### National Research on Indirect Entertainment Spending

Average Per Person Per Event Audience Expenditures: **\$38.46**



The average audience expenditures **does not** include cost of admission.

Source: Americans for the Arts, Economic Prosperity 6 Report - 2023

### Local Research on Direct Entertainment Spending: Mission Viejo, 2023

Average Annual Spending Per Consumer on Plays, Theatre, Operas, or Concerts

- **\$133.31** in the 10 min drive
- **\$123.83** in the 20 min drive
- **\$115.90** in the 30 min drive
- Average in USA is **\$91.30**

The average audience expenditures **includes** cost of admission.

Source: Claritas SPOTLIGHT by Environics Analytics, 2023



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# CULTURAL FACILITY INVENTORY

## Proscenium

- Lake Forest Performing Art Center
- Laguna Woods Village Performing Arts Center
- McKinney Theatre, Saddleback College
- The Laguna Playhouse
- San Juan Capistrano PAC, Main (In development)

## Thrust Stage

- No Square Theatre

## Black Box

- Soka Performing Arts Center, Soka University
- Studio Theatre, Saddleback College
- San Juan Capistrano PAC, Black Box (In development)

## High School PAC

- Mission Viejo High School Theater
- El Toro High School Theatre
- Capistrano Valley High School Performing Arts Theater
- Trabuco Hills High School Theater

## Multiuse

- Mission Viejo Library
- Mission Viejo City Hall
- Norman P. Murray Community and Senior Center
- Thomas R. Potocki Conference Center

## Outdoor

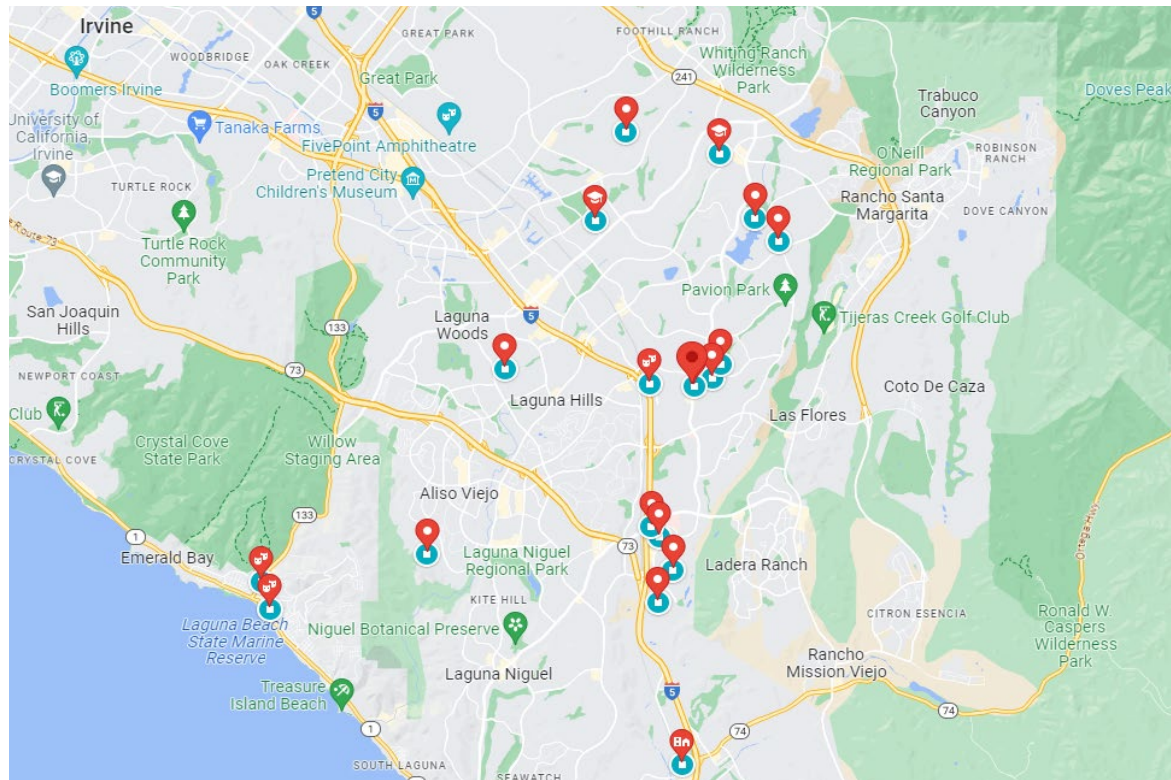
- Lake Mission Viejo Amphitheatre
- Florence Joyner Olympiad Park
- Oso Viejo Park

## Concert Hall

- Soka Performing Arts Center, Soka University

## Film Screen

- Kaleidoscope Entertainment Center





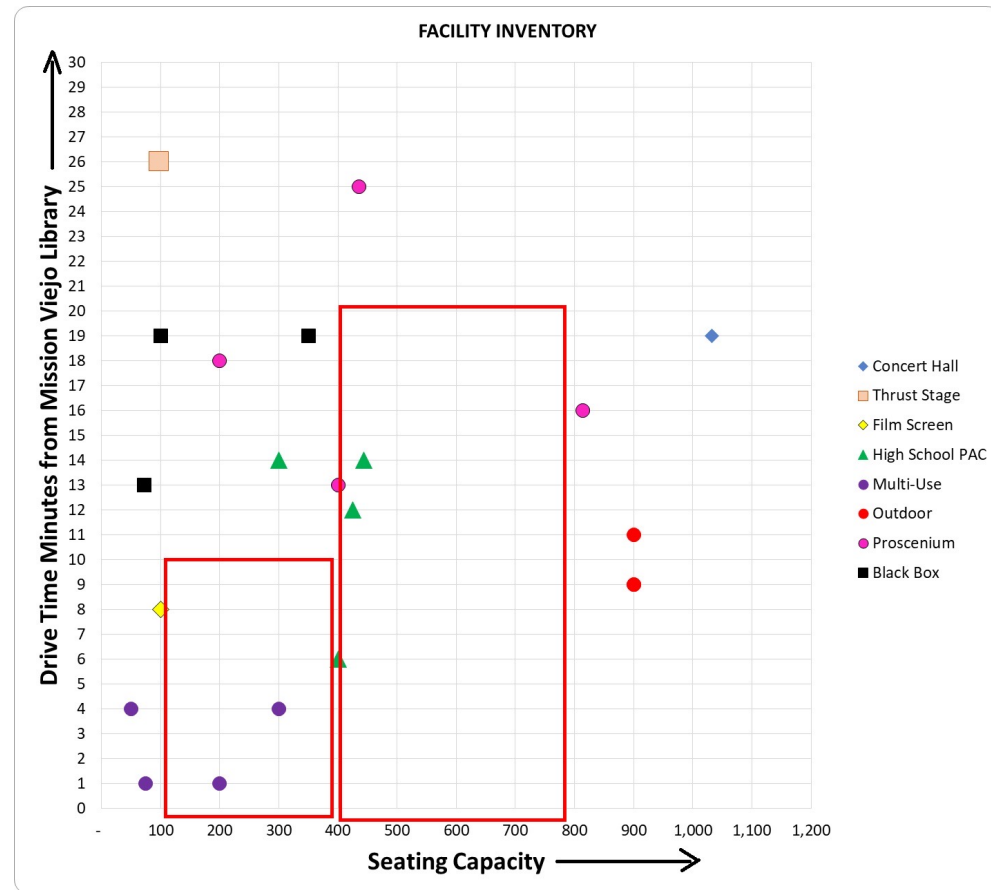
# CULTURAL FACILITY INVENTORY

## PRIMARY MARKET CATCHMENT AREA

We captured 23 spaces in the inventory, focusing on venues within the primary market south of Highway 133 along with the Laguna Beach area. Spaces that are farther afield in the second and tertiary market, such as Segerstrom and Cerritos are not included as part of the local inventory, although they are visited on occasion by Mission Viejo residents with no other local alternative.

### KEY INSIGHTS

- ✓ Eight venues are high school or college-owned, making difficult to developing cultural programming year-round due to limited access to space.
- ✓ Only one indoor non-educational performance venue is available to the public to rent. Two additional venues are currently in development in San Juan Capistrano.
- ✓ There is a gap of spaces in the market for a studio theatre with 100-375 seats and a proscenium theatre with 400-775 seats.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# COMPETITOR PROFILES

## LAKE FOREST PERFORMING ARTS CENTER



**LOCATION**  
Lake Forest, CA



**YEAR BUILT**  
2019



**CAPITAL COST**  
\$80M (\$96M/2023)



### PROGRAMMING

The Lake Forest Performing Arts Center is available to rent by outside groups and individuals, which are the only providers of arts and cultural activities at the venue.



### GOVERNANCE

Owned and operated by the City of Lake Forest.



### MANAGEMENT STRUCTURE

The venue's rentals are managed by the City Communications and Marketing division. There is no separate department specifically for the Performing Arts Center.



### RENTAL RATES

- Hourly rates with discounts for Lake Forest residents
- Nonprofit-\$250 / Private Party-\$290 / Commercial-\$390
- Plus: \$25/hour for staff and janitorial



### CAPABILITIES

The PAC is primarily a City Council Chamber that doubles as a rentable Performing Arts Center. The space includes 200 theater seats, dressing rooms, professional sound and lighting, a ticket booth, and an open courtyard.



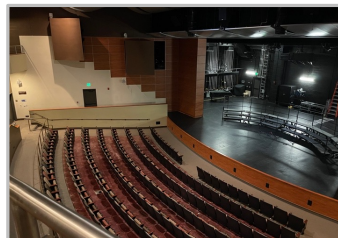
### LIMITATIONS & SERVICE GAPS

The price of Admission must be approved by the City. The City does not provide programming to the community, only outside users provide programming. The City can approve or deny the content of the rental activity.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# COMPETITOR PROFILES

## CAPISTRANO VALLEY HIGH SCHOOL PAC



**LOCATION**  
Mission Viejo, CA



**YEAR BUILT**  
2013



**CAPITAL COST**  
\$16.4M (\$21.6M/2023)



### PROGRAMMING

The CVHS PAC is used for both its own performing arts activities and events and outside rentals, such as the Laguna Ballet, South Coast Conservatory, San Clemente Dance, local churches, and other area public schools' arts and cultural programming.



### GOVERNANCE

A public owned facility, the PAC is operated by the CVHS.



### MANAGEMENT STRUCTURE

Two FTE, the Director of Theatre Facilities and the Theater Manager.



### RENTAL RATES

- From \$597.90 per hour
- \$2,391.60 minimum.
- Additional fees may apply for services, utilities, etc.



### CAPABILITIES

The PAC is 444-seat proscenium theatre, with terrace and mezzanine seating levels in addition to the orchestra level. Lobby, dressing rooms, loading dock, apron, robust rigging and lighting, media, and sound are available as well.



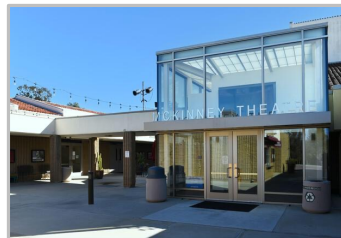
### LIMITATIONS & SERVICE GAPS

It is primarily used for High School arts and cultural programming, with limited dates available for outside users.

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# COMPETITOR PROFILES

(NEW) MCKINNEY THEATRE, SADDLEBACK COLLEGE



**LOCATION**  
Mission Viejo, CA



**YEAR BUILT**  
Being Designed



**CAPITAL COST**  
Unknown



## PROGRAMMING

The predominant programming of the McKinney Theatre is for Saddleback College's department of Arts, Media, Performance, and Design and student events. McKinney is usually available for rent, but limited date availability is a barrier for community usage.



## GOVERNANCE

The McKinney Theatre is owned and operated by Saddleback College.



## MANAGEMENT STRUCTURE

McKinney is managed by the academic department of Arts, Media, Performance and Design.



## RENTAL RATES

- Unavailable to rent at this time due to pending construction of the new facility.



## CAPABILITIES

The new McKinney Theater is expected to have less than the current one which is 400-seats. Combined with a studio theatre, these two venues will accommodate music, dance, theater, special events, lectures, corporate meetings, religious events, recitals, and educational activities.



## LIMITATIONS & SERVICE GAPS

Due to its heavy usage by the Saddleback College community, there are few dates available for outside users. In addition, Saddleback College is planning to decommission McKinney and replace the venue with two smaller venues which will serve the campus' academic departments more appropriately. It is not anticipated that there will be more access for outside groups to use the spaces at Saddleback College.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# COMPETITOR PROFILES

## SOKA PERFORMING ARTS CENTER, SOKA UNIVERSITY



**LOCATION**  
Aliso Viejo, CA



**YEAR BUILT**  
2011



**CAPITAL COST**  
\$73M (\$99.8M/2023)



### PROGRAMMING

The Soka Performing Arts Center (SPAC) consists of two venues, a 1,032-seat concert hall and a 350-seat black box space. As a presenting organization, it hosts primarily music and some dance performances by touring artists, including major international artists each season. Programming and outreach includes a Children’s Concert Series, Blues Festival, and a Great Pianists Series. SPAC is also home to Pacific Symphony Chamber Orchestra including “Sundays at Soka Series”. The venue also presents and partners with other Orange County arts organizations, most notably with the Philharmonic Society of Orange County. Their joint arts education outreach program brings 7,000+ school children to the Center to experience live performances.



### GOVERNANCE

Soka University owns and operates the performing arts center.



### MANAGEMENT STRUCTURE

A dedicated staff of six full-time led by a General Manager/Artistic Director.



### RENTAL RATES

- Unavailable to rent.



### CAPABILITIES

The Soka Concert Hall is a fine acoustic venue ideal for acoustic music. It is not appropriate for theatrical performances or dance performances. The concert hall does not have a stage house, limiting rigging capabilities and programming. The black box can be configured to accommodate dance and theatrical performances as well as a flat floor for banquets and special events.



### LIMITATIONS & SERVICE GAPS

Not available for outside rentals, making it unavailable as a community resource.

*Web source: [ps://www.soka.edu/soka-performing-arts-center](https://www.soka.edu/soka-performing-arts-center)*

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# COMPETITOR PROFILES

## NORMAN P. MURRAY COMMUNITY & SENIOR CENTER



### LOCATION

Mission Viejo, CA



### YEAR BUILT

1989 / 2008



### CAPITAL COST

\$13M (2008 Expansion)



### PROGRAMMING (Sycamore Room only)

Norman P. Murray Community and Senior Center is a 23,500-square-foot multipurpose facility, originally built in 1989 with a \$13M expansion completed in 2008. Within the Murray Center is the Sycamore Room, a 5,000 SF partitionable assembly space and small stage that can accommodate on average 350-seats when set in theatre style. Event usage reports for the Sycamore Room were analyzed from the last three full active years (2019, 2022, 2023). There were 399 events booked in the space annually on average. In 2023 the space hosted 475 events. The average use of the space by event type is as follows: 46% parties; 28% fitness classes; 6% weddings; 5% classes and lectures; 4% music, dance, and theatre classes; and 3% for seminars.



### GOVERNANCE

The City of Mission Viejo owns and operates the Murray Center.



### MANAGEMENT STRUCTURE

The Recreation & Community Services Department manages the Murray Center.



### RENTAL RATES

- \$138 local non-profit, \$174 resident, \$264 non-resident, \$390-commercial
- Two-hour minimum rental
- \$30 setup / teardown fee, \$200 piano rental fee, \$150 room cleaning fee



### CAPABILITIES

The Sycamore Room is a single level space with a lecture/banquet hall design, which is best for community gatherings with minimal production A/V requirements.



### LIMITATIONS & SERVICE GAPS

Availability is limited to due to high volume usage. The space is not a theatre. The room design, technology, and acoustics are not suited for commercial live entertainment uses.



**05**

**BENCHMARKING**

# BENCHMARKING SUMMARY

As Mission Viejo considers developing a new performing arts center, much insight and inspiration can be gleaned from similar city-owned venues in comparable communities around the country. To that end, the following is an exploration of four venues which collectively provide a snapshot of the opportunities and challenges of developing a similar facility. It's important to note that while these examples provide inspiration, they do not need to serve as a template, and development of new facilities should reflect the unique needs and interests of the Mission Viejo community.

## The following analysis of four peer benchmark organizations includes:

- An outline of basic information about each organization, including background information, mission, program areas, staffing structure, governance structure, capital and operational costs, facility attributes, ticket prices and rental fees where available
- A comparison of financial data from each organization's 990 from 2022, including revenue, expenses, and budget ratios
- Responses from interviews with the benchmark's leadership to learn more about each organization's unique position, programming, operational successes, and lessons learned over the years.

## Benchmark Attributes:

- 15-30 miles from a major U.S. city
- Bedroom community, with population approximately between 80,000 to 200,00 (with the exception of Irvine)
- Affluent community, with average household income between \$84K-\$155K
- A variety of operational models, focusing on City-owned buildings
- A robust rental program






<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## PATRICIA RESER CENTER FOR THE ARTS

 **LOCATION**  
Beaverton, OR


 **POPULATION**  
99,772 (2023)


 **HH INCOME**  
\$102,474


 **YEAR BUILT**  
2022


 **CAPITAL COST**  
\$52M (\$57M/2023)




 **BACKGROUND**  
After 30 years of dedicated planning and fundraising, the Reser Center opened to offer performing arts to their community audiences which had been well developed.


 **GOVERNANCE**  
501c3 nonprofit. Construction and ongoing operations funded by the City's HOT.

 **MISSION**  
We believe in the inherent magnificence of the arts and their extraordinary impact on everyday life. The mission of Patricia Reser Center for the Arts is to foster joy, imagination, connection, and understanding in our diverse community by presenting artistic, cultural, educational, and entertainment opportunities for all.


 **PROGRAMS**  
A robust presenting series that includes: Classical music, literary and speakers, small touring theatre, film, multi-cultural events and music, youth performances, and dance. Rentals or co-productions with regional arts organization also include similar program activity. The Reser also includes an art gallery and hosts artist markets and fairs.

 **STAFFING STRUCTURE**  
Staff of 12 <https://thereser.org/about/staff-and-board/>

 **FACILITY SPECS**  
Main Theatre: 550-seats, Proscenium  
The Lab: 72 to 150-seats  
Also includes 2 lobby areas, an art gallery, pavilion room, and outdoor plaza

 **FINANCES (2022 INAUGURAL YEAR)**  
Earned Income: \$310,791  
- Rental Income \$46,177  
Contributed Income: \$1,531,253  
Expenses: \$2,104,898

 **TICKET PRICES**  
Ranges from \$15 - \$60

 **RENTAL FEES**  
Nonprofit: \$550 min or \$2.50 per seat, \$550/6-hours rehearsal  
Standard: \$2200/performance, \$840/6-hours rehearsal  
Private event: \$3,850 / 6-hours

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# BENCHMARKING

## IRVINE BARCLAY THEATRE



**LOCATION**  
Irvine, CA



**POPULATION**  
314,384



**HH INCOME**  
\$146,465



**YEAR BUILT**  
1990



**CAPITAL COST**  
\$17.4M (\$40M/2023)



### PROGRAMS

Typically hosting 220 events per year in a range of presentations of music, dance, theatre, comedy, speakers, special multi-cultural events, and holiday entertainment. The Barclay also reserves space in the calendar for community rentals including lectures, corporate meetings, and community showcases, as well as many UCI events.



### STAFFING STRUCTURE

Staff of 14-16 <https://thebarclay.org/about-us/staff.html>



### FACILITY SPECS

Main Theatre - Cheng Hall: 756-seats / Rehearsal Studio 800 sq ft



### FINANCES

Earned Income: \$3.4 mil  
- Rental Income: \$700,000  
Contributed Income: \$2.6 mil  
Expenses: \$6 mil



### TICKET PRICES

Ranges from \$30-\$80



### RENTAL FEES

Space Fees: \$2,000 / 6-hour block, \$200 / each additional hour  
Labor Fees: \$1,550 average labor charge for a 6-hour block



### CAPITAL FINANCING

65% voter-approved bond, 24% private fundraising, and 1% plus land from UCI.



### BACKGROUND

During the 1970's, community leaders advocated for the creation of a community-based performing arts facility. Fifteen years later a unique public-private partnership with the City of Irvine and the University of California emerged to start the project.



### GOVERNANCE

City Owned, non-profit operated. The non-profit Irvine Barclay Theatre Operating Company (IBT) was chartered in 1986 to design, build, and run the facility.



### MISSION

Irvine Barclay Theatre is a leading presenter of performances by diverse and exceptional artists, providing a state-of-the-art venue for community cultural organizations and university programs, and broadening the scope, availability and appreciation of performing arts in Orange County.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## TEMPE CENTER FOR THE ARTS



**LOCATION**  
Tempe, AZ



**POPULATION**  
190,889



**HH INCOME**  
\$84,400



**YEAR BUILT**  
2007



**CAPITAL COST**  
\$65M (\$96.5M/2023)



### PROGRAMS

Tempe Center for the Arts presents and produces compelling, provocative and inspiring programs to promote meaningful engagement with the most relevant performance arts being made today. It is home to 6 resident companies, include the Arizona Theatre Company.



### STAFFING STRUCTURE

Dedicated staff of 19 <https://www.tempecenterforthearts.com/about/staff>



### FACILITY SPECS

Proscenium theater: 600-seats  
Studio theater: 200-seats  
Gallery: 3,500 SF



### FINANCES

Earned Income: \$800,000  
- Rental Income \$500,000  
Contributed Income: \$4.2 mil  
Expenses: \$5 mil



### TICKET PRICES

Ranges from \$10-\$35



### RENTAL FEES

Nonprofit: \$1,080 event day, \$810 non-event  
Commercial: \$1,350 event day, \$1,012 non-event  
Private event: \$6,000 for the whole facility



### BACKGROUND

TCA opened in 2007 as a premiere rental facility and offered many free public programs. In 2016, TCA took its next step as an organization by expanding its programming through producing and presenting, which they continue to this day in addition to resident companies.



### GOVERNANCE

Owned and operated by the City of Tempe and its Arts & Cultural Services Division. A "Friends Of TCA" also assists with fundraising.



### MISSION

Tempe Center for the Arts is making waves in the desert by embracing art in all forms and all voices.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## MOUNTAIN VIEW CENTER FOR THE PERFORMING ARTS



**LOCATION**  
Mountain View, CA



**POPULATION**  
81,516



**HH INCOME**  
\$155,264



**YEAR BUILT**  
1991 / 2019



**CAPITAL COST**  
\$3.5M (Renovation)



### PROGRAMS

The Center is home to world-class theatre, dance, and music along with visual arts displays, lectures, and corporate events, serving over 170,000 people annually. It also offers its space to rent for the community and hosts numerous shows by local artists and ensembles. It is home to the following resident organizations: TheatreWorks Silicon Valley, Peninsula Youth Theatre and Upstage Theater.



### STAFFING STRUCTURE

Staff of 9 <https://www.mvcpa.com/visit/about-mvcpa/contact-us>



### FACILITY SPECS

Main Theatre: 600-seats  
Second Stage: 200-seats  
Outdoor Park Stage: 300-seats



### FINANCES

Earned Income: \$946,000  
- Rental Income \$946,000  
Contributed Income: \$904,000  
Expenses: \$1,850,000



### TICKET PRICES

Ranges from \$20-\$60



### RENTAL FEES

Nonprofit: Non-ticketed \$2,275, Ticketed \$1,600 or % of gross  
Standard: Non-ticketed \$2,975, Ticketed \$1,925 + % of gross  
+rates for hourly usage and for other spaces



### BACKGROUND

The City of Mountain View dedicated part of its Civic Center Complex to the performing arts center, which was completed in 1991 and renovated in 2019.



### GOVERNANCE

The Performing Arts Division of the City of Mountain View's Community Services Department is responsible for the management and operation.



### MISSION

To service an active schedule of performances with a mix of community and regional artists.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## STAFFING COMPARISONS













<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<p>Executive Director</p> <ul style="list-style-type: none"> <li>• Assistant to the Executive Director</li> </ul> <p>Managing Director</p> <ul style="list-style-type: none"> <li>• Finance and Business Operations Coordinator</li> </ul> <p>Director, Production</p> <ul style="list-style-type: none"> <li>• Production Manager</li> </ul> <p>Director, Marketing and Audience Services</p> <ul style="list-style-type: none"> <li>• Marketing and Comm Design Manager</li> <li>• Audience Services and Volunteer Manager</li> <li>• Audience Services and Volunteer Assistant</li> </ul> <p>Director, Donor Engagement</p> <ul style="list-style-type: none"> <li>• Membership and Special Events Manager</li> </ul> <p>Box Office and Patron Services Manager</p> <ul style="list-style-type: none"> <li>• Database &amp; Box Office Administrator</li> </ul> <p>Facilities Operations Supervisor</p> <p>Programming Manager</p> <p>Gallery Programs Manager</p> <ul style="list-style-type: none"> <li>• Gallery Programs Assistant</li> </ul> <p>Education and Community Programs Manager</p> <p>Rental Events Manager</p> <p>Production Supervisor</p> <p>PART TIME:</p> <ul style="list-style-type: none"> <li>• 32 part time</li> <li>• 160 volunteers</li> </ul>	<p>President</p> <p>Executive Vice President</p> <p>Senior Vice President of Finance and Operations</p> <ul style="list-style-type: none"> <li>• Senior Manager of Operations</li> <li>• Finance Assistant</li> </ul> <p>Vice President of Marketing</p> <ul style="list-style-type: none"> <li>• Communications Coord., Publications Editor</li> </ul> <p>Director of Programming, Board Liaison</p> <ul style="list-style-type: none"> <li>• Production Manager</li> <li>• Production Coordinator</li> </ul> <p>Director of Development</p> <ul style="list-style-type: none"> <li>• Donor Relations Manager</li> </ul> <p>Director of Client Relations</p> <ul style="list-style-type: none"> <li>• House Manager</li> <li>• Box Office Manager</li> <li>• Assistant Box Office Manager</li> </ul> <p>PART TIME:</p> <ul style="list-style-type: none"> <li>• 80 students for FOH</li> <li>• 30 stagehands</li> <li>• No volunteers</li> </ul>	<p>General Manager</p> <ul style="list-style-type: none"> <li>• Administrative Assistant</li> </ul> <p>Box Office Coordinator</p> <p>Business Development Coordinator</p> <p>Venue Rental Specialist</p> <ul style="list-style-type: none"> <li>• Programming and Events Assistant</li> </ul> <p>Audience Experience Coordinator</p> <p>Sr. Visual Arts Curator</p> <ul style="list-style-type: none"> <li>• Curatorial Assistant</li> </ul> <p>Maintenance Supervisor</p> <p>TCA Marketing Coordinator</p> <ul style="list-style-type: none"> <li>• Marketing Assistant (2)</li> </ul> <p>Production &amp; Facilities Supervisor</p> <ul style="list-style-type: none"> <li>• Production Coordinator</li> <li>• Production Specialist (4)</li> </ul> <p>PART TIME:</p> <ul style="list-style-type: none"> <li>• 100 including FOH and stagehands</li> <li>• No volunteers</li> </ul>	<p>Executive Director</p> <p>Operations Manager</p> <p>Rental Coordinator (2)</p> <p>Ticket Services Manager</p> <p>Patron Services Manager</p> <p>Senior Ticket Representative (2)</p> <p>PART TIME:</p> <ul style="list-style-type: none"> <li>• 10 technicians</li> <li>• 13 house managers</li> <li>• 6 box office</li> <li>• 300 volunteers</li> </ul>

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## UTILIZATION & FUNDING

\* RESCO (Resident Companies)

<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<b>150-160 Calendar Days Booked</b>	<b>250-260 Calendar Days Booked</b>	<b>350 Calendar Days Booked</b>	<b>337 Calendar Days Booked</b>
   <b>Presenting Days</b> <b>Rental Days</b> <b>RESCO Days</b> 30-40                      110                      N/A	   <b>Presenting Days</b> <b>Rental Days</b> <b>Univ. Days</b> 50                      50                      50-60	   <b>Presenting Days</b> <b>Rental Days</b> <b>RESCO Days</b> 80                      170                      100	   <b>Presenting Days</b> <b>Rental Days</b> <b>RESCO Days</b> N/A                      129                      208
<p><b>Funding</b>  <u>To Build:</u> \$27 mil came from a bond against future earnings of the HOT tax.</p> <p><u>Ongoing Operations:</u> Hotel Tax contributes 40% and pays for the debt service, as well as program income and contributed revenue.</p>	<p><b>Funding</b>  <u>To Build:</u> 65% came from voter-approved bond, 24% from private fundraising, and 1% plus land from UCI.</p> <p><u>Ongoing Operations:</u> Contributed revenue and program income.</p>	<p><b>Funding</b>  <u>To Build:</u> Voter approved bond.</p> <p><u>Ongoing Operations:</u> Sales tax brings in \$13 million annual for all arts and culture in community, about \$4 mil goes to Tempe to subsidize gap from program income.</p>	<p><b>Funding</b>  <u>To Build:</u> Capital Improvement Project (CIP) Funding</p> <p><u>Ongoing Operations:</u> Program income and General Fund</p>
<p><b>What makes you unique?</b>            “From a population served perspective, and footprint perspective, <b>we are the only state-of-the-art arts center on the west side of Portland</b>, and with this capacity at 550 seats.”</p>	<p><b>What makes you unique?</b>            “We’re <b>easily accessible</b> from route 73 and 405, pulling from a 30 minute-drive radius. We have <b>been able to bring in big names</b> and be <b>competitive with ticket pricing</b>. That is resonating well with folks. Ticket sales are strong.”</p>	<p><b>What makes you unique?</b>            “Through the <b>Indigenous arts program</b>, which is not being done elsewhere. Phoenix is pretty commercial, so we are <b>supporting local artists</b> and <b>creating an incubator for local arts</b> in the Valley.”</p>	<p><b>What makes you unique?</b>            “We are strictly a rental venue, without a presenting season. We are unique in that <b>we have three resident companies, and our calendar is packed</b>, full of nonprofits and local groups. We are <b>regional and we have a small footprint</b>.”</p>

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

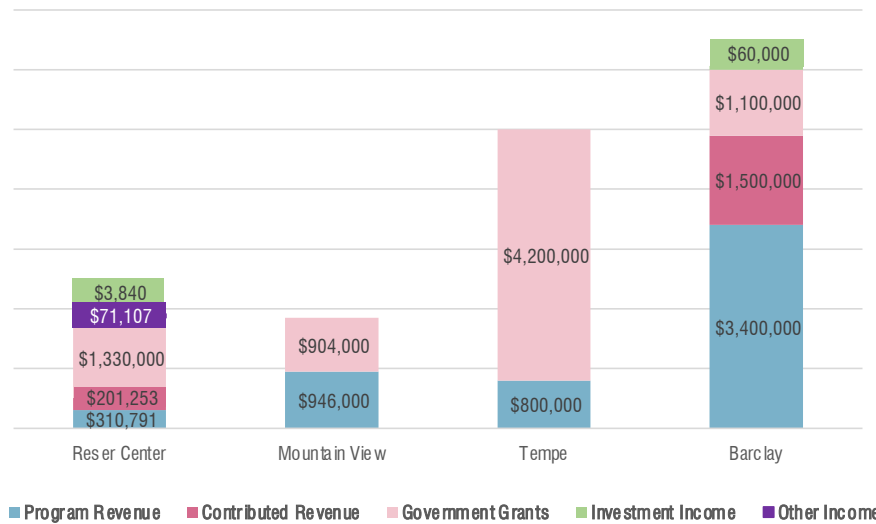
# BENCHMARKING

## FINANCES

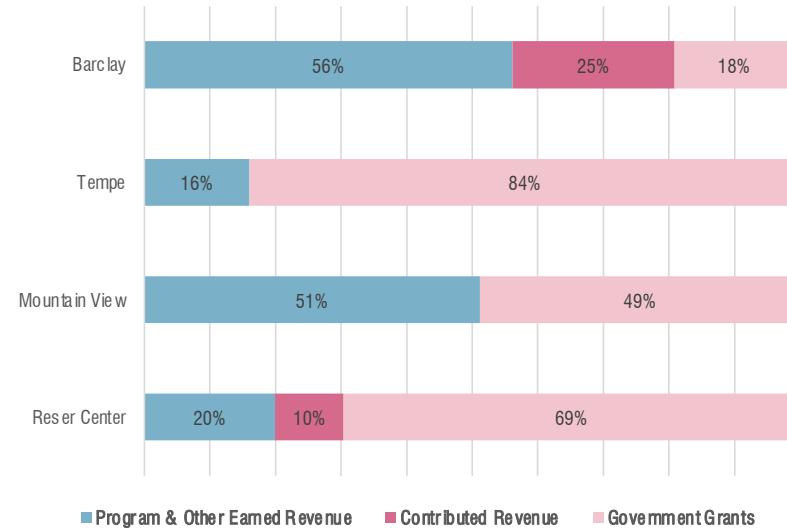
This financial analysis compares the IRS form 990 financial statements from the benchmark organizations for their fiscal year 2022. For Mountain View and Tempe arts centers, no 990 was available and data was provided by the organizations' Executive Director.

Total Income Ratios illustrate the difference between funding acquired by Nonprofit (Barclay & Reser) vs Government (Mountain View & Tempe) operating entities. For government run entities, the general fund and other special tax programs fund between \$1M (or half) and \$4M (or three-fourths) of Mountain View and Tempe's annual operations respectively.

**Total Income by Category**



**Total Income Ratios**



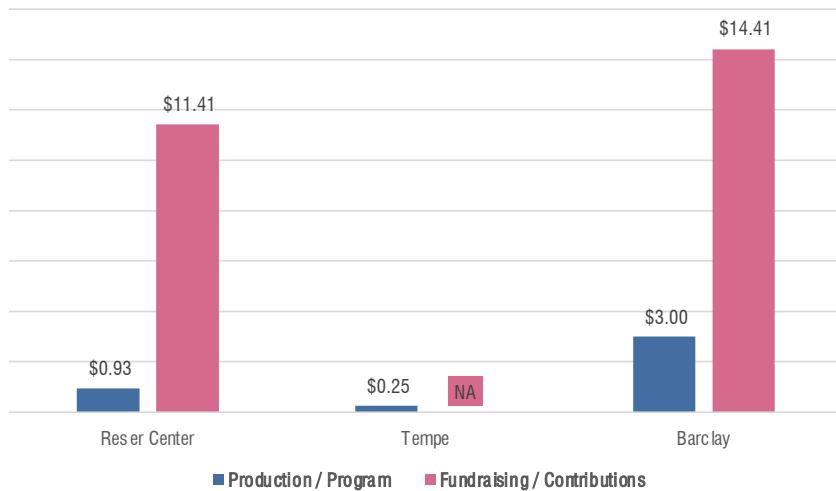
# BENCHMARKING

## FINANCES

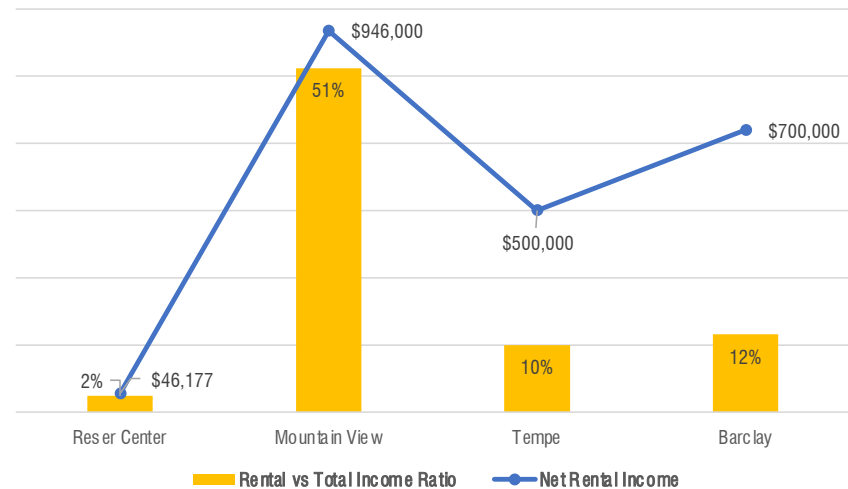
The amount of money earned per every dollar spent graph indicates how mission-related or more clearly, smaller non-profit programming (in blue) does not typically break even with expenses (with the exception of Barclay). For the two nonprofit run entities, The Reser and Barclay, their fundraising dollars earn \$11 and \$14 per every dollar spent respectively, indicating a highly efficient fundraising team.

In terms of rental income, the benchmarks varied. With the exception of the Reser, due to its inaugural year on the books, the institutions earned typically \$500K-\$1M in rental revenue annually. Since Mountain View is not a presenting organization, it is no surprise that half of its revenue is rentals-based.

**Amount Earned per Dollar Spent**



**Rental Income**





# BENCHMARKING

## FINANCES

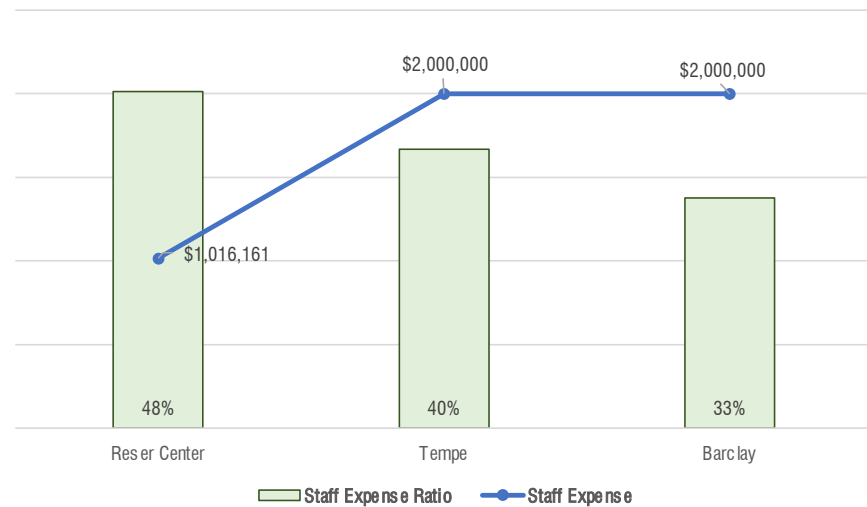
The Total Budget & Net Profit graph illustrates the breadth of size among our benchmark organizations.

Benchmark organizations typically budget between \$1M to \$2M for staff expenses, including benefits, taxes, and workers comp insurance. Between 40% - 50% of total expenses is a typical expense ratio for staffing.

**Total Budget & Net Profit**



**Compensation Expenses as Percentage of Total Expenses**



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## PROGRAMMING COMPARISONS

<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<b><i>How do you make the programming mix work between striking the balance between programming mix, rentals vs presentations?</i></b>			
30-40 Presentations as a sweet spot, could not handle more in terms of staff capacity. Also, given their proximity to a larger metro area, they advise being mindful of the competition clauses. The Reser prioritizes being available for local arts users, and laments that there are not many local orgs who can afford to use the space even at discounted rates.	50 presentations works better for them than 100 did. In the past “we tried to present 100 days and that did not go over well with community audience or local users. Where we landed is the right mix; the calendar is packed, but we do a lot of work to not step on each other.”	We prioritize the City of Tempe first, then ACT as the main partner, then resident companies, then calendar open to the public.”	Suggests that, if you plan to do any presenting, hold dates more sacred before return renters come to rely on them every year.
<b><i>How have you changed over the years in terms of rentals, presenting, residents?</i></b>			
It's a diverse PAC model without residents because they don't have a lot of storage and office space, but there are frequent users.	No major changes.	In a municipality, leadership at the city changes every 4-8 years. Given that, it's important that you have a really strong advocate in the Executive Director role to educate City leadership about Arts and Culture and the nuances of running a performing arts venue. For example, it's important they understand how competitive the Valley is because touring artists will have five offers for the area and only one PAC will win it. When they first built Tempe, there was not a strong mission, the founders didn't do a great job in building strong maintenance plans, and there was not enough storage.	A non-profit ran the presenting season initially, but they couldn't make any money and out of business. We're trying to fill dates, so we brought on resident companies, but now they take up too much time. Council now wants to do in-house presenting. I can see why we are not successful with presenting, because the rentals need the whole week and the weekend.” We're now doing an annual review of the residents and renters to assess the amount of ticket sales they are bringing in addition to rental income.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## OPERATIONS & GOVERNANCE COMPARISONS

<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<b><i>Is your staffing structure working and has your staffing structure evolved over time?</i></b>			
We launched with bare minimum in each department. We are stabilized but poised for another round of growth in next three years which will include further stabilization/job growth in the education and community space.	Yes it's ideal, it was smaller before Covid but now in order to earn more contributed revenue we hired four full time fundraising staff members. Before Covid, we earned about \$200k per year contributed, but it was passive and no one was doing donor research or management. We're now focusing on that revenue source.	We are down 4 positions right now and would like more staff to support for the number of events we have.	Recommend having depth in staffing, for example we need more coordinators.
<b><i>What governance model advice would you give?</i></b>			
I did an analysis to show the best operating model. We chose to run as a nonprofit because the dedicating funding the city allocated would go farther as a nonprofit. The overhead was higher as a city-run facility. The funding comes from HOT tax. We converted the fundraising board into a nonprofit operator. After the \$13M gift from Reser, the city created two positions (GM and capital campaign manager) to raise the rest of the funds. The Beaverton Arts Foundation was a volunteer nonprofit that already existed raising money for scholarships, and that became the fundraising entity.	Given that the City is cooperative, the structure is fine. The budget is \$7M per year and we raise 70-75% of the funds through program revenue and contributed income, and only 25% is government. Once we could carry most of the funding load they see us a valuable partner.	Make a "Friends-Of" group and get a Director of Development to keep it structured and organized. They have to be their own 501c3 and we cannot guide them. City of Chandler has a great hybrid of a nonprofit working with a City. It's nice to have the nonprofit arm to be able to celebrate your staff and have parties because that is difficult to do with taxpayer dollars. I really recommend the City-owned but Nonprofit Operated model as better from a sustainability and accountability perspective, because we can't just rely on sales tax, for sustainability purposes and long-term viability.	For cities, we are the purple unicorn: they have no idea how to care and feed for a purple unicorn, and they always look at it as cost recovery. Parks are zero cost recovery, but that's the reason why people want to live here. Our downtown exists because of this venue. Our economic prosperity for this facility on an annual basis is \$2.7M.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## INSIGHTS ON OPENING A NEW VENUE

<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<b><i>If you could build the facility and the organization again from scratch, what would you do differently?</i></b>			
I would build more event space separate from the performing space as there is more revenue potential there. The seat count is working well in regards to being intimate that is not too small. We are not utilizing all 550 seats, nonprofits might only sell the first floor at 350 seats.	It's fine, they were thoughtful in building a modest building.	Facility was designed for an organization that is no longer a resident company, so there's intimate space that does not accommodate larger artists. I wish that they had put more emphasis on audience experience with parking (we don't own the lot), F&B, and Golden Three. We want this place to be buzzing and busy to serve the community. Make sure there is a 20-25 year maintenance plan in place. Hire a company that are arts consultants to build the maintenance plan or they won't understand professional theatrical equipment.	You can never have enough women's restrooms. Whatever the architect puts down, double it and make them re-do it. Our 600 seats is a nice size.
<b><i>What's been the secret to your success?</i></b>			
One, having the funding in place and creating the HOT tax with a visionary city council. They increased hotel taxes and it was courageous. Second, having a bold compelling vision for why this is different than other centers, narrowing down what you are going to do.	I spent the first 20 years of my career presenting at Universities, then at a City Facility in Cerritos, then ran the Grenada at Santa Barbara - experience in all types of needs. Acknowledging that each of these parties has a fundamentally different need for this building and so we all try to work together so they can get what they need out of this venue.	Relationship building is key, becoming a place that is known for supporting local art. I had come from supportive communities. People want to perform here because you are treated like royalty as an artist.	It was built at a time when they could afford it. It was an old military town, and downtown was really rough. Building the facility started restaurants and storefronts and that helped to change downtown. It was smart they focused on getting renters rather than cost recovery, which I think came later. Do not underestimate the marketing, you will spend more money on that then you ever want to but it's critical.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# BENCHMARKING

## PEER ADVICE

<b>RESER CENTER</b> (City Owned, NPO Operated)	<b>IRVINE BARCLAY</b> (City Owned, NPO Operated)	<b>TEMPE CENTER</b> (City Owned & Operated)	<b>MOUNTAIN VIEW CENTER</b> (City Owned & Operated)
<b><i>Any other advice you would like to give Mission Viejo?</i></b>			
Build the relationships first. When you are building a new organization, think of it as going out on a tree limb and think about who will catch you if you fall below. Building that trust with people takes a lot of time.	Every venue will have an exclusivity clause for 90 miles, for about 3-6 months before and 3 months after within a certain distance. Important to prepare for if you guess wrong on the program, what happens if no one shows or if ticket sales are low. Dumping tickets will cause long term problems. Comps don't get used in a number that is material. Important to get people to think about the right people in the right roles. Everyone needs to be clear on why they are building this -- keep asking "the Why" and understand what you are wanting to do.	Membership not subscription. Folks under age of 60 like to be a part of something, which is in the form of a membership model instead.	Cities build new things and we don't plan for maintenance the way we should: for the elevator, rigging, etc. Also, there is never enough money for marketing so be sure to invest in that budget line.



**06**

**FACILITY CONCEPTING**

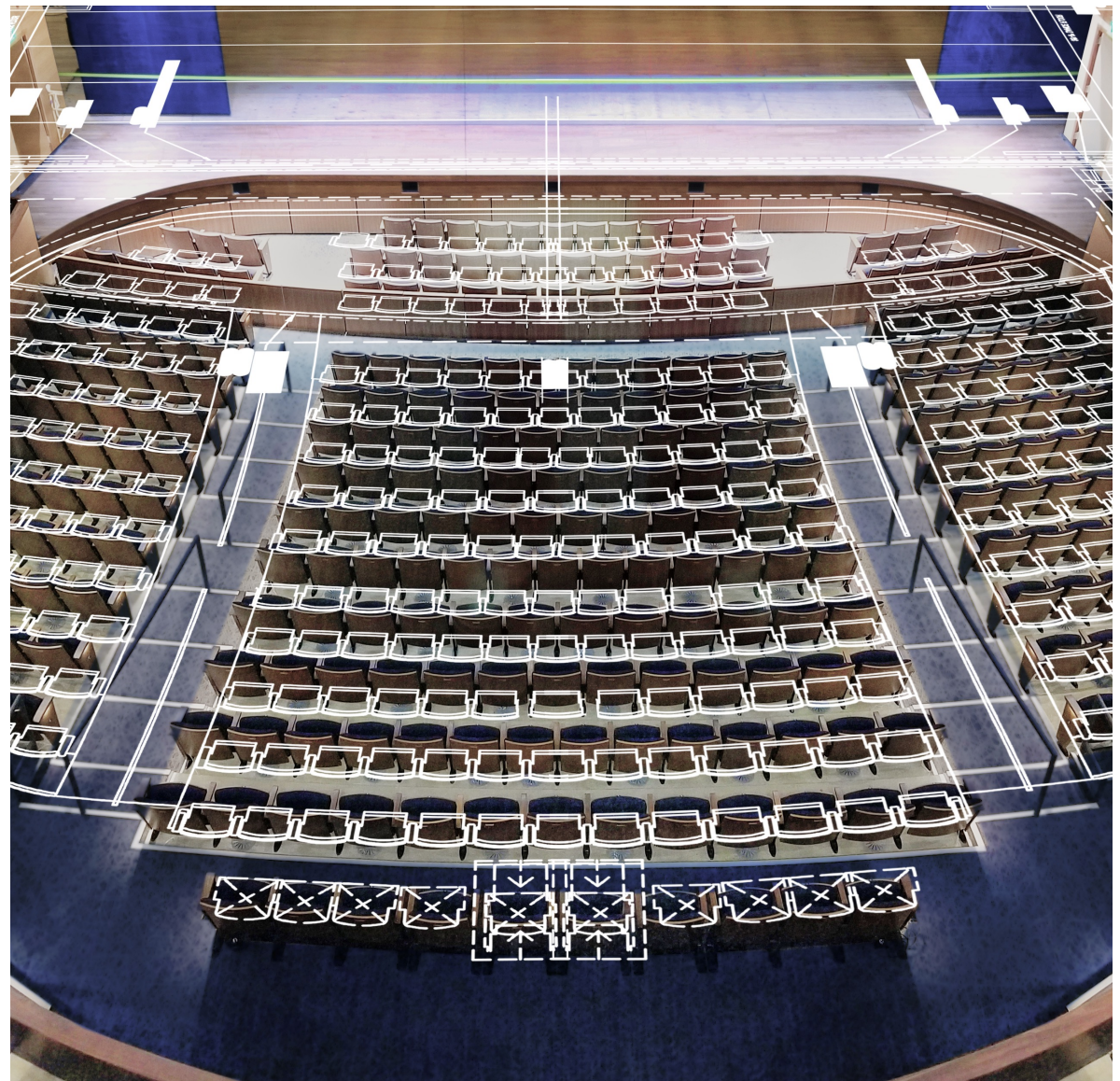
# FACILITY CONCEPTING SUMMARY

## MISSION VIEJO PERFORMING ARTS CENTER

A great theatre is not only intimate, but it also builds community and connections between the artist and the audience and, most importantly, the audience to each other. These connections create and strengthen bonds between audiences and the artist that perform. We want this venue to not just be a place for people to come and see great artistic expression, we want it to be a place that the citizens of Mission Viejo call home. Their home.

We have spent a good amount of effort to understand who and what Mission Viejo is about and what makes it unique. Understanding community and what that community wants is key to a successful art facility, taking all this information, our research has led us to recommend a performance facility that supports, amplified and non-amplified music, theatre for both plays and musicals, dance and touring entertainment. The result is a type of space that allows for a bit more artistic expression while still providing a solid theatre for the local groups.

What follows are not necessarily designs for a performing arts center but are examples of how people have created great spaces for various types of performances that enhance audience engagement, create opportunities for expanding audiences, and always working towards engaging the community.



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC

## VENUE DESIGN SUPPORTED PROGRAMMING

### SYMPHONIC / CHORAL MUSIC



- Large space volume in the hall for natural acoustics
- A stage area large enough to accommodate full ensembles
- Scaled audience seating surrounding the stage
- Large performance platform
- Easy load-in access / pathways
- Large rehearsal rooms
- Instrument storage

### TOURING PRODUCT



- Ideally at least 600-800 seats for proper scaling of ticket prices
- Proscenium theatre, courtyard or curved form configuration
- Large performance platform/stage
- Rigging for scenery and lighting
- Scaled audience seating
- Easy load-in access / pathways
- Dressing rooms for up to 60 people

### THEATRE / MUSICALS



- Rigging for scenery and lighting
- For smaller musical shows, an orchestra pit for 5-10 musicians
- Robust theatrical lighting, audio, and video/project equipment
- Wardrobe and laundry facilities
- Easy load-in access / pathways
- Trap room with removable staging
- Dressing rooms for up to 40 people

### DANCE



- Proscenium theatre, courtyard or curved form configuration
- Large performance platform/stage
- Rigging for scenery and lighting
- Scaled audience seating
- Flexible seating and staging
- Raked audience for sightlines
- Easy load-in access / pathways
- Resilient stage floor
- Dressing rooms for up to 60 people

### COMMUNITY EVENTS



- Flexible staging and seating
- Easy load-in access / pathways
- A prep kitchen with 120v/240v power for catered events
- Robust theatrical lighting and A/V equipment and power
- Smaller-medium multi-purpose breakout / meeting spaces
- Storage rooms for tables, chairs, linens, etc.



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

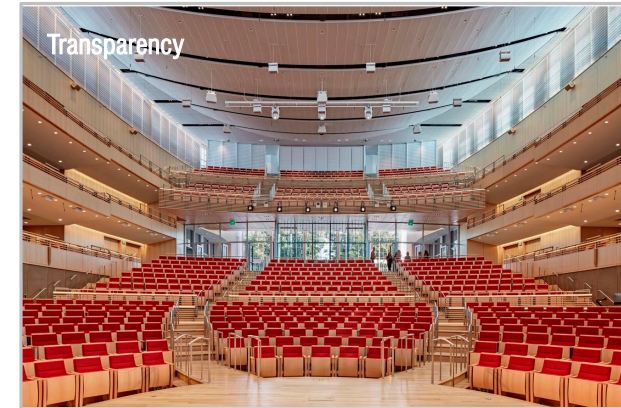
# MISSION VIEJO PAC

## CONCEPTUAL VENUE DESIGN ELEMENTS

Any venue that is built in Mission Viejo needs to reflect and support the vision of the City. The community is known for its sports focus, but there's also a great appreciation for the outdoors. Any facility built should build upon these values and show that the City is multidimensional with a balance between Body and Mind. To support this idea, we would like to stimulate your thinking with the follow conceptual design elements.

### KEY DESIGN NOTES

- ✓ Scalable to allow larger spaces to feel more intimate
- ✓ Transparency to allow the spaces to visually and emotionally connect to the community
- ✓ Flexible to allow for Music, Dance, Theatre and other types of presentations and events
- ✓ Indoor-outdoor adaptable venues reinforce the connection to the natural environment and can expand audience capacity for larger events



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# FACILITY DESIGN ELEMENTS

## REDEFINING THE CONCEPT OF CAPACITY

### New World Center – Miami, FL

When it comes time to discuss auditorium sizing and seat count in the venue planning process, it's critical to think of your audience in terms of those that you currently serve, will serve, and want to serve. That translates into thinking about a venue that can provide multiple experience levels based upon price points, accessibility, capacity, content preference, and lifestyle. A well-designed multi-use venue will consider all these elements and provide venue managers the best opportunity to serve their entire community.

#### KEY DESIGN NOTES

- ✓ Concert Hall is only 750 seats
- ✓ The exterior Wallcast increases audience capacity to 2,000 people
- ✓ A larger venue was created by leveraging technology to support the art
- ✓ Aside from simulcasting concerts, the Wallcast is also used for monthly movies



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# FACILITY DESIGN ELEMENTS

## REDEFINING AUDITORIUM SIZING

### Green Music Center – Sonoma State University

We are not designing a single purpose facility, meaning a venue designed specifically for one artform like a concert hall for symphonic music. It will be important for the room design to be adaptable, able to expand or contract depending on the type of performance or event. The adaptable auditorium concept will help ensure that the venue is activated consistently throughout the year by many different user groups.



#### KEY DESIGN NOTES

- ✓ The balcony scales the room to give it shaping and volume for music
- ✓ A performance platform at the opening allows for different types of events capacity to 2,000 people
- ✓ Leveraging technology allows the venue to accentuate the artform and execute a variety of event types
- ✓ In an expansion mode, the performance area is seamlessly integrated with nature

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# FACILITY DESIGN ELEMENTS

## REDEFINING MULTI-USE SPACE

### Stravanger Konserthus – Stavanger, Norway

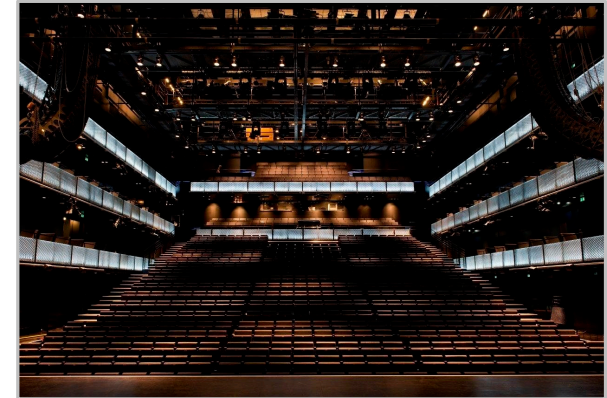
Venues should be designed with flexibility so it can adapt to the creative demands of the artist or the operational needs of the venue manager. Aside from single purpose facilities, all flexible elements should be explored during design including seating, staging, rigging, acoustics, and room shape.

It is important to note that a flexible multipurpose space utilizes manual and mechanical methods. It is not financially feasible for a construction budget or annual maintenance plans to rely solely on automated technological solutions.



#### KEY DESIGN NOTES

- ✓ The balconies scale the room, wrapping around the sides to create intimacy
- ✓ A performance platform at the opening allows for different types of events
- ✓ The stage has a full fly rigging system to support backdrops and equipment
- ✓ The raked seating can transform into a hybrid flat floor configuration for special events or large concerts

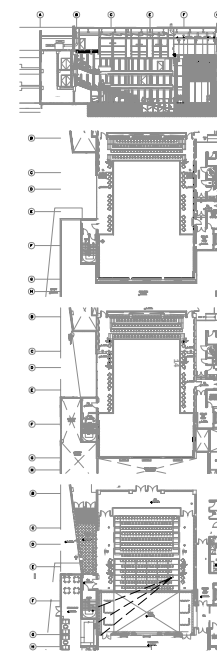


<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# FACILITY CASE STUDY

## SCALABILITY

Bonifacio Global City



**CASE STUDY**  
Maybank Bonifacio Global City  
Philippines, Manila

info@mytheatredna.com | 213.373.3688

Architect: Casas Architects  
Theatrical Consultant: Theatre Projects Consultants  
Acoustician:

Venue Type: Courtyard  
Seat Count: 490  
Completion: In Progress

#1316w021 - Resources/Workbooks/06-THAT/DNA - Maybank Bonifacio Global City.dwg

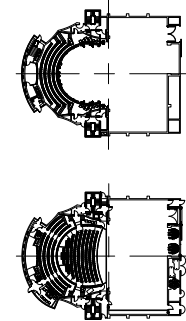
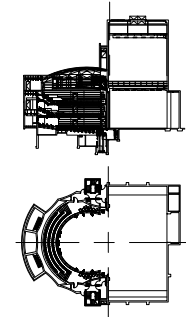
©2016 TheatreDNA

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# FACILITY CASE STUDY

## ROOM INTIMACY

Tempe Center for the Arts



**Tempe Center for the Arts, Main Theatre**  
Tempe Center for the Arts  
Tempe, AZ

ARCHITECT: Barton Myers Associates/ Architekton  
THEATRICAL CONSULTANT: Theatre Projects  
ACOUSTICIAN: ARUP Acoustics

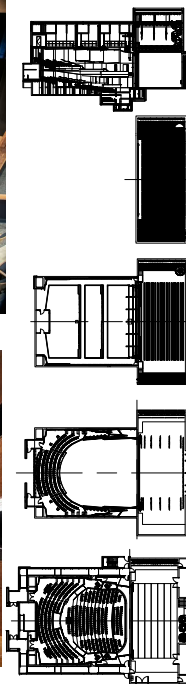
VENUE TYPE: Drama  
SEAT COUNT: 600  
YEAR OPENED: 2007

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# FACILITY CASE STUDY

## AUDITORIUM SHAPING

Campus Commons Performance Hall  
University of Northern Colorado



**University of Northern Colorado**  
University of Northern Colorado  
Greeley, Colorado

ARCHITECT: Sample Brown  
THEATRICAL CONSULTANT: TheatreDNA  
ACOUSTICIAN:

VENUE TYPE: Drama  
SEAT COUNT: 668  
YEAR OPENED: 2019



**07** **SPACE PROGRAM**



# SPACE PROGRAM SUMMARY

## MISSION VIEJO PAC

The space program is the way that we communicate what exactly is within the facility. It will list down every space that is required to support all of the work that needs to be done within. This is very critical to a properly functioning building and will allow the future architects for the facility to design a building that not only looks wonderful but functions equally well.

We have attempted to create a space list that supports what we have heard from the community while still being attentive to the overall cost of the building. Theatre venues tend to be some of the most complex facilities that are built. They have multiple spaces of varying sizes and the technical and acoustic requirements for a successful performance building are more exacting than a normal office or commercial building. Careful attention to this detail from the very beginning is essential for a successful outcome.

We have looked at the inventory of facilities in the catchment area as well as received potential user feedback on desired spaces, and we believe an ideal performing arts venue for Mission Viejo should include the following elements:

- 600-seat proscenium theatre with flexible configurability
- Studio theatre space that can serve as a large rehearsal room
- Spacious lobby gallery to allow for art exhibitions, additional rental opportunities, and community engagement.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# SPACE PROGRAM

## MISSION VIEJO PAC

When it comes time to discuss auditorium sizing and seat count in the venue planning process, it's critical to think of your audience in terms of those that you currently serve, will serve, and want to serve. That translates into thinking about a venue that can provide multiple experience levels based upon price points, accessibility, capacity, content preference, and lifestyle. A well-designed multiuse venue will consider all these elements and provide venue managers the best opportunity to serve their entire community.



### KEY DESIGN NOTES

- ✓ 42,400 net SF building with a 600-seat proscenium theatre with one balcony and some flexibility.
- ✓ Potential to open up to the exterior to expand audience capacity beyond 600 attendees.
- ✓ A studio theatre that also serves as a rehearsal room.
- ✓ Full stage dimensions with Back of House artist and production support spaces.
- ✓ Administrative offices to support the operations.

*Grossing factor includes typical wall thicknesses as well as performing arts specific factors like extra large mechanical and electrical spaces, larger circulation paths, and inclusion of inaccessible spaces.*

<b>1</b>	<b>Common Areas</b>	<b>11,120</b>	<b>NSF</b>
	Common Areas	11,120	NSF
<b>3</b>	<b>Small Proscenium - 600 seats</b>	<b>24,549</b>	<b>NSF</b>
	Performance Areas	16,220	NSF
	Stage Support	3,614	NSF
	Performer Support	4,715	NSF
<b>9</b>	<b>Rehearsal Spaces</b>	<b>3,514</b>	<b>NSF</b>
	REHEARSAL / CLASSROOM SPACES	3,514	NSF
<b>11</b>	<b>Administration</b>	<b>2,410</b>	<b>NSF</b>
	PAC Presenting - Small	2,410	NSF
<b>12</b>	<b>Services</b>	<b>790</b>	<b>NSF</b>
	Services	790	NSF
<b>*</b>	<b>Total Net Area</b>	<b>42,383</b>	<b>NSF</b>
	Grossing Factor	1.6	
	<b>Total Gross Building Area</b>	<b>67,813</b>	<b>NSF</b>

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC SPACE LIST

## LOBBY & CONCESSIONS AREA

The patron experience begins long before they take their seat for the show. Lobbies and common areas have now become of the customer journey, with premium food and beverage offerings, Instagrammable moments, visual art displays, and other experiential activations.

The Mission Viejo Performing Arts Center should be no less dedicated to delivering tier-one patron services than any other entertainment venue in Orange County. Front of House spaces will include a central lobby for ticketed patrons as well as private events, a ticketing counter, coat check room, a full-service concession bar with café seating, and a catering pre-kitchen with cold and dry storage.

### KEY DESIGN NOTES

- ✓ Over 7,000 SF of total lobby space
- ✓ Wall mounted art gallery
- ✓ 200 SF catering prep-kitchen with storage
- ✓ Potential for a café seating area

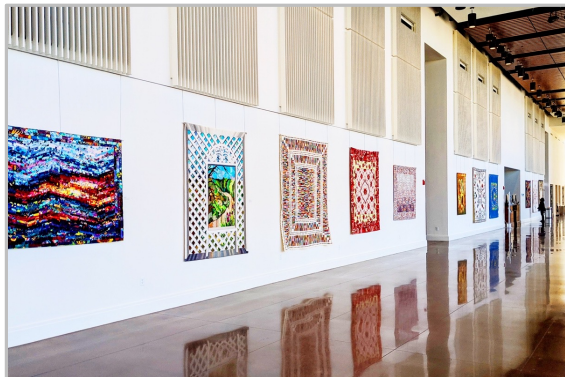
Event Space



Concessions



Art Gallery



Café Area



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC SPACE LIST

## 600-SEAT PROSCENIUM THEATRE

The market analysis and cultural facility inventory for Mission Viejo revealed an opportunity gap for a venue with 400 to 750 seats. Our recommendation is a fully equipped proscenium theatre with 600-fixed seats and a balcony that can comfortably accommodate emerging local art groups and support small to mid-sized touring product. The hall's seat count is dictated by site footprint, commercial viability, community size, and construction costs.

To maximize usage, the performance hall must include a large enough stage with wing space to accommodate dance and smaller touring musicals, an orchestra pit, have a full fly system for rigging, state-of-the-art lighting and A/V equipment, and ample backstage support spaces.

### KEY DESIGN NOTES

- ✓ Large stage space with deep wings on stage left/right to accommodate dance and musicals
- ✓ Orchestra pit lift and trap room to support touring and local musical productions
- ✓ 10 dressing rooms, accommodating 64 performers
- ✓ Loading dock, scene shop, laundry/wig rooms, green room, production offices, backstage restrooms, storage

Performance Hall



Counterweight Rigging System



Costume Shop



Dressing Rooms



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SPACE LIST

## STUDIO THEATRE / REHEARSAL ROOM

Ancillary event and performance spaces are crucial for optimizing building usage. There's a fixed number of days in a calendar, so the only way to increase utilization is with additional spaces that can be booked concurrently.

Stakeholder interview research also showed a significant need for rehearsal space in Mission Viejo and a smaller black box-type performance space for developing local art groups.

The multipurpose rehearsal hall at the Mission Viejo Performing Arts Center is intended to accommodate all three of these needs: rehearsals, private event space, performances. The room should be fitted with performance equipment systems and substantial power to accommodate any of these functions.

### KEY DESIGN NOTES

- ✓ 4,340 SF studio theatre and rehearsal room
- ✓ Production control room and backstage support spaces
- ✓ Multipurpose classroom
- ✓ Studio theatre storage

Private Event Rentals



Intimate Performances



Rehearsals



Commercial Programming



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SPACE LIST

## OFFICES & STORAGE

Although rarely seen or considered by the average patron, every facility operator will testify to the importance of office space and storage. In fact, 9 out of 10 will usually state their facility doesn't have enough of either.

We've taken this feedback along with our experience in running venues throughout our careers and made sure to include adequate space allocation throughout the building to support the team that will be working many long days and nights. There are offices to accommodate not only the proposed staffing plan but for dedicated contracted vendors and for visiting touring production personnel. Storage rooms can be found for each department and located in Front of House as well as Back of House.

### KEY DESIGN NOTES

- ✓ Staff support areas include private offices, team offices, production work rooms, staff break rooms, and changing rooms with lockers
- ✓ Support for vendors and visiting production teams include a security desk, concessionaire office, and dedicate dressing rooms for tour management

Equipment Storage



Staff Locker Rooms



Personal Offices



Conference Rooms





**08**

**SITE ANALYSIS**

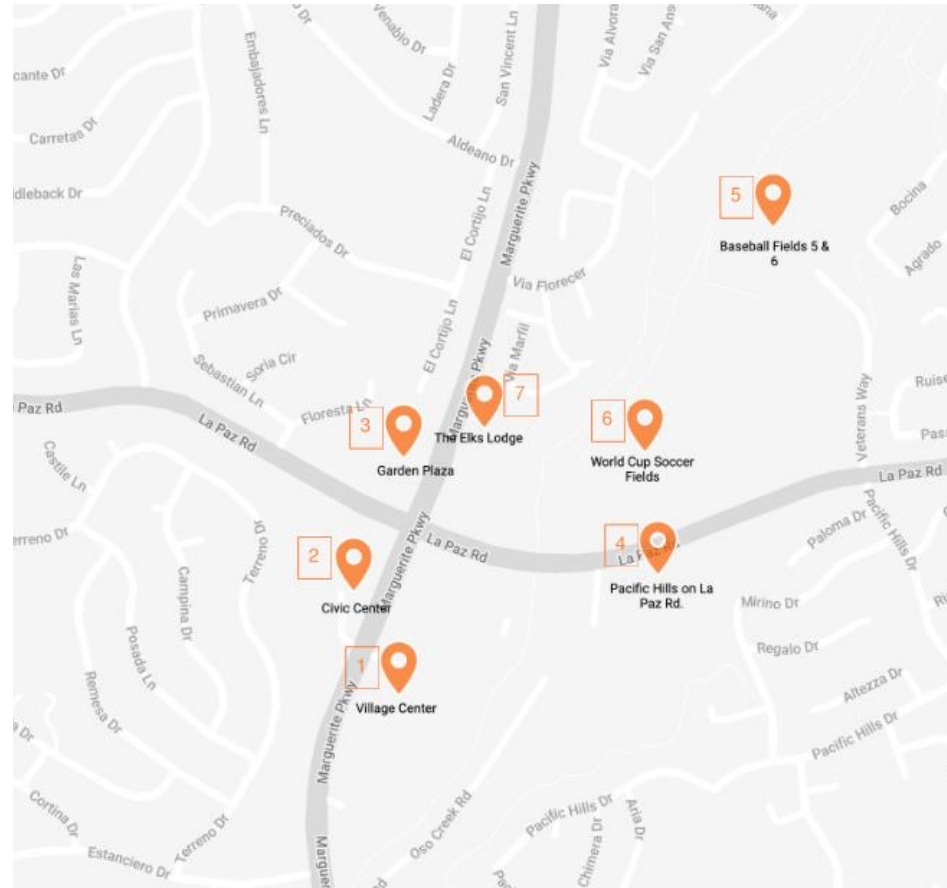
# SITE ANALYSIS SUMMARY

Now that we have an idea how much space is required to fulfill the entertainment and cultural needs of your community, we can begin looking for sites for your new venue home.

During this stage our team explored seven viable options for the proximate location of the new facility. Concentrating our focus on the Core Vision Area and greenfield sites within the city, we identified sites that not only catered to the immediate needs of the performing arts center but also contribute positively to the overall vibrancy and inclusivity of Mission Viejo. These sites included the Civic Center, Garden Plaza, the Elks Lodge, Pacific Hills field sit on La Paz Road, Village Center, baseball fields 5 and 6 by the Murray Center, and the World Cup Soccer Field by the Potocki Center.

From a venue impact standpoint, we took into consideration operational elements such as points of ingress-egress, parking, available utilities, and does the space program fit within the footprint. Other criteria used were consumer and community-focused: noise isolation, traffic impact, pedestrian access and placemaking, amongst others.

After visiting and researching all the sites, the data was compiled into a site evaluation matrix with weighted attributes and scored. Tabulated scores revealed that sites closest to the Vision Core were ranked highest for their proximity to nearby retail and dining and outdoor amenities, consumer visibility and accessibility, their potential to generate the most economic impact for the city.





<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SITE ANALYSIS

## METHODOLOGY

All potential sites were benchmarked using an evaluation matrix. The selection criteria used in the site matrix are a combination of industry standard qualifiers vital for operating a performing arts center and unique elements particular to Mission Viejo. Below is the selection criteria used.

- Vehicular Access
- Public Transportation
- Pedestrian Access
- Mobility Impaired Access
- Parking Inventory
- Visibility
- Passerby Volume
- Traffic Impact
- Square Footage Required
- Expansion Opportunities
- Operation Concerns
- Development Restrictions
- Noise Isolation
- Utility Services
- Unique Setting
- On-Brand
- Stakeholder Appeal
- Master Plan Integration
- Land Availability
- Economic Impact
- Development Costs



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC SITE ANALYSIS

## CIVIC CENTER CITY HALL PARKING LOT

The site identified at the Civic Center is the parking lot that currently services City Hall and the Mission Viejo Library. The lot itself is boomerang shaped and elevated on the hillside with a tree line perimeter that lies between residential housing on one side and the Marguerite Parkway berm on the other.

Access up to the parking lot is from a steep angled ramp from the street. To make the site work for a potential venue, an underground parking structure and entrance would need to be constructed.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** City-owned, land available
- ✓ **Size:** 1.5 acres
- ✓ **Positives:** Synergy between city hall and the library, across from Los Oso project, built-in foot traffic
- ✓ **Negatives:** Ingress/egress is limited, limited visibility from road, angular footprint, taking away parking, high development costs due to elevation, close to residential
- ✓ **Matrix Ranking:** 275



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SITE ANALYSIS

## GARDEN PLAZA DEVELOPMENT AREA

The Garden Plaza site is a retail and dining development area located in the northwest corner of the intersection of La Paz Road and Marguerite Parkway. The development sits on a slight elevation from the roadway and has mostly a rectilinear footprint, which would be ideal for a performing arts facility.

Being an active retail area and given the property's history within the community, it is unknown if land acquisition and use for the purpose of an entertainment venue is feasible.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** Developer-owned / Unknown
- ✓ **Size:** 1.9-4 acres
- ✓ **Positives:** Large footprint If enough retail space was acquired, visibility, high traffic area
- ✓ **Negatives:** Land acquisition could be difficult and costly, high development costs due to existing structures and location, close to residential
- ✓ **Matrix Ranking:** 302



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

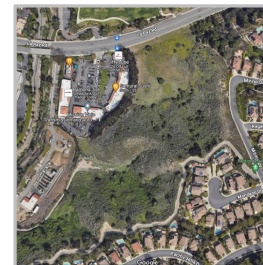
# MISSION VIEJO PAC SITE ANALYSIS

## PACIFIC HILLS ON LA PAZ ROAD

The greenfield site that's part of the Pacific Hills residential community and located off of La Paz Road is unique in that it is one of the few remaining undeveloped land parcels in the city. The open space has a pastoral setting which resonates with the community's outdoorsy identity and juts up to the future Core development. The site's location away from major intersections will have a lesser impact on traffic congestion, but the topography and no existing utilities will lead to higher development costs.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** HOA-owned / Unknown
- ✓ **Size:** 5 acres
- ✓ **Positives:** Large enough footprint, expansion options, scenic views, close to Core development, open field site
- ✓ **Negatives:** Moderate visibility, moderate vehicular traffic, sound isolation concern, high development costs, unknown if this land is available for purchase
- ✓ **Matrix Ranking:** 342



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

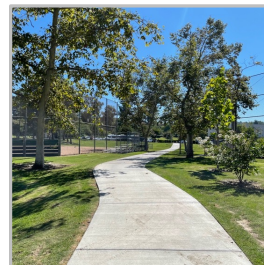
# MISSION VIEJO PAC SITE ANALYSIS

## BASEBALL FIELDS 5 & 6

Just south of the Murray Center are baseball fields 5 and 6. Flanking the fields are Newhart Middle School and the Oso Creek trail. This flat greenfield site is an ideal location for operators and audiences who are willing to trade certain nightlife amenities for a serene and secluded environment to enjoy a night at the theatre. These cultural destination sites can make for outstanding patron experiences, but can have minimal direct economic impact on those complimentary businesses within the venue's radius of influence.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** City-owned / Available
- ✓ **Size:** 4 acres
- ✓ **Positives:** Large enough footprint, flat greenfield site, facility synergy with Murray Center, close to Oso Creek, available parking, scenic setting, land is available
- ✓ **Negatives:** Poor visibility and passerby traffic, furthest from the Core development, baseball field displacement
- ✓ **Matrix Ranking:** 355



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SITE ANALYSIS

## WORLD CUP SOCCER FIELD

This site is significant in the city's history, for it was created specifically to host soccer teams practicing for the 1993 World Cup. With sports being a core attribute to Mission Viejo's identity, any athletic infrastructure will be coveted. That being said, this site is appealing for its large open flat footprint and proximity to the Potocki Center, the Oso Creek, and La Paz Road. Detractions from this site include the soccer field displacement, its remoteness, lack of parking inventory, and no nearby retail or dining amenities.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** City-owned / Available
- ✓ **Size:** 2 acres for smaller field
- ✓ **Positives:** Large enough footprint, flat greenfield site, facility synergy with Potocki Center, close to Oso Creek, scenic setting, visibility from La Paz, land is available
- ✓ **Negatives:** Little to moderate passerby traffic, far from the Core development, soccer field displacement, limited existing parking
- ✓ **Matrix Ranking:** 363



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SITE ANALYSIS

## THE ELKS LODGE PROPERTY LOT

The Elks Lodge site is located on the northeastern corner of the intersection of La Paz Road and Marguerite Parkway, making it a high vehicularly trafficked site with good visibility to passersby. The long rectangular footprint of the site would accommodate the space program with limited impact on parking inventory, and the site is offset from the intersection, which will aid traffic congestion. Being adjacent to the Core as well as the Oso Creek provides a future facility with nearby amenities such as dining, retail, and outdoor activations.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** The Elks / Unknown
- ✓ **Size:** 2.4 acres
- ✓ **Positives:** Large enough footprint, visibility, high vehicular traffic area, adjacent to the Core and Oso Creek
- ✓ **Negatives:** Very little expansion opportunities, the Elks lodge and organization would be displaced, it is unknown if this land is available for purchase
- ✓ **Matrix Ranking:** 415



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC SITE ANALYSIS

## VILLAGE CENTER DEVELOPMENT AREA

The Village Center shopping development is located on the southeastern quadrant of the intersection of La Paz Road and Marguerite Parkway and is also the cornerstone to The Los Osos project and Core Vision plan. The location is ideal for a performing arts center that is meant to be an economic driver, creating residual benefit to surround retail and dining businesses. There are several spaces that can fit the footprint needs. Finding a willing property seller and cost could be a challenge as well as operating an entertainment venue in a commercial development with shared elements such as parking, delivery access, and noise control.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** Multiple owners / Partially
- ✓ **Size:** (Various pad sites) 20,000-40,000 SF
- ✓ **Positives:** Large enough footprint, in The Los Osos project, maximum economic impact, nearby amenities, existing parking inventory, visibility
- ✓ **Negatives:** Property acquisition could be difficult and costly, complex tenant relations
- ✓ **Matrix Ranking:** 435







**09**

## **CAPITAL COST PROJECTIONS**

# MISSION VIEJO PAC CAPITAL COST PROJECTION SUMMARY

A successful project must be built upon a solid foundation. Hitting the mark is not just about delivering on time and on budget. Success is first predicated on a right-sized design that has the highest potential to achieve the community's expectations and the operator's needs for a great facility. A critical binder of all of these foundational elements is a robust cost plan.

This cost plan in its entirety might appear daunting, but it represents a path forward as the project progresses to maintain your objectives while keeping future designers accountable for the budget that has been set. The cost plan has been broken down into sections. It is important to understand that this estimate is really the plan by which the City can manage the risks related to building a new facility. By having the plan, you can base future architectural decisions based upon whether or not it complies with this cost roadmap.

We have attempted to create a comprehensive plan using current local Mission Viejo construction costs and historical data on recently bid projects in the Southern California region. The following cost plan was built with the following guiding principles:

- Reflects all Mission Viejo's quality and program expectations
- Modeled to be flexible
- Providing Add Alternates that could be done separately from the main building
- Adaptable for a phased approach or to accommodate changes to the core plan
- Tied to a realistic project schedule and with associated cashflow projections
- Prepared and managed by experienced and professional
- Represents Mission Viejo's proposed business plan and objectives
- At all times, all estimates must be reliably and realistically tied to the project budget



# MISSION VIEJO PAC

## OVERVIEW OF COSTING SEGMENTS

	BUILDING	SITWORK	TOTAL
<b>Gross Floor Area (gsf)</b>	<b>61,995 gsf</b>	<b>80,000 sf</b>	
1.0 Site Demolition:			
1.1 Demolition of Existing Structures & Site Clearance		\$0	\$0
1.2 Site Preparation		\$0	\$0
2.0 Direct Trade Costs	\$0/gsf	\$0	\$0
3.0 Performance/AV Equipment Allowances (provided by TheatreDNA):			
3.1 600-Seat Proscenium Theatre		\$0	\$0
3.2 Lobby/Ancillary spaces and other items	\$0/gsf	\$0	\$0
4.0 Enabling/Site Development/Building Utilities Allowances:			
4.1 Enabling/Utility Relocation		\$0	\$0
4.2 Site Development		\$0	\$0
4.3 Indoor/Outdoor Seating (3,000sf area) & Large Operable Door (size: 50' x 20')		\$0	\$0
<b>TOTAL DIRECT TRADE COSTS (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
5.0 Design Phase Contingency	12%	\$0	\$0
6.0 General Conditions/Requirements, Fee, Bonds, Insurances, Permits, Etc.	18%	\$0	\$0
<b>TOTAL BID COST (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
7.0 Construction Phase Change Order Contingency	3%	\$0	\$0
<b>TOTAL "HARD" CONSTRUCTION COST (4TH QUARTER 2023)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
8.0 Escalation Contingency (24 months to start of construction)	10.3%	\$0	\$0
<b>TOTAL ESCALATED "HARD" CONSTRUCTION COST (4TH QUARTER 2025)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
9.0 All other required Project Costs "Soft Costs" (Design Team/Management Fees, FF&E, Client Consultants, Project Contingency etc.)	32.5%	\$0	\$0
<b>TOTAL PROJECT COST THRU TO OPENING DAY (4TH QUARTER 2025)</b>	<b>\$0/gsf</b>	<b>\$0</b>	<b>\$0</b>
Add Alternates:			
- Parking (Standalone 250-stall structured parking aboveground, 2 levels)			\$0
- Studio Theatre / Rehearsal Room with support spaces			\$0
- Classroom with support spaces			\$0

### BASE BUILDING CONSTRUCTION COSTS



Construction expenses only to build the venue today without the alternates and not factoring in escalation costs or other project expenses.

### CONTINGENCIES & GENERAL CONDITIONS



Reserve funds to cover design edits and changes during construction as well as bonds, permits, insurance, etc.

### ESCALATION COSTS



Gradual increase in material costs over the construction schedule.

### SOFT PROJECT COSTS



Architect, engineers, furniture, fixtures, etc.

### ADD ALTERNATES



Optional add-on building rooms/features

# CONSTRUCTION & PROJECT COSTS

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

		<b>BUILDING</b>	<b>SITework</b>	<b>TOTAL</b>
<b>Gross Floor Area (gsf)</b>		<b>61,995 gsf</b>	<b>80,000 sf</b>	
1.0 Site Demolition:				
1.1 Demolition of Existing Structures & Site Clearance			\$1,000,000	\$1,000,000
1.2 Site Preparation			w/above	w/above
2.0 Direct Trade Costs	<b>\$785/gsf</b>	<b>\$48,640,000</b>		\$48,640,000
3.0 Performance/AV Equipment Allowances (provided by TheatreDNA):				
3.1 600-Seat Proscenium Theatre		\$4,470,000		\$4,470,000
3.2 Lobby/Ancillary spaces and other items	<b>\$74/gsf</b>	\$120,000		\$120,000
4.0 Enabling/Site Development/Building Utilities Allowances:				
4.1 Enabling/Utility Relocation			\$500,000	\$500,000
4.2 Site Development			\$2,400,000	\$2,400,000
4.3 Indoor/Outdoor Seating (3,000sf area) & Large Operable Door (size: 50' x 20')			excluded	excluded
<b>TOTAL DIRECT TRADE COSTS (4TH QUARTER 2023)</b>	<b>\$859/gsf</b>	<b>\$53,230,000</b>	<b>\$3,900,000</b>	<b>\$57,130,000</b>
5.0 Design Phase Contingency	12%	\$6,390,000	\$470,000	\$6,860,000
6.0 General Conditions/Requirements, Fee, Bonds, Insurances, Permits, Etc.	18%	\$10,730,000	\$785,000	\$11,515,000
<b>TOTAL BID COST (4TH QUARTER 2023)</b>	<b>\$1,135/gsf</b>	<b>\$70,350,000</b>	<b>\$5,155,000</b>	<b>\$75,505,000</b>
7.0 Construction Phase Change Order Contingency	3%	\$2,110,000	\$155,000	\$2,265,000
<b>TOTAL "HARD" CONSTRUCTION COST (4TH QUARTER 2023)</b>	<b>\$1,169/gsf</b>	<b>\$72,460,000</b>	<b>\$5,310,000</b>	<b>\$77,770,000</b>
8.0 Escalation Contingency (24 months to start of construction)	10.3%	\$7,425,000	\$545,000	\$7,970,000
<b>TOTAL ESCALATED "HARD" CONSTRUCTION COST (4TH QUARTER 2025)</b>	<b>\$1,289/gsf</b>	<b>\$79,885,000</b>	<b>\$5,855,000</b>	<b>\$85,740,000</b>
9.0 All other required Project Costs "Soft Costs" (Design Team/Management Fees, FF&E, Client Consultants, Project Contingency etc.)	32.5%	\$25,965,000	\$1,905,000	\$27,870,000
<b>TOTAL PROJECT COST THRU TO OPENING DAY (4TH QUARTER 2025)</b>	<b>\$1,707/gsf</b>	<b>\$105,850,000</b>	<b>\$7,760,000</b>	<b>\$113,610,000</b>
Add Alternates:				
- Parking (Standalone 250-stall structured parking aboveground, 2 levels)				\$27,825,000
- Studio Theatre / Rehearsal Room with support spaces				\$7,260,000
- Classroom with support spaces				\$1,880,000





**10**

## **BUSINESS & OPERATIONAL PLAN**

# MISSION VIEJO PAC BUSINESS & OPERATIONAL PLAN SUMMARY

Every organization can have a successful business plan if the business and mission-based goals are aligned to each other and are rooted in market realities. In terms of Mission Viejo, we recommend a plan built around the City's core tenets of service excellence, raising the quality of life for all citizens, and entrepreneurial spirit of approaching complex problems with "out of the box" thinking.

There are numerous operating models for running a performing arts center, but the two that are most applicable in this scenario are the city-owned / city-operated or the city-owned / nonprofit-operated models. For commercial for-profit operators, they typically won't be interested in a 600-seat venue due to the limited earning potential and will likely charge high management fees to compensate. Out of the two remaining viable models, we recommend the new facility be owned and operated by the city of Mission Viejo for two important reasons. One, we could not identify a performing arts-based nonprofit that had the experience, dedicated staff, and/or desire to be a qualified operator. Two, a facility financed almost exclusively with taxpayer dollars should balance bottom-line business goals with mission-based goals that are community driven.

Given the community's desire for commercial touring product that was documented in the citywide survey and the 600-seat venue gap revealed in the market analysis, we recommend the new performing arts center be a presenting house in addition to hosting private rentals, local art groups, and community events. A presenting organization buys entertainment product such as concerts, children's shows, and touring theatricals and brings it to their venue, selling tickets to their audience base. A possible strategic presenting partner would be the Pacific Symphony given their history with the community and stated interest in exploring such co-production opportunities.



# BUSINESS & OPERATIONAL PLAN SUMMARY CONTINUED

Even though the new Mission Viejo Performing Arts Center will be a municipal facility, it should be operated as a commercial enterprise by experienced live entertainment industry professionals. This dedication to providing “first-in-class” service is consistent with other Mission Viejo facilities such as the Oso Creek Golf Course, the Norman P. Murray Community and Senior Center, the Mission Viejo Library, and others. An appropriate staffing level for a venue of this size is 17 full-time positions, 5 part-time positions, and a corps of volunteers to serve as ushers and docents. Onboarding for these positions should be staggered, with leadership positions hired before the facility design and the remaining positions brought online throughout the construction timeline. We recommend this operating team be a standalone division within the city given its unique business type and size.

The ten-year pro forma was crafted based on utilization data gathered from potential facility user groups, compensation and building occupancy costs gathered from the City, and our industry knowledge of the programming and operating costs required to manage a high performing entertainment venue. Over the span of time, the venue will go through three phases: start-up, stabilization, and strategic growth. In each of these phases, revenue and cost projections will fluctuate due to the changing nature of marketing, programming, and maintenance needs. Pro forma projections show estimated total programming and operating costs for the facility in the start-up phase to be \$3.5M and reaching \$4.6M by year-ten of operation. Cost recovery projections using earned income only and no subsidization across the ten-year span range between 34%-42%. Benchmarked facilities of similar size and government-operated have average cost recoveries between 16%-51%. Subsidization methods for these facilities and for Mission Viejo can include the following: general fund support, tax-based support, an endowment fund, and a “friends of” nonprofit arm that can spearhead fundraising and grant pursuits.



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC USAGE MODEL

## PROGRAMMING MODELS

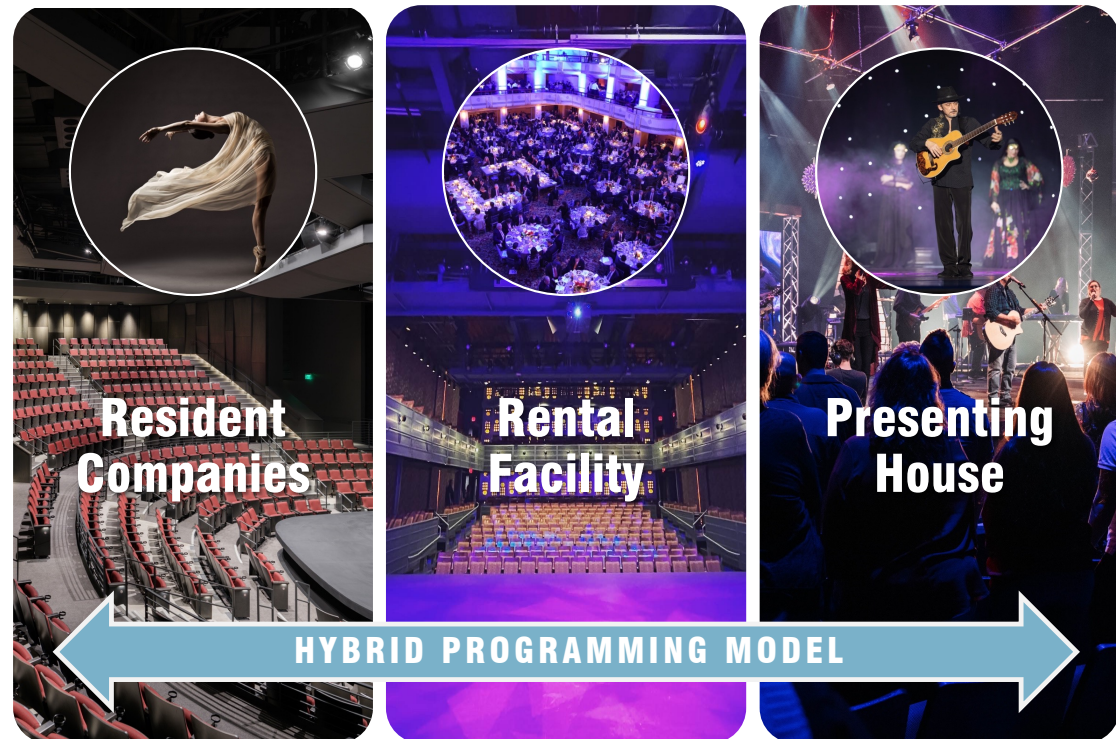
There various programming models for performing art centers, but they generally fall into four categories: resident company-focused, "bus and truck" rental facility, a presenting house that buys shows, and the hybrid model that blends different ratios of the previous three.

Different governance models and business/mission objectives will often dictate the type of programming model a facility adopts. For municipally owned and operated facilities that must serve a wide array of constituents and balance mission with business goals, the hybrid model is often chosen.



### KEY INSIGHTS

- ✓ There are very few Mission Viejo-based performing arts groups. Local groups would need to be incubated over time to become anchor resident companies.
- ✓ Until these local performing art groups develop, the City will want to maximize facility utilization through private rental events and a robust presenting program.





01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC USAGE MODEL

## PROMOTER INTERVIEWS

A component to crafting the business and operations plan for Mission Viejo is developing an artistic programming plan. There is almost no stronger identity for a cultural facility than the content it hosts, whether that be local artists, resident companies, co-productions, or touring product. That's why it is imperative to do as much audience development and show research as possible leading up to opening to make sure the inaugural season delivers, drawing in the community and establishing a positive experience with the brand. For these reasons, we interviewed nationally recognized agents and promoters, asking their input on product and touring viability within Mission Viejo's catchment area.



### KEY INSIGHTS

- ✓ Agents and promoters selected for interviews are known for producing high quality content with varying pricing for presenters with halls of all sizes
- ✓ Interviewees are very experienced in booking talent in neighboring facilities within Orange County

## AGENTS & PROMOTERS INTERVIEWED



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# FACILITY USAGE MODEL

## PROMOTER INTERVIEWS

<b>KOSSON TALENT</b> (Pop/Rock, Folk, Orchestral Pop, Young/Family, World Music, Jazz)	<b>BICOASTAL PRODUCTIONS</b> (Tribute Artists, Holiday Shows, Orchestral Pop, Magic, Theatre)	<b>HOLDEN ARTS &amp; ASSOCIATES</b> (Youth/Family, Arts Education, Theatre, Music, Puppetry)
<b><i>Is there a viable touring market around Mission Viejo, California?</i></b>		
The area is poised for growth, especially with the development of the high-speed train that will connect L.A. to Las Vegas. It will provide another access point for potential patrons. There is room in the market for a multipurpose roadhouse, and Mission Viejo is ideally centered within the market.	Obviously, there's a lot of venues in that area of California, and those organizations are feeling the increased competition. That said, the community where there is affluent and could still do well with the right shows or by filling a niche of incubating emerging artists...or by producing new work.	There's competition in South Orange County for sure. We're starting to see the venues in that area be much more proactive in protecting their audience base. They are responding with stricter radius clauses (40-mile exclusivity) on programming ranging from mainstage productions to children's shows. Given the competition, a small to mid-sized venue would fit well within the marketplace.
<b><i>What are your thoughts on seat count and building features for a future venue in Mission Viejo?</i></b>		
Seat count in this competitive market will be crucial. Anything less than 600-seats will be problematic. The hardest venues to book and run these days are the ones with 1,000 to 1,500-seats. Remember, box offices across the nation are still selling at 60%-70% on average. The contributed income will be critical to creating a financially viable space. It won't be the box office.  I cringe at the idea of the indoor/outdoor model because of the unintentional class system it would create. The "have's" would be inside in the more expensive seats and the "have not's" would be outside because that's what they could afford. It also creates a drastically different experience for the indoor and outdoor patrons.	Ideally, I think it should be between 750 and 1,000-seats to make ticket prices work. But I think 600-seats could also work in Mission Viejo because of the disposable income that is there. If ticket prices must skew higher to make a show work that community can often afford it.  The indoor/outdoor concept can be risky until the venue team has had time to establish policies and refine the operations of it. I've seen very nice and not so great experiences with that.	I think a mid-sized range theatre of 400 to 800-seats is spot on to fill a gap in this market. If I had to get specific, 750-seats is a nice round number to use.  Being able to incorporate an indoor/outdoor concept would be great. We've been at a venue where the backwall of the stage opened to a performance plaza and it was a great experience for the artist and I think the audience too.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# FACILITY USAGE MODEL

## PROMOTER INTERVIEWS

<b>KOSSON TALENT</b> (Pop/Rock, Folk, Orchestral Pop, Young/Family, World Music, Jazz)	<b>BICOASTAL PRODUCTIONS</b> (Tribute Artists, Holiday Shows, Orchestral Pop, Magic, Theatre)	<b>HOLDEN ARTS &amp; ASSOCIATES</b> (Youth/Family, Arts Education, Theatre, Music, Puppetry)
<b><i>Do you see programming niche for a venue in Mission Viejo?</i></b>		
<p>The venue needs to be community focused. Developing it to be a local arts campus or cultural hub for the community is what feels right.</p> <p>Given the aging community, I think a programming angle that focuses on the role that Arts and Culture plays to mental health would be interesting. Mission Viejo should cultivate strong relationships with their local healthcare providers to aid in content creation and sponsorships.</p> <p>For a space that size, I think they could do well to be known as a venue that invests in developing young artists before they go to larger venues. Say artists with fees in the \$6,500-\$7,000 range.</p>	<p>I think working with producing regional theatres likes La Jolla and La Mirada to co-mount and tour new work would be a fantastic play for them.</p> <p>With Camp Pendleton, the Marine Corps base, just north of them, I think programming that engages with the military community and families could go over well.</p> <p>There's also plenty of active adult communities between Laguna Woods, Elsinore, and Newport that they could tap into for audience development.</p>	<p>Of course, I think youth and family programming would be a great fit for their community. I would offer to not consider family programming and adult contemporary content for older audiences to be mutually exclusive. There are plenty of adult contemporary artists that will come to your venue, perform their standard show at night but then do a children's offering or small residency during the daytime. That could be a good win-win for those two audience segments.</p>
<b><i>Any final words of wisdom?</i></b>		
<p>Agents are looking more and more at the marketing plans with show offers and the dollars tied to that. That will be very important for an organization that's entering the marketplace.</p> <p>Beware of splashy artists with high fees that will make you sell \$250 tickets. Doing that can give off a feeling of exclusivity and can be off-putting to the community.</p>	<p>Build a rapport with the community to get a finger on the pulse of what content the community wants to consume—BEFORE your first season.</p>	<p>Network amongst peers as fast and as much as you can. Get involved with the California Presenters Network. Talking with the Cerritos Performing Arts Center would be a good peer resource to contact for help on things as they start up.</p> <p>Give yourself more time that you normally would for the show advancing process to account for the extra city paperwork.</p>

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC USAGE MODEL

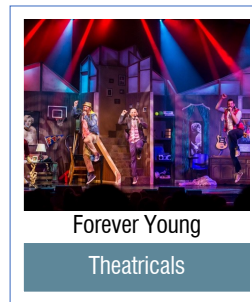
## RECOMMENDED TOURING PRODUCT

The term “touring product” can be ubiquitous, conveying a wide range of content of varying production size, complexity, fee, and target audiences. Using touring theatricals as an example, on one end of the spectrum there is the colossal Broadway hit *Hamilton* that has a large fee and numerous semitrucks to mount the production. On the other end of that spectrum is a one-man parody show of *Stranger Things* that has the entire production loaded in the back of a small passenger van. The sample content provided here is for the 600-seat proscenium theatre only. Recommended product for the Studio Theatre is presented further into the report.



### KEY INSIGHTS

- ✓ Ideal show/artist fee ranges for Mission Viejo PAC would be between \$7,500 to \$12,500 to allow for modest ticket price scaling
- ✓ Even with early audience development and surveying, it will take 2-3 years to learn what content sells best within your community



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# MISSION VIEJO PAC USAGE MODEL

## OTHER PROGRAMMING OPTIONS

There are many variables that dictate the programming strategy for an entertainment venue, specifically performing arts facilities. What will be potentially profitable? Which events can help create a sense of place and be an economic driver for the city? Is there more risk in producing this event in-house instead of going through a talent buyer? Should a mission-based event have date priority over a lucrative corporate rental? And the process goes like this throughout the life of a venue, always ebb-and-flowing between programming to be a cultural beacon in the community and how to maximize cost recovery.

What we can recommend definitively is that a healthy balance of programming mixed between local art group presentations, private rentals, presented content, community events, and arts education will ensure the facility is consistently utilized throughout the year. Here we provide an array of event ideas that can help you round out your programming calendar. This list, of course, is not the end all be all. Let your imagination explore new events to engage your community!

**MOVIE  
SCREENINGS**



**PRIVATE  
RENTAL EVENTS**



**PAINT & SIP  
SOCIAL EVENTS**



**FOOD & BEVERAGE  
SPECIAL EVENTS**



**PERFORMING ARTS  
SUMMER CAMP**



**OPEN MIC NIGHT  
SHOWCASES**



**"STATE OF THE CITY"  
SYMPOSIUM**



**LIBRARY  
CROSS-PROGRAMMING**



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	----------------------------	---------------------------------	--------------------------	-----------------------------	------------------------------	---------------------	---------------------	---	-------------------------------------	------------------------------	------------------------------------

# GOVERNANCE STRUCTURE

## MISSION STATEMENT

An important aspect of a performing arts center's organizational life is its mission statement, one that guides and frames the center's operation and helps to establish policy, goals, and programmatic agendas for the building.

The following is a draft, sample mission statement for the Mission Viejo Performing Arts Center:

It will ultimately be the responsibility of the City of Mission Viejo leadership to determine the final, approved mission statement.

“ To serve the Mission Viejo community by providing a **world-class** performing arts facility in which to **present the finest** performing artists and ensembles from around the world, as well as offering a **home base** for local performing arts organizations. ”

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------



# GOVERNANCE STRUCTURE

## OPERATING MODELS

An arts facility governance structure identifies how a facility is arranged in terms of establishing ownership, management, and operational configuration.

Based on Mission Viejo leadership's stated preferences, a governance structure in which the City of Mission Viejo owns and operates the new performing arts center is favored. This governance model will require specific core competencies pertaining to owner and operator functions. The purpose of outlining these areas of responsibility is to highlight how this model might be configured, and to offer guidance to the city as it begins the process of creating the organization. Below is a list of government (City) owned and operated responsibilities, followed by core competencies per function:

### KEY INSIGHTS

-  City-owned / city-operated model allows the most control over programming content
-  City-owned / city-operated model ensures the facility's operating goals are balanced between bottom line metrics and mission-driven initiatives



### City-Owned / City-Operated Model

A government owned and operated facility is a common model, especially for city-led projects. In consideration of this model, the government owner and operator will need to:

- Identify a funding source and/or fund the capital construction project, as well as develop an annual budget, which may include covering any gap which arises between revenue and expenses.
- Be responsible for approving and managing annual operating budgets.
- Possess or acquire competency in performing arts center (PAC) facility management, artistic programming, identifying and contracting touring artists, PAC administrative and financial operations, facility and program marketing, ticketing functions, technical stage and back of house production operations, facility rental policies, program evaluation, audience development, fundraising, and community engagement.
- Embark on a comprehensive search process with the goal of assembling a team that meets the demanding industry standard for performing arts center operations, including administration, programming, production, marketing, development (fundraising), facilities management, ticketing, and community relations.
- Create strong relationships with potential facility renters and handle any facility use requests to maximize utilization.
- Partner with an outside vendor to provide food and beverage service, or the City may choose to handle this function in-house.
- Consider establishing a not-for-profit fundraising entity, such as a "Friends of the Mission Viejo Performing Arts Center" to raise the funds needed to meet the annual budget requirements.

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# GOVERNANCE STRUCTURE

## GOVERNMENT OWNED AND OPERATED

### Owner Core Competencies Required



**Building Project Financing:** The owner/operator must incorporate financing models, such as bonds and tax credits, into the budget projections. This includes developing a budget with hard and soft costs for the new building.



**Building Project Management:** The owner/operator must project components for building the facility, including decisions concerning the physical space program, maintaining the budget, and managing the project timeline.



**Community Consensus Building:** The owner/operator should disseminate information pertaining to the project to the public and manage messaging to build consensus and understanding within the community.



**Strategic Planning:** The vision for the short- and long-term success of the new facility will be the responsibility of the owner and operator. Strategic planning at the outset is recommended. This establishes goals, milestones and measurements for progress and success.



**Maintenance:** It is envisioned that the owner will be responsible for the maintenance of the new facility and physical plant (core and shell).





01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# GOVERNANCE STRUCTURE

## GOVERNMENT OWNED AND OPERATED

### Operating Entity Core Competencies Required



**Performing Arts Facilities Management:** Internal management of the operation and overall responsibility for overseeing outside users of the facility, is the operator's responsibility. The operator will be the primary owner contact as well as the chief artistic administrator for the facility, setting and implementing policies and operational practices.



**Arts Program Curation and Production:** As the operating entity, the programming mix will be fundamental to the operator's responsibilities. This includes curating and presenting guest artists as a major part of annual facility programming.



**Audience and Community Engagement:** It will be essential that the operator engages with the community at all participation points - as artist, arts organization, student, patron, user, and attendee, in order to stimulate community support.



**Box Office & Ticketing:** Ticketing for all events will be implemented and executed by the operator. This includes internal and external programming. The operator will also be responsible for integrating patron data with the donor database to efficiently handle patron information.



**Event Marketing & Facility Branding:** The operator must possess skills in event marketing and facility branding for entertainment venues. The marketing initiative is crucial in supporting the vision for the facility, its programming and overall utilization to drive sales and serve the arts community through an inclusive marketing strategy.



**Entrepreneurship:** The incubation, stabilization, and growth of the Mission Viejo Performing Arts Center as a business will be the responsibility of the operator in partnership with the owner. This will require skills in creating and sustaining (or adjusting) the business model, applying a flexible approach to the needs of the market and arts community.



**Philanthropy:** A comprehensive fundraising plan will be required to ensure long term organizational health. The creation of a "Friends of" type fundraising arm is recommended. The focus of the Friends group would be to raise funds that support programming and the educational aspects of the performing arts center. It is recommended that the creation of the "Friends of" group be developed during the building planning process in order to establish fundraising as a central aspect of the performing arts center's operation.



**Program Evaluation:** A healthy organization sets aside time and mechanisms to measure progress of established goals and analysis of success in areas needing adjustments. Evaluation includes data collection pertaining to all aspects of the services and measuring impact with qualitative and quantitative data.

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# GOVERNANCE STRUCTURE

## OPERATING MODELS CONTINUED

A common operating model for municipal performing arts centers is one in which the governmental entity owns the performing arts facility, and a separate non-profit entity operates the venue. There are benefits and trade-offs with this model, though some of the benchmarked facilities are structured this way and have touted the model as effective and operationally preferred.

### KEY INSIGHTS

- ✓ Non-profit operated models can reduce a city's ongoing financial burden towards the facility but not entirely
- ✓ Facility use agreements and organizational operational MOU's between the entities must be carefully crafted by legal counsel to ensure the City is properly protected and retains all control of the facility



### City-Owned / Non-Profit Operated Model

#### Benefits of the government owned and non-profit operated model

- The operator is responsible for staffing, programming, facility management, marketing, financial management, and overall administration, relieving the city of Mission Viejo of these responsibilities.
- The core competencies outlined earlier will need to be carried out by the non-profit entity.
- Staffing will be the responsibility of the non-profit operator with the city often supplementing the operational staff with maintenance, custodial, and grounds personnel.
- The overall utilization of the facility will be the responsibility of the non-profit operator. The city may mandate utilization requirements around usage, such as rental fees, access by local and regional performing arts organizations, the annual use days by the city for events, etc.
- A non-profit operator often possesses the experience and expertise necessary for successfully programming and managing the facility.

#### Tradeoffs (cons) of the government owned and non-profit operated model

- The overall control of the facility will primarily rest with the non-profit entity with oversight provided by the city.
- The city will need to embark on an RFP process to identify a non-profit operator.
- Access by local groups may be limited due to the programming of the non-profit operator.
- Rental rates established by the operator may be structured in a way that limits use by local groups.
- An external operator may focus heavily on the financial bottom line as opposed to the overall community benefit.

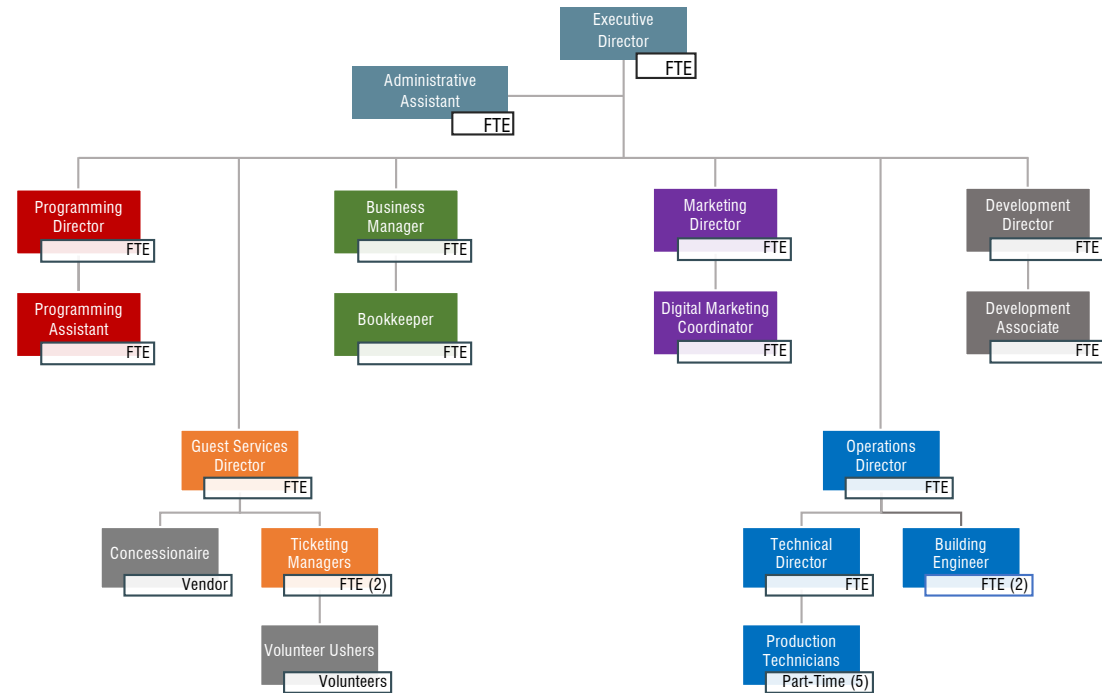
01	02	03	04	05	06	07	08	09	10	11	12
Introduction	Executive Summary	Discovery & Engagement	Market Analysis	Venue Benchmarking	Facility Concepting	Space Program	Site Analysis	Facility Capital Cost Projection	Business & Operations Plan	Bridging the Future	Conclusions & Action Plan

# MISSION VIEJO PAC STAFFING PLAN

## ORGANIZATION CHART

The staff requirement for a new arts facility owned and operated by the City of Mission Viejo includes arts professionals with experience in the administrative aspects of facility management, finance, human resources, development, marketing, programming, and entrepreneurial leadership. The organization should be led by an experienced Executive Director who is responsible for all aspects of the arts facility operation and is charged with the artistic and business health of the organization. Together, the staff is responsible for all operational aspects of the facility and supporting the mission.

The following staffing structure is in line with the benchmarked institutions, with some variation based on the needs of Mission Viejo. Position descriptions are summarized below and outline the roles and responsibilities for each staff member.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

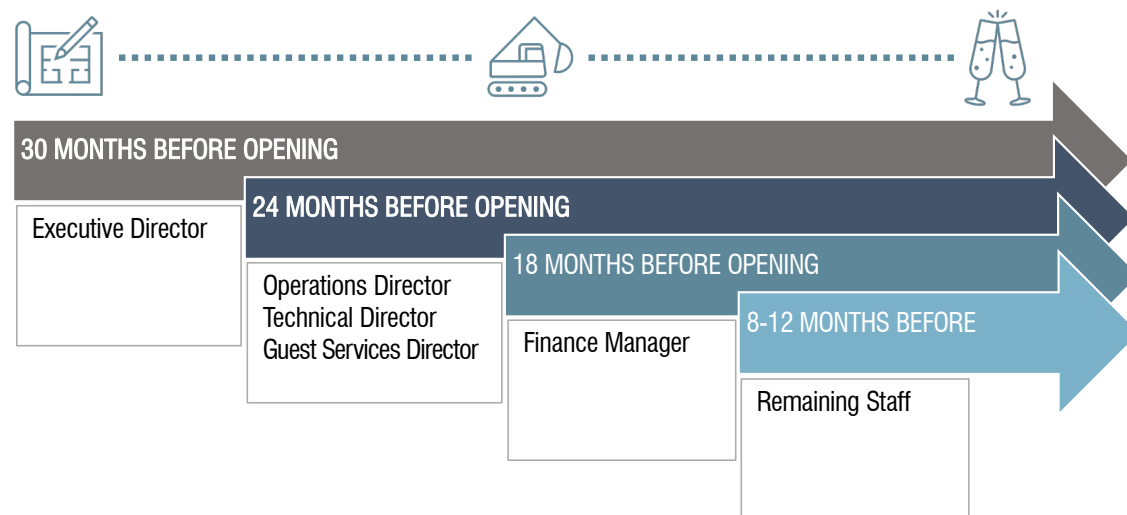
# MISSION VIEJO PAC STAFFING PLAN

## ONBOARDING TIMELINE

The staffing recommendations for the Mission Viejo Performing Arts Center are based on the operating model outlined and employs performing arts center best practices to provide a comprehensive and effective administrative and production effort, aligned with the inherent complexities of the programming and operation. Additionally, the level of activity in the performing arts center necessitate a staffing structure capable of overseeing the volume and diversity of programming, its administration, business, operations, production, marketing, and facility management required for a performing arts center of this profile and size.

Because the Mission Viejo Performing Arts Center is a new enterprise for the city, it is recommended that, identifying key positions now for early appointments would be advantageous in preparing for the lead-up to the first year of operation.

The remainder of the staff should be brought on at least 8-12 months prior to opening. This will allow for operational preparations for the opening to be underway before the full calendar of events is established.



01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC STAFFING PLAN

## POSITION OVERVIEWS

The following abbreviated job descriptions offer a glimpse at the roles and responsibilities of key staff positions that would comprise the leadership team of the Mission Viejo Performing Arts Center.

**Executive Director** – Reporting directly to the Assistant City Manager, the Executive Director is responsible for all aspects of the Center’s operations, programming, financial results, staff management, facility management, community relationships, arts community relationships, donor relations, and patron management. The ED will have the ultimate responsibility for the Center’s financial health and operational functionality by overseeing staff in all areas of the building’s operation. All Director positions within the Center will report directly to the ED.

**Director of Programming** - The Director of Programming will be the chief curator of the venue - researching, negotiating, and booking the Guest Artist Series. The Director of Programming will also oversee the curated rental program ensuring that all performances align with the mission of the Mission Viejo Performing Arts Center and the city.

**Director of Marketing** – is responsible for all marketing, communications, advertising, and public relations for the Center. The Director of Marketing is also responsible for the patron management system, and all data collection platforms and media outlets. Earned revenue results will be the responsibility of the Director of Marketing. This position will coordinate all messaging with the city’s overall marketing and communications effort.

**Director of Development** - is responsible for all fundraising efforts of the Center, including annual campaigns, special donor events, direct solicitations, grant proposals, and program related fund development. The Director of Development will be responsible for donor management and tracking. The Director will have one direct report - the Development Associate, who will collaborate and support the Director of Development.

**Operations Director** - Reports to the Executive Director and is the chief operations manager for all building functions overseeing all production activities, theatrical equipment, stage crews, backstage operations, front of house operations, production requirements, client relations as they pertain to performance requirements and event needs.

**Technical Director** – Reports for the Operations Director and is responsible for all technical systems, audio, lighting and rigging equipment, stage services and technology integration with performances, performers, and the audience. The Technical Director will manage all client relationships pertaining to the technological needs of performances and productions. This position oversees the part-time stage crew.

**Guest Services Director** – is responsible for the solicitation, processing, and rental sales for the venue. The Guest Service Director will oversee the volunteer usher corps, box office function, and ticketing systems. The Guest Services Director will proactively market the Center to the local, regional, and national markets.

01 Introduction	02 Executive Summary	03 Discovery & Engagement	04 Market Analysis	05 Venue Benchmarking	06 Facility Concepting	07 Space Program	08 Site Analysis	09 Facility Capital Cost Projection	10 Business & Operations Plan	11 Bridging the Future	12 Conclusions & Action Plan
--------------------	-------------------------	------------------------------	-----------------------	--------------------------	---------------------------	---------------------	---------------------	--	----------------------------------	---------------------------	---------------------------------

# MISSION VIEJO PAC STAFFING PLAN

## POSITION OVERVIEWS CONTINUED

**Part-time Technical Crew** – We are recommending a part-time stage crew of five technicians with expertise in lighting, audio, rigging, and stage management. This crew can be supplemented by additional crew members as needed due to the demands of the production schedule.

**Volunteer Usher Corps** – We are recommending an usher corps comprised of community members who would provide the performing arts center with volunteers for event ushering as well as assistance with other types of events hosted by the center or outside users. In this way, the community is engaged in the operations and the programming of the Mission Viejo Performing Arts Center.

**Contracted Services** – For security and custodial service we are indicating annual contracts with outside vendors to provide these services. The city may choose to use city personnel to handle these services, however we are showing these as contracted services.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# 10-YEAR OPERATING PRO FORMA

## MISSION VIEJO PERFORMING ARTS CENTER

An operational pro forma was generated to determine the financial feasibility of running the organization at different growth stages while the capital campaign was being conducted separately. Space utilization worksheets, organizational staffing charts, sample programming calendars, and industry-standard revenue and cost formulas were used to create pro forma.

Over the span of time, the venue will go through three phases: start-up, stabilization, and strategic growth. In each of these phases, revenue and cost projections will fluctuate due to the changing nature of marketing, programming, and maintenance needs.

### KEY INSIGHTS

- Estimated operating and programming expenses in the start-up phase to be \$3.5M and reaching \$4.6M by year 10 of operation.
- Cost recovery projections using earned income only and no subsidization across the 10-year span range between 34%-42%.
- Benchmarked facilities of similar size and government-operated have average cost recoveries between 16%-51%.

PRELIMINARY PRO FORMA FINANCIAL OPERATING MODEL										
REVENUE	START-UP			STABILIZE			GROWTH			
	Year 1	Year 2	Year 3	Year 4	Year 5	Year 6	Year 7	Year 8	Year 9	Year 10
<b>Earned revenues</b>										
Ticket Sales	\$ 654,390	\$ 654,390	\$ 654,390	\$ 982,020	\$ 982,020	\$ 982,020	\$ 982,020	\$ 984,290	\$ 964,290	\$ 964,290
Ticket Fees	\$ 92,424	\$ 92,424	\$ 92,424	\$ 121,035	\$ 121,035	\$ 121,035	\$ 121,035	\$ 147,990	\$ 147,990	\$ 147,990
Concessions & Bar	\$ 43,361	\$ 43,361	\$ 43,361	\$ 68,584	\$ 68,584	\$ 68,584	\$ 68,584	\$ 69,064	\$ 69,064	\$ 69,064
Merchandise	\$ 16,560	\$ 16,560	\$ 16,560	\$ 21,360	\$ 21,360	\$ 21,360	\$ 21,360	\$ 19,260	\$ 19,260	\$ 19,260
Rental Income	\$ 343,889	\$ 343,889	\$ 343,889	\$ 448,311	\$ 448,311	\$ 448,311	\$ 448,311	\$ 586,015	\$ 586,015	\$ 586,015
Arts Education	\$ 134,442	\$ 134,442	\$ 134,442	\$ 149,130	\$ 149,130	\$ 149,130	\$ 149,130	\$ 150,075	\$ 150,075	\$ 150,075
<b>Total Earned Income</b>	<b>\$1,285,066</b>	<b>\$1,285,066</b>	<b>\$1,285,066</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,790,440</b>	<b>\$1,936,693</b>	<b>\$1,936,693</b>	<b>\$1,936,693</b>
<b>Contributed support</b>										
Fundraising Events	\$ 75,000	\$ 75,000	\$ 75,000	\$ 100,000	\$ 100,000	\$ 100,000	\$ 100,000	\$ 150,000	\$ 150,000	\$ 150,000
(less costs)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (25,000)	\$ (30,000)	\$ (30,000)	\$ (30,000)
Show Sponsorships	\$ 15,000	\$ 15,000	\$ 15,000	\$ 25,000	\$ 25,000	\$ 25,000	\$ 25,000	\$ 35,000	\$ 35,000	\$ 35,000
<b>Total Contributions Income</b>	<b>\$65,000</b>	<b>\$65,000</b>	<b>\$65,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$100,000</b>	<b>\$155,000</b>	<b>\$155,000</b>	<b>\$155,000</b>
<b>TOTAL INCOME</b>	<b>\$1,350,066</b>	<b>\$1,350,066</b>	<b>\$1,350,066</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$1,890,440</b>	<b>\$2,091,693</b>	<b>\$2,091,693</b>	<b>\$2,091,693</b>
<b>EXPENSES</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>	<b>Year 5</b>	<b>Year 6</b>	<b>Year 7</b>	<b>Year 8</b>	<b>Year 9</b>	<b>Year 10</b>
<b>Programming Expenses</b>										
Advertising, Marketing & Promotion	\$197,512	\$203,438	\$209,541	\$217,617	\$224,146	\$230,870	\$237,796	\$193,762	\$199,575	\$205,562
Curated Program Artists Fees	\$431,100	\$443,353	\$457,354	\$469,150	\$482,225	\$497,811	\$514,926	\$510,700	\$526,021	\$541,902
Hospitality / Transportation	\$55,700	\$57,371	\$59,092	\$64,200	\$66,126	\$68,110	\$70,153	\$54,500	\$56,135	\$57,819
Music Licensing	\$7,386	\$7,608	\$7,836	\$8,309	\$8,559	\$8,816	\$9,080	\$7,822	\$8,057	\$8,298
Event Staff	\$166,002	\$169,002	\$172,092	\$177,453	\$183,731	\$190,107	\$197,585	\$214,916	\$218,606	\$222,406
Production Expenses	\$7,200	\$7,416	\$7,638	\$8,700	\$8,961	\$9,230	\$9,507	\$7,200	\$7,416	\$7,638
Publication Printing	\$12,550	\$12,927	\$13,314	\$14,900	\$15,347	\$15,807	\$16,282	\$12,850	\$13,236	\$13,633
<b>Total Programming Expenses</b>	<b>\$ 877,451</b>	<b>\$ 901,794</b>	<b>\$ 926,868</b>	<b>\$ 1,080,329</b>	<b>\$ 1,110,094</b>	<b>\$ 1,140,751</b>	<b>\$ 1,172,328</b>	<b>\$ 1,001,750</b>	<b>\$ 1,029,044</b>	<b>\$ 1,057,158</b>
<b>Facility &amp; Operation Expenses</b>										
<b>Personnel Expense</b>										
Payroll Wages & Salaries	\$990,000	\$1,019,700	\$1,050,291	\$1,081,800	\$1,114,254	\$1,147,681	\$1,182,112	\$1,217,575	\$1,254,102	\$1,291,725
Taxes/ Workers Comp/Benefits	\$297,000	\$305,910	\$315,087	\$324,540	\$334,276	\$344,304	\$354,634	\$365,273	\$376,231	\$387,518
Advertising / Brand Awareness	\$100,000	\$103,000	\$106,090	\$75,000	\$77,250	\$79,568	\$81,955	\$84,413	\$86,946	\$89,554
Bank Service & CCard Fees	\$22,404	\$22,404	\$22,404	\$33,092	\$33,092	\$33,092	\$33,092	\$33,368	\$33,368	\$33,368
Depreciation	\$0	\$0	\$0	\$100,000	\$100,000	\$100,000	\$100,000	\$200,000	\$200,000	\$200,000
Insurance	\$130,000	\$133,900	\$137,917	\$155,000	\$159,650	\$164,440	\$169,373	\$160,000	\$164,800	\$169,744
Licenses and Permits	\$2,000	\$2,060	\$2,122	\$5,000	\$5,150	\$5,305	\$5,464	\$6,000	\$6,180	\$6,365
<b>Office Expense</b>										
Conferences Conventions & Meetings	\$25,000	\$25,750	\$26,523	\$30,000	\$30,900	\$31,827	\$32,782	\$35,000	\$36,050	\$37,132
Dues and Subscriptions	\$25,000	\$25,750	\$26,523	\$30,000	\$30,900	\$31,827	\$32,782	\$35,000	\$36,050	\$37,132
Leases & Rentals	\$3,000	\$3,090	\$3,183	\$5,000	\$5,150	\$5,305	\$5,464	\$7,500	\$7,725	\$7,957
Office Tech/Safety Supplies	\$80,000	\$81,800	\$83,654	\$45,000	\$46,350	\$47,741	\$49,173	\$35,000	\$36,050	\$37,132
Postage and Delivery	\$5,000	\$5,150	\$5,305	\$6,000	\$6,180	\$6,365	\$6,556	\$7,500	\$7,725	\$7,957
Info Tech	\$100,000	\$103,000	\$106,090	\$110,000	\$113,300	\$116,899	\$120,200	\$125,000	\$128,750	\$132,613
Professional Fees	\$50,000	\$51,500	\$53,045	\$30,000	\$30,900	\$31,827	\$32,782	\$40,000	\$41,200	\$42,436
<b>Repair, Maintenance &amp; Occupancy</b>										
Building Occupancy Costs	\$582,540	\$600,016	\$618,017	\$636,557	\$655,654	\$675,324	\$695,583	\$716,451	\$737,944	\$760,083
Landscaping	\$72,000	\$74,160	\$76,385	\$76,676	\$78,037	\$83,468	\$85,972	\$88,551	\$91,207	\$93,944
Equipment Repair & Maint	\$10,000	\$10,300	\$10,609	\$12,000	\$12,360	\$12,731	\$13,113	\$13,506	\$13,911	\$14,329
Other Misc Expenses (contingency)	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000	\$200,000
<b>Total Operation Expenses</b>	<b>\$ 2,673,944</b>	<b>\$ 2,747,491</b>	<b>\$ 2,823,243</b>	<b>\$ 2,957,665</b>	<b>\$ 3,036,402</b>	<b>\$ 3,117,501</b>	<b>\$ 3,201,034</b>	<b>\$ 3,370,137</b>	<b>\$ 3,458,240</b>	<b>\$ 3,548,986</b>
<b>TOTAL EXPENSES</b>	<b>\$ 3,551,395</b>	<b>\$ 3,649,285</b>	<b>\$ 3,750,111</b>	<b>\$ 4,037,994</b>	<b>\$ 4,146,496</b>	<b>\$ 4,258,252</b>	<b>\$ 4,373,362</b>	<b>\$ 4,371,887</b>	<b>\$ 4,487,284</b>	<b>\$ 4,606,144</b>
<b>NET SURPLUS/DEFICIT</b>	<b>(\$2,201,330)</b>	<b>(\$2,299,219)</b>	<b>(\$2,400,046)</b>	<b>(\$2,147,554)</b>	<b>(\$2,256,056)</b>	<b>(\$2,367,813)</b>	<b>(\$2,482,922)</b>	<b>(\$2,280,193)</b>	<b>(\$2,395,591)</b>	<b>(\$2,514,451)</b>
Earned Income	36%	35%	34%	44%	43%	42%	41%	44%	43%	42%
Contributed Income	64%	65%	66%	56%	57%	58%	59%	56%	57%	58%

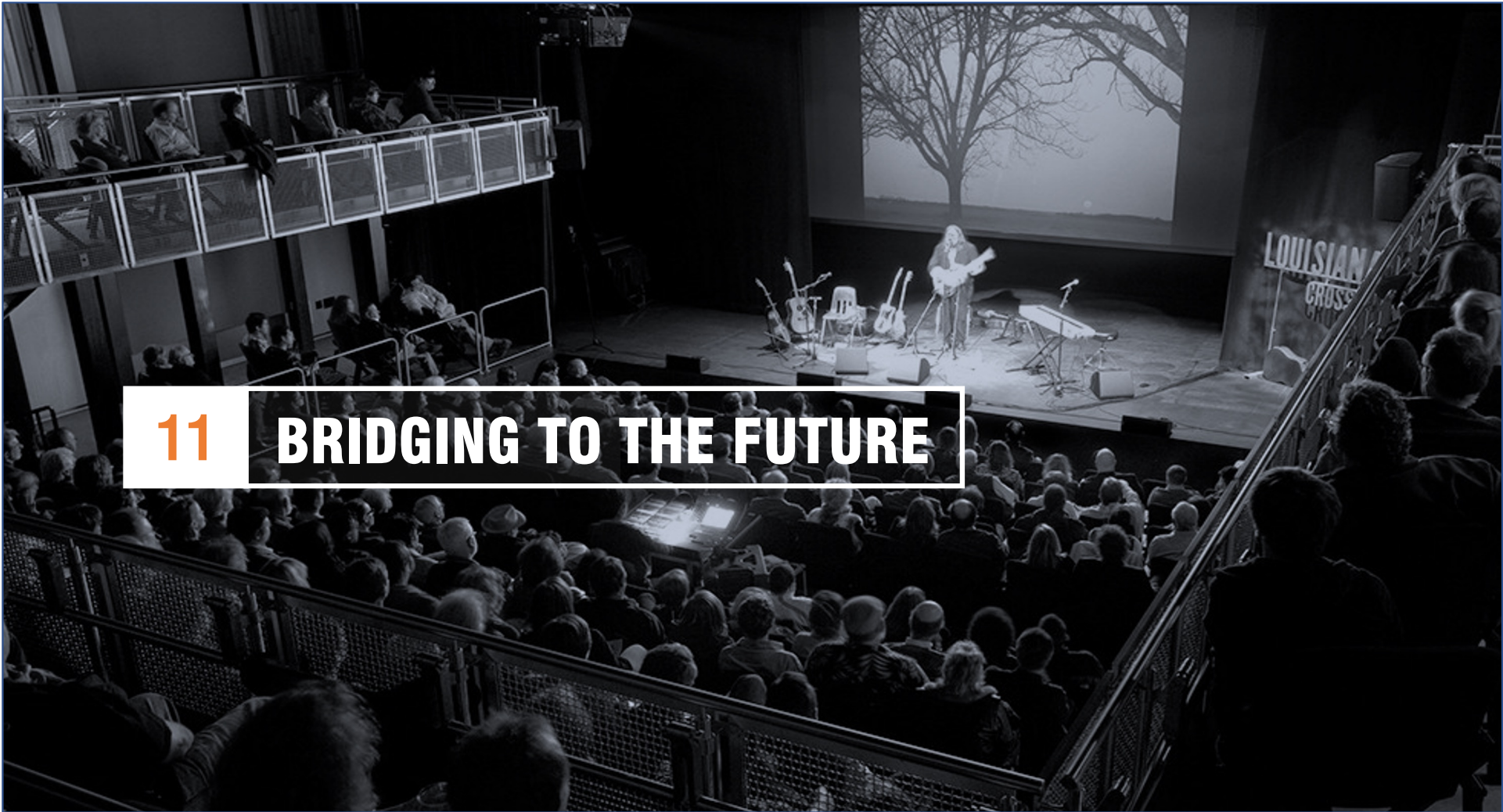
# MISSION VIEJO PAC

## UTILIZATION FORECAST

THEATRE USAGE DAYS CALENDAR																												
PROGRAMMING TYPE	Jan		Feb		Mar		Apr		May		Jun		Jul		Aug		Sep		Oct		Nov		Dec		TOTAL EVENTS	TOTAL NON-EVENTS	Totals	Usage %
	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events	Events	Non-Events				
<b>Presents</b>																												
Movie Series	0	0	1	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	1	0	0	0	1	0	0	6	0	6
Speaker Series	1	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	1	0	0	0	4	0	4	
Classic Concert Series	0	0	0	0	1	1	0	0	0	0	1	0	0	0	0	0	1	1	0	0	1	0	0	1	4	4	8	
Adult Contemporary Concerts	0	0	1	0	1	0	1	0	1	0	0	0	0	1	0	1	0	1	0	0	0	0	1	0	8	0	8	
Touring Theatricals	0	0	0	0	0	0	2	2	2	2	0	0	0	0	0	0	0	2	2	0	0	2	2	8	8	16		
Family Series	0	0	3	1	0	0	0	0	0	0	0	0	3	1	0	0	3	1	0	0	0	0	0	9	3	12		
Classes	2	0	1	0	1	0	3	0	1	0	1	0	2	0	1	0	1	0	2	0	2	0	1	18	0	18		
Seasonal Arts Education	0	0	0	0	5	2	0	0	0	0	5	2	0	0	0	0	0	3	2	0	0	0	0	13	6	19		
Food & Beverage Events	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	6	0	6		
Special Engagements	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	0	0	0	0	0	1	0	2	0	2		
Community Engagement	1	1	0	0	1	1	0	0	1	1	0	0	1	1	0	1	1	0	0	1	1	0	0	6	6	12		
<b>TOTALS</b>	<b>5</b>	<b>1</b>	<b>7</b>	<b>1</b>	<b>10</b>	<b>4</b>	<b>8</b>	<b>2</b>	<b>6</b>	<b>3</b>	<b>8</b>	<b>3</b>	<b>6</b>	<b>2</b>	<b>3</b>	<b>0</b>	<b>8</b>	<b>2</b>	<b>11</b>	<b>5</b>	<b>5</b>	<b>1</b>	<b>7</b>	<b>3</b>	<b>84</b>	<b>27</b>	<b>111</b>	<b>43%</b>
<b>Community Partners</b>																												
Pacific Symphony	2	1	0	0	0	0	0	0	0	0	2	1	0	0	0	0	0	0	0	0	2	1	0	0	6	3	9	
Pacific Chorale	0	0	1	0	0	0	0	0	0	0	0	0	1	0	0	0	0	0	0	0	1	0	0	0	3	0	3	
South County Performing Arts	0	0	0	0	4	6	0	0	0	0	4	6	0	0	0	0	0	0	0	4	6	0	0	12	18	30		
Lord of the Strings	1	0	1	0	1	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	3	0	3		
Chamber of Commerce events	1	0	0	0	1	0	0	0	1	0	0	0	1	0	0	1	0	0	1	0	0	0	0	6	0	6		
Saddleback College	0	0	0	0	0	0	0	0	1	2	0	0	0	0	0	1	1	0	0	1	2	0	0	3	5	8		
City internal events	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	2	24	0	24		
Library Cross Programming	0	0	1	0	0	0	0	0	1	0	0	0	1	0	0	0	0	1	0	0	0	0	0	4	0	4		
<b>TOTALS</b>	<b>6</b>	<b>1</b>	<b>5</b>	<b>0</b>	<b>8</b>	<b>6</b>	<b>2</b>	<b>0</b>	<b>5</b>	<b>2</b>	<b>8</b>	<b>7</b>	<b>5</b>	<b>0</b>	<b>2</b>	<b>0</b>	<b>4</b>	<b>1</b>	<b>3</b>	<b>0</b>	<b>11</b>	<b>9</b>	<b>2</b>	<b>0</b>	<b>61</b>	<b>26</b>	<b>87</b>	<b>34%</b>
<b>Rentals</b>																												
Nonprofit Charity Events/Fundraisers	1	0	1	0	1	0	1	0	1	1	1	0	1	0	1	0	1	0	1	1	1	0	1	0	12	2	14	
Weddings	0	0	0	0	0	0	1	1	1	1	1	1	1	0	0	0	0	0	0	0	0	0	0	3	3	6		
Corporate Events	1	1	0	0	1	1	0	0	1	1	0	0	0	0	0	1	1	1	1	0	0	0	0	5	5	10		
Other Private Events	0	0	1	1	2	1	2	1	1	1	1	1	1	0	2	1	2	1	2	0	3	2	3	2	20	11	31	
<b>TOTALS</b>	<b>2</b>	<b>1</b>	<b>2</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>4</b>	<b>3</b>	<b>2</b>	<b>2</b>	<b>0</b>	<b>3</b>	<b>1</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>40</b>	<b>21</b>	<b>61</b>	<b>24%</b>
<b>Total Event Usage Days</b>	13	3	14	2	22	12	14	4	15	9	19	12	13	2	8	1	16	5	18	7	20	12	13	5	185	74	259	71%
<b>*Operational Reserved Days</b>	0	5	0	2	0	2	0	2	0	2	0	2	0	4	0	2	0	2	0	2	0	5	0	5			35	10%
<b>TOTALS</b>	13	8	14	4	22	14	14	6	15	11	19	14	13	6	8	3	16	7	18	9	20	17	13	10			294	81%

\*Maintenance, staff training, holidays





**11** BRIDGING TO THE FUTURE

## BRIDGING TO THE FUTURE SUMMARY

We understand that the overall scope and scale of the project is an ambitious feat, but all of our research says that Mission Viejo is ready to deepen its support for the arts in its community. Keeping in mind the kinds of programming that the community hopes for with touring shows, and to account for the needs of artists' access to performance-specific space given the sparse inventory, our key recommendation in order to meet the needs of the community is to move forward with planning for the Mission Viejo Performing Arts Center.

There are many ways of achieving this goal without jumping into the deep end right away. With the newfound potential option of the availability of the CVS building in the Village Center which could accommodate the Studio Theatre portion of the space program, we see a pathway to the long-term goal of developing the larger performing arts center. The byproduct of the bridge solution is that the community could end up with two profoundly different and useful venues to support its creative and cultural needs. This fortuitous opportunity will allow the community to more swiftly partake in the expansion of its vibrant arts scene and enhance the City's goals for The Los Osos project at the same time.

Developing the Studio Theatre first will allow the City to do a few critical initial steps along this journey. One, expand its Cultural Arts Department and further its experience in operating performing arts venues. Two, continue to develop local performing art groups. And three, begin to cultivate the philanthropic base within the community need to support a future capital campaign. These are crucial steps to beginning the long-term process creating a larger performing arts center down the road.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

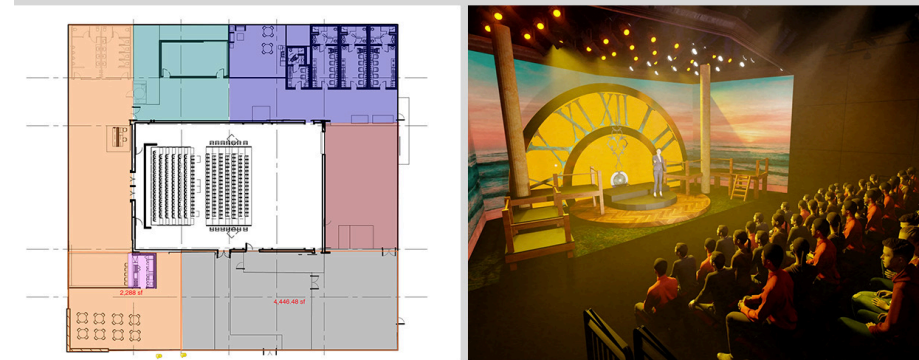
# THE CVS BUILDING OPTION

## BRIDGING TO THE FUTURE

The City of Mission Viejo is currently evaluating the existing CVS building and others in the Village Center development which may be available in the near future for development if acquired. TheatreDNA was asked to look at the feasibility of using the CVS building as an interim or ultimate location for the future arts center. We quickly mobilized, conducting a site review and a preliminary space program for the facility. Our conclusions were that the space would be ideal for a flexible studio theatre that's equipped with front of house and backstage amenities and support spaces. The building's available infrastructure would make it possible to renovate the space into a small performing arts center that could serve as an incubator for live entertainment of all types.

This study of the existing CVS building was commissioned after the initial feasibility study to evaluate the potential future use of the CVS site within the context of The Los Osos project and to consider its potential as an interim site with light renovation of the current building as well as its long-term potential with more extensive construction. This was deemed necessary as part of the Cities due diligence prior to engaging in purchase discussions with the owner.

The CVS building footprint can fit a 300+ seat intimate theatre with a balcony as well as a spacious lobby gallery with a small café. The venue has the potential to bring in foot-traffic during the day for casual dining or coffee time in addition to evening performances. There is ample room for back of house accommodations such as dressing rooms, offices, and loading areas, and even the potential for an exterior performance stage behind the building that overlooks the Oso Creek trail.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# CVS BUILDING SITE ANALYSIS

## BRIDGING TO THE FUTURE

The former CVS building space at the Village Center is an excellent adaptive reuse candidate for an interim performing arts venue while community momentum and resources grow for a permanent facility. The 150' x 150' building is ideally located in the Civic Core adjacent to The Los Osos project and has the potential for end-to-end activation, tying into the revitalization efforts of the Core Vision. The venue site has sufficient parking in the front for patrons and significant real estate in the rear of the facility for load-in support and outdoor event activations. For an incubator space, this location has no deficiencies.

### KEY SITE ELEMENTS

- ✓ **Ownership/Availability:** Single owner / Available
- ✓ **Size:** 25,000 SF +/-
- ✓ **Matrix Ranking:** 475 – TOP RANKING



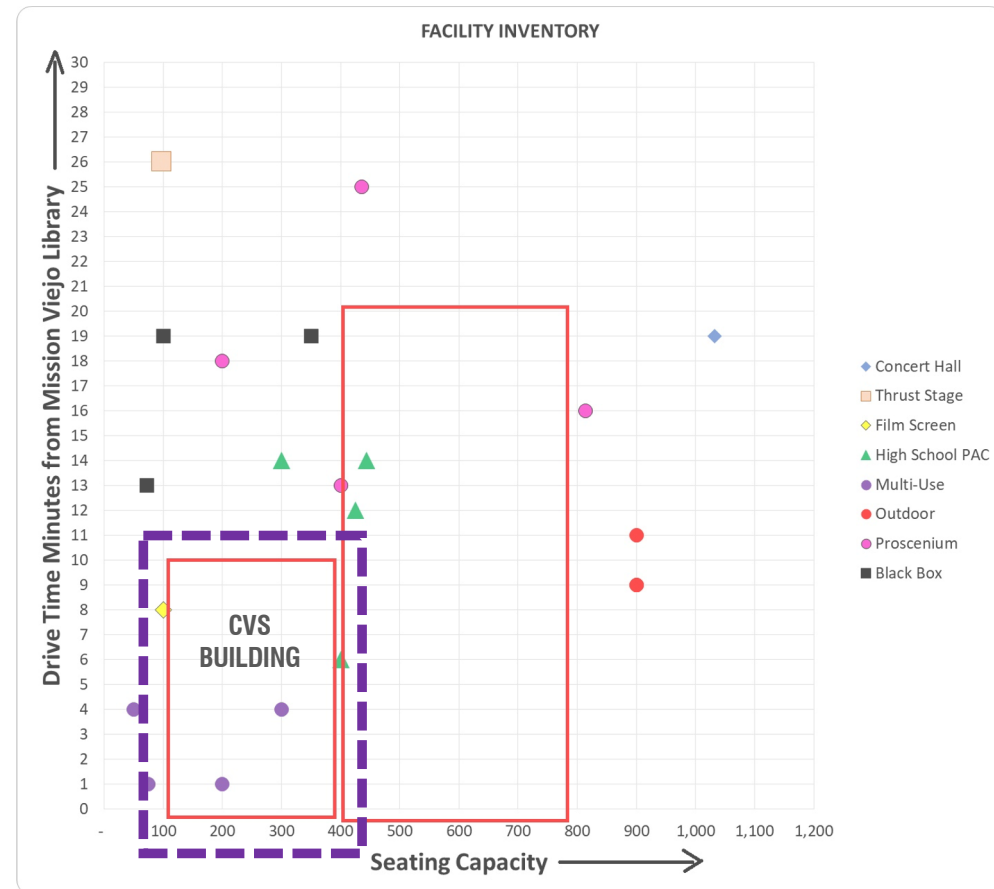
# FILLING THE VENUE GAP IN THE MARKET

## CVS BUILDING / STUDIO THEATRE

The facility inventory from the Market Analysis revealed two distinct gaps in terms of seating capacity in the local market. The two gaps were for a smaller studio theatre in the range of 125 to 375 seats and for an intimate proscenium theatre in the 400 to 775 seat-range. An ideal performing arts complex would include both venues to allow for long-term growth and varying product choices for audiences. And the recent availability of the CVS building provides an opportunity to address the gap in the market for a small capacity studio theatre.

### KEY INSIGHTS

- ✓ The studio theatre could help incubate local performing arts groups, building them up to eventually move over to the larger facility when built.
- ✓ Developing the studio theatre could serve as a catalyst to recruiting local philanthropists for the performing arts.
- ✓ In addition to the future larger facility, the City will have a cultural precinct with a variety of venue sizes and types to accommodate numerous event types.
- ✓ The venue can generate foot traffic to The Los Osos project area, creating a positive ROI for surrounding businesses.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDIO THEATRE MOOD BOARD

## FLEXIBILITY & MULTIPURPOSE

The proposed space should be designed to enhance the intimate setting and promote a connectedness that can only occur between an audience and the artist, and vice versa. A space like this is currently not in the region, and its unique experience will set it apart from the rest of the performing arts venues in South Orange County. This space has the potential to become a special jewel amongst artists and audiences alike.

### KEY DESIGN NOTES

- ✓ A very special intimate theatre with a small balcony to give a courtyard feeling
- ✓ A flexible stage allowing for multiple configurations like thrust and end stage formats
- ✓ A built-to-suit facility for smaller acts, creating better audience engagement and artist connections
- ✓ The facility should have a multipurpose spirit in the design, allowing for performing art performances, rehearsals, receptions, gallery exhibitions, and digital art presentations.

**COURTYARD THEATRE DESIGN WITH BALCONIES**



**END STAGE CONCERT CONFIGURATION**



**FLAT FLOOR SPECIAL EVENT CONFIGURATION**



**FLAT FLOOR EDUCATION CONFIGURATION**



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDIO THEATRE SCHEMATIC

## CONCEPTUAL PLAN

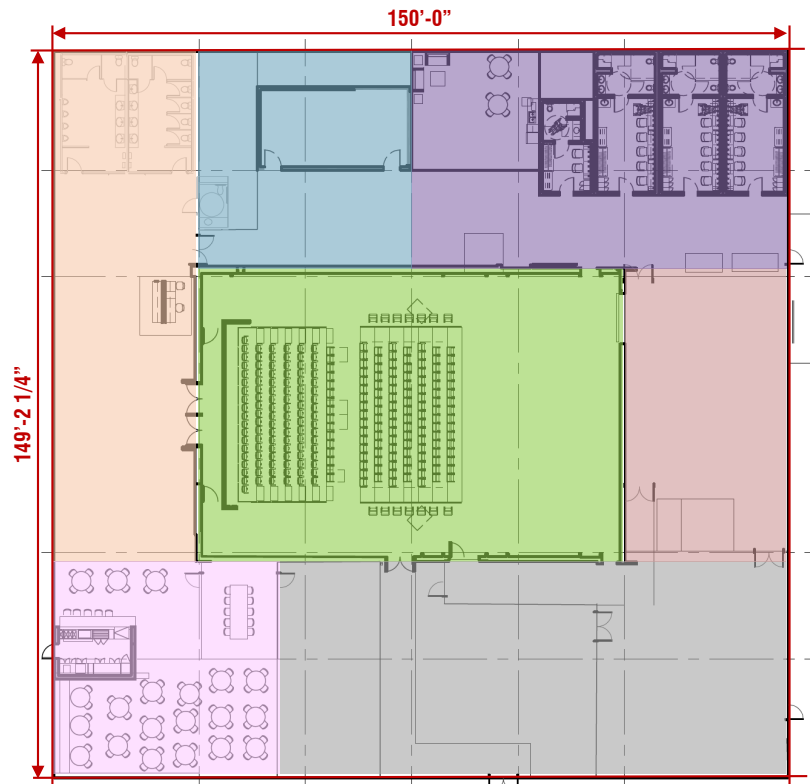
The concept for this facility is to allow Mission Viejo the opportunity to grow the performing arts, activate the retail development area, and test programming mixes with audiences using a ratio of local acts verses regional touring product. The goal with this programming mix to figure out your audience's preferences and to start nurturing homegrown talent.

Being less costly per square foot than the larger facility, the studio theatre can be the first step in realizing a larger facility in the future. While it is difficult to provide a hard cost estimate at this preliminary stage, we believe that the renovation costs could range from \$8-11M depending upon the final design and phasing.

The operations for this option will definitely be scaled down from the large venue. While we have not studied closely, we could anticipate a starting staff of 2-3 full time with part time staff as required. This will also provide a wonderful opportunity to build the volunteer base in the community as well

### KEY DESIGN NOTES

- ✓ Seating capacity is adjustable depending on final design.
- ✓ Large gallery lobby with a glass curtainwall and potential café to help animate the retail for The Los Osos project.
- ✓ Scalable design to support future growth for a visual art gallery, small rehearsal hall, event space, and/or a restaurant.



FOH	3,000 sf
ADMIN	1,960 sf
PERFORMER SUPPORT	3,530 sf
STAGE SUPPORT	1,890 sf
CONCESSIONS/CAFÉ	2,288 sf
THEATRE	4900 sf
FUTURE	4500 sf
<b>TOTAL</b>	<b>22,068</b>

# STUDIO THEATRE EXTERIOR

## Oso Creek performance area

The CVS building provides an intriguing possibility for a small exterior performance space also. By creating a platform at the rear of the building and designing a sloped landscape, this area behind could be used not only for deliveries to the retail development but could also be used for exterior performances.

### KEY DESIGN NOTES

- ✓ Stage on the rear of the building with landscaped berms to create sloped lawn seating
- ✓ Connection to the Oso Creek trail and views.
- ✓ Allows for deliveries during the day

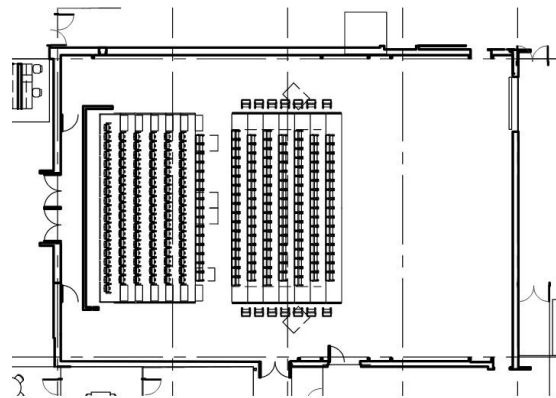




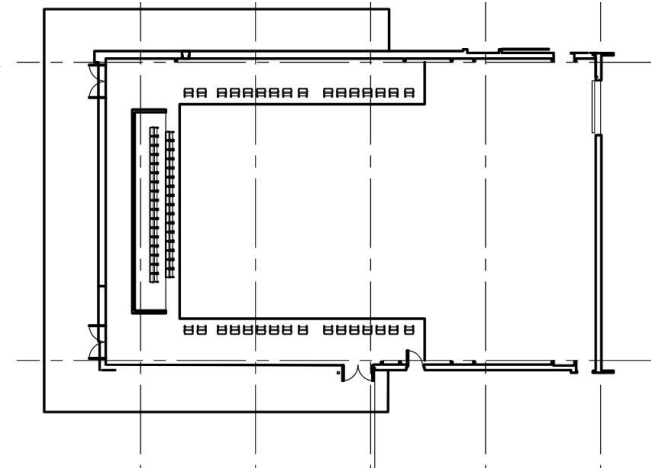
# STUDIO THEATRE

## PLAN AND SECTION VIEW

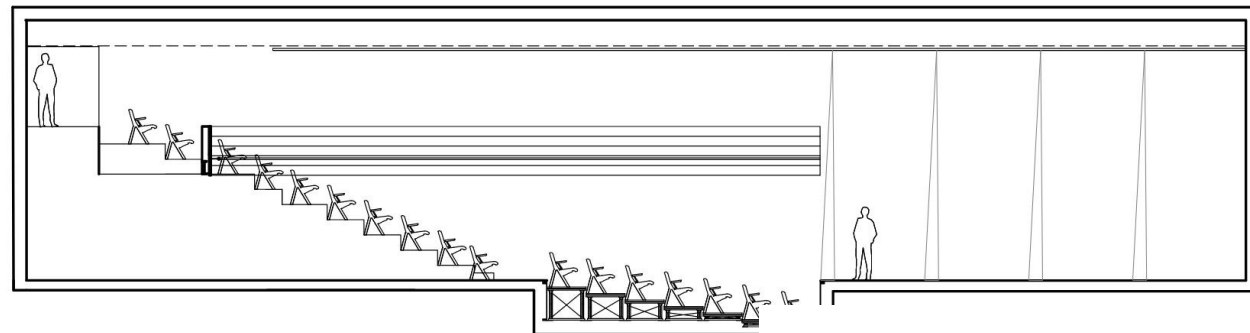
ORCHESTRA LEVEL



BALCONY LEVEL

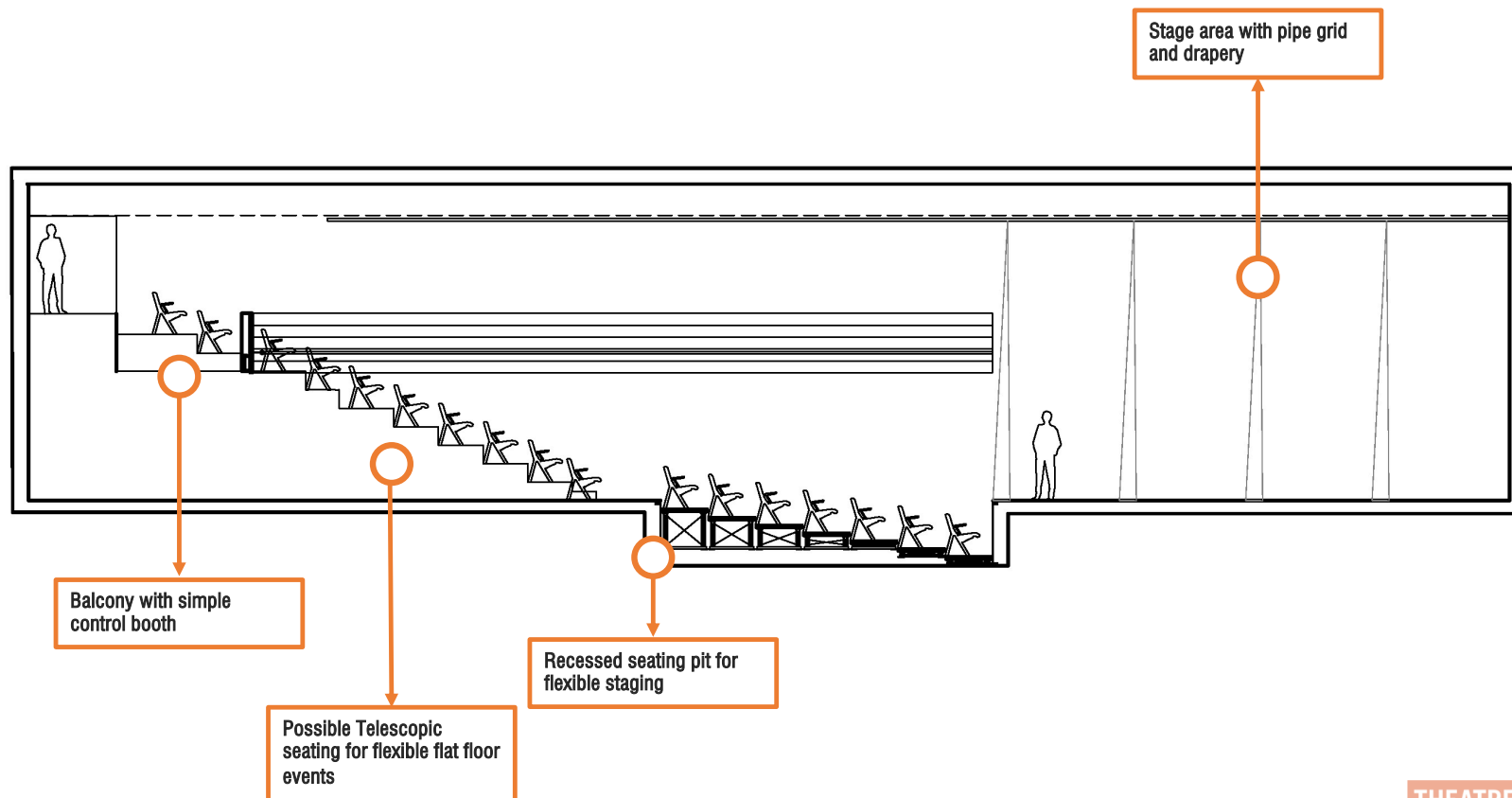


THEATRE SECTION



# STUDIO THEATRE

## PLAN AND SECTION VIEW DETAILS



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDIO THEATRE USAGE MODEL

## RECOMMENDED TOURING PRODUCT

There is room for touring product in a small capacity venue such as the one being proposed for the CVS building. With a 300+ seat capacity, the focus for talent buying should be on mid-sized (production needs and artist fees) regional product and the occasional small-scale national product that can be secured for a deal due to routing efficiencies. The smaller seating capacity should not deter the City from booking touring acts, for there is entertainment for smaller spaces in nearly every genre. And for some content such as comedy, singer-songwriter sets, jazz, and one-person theatre, a more intimate setting will better serve the audience and the artist than a larger auditorium.



### KEY INSIGHTS

- ✓ Ideal show/artist fee ranges for the studio theatre would be between \$2,000 to \$4,000 to allow for modest ticket price scaling.
- ✓ Goals for programming this space should leverage the intimacy of the room, creating a one-of-kind experience in the connection felt between artists and audiences.



**Dry Bar Comedy**

Stand Up / Sketch Comedy



**Pacific Symphony Youth Orch.**

Youth Recitals



**Velveteen Rabbit – Virginia Rep**

Family/Youth



**OC Women's Chorus**

Vocal Ensemble



**Lord of the Strings Concert**

Classical Music



**TLR EXPERIENCE THE EAGLES**

The Long Road - Eagles Tribute

Local Tribute Acts

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDIO THEATRE USAGE MODEL

## COMMUNITY PROGRAMMING OPTIONS

The studio theatre's core usage model will center around intermarket programming that incubates and entertains, leaning into its unique room qualities that can't be found elsewhere in the area. It will also be important that this venue compliments rather than compete existing programming in other City facilities. But given the utilization analysis done on those facilities and the unique architectural and technological features of the Studio Theatre, it appears that this venue will be a unique City amenity with a specific function that will not cannibalize.



### KEY INSIGHTS

- ✓ A City space that's closest in size, the Sycamore Room, is nearly booked year-round. 94% of bookings are non-theatrical performance because the room is not a performance space.
- ✓ The studio theatre can be used for more than just the performing arts. Installing an art track system in the lobby can create a satellite gallery for the Potocki Center.
- ✓ The café infrastructure can be utilized to host food and beverage centric events and experiences inside and outside the venue.

**SADDEBACK COLLEGE  
FILM FESTIVAL**



**TRIVIA  
NIGHTS**



**SMALL COMMUNITY  
THEATRE**



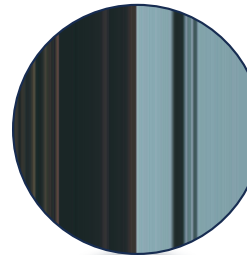
**VISUAL ART  
GALLERY**



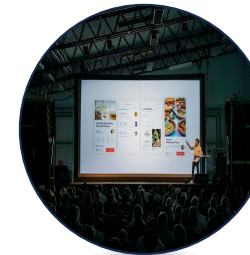
**DIGITAL ART  
EXHIBITIONS**



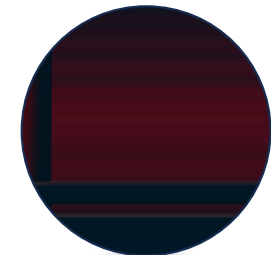
**LOCAL TALENT  
SHOWCASES**



**MEETINGS WITH HEAVY  
AUDIO-VISUAL NEEDS**



**ARTS EDUCATION  
PROGRAMS**



# STUDIO THEATRE COMMUNITY IMPACT



A 300+ SEAT  
PERFORMANCE SPACE



1,500+ SF OF  
REHEARSAL SPACE



MULTIPURPOSE  
SPACES



FLEXIBLE SEATING  
AND STAGING



STATE OF THE ART  
PRODUCTION SYSTEMS



LOS OSOS  
ACTIVATION



ARTIST & AUDIENCE  
DEVELOPMENT



NIGHTLIFE  
ENTERTAINMENT



PHASED  
OPERATION MODEL





**12**

**CONCLUSIONS & ACTION PLAN**

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# STUDY CONCLUSIONS

The feasibility study has been a collaborative process with the City of Mission Viejo, community residents, and area arts organizations. The process has led to a clearer understanding of the opportunities and challenges of creating a performance facility in and for Mission Viejo.

## Community Support

The overwhelming response to the community survey and the resulting positive support for the project are an indication of future backing for the project.

## Core Vision Plan Synergy

The linkage with the City's Core Vision Plan creates added momentum for the development of a performing arts venue for Mission Viejo.

## Site Options

There are several potential sites for the performance venue which provide opportunities that benefit the project and align with the Core Vision Plan. The Los Osos development shows the most promise.

## Facility Size

The area facility inventory as well as the needs of the community have led to the long-range recommendation for a studio theatre / rehearsal room and a 600-seat proscenium theatre with the possibility of adding outdoor seating that would expand the capacity by at least double. The capacity fits with the suggested programming model.

The following conclusions reveal what a successful ecosystem for supporting the performing arts and culture can be for this community. Though the path and means to get there can be a lot, we will show you a path forward towards achieving this goal in the Action Plan.

## Governance

The structure for the Mission Viejo Performing Arts Center will be City owned and City operated. This will allow the City to maintain overall control of all aspects of the building's operation.

## Staffing

The entire PAC venue at full stabilization will require a full-time staff of 17 venue management professionals, 5 part-time stage technicians, and a volunteer usher corps of 30 to run the performing arts center. While we have not studied it closely, we think this can be scaled down to fit a smaller venue ( starting staff of 2-3 full time with some part time as the building ramps up to opening). at the CVS site if this option is selected.

## Programming

The team is recommending a hybrid programming model which includes an in-house presenting program (guest artist series), private event rentals, community events, and local arts organizations.

## Cost Estimates

The study has estimated the project's capital costs at \$114M using stringently researched data and conservative financial planning. Annual operational expenses are budgeted at approximately \$3.4M to \$4.5M. Projected annual revenues range from \$1.3M to \$2M over the first ten-years of operations, resulting in a cost recovery range from 34%-42%, which is within industry standards for municipal ran facilities.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# THE KEYS TO YOUR SUCCESS



## DEVELOP PUBLIC PRIVATE PARTNERSHIPS

The benchmarked facilities and their organizations that we used for this study exemplify how deep and long-lasting collaborative community efforts enabled each of their projects to be completed. Many of the projects began as a visionary concept that then required decades to build up community buy-in for the construction project. Taking their cue, we recommend establishing a public/private foundation which could be the power unit that drives the Mission Viejo Performing Arts Center through the capital campaign to opening day and beyond.



## START WITH THE STUDIO THEATRE

Building a new performing arts center can be an overwhelming endeavor, and the path from beginning to the end is usually less than straightforward. The distinguishing trait that determines whether aspirational ventures like this one materialize or not is a commitment to always be moving forward. Even if it's only a step at a time and at a methodical pace, forward momentum is the key. And keeping your mind open to new ideas and options that can create possibilities that were never thought of. The opportunity to renovate the CVS space into a small performing arts center is a prime example of taking an interim step that will serve the City well.



## DEVELOP AN ADVISORY COMMITTEE

A combination of your public and private constituents can form a performing arts center advisory board, providing an essential resource in advancing the PAC project. The City of Mission Viejo should consider folding the study's Working Group into an advisory board that can spearhead the PAC concept through the developmental phases of the project. The Advisory Committee (AC) can be established as a newly created nonprofit entity or "Friends Of" organization for the capital campaign and ongoing operations fundraising.

- Appoint a prominent community leader to head the AC.
- The AC can help set policy and governance, offer to PAC leadership, lead all fundraising efforts, spearhead advocacy efforts, and be brand ambassadors in the community.
- The AC would advance the connection with community by participating in events and help to keep the PAC project in forefront of the community's consciousness.



## BEGIN YOUR FUNDRAISING STRATEGY NOW

Two of the biggest hurdles to overcome when building a new facility is where does it go and how much does it cost? For this project to become a reality, a substantial amount of fundraising must be accomplished with minimal impact on Mission Viejo residents.

- Utilize creative taxing structures that would not negatively impact Mission Viejo residents, such as a hotel tax and other creative financing that draws from destination tourism.
- Create messaging highlighting the public/private partnership.
- Create a fundraising solicitation video for pitch sessions.
- Hire a fundraising consultant to create a fundraising plan to raise the capital for the new performing arts center.
- Provide constant project updates to a widely distributed community audience.



<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

# NEXT STEPS ACTION PLAN

The City of Mission Viejo will process the information contained in this report and decide on a path forward to create the Mission Viejo Performing Arts Center. And when making those decisions, it's important that all stakeholders understand that this is not an "all-or-nothing" venture. The end goal is not a structure. It's a more culturally vibrant environment that makes your community a better place to live, to visit, and to do business. And if a performing arts center is part of that framework, then this feasibility study will provide city leadership with the tools needed to chart a path forward with a clear understanding of the implications of creating this type of facility.

Though the path may seem arduous, the goals are worthwhile and achievable if conducted one small step at a time. Mission Viejo has a history of using its entrepreneurial ingenuity in creating fine recreation and sports facilities for its residents offering a quality of life that is exceptional and sought-after. The addition of a performing arts facility will add to the City's array of facilities and enhance the cultural experiences of its residents.

The study team offers the following Action Plan for consideration. The three-phase plan is based on our knowledge of Mission Viejo and the needs of the project.

## 1 PHASE ONE: Planning & Goal Setting

- Decide upon the direction and use of the potential CVS site for the development of an interim space.
- Further evaluate the space programming for the CVS building to determine final theatre size and budget.
- Begin discussions with city leadership about budgeting for and expanding the Cultural Arts Department
- Convene the Cultural Arts Commission and engage them in the planning process.
  - Working with them, fully develop the Center's mission to reflect the City's facility goals.
- Create a "Friends of" fundraising 501c3 organization with a board of directors and mission.
  - Working with them and using the feasibility study, develop a facility business plan.
- Begin researching optimal sites for purchase and secure if conditions are right.
- Begin researching potential private partnerships and create an advisory committee with these partners.
- Hire a capital campaign fundraising consultant to conduct an updated fundraising feasibility study.
- Begin having high-level discussions with City Leadership about creative tax structures that could fund the operations of this new enterprise without negatively affecting Mission Viejo citizens.

## 2 PHASE TWO: Staffing, Audience Development, & Fundraising

- Begin the hiring process outlined in the report to bring on facility leadership.
- Create a dedicated website for the project.
- Begin a public relations campaign to inform the community about all aspect of the project.
- Begin programming and cultivating community participation in the interim performance space or utilizing one of the existing facilities in the area.
- Begin working with your capital campaign fundraising consultant in your development efforts.
  - Create the framework for a public private partnership to fund the project.
  - Utilize the Friends group to raise funds for the capital costs.

## 3 PHASE THREE: Project Launch, Design Team Selection, & Marketing

- Form a design team selection committee to select the architect, theatre consultant and acoustician.
- Update and revise the capital cost estimates.
- Break ground with full press coverage of the event.
- Identify lead donors and naming opportunities for the project.



**THEATRE DNA**



**13**

**APPENDIX**

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

## APPENDIX LISTING

1. Document Sources	145
2. Community Engagement Postcard	146
3. Claritas Consumer Market Research	150
4. Community Survey Results	201
5. Mission Viejo Facility User Survey Responses	263
6. Facility Inventory	426
7. Sycamore Room Usage Data	427
8. Mission Viejo PAC Space Program	428
9. Site Test Fits	438
10. Site Analysis Ranking Matrix	446
11. PAC Capital Cost Projection Plan	447
12. PAC Utilization Forecast	491
13. PAC 10-Year Pro Forma	492
14. Studio Theatre- CVS Building Space Program	504

<b>01</b> Introduction	<b>02</b> Executive Summary	<b>03</b> Discovery & Engagement	<b>04</b> Market Analysis	<b>05</b> Venue Benchmarking	<b>06</b> Facility Concepting	<b>07</b> Space Program	<b>08</b> Site Analysis	<b>09</b> Facility Capital Cost Projection	<b>10</b> Business & Operations Plan	<b>11</b> Bridging the Future	<b>12</b> Conclusions & Action Plan
---------------------------	--------------------------------	-------------------------------------	------------------------------	---------------------------------	----------------------------------	----------------------------	----------------------------	---	---	----------------------------------	--

## DOCUMENT SOURCES

Claritas, LLC. “Pop Facts Demographics”. *Mission Viejo Primary Trade Market*, 2023.

Claritas, LLC. “Pop Facts Demographics”. *Mission Viejo Secondary Trade Market*, 2023.

Claritas, LLC. “Consumer Buying Power”. *Mission Viejo Primary Trade Market*, 2023.

Claritas, LLC. “Consumer Buying Power”. *Mission Viejo Secondary Trade Market*, 2023.

Claritas, LLC. “Prizm Premier Segmentation”. *Mission Viejo Primary Trade Market*, 2023.

Claritas, LLC. “Prizm Premier Segmentation”. *Mission Viejo Secondary Trade Market*, 2023.

SMU DataArts. “The Arts Vibrancy Index Report & Map”. *California / Santa Barbara County*, 2022

U.S. Bureau of Economic Analysis / National Endowment for the Arts. “Arts and Cultural Production Satellite Account”. *California / Santa Barbara County*, 2021

Americans for the Arts. “Arts & Economic Prosperity 5”. *National Statistical Report*, 2017

Americans for the Arts. “Arts & Economic Prosperity 5”. *The Economic Impact of Nonprofit Arts and Cultural Organizations and Their Audiences in Santa Barbara County*, 2015

Americans for the Arts. “Arts & Economic Prosperity 5”. *Prosperity 5 Calculator*, 2023

U.S. Census. “Median Household Income”. *Mission Viejo, California*, 2020

CVL Economics. “Otis College Report on the Creative Economy”. *Creative Economy by Region: Central Coast*, 2023