MARKET AND FEASIBILITY STUDY

Performing Arts Center

COEUR D'ALENE, IDAHO

September 21, 2018

SUBMITTED TO:

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Ms. Nicole Kahler
Executive Director
CDA 2030, Inc.
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Re: Performing Arts Center
Coeur d'Alene, Idaho

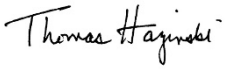
Dear Ms. Kahler:

Attached you will find our Market and Feasibility Study of a Performing Arts Center in Coeur d'Alene, Idaho.

We certify that we have no undisclosed interest in the property, and our employment and compensation are not contingent upon our findings. This study is subject to the comments made throughout this report and to all assumptions and limiting conditions set forth herein.

It has been a pleasure working with you. We look forward to hearing your comments.

Sincerely,
HVS Convention, Sports & Entertainment
Facilities Consulting



Thomas A Hazinski, MPP
Managing Director

Catherine Sarrett, MBA
Senior Director

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1. Introduction and Executive Summary

Nature of the Assignment

CDA 2030, Inc. engaged HVS Convention, Sports & Entertainment Facilities Consulting ("HVS") to conduct a study assessing the feasibility of developing a performing arts center in Coeur d'Alene, Idaho. The proposed performing arts center could provide a state-of-the-art performing arts venue for various community uses, including cultural performances, educational programs, civic events, and private rentals. In addition, the proposed performing arts center could enhance the demand potential of touring concerts and theatrical productions in Coeur d'Alene.

This study assesses the feasibility of a proposed performing arts center based on whether it will 1) satisfy the venue needs of the local arts community, 2) generate a sustainable financial operation, and 3) create new and positive economic impact.

Methodology

In accordance with the Scope of Services, HVS performed the following tasks:

1. Thomas Hazinski and Catherine Sarrett traveled to Coeur d'Alene, Idaho on February 26-27, 2018 and conducted a series of meetings and interviews. During this visit, they met with the CDA 2030 Board, toured several potential sites for the development, interviewed several potential user groups and other key industry participants, and gathered relevant data.
2. Analyzed the economic and demographic data that indicate whether, and the extent to which, the local market area supports the proposed performing arts center.
3. Performed an assessment of industry trends and participation in the performing arts,
4. Interviewed and surveyed potential user groups to assess their venue needs and potential event demand they could generate.
5. Compiled data on 31 competitive and comparable performing arts centers to test the reasonableness of the building program recommendations and inform event demand projections.
6. Recommended a market-based facility program based on the above steps.
7. Prepared an evaluation of 12 possible sites for the performing arts center.
8. Prepared event demand and attendance forecasts based on the implementation of the program recommendations.

9. Prepared a financial forecast for the proposed performing arts center operations.
10. Identified alternative methods to own and manage the proposed performing arts center.
11. Identified alternative methods used to finance the construction of performing arts centers in the United States.
12. Assessed the economic and fiscal impacts the performing arts center would have on the City of Coeur d'Alene.

HVS staff collected and analyzed all information contained in this report. We sought out reliable sources and deemed information obtained from third parties to be accurate.

Role of Performing Arts in Cities

The presence of performing arts opportunities in a community directly affects the individual residents, as well as the quality of the community as a whole. A thriving performing arts culture increases the propensity of residents to participate in the arts, which in turn increases the attractiveness of the community to residents, tourists, businesses, and investment. Since an interest in the arts is highly correlated to education level, the people that are attracted to live in communities with a strong arts presence tend to be well educated and highly-skilled. Communities with a robust arts identity tend to have a more favorable image and status while also enjoying reduced crime rates and a greater degree of cultural diversity. The arts also foster creativity among community residents that can spur economic growth in creative industries.

Quantitative impacts of a performing arts center include the spending on cultural events by visitors and residents who keep their spending in the community rather than exporting it. In addition, this spending generates fiscal impacts from associated tax collections.

Cultural facilities can also provide several qualitative benefits to the surrounding community.

- The presence of a high-quality performing arts center in Coeur d'Alene would create additional opportunities for residents to attend and participate in cultural activities. Participation and arts spending analyses suggest that Coeur d'Alene households are spending less on art performances than the average U.S. household and that significant potential in the arts exists. A new performance venue would help the arts grow and reach its market potential.

- Workforce development is an important driver of economic growth in Coeur d'Alene. A new performing arts center could increase the attractiveness of Coeur d'Alene to people considering relocation. Like education and recreation opportunities, the availability of entertainment options is an important lifestyle consideration. A well-educated and creative workforce is a major selling point that differentiates Coeur d'Alene for corporations looking to relocate to the region.

- A Coeur d'Alene performing arts center could afford arts groups a more suitable venue for their performances, allowing them to potentially expand programming and increase attendance.

The following figure identifies the various ways that performing arts can improve a community.

FIGURE 1-1
MECHANISMS OF PERFORMING ARTS IMPACT

<table>
<tr><td></td><td colspan="3">Individual</td><td colspan="3">Community</td></tr>
<tr><td></td><td>Material/ Health</td><td>Cognitive / Psychological</td><td>Interpersonal</td><td>Economic</td><td>Cultural</td><td>Social</td></tr>
<tr><td rowspan="2">Audience Participation</td><td>Increases opportunities for enjoyment</td><td>Increases cultural capital</td><td rowspan="2">Increases tolerance of others</td><td rowspan="2">Increases spending at local businesses and multiplier effects</td><td>Builds community identity and pride</td><td rowspan="2">Brings together people who might otherwise not interact</td></tr>
<tr><td>Relieves stress</td><td>Enhances visuo-spatial reasoning (Mozart effect)</td><td>Increases diversity, tolerance and free expression</td></tr>
<tr><td></td><td colspan="3">Individual</td><td colspan="3">Community</td></tr>
<tr><td></td><td>Material/ Health</td><td>Cognitive / Psychological</td><td>Interpersonal</td><td>Economic</td><td>Cultural</td><td>Social</td></tr>
<tr><td rowspan="4">Presence of Performing Arts in Community</td><td rowspan="4">Increases individual opportunity and propensity to be involved in arts</td><td rowspan="4"></td><td rowspan="4"></td><td>Increases propensity of community members to participate in the arts</td><td rowspan="4">Improves community image and status</td><td>Promotes neighborhood cultural diversity</td></tr>
<tr><td>Increases attractiveness of area to tourists, businesses, and people</td><td>Reduces neighborhood crime and delinquency</td></tr>
<tr><td>Fosters creative spirit that spurs economic growth</td><td></td></tr>
<tr><td>Greater likelihood of neighborhood revitalization</td><td></td></tr>
</table>

Source: Center for Arts and Cultural Policy Studies, Princeton University

Market Area Analysis

Coeur d'Alene and surrounding Kootenai County enjoy high population growth rates and a strong and growing economy. The market benefits from encouraging employment statistics and a well-diversified employment base with a number of corporations in a variety of industries. Coeur d'Alene is a popular tourist destination that regularly attracts visitors from surrounding cities and large population centers in the region. A performing arts center would likely draw a primary base of attendees from a drive time market of up to three hours.

Coeur d'Alene's existing entertainment and event infrastructure lacks a state-of-the-art mid-size performance venue suitable for theatrical events, music, and other performances. Future planning and development efforts in Coeur d'Alene should consider the interrelationship between a performing arts center, other tourism amenities, retail and dining establishments, and parking and work to improve the pedestrian connections among them.

Comparable Venue Assessment

HVS analyzed 31 performing arts centers in cities throughout the western and midwestern United States. This analysis provides a basis for building program recommendations by comparing the function spaces and other amenities in each of the facilities along with other characteristics of the markets relevant to the success of the venue.

HVS divided comparable performing arts centers into three categories.

- Performance centers in Idaho or within 300 miles of Coeur d'Alene that could compete with the proposed performing arts center for touring concerts and shows.
- Performing arts centers in small markets throughout southern Idaho and neighboring states that may compete with the proposed facility for touring concerts and shows.
- New performing arts centers in smaller markets throughout North America that are similar to Coeur d'Alene in population and presence in their greater regional market.

HVS analyzed comparable venues shown in the figure below.

FIGURE 1-2
COMPARABLE VENUES

Name of Venue	Location		Year Opened/ Renovated	Seating Capacity
Nearby Competitors				
INB Performing Arts Center	Spokane	WA	1974	2,700
Martin Woldson Theater at the Fox	Spokane	WA	1931/2007	1,715
George & Jane Dennison Theatre	Missoula	MT	1935/1998	1,140
Bing Crosby Theater	Spokane	WA	1914/1988	750
Whitefish Performing Arts Center	Whitefish	MT	2007	475
Bigfork Center for the Performing Arts	Bigfork	MT	1988	435
Spokane Civic Theater	Spokane	WA	1947	336
Competitive Regional Venues				
Morrison Center	Boise	ID	1984	2,037
Idaho Falls Civic Center	Idaho Falls	ID	1952	1,800
Mansfield Theatre	Great Falls	MT	1935	1,782
Alberta Bair Theatre	Billings	MT	1931/1987	1,410
Blackfoot Performing Arts Center	Blackfoot	ID	2008	1,223
Mother Lode Theatre	Butte	MT	1923	1,202
Stephens Performing Arts Center	Pocatello	ID	2004	1,200
Willson Auditorium	Bozeman	MT	2015	1,143
Colonial Theater	Idaho Falls	ID	1919/1999	998
College Southern Idaho Fine Arts Center	Twin Falls	ID	1968	930
Jewett Auditorium	Caldwell	ID	1962	850
Emerson Center for Arts & Culture	Bozeman	MT	1993	720
Nampa Civic Center	Nampa	ID	1990	630
Numerica Performing Arts Center	Wenatchee	WA	2000	550
Everett Performing Arts Center	Everett	WA	1988	512
Argyros Performing Arts Center	Ketchum	ID	2018	450
Comparable National Venues				
Washington Center for Performing Arts	Olympia	WA	1985	984
Lensic Performing Arts Center	Santa Fe	NM	1931/2001	821
Performing Arts Center of Rapid City	Rapid City	SD	2012	800
Esplanade Theatre	Medicine Hat	AB	2005	700
Covey Center	Provo	UT	2007	670
Clark Center for Performing Arts	Arroyo Grande	CA	2002	617
Weber Center for the Performing Arts	LaCrosse	WI	2013	450
Center for Visual & Performing Arts	Munster	IN	1989	435

Source: Respective Venues

Theater seating in competitive venues ranges from around 400 to 2,700 seats with an average of just over 1,000 seats. In addition to entertainment and theatrical performances, most venues offer their stage and lobby areas for private rental for

weddings, receptions, expositions, corporate meetings, and other group events. Several of the comparable venues house additional function spaces which allow them to book private rentals and create a higher amenity level for patrons attending their performance events. Additional function spaces include meeting rooms, black box theaters, and art galleries.

Approximately half of the comparable venues serve the needs of an educational institution (college or school district) as a primary tenant. Many of the comparable venues have a local symphony orchestra tenant. The next most common tenant is a community or professional theater group. Broadway theatrical series typically bring three to six shows to a market each season. A handful of venues also serve a local opera, ballet, or chorus.

Local residents comprise a significant portion of a performance center's primary attendee market. Local population characteristics, therefore, can provide insight into event and attendance potential and also provide evidence of a community's overall economic size and ability to support public services and visitor amenities that are important for theater users. For the purpose of this comparable analysis, HVS considered the one-hour drive time market surrounding each of the comparable venues as the primary market served by the venue. When compared to the comparable markets, the size of Coeur d'Alene's one-hour drive-time market population is about average. Other market indices suggest that Coeur d'Alene residents are slightly older and have an average percentage of college graduates. Coeur d'Alene residents have below average income but spend an average amount on live entertainment events which could be presented at the Coeur d'Alene performing arts center.

When programming the venue, primary consideration should be given to the local cultural groups that would use the proposed performing arts center. Seating capacity recommendations should also consider the types of touring events that the facility may host with the understanding that competitive venues in Spokane and other neighboring communities would limits events booked in Coeur d'Alene. If possible, programming of the performing arts center should consider the inclusion of complementary function spaces and integrated development to improve the event demand potential, expand the possible uses, and enhance the overall visitor experience.

User & Stakeholder Interviews

HVS conducted a focus group with representatives from several local organizations who could use the proposed performing arts center for their events. We also distributed a questionnaire to potential users to understand their venue needs and potential use. These interviews and surveys helped inform building program recommendations and demand estimates.

A representative from the following cultural organizations participated in the focus group meetings:

- Chorale Coeur d'Alene
- Coeur d'Alene Arts & Culture Alliance
- Coeur d'Alene Summer Theatre
- Coeur d'Alene Symphony
- Handshake Productions
- Human Rights Education Institute
- Laura Little Theatricals
- Live After 5
- Lokahi Dance
- North Idaho Youth Orchestra
- Out of the Shadows

Representatives from the following organizations completed the questionnaire:

- Chorale Coeur d'Alene
- Christian Youth Theater of North Idaho
- Coeur d'Alene Arts & Culture Alliance
- Coeur d'Alene Summer Theatre
- Handshake Productions
- Human Resource Education Institute
- Lokahi Dance
- Out of the Shadows
- Sorenson Magnet School

Key findings from these interviews and our focus group meetings include the following.

- Coeur d'Alene's primary strengths in the arts include its relatively large number of cultural organizations, strong local talent, and community interest and support. There is also great diversity in the arts and the ability to attract regional talent.

- Coeur d'Alene's arts organizations face the challenge of a lack of suitable venues for their performances. Many organizations have difficulty scheduling dates and rental fees are often too high for some groups.
- Rehearsal space in Coeur d'Alene is extremely limited, causing many groups to rent office space and other non-ideal locations.
- Arts organizations recognize the ongoing competition from groups in Spokane as well as competition within Coeur d'Alene for funding and other resources.
- Arts organizations agree a new performing arts center should have state-of-the-art acoustics, lighting, and other technical capabilities.
- Organizations would like to have a venue with multiple performance spaces that can accommodate varying types of performances and audience sizes.
- Ample wing space, fly system, and orchestra pit are also key features required for performances.
- On-site rehearsal space, classrooms, and smaller studio spaces would also be welcome features.
- Other desired features include easy access, ample parking, and the ability to generate additional revenue through food and beverage sales and other leased spaces.

Through our user questionnaire, we also asked groups about their production, audience, performer, and technical needs. Their responses help determine appropriate seating capacity, back of house, and other technical and support systems.

To augment local group needs, we also assessed the potential for touring concerts and other entertainment and identified the types of touring shows that could potentially book in Coeur d'Alene.

Building Program Recommendations

HVS developed building program recommendations for a proposed Coeur d'Alene Performing Arts Center. The recommended facility program can serve as a guide for subsequent physical planning aimed at providing the desired program elements.

If implemented, HVS's program recommendations would place the proposed Coeur d'Alene Performing Arts Center in a position to attract a variety of small to medium-sized touring concerts and theatrical productions to Coeur d'Alene that

existing venues cannot accommodate. The proposed venue could also serve local arts groups allowing them to present their performances in a venue with ample seating capacity as well as superior acoustics, staging systems, back of house accommodations, and attendee amenities. In addition, a smaller, studio performance space could serve performances by arts groups with lower attendance needs and provide all groups space for rehearsals, receptions, and other uses.

Based on our market analysis, we recommend the following house seating capacities and other amenities.

- A 700 to 800-seat theatre designed to acoustically support theatrical performances and musicals, symphonic and popular music, local dance and theatre companies, lectures, video and film, and special events,
- Seating on two levels,
- Lobby space with concessions, coat rooms, and public restrooms,
- Proscenium stage with wing space and a hard surface suitable for dance performances,
- Fly loft with stage rigging and counterweight system,
- Orchestra pit for 25 to 30 musicians,
- Flexible event space, black box theatre, and a rehearsal room sized slightly larger than the main stage and therefore ideal for full-stage rehearsals. This room would support an audience of approximately 100 depending on the seating and stage configuration and would also be appropriate for meetings, receptions, and banquets,
- Multipurpose spaces that can be used for education, private rentals, receptions, and art shows,
- Back of house spaces, including the following rooms and capacities.
    - Two Star dressing rooms (1 star each)
    - Two Principal dressing rooms (3-4 performers each)
    - Two Chorus dressing rooms (16-24 performers each)
    - One Green room (750 square feet)
- Scene shop, wardrobe, laundry, loading dock, backstage locker and restrooms, and light and sound control rooms,
- Scene, wardrobe, and other dedicated storage spaces,

- Administrative, operations, and security office spaces,
- Tenant office space (amount and quantity to be determined)
- Box office,
- Catering prep kitchen and storage, and
- Mechanical rooms, general storage, and other areas to support back of house operations.

The multipurpose performance venue described above would complement existing venues in the market, providing a high-quality mid-sized venue for a variety of Coeur d'Alene's arts organizations. The venue would help alleviate scheduling constraints, allowing groups to expand performance schedules, production capabilities, and rehearsals.

Demand Projections

HVS based event demand projections at the proposed Coeur d'Alene Performing Arts Center on the following research and analysis:

- The program recommendations presented above,
- An analysis of demand potential in the market,
- User and stakeholder interviews,
- Industry data and trends reports,
- Key market and economic indicators, and
- Comparable venue program and demand data.

Using market demographic data and average participation rates published in a recent National Endowment for the Arts ("NEA") study, we calculated the demand potential for several performance categories that could be presented in the proposed performing arts center. Demand potential figures are not intended as precise projections of how much demand would enter the Coeur d'Alene market, but rather, provide general guidelines about which art forms are likely to represent the greatest opportunity for events and attendance at the facility.

We compared the above demand potential to an estimate of current demand in Coeur d'Alene as presented below.

FIGURE 1-3
CURRENT PERFORMANCE DEMAND VERSUS MARKET POTENTIAL

Event Category	Demand Potential	Estimated Attendance	Current Capture Rate
Classical Music	53,100	26,100	49%
Musical Plays	56,800	24,900	44%
Non-Musical Plays	31,200	40,900	131%
Opera	8,600	1,200	14%
Ballet/Dance	28,200	12,900	46%

Source: Performing Arts Organizations, Local Venues, Promoters

Considering the level of cultural entertainment currently performed in the Coeur d'Alene market, most of the selected performing arts categories exhibits growth potential. The analysis suggests that the Coeur d'Alene market is currently underserved in many arts categories. Only non-musical plays over penetrate the market's potential. The proposed performing arts center would complement existing venues in the market, alleviating the scheduling conflicts that many cultural groups face and allowing groups to expand rehearsal and performance dates to better serve community demand.

The following figure presents the demand projections for a stabilized year, which would occur approximately four years after the opening of the venue in 2022.

FIGURE 1-4
EVENT DEMAND IN A STABILIZED YEAR (2025)

Event/Performance Type	Events	Average Attendance	Total Attendance
Professional Theater	50	450	22,500
Community Theater	26	370	9,620
Student Theater	10	400	4,000
Symphony	15	500	7,500
Ballet/Dance	6	300	1,800
Chorus	10	250	2,500
Studio Productions	35	75	2,625
Touring Entertainment	8	600	4,800
Local Entertainment	15	500	7,500
Film/Video Broadcasts	6	400	2,400
Meetings	30	50	1,500
Assemblies	6	400	2,400
Banquets	20	200	4,000
Total	337		73,145

In addition to the above performances and public rentals, the proposed performing arts center would also provide rehearsal and classroom space to contracted facility tenants and other local groups.

Financial Analysis

HVS applied a series of revenue and expense assumptions regarding the facility utilization and operations to develop a comprehensive operating financial statement for the proposed performing arts center in Coeur d'Alene. The figure below presents the stabilized year of operating projections. All revenues and expenses are for a stabilized year of demand in inflated dollars.

FIGURE 1-5
INCOME AND EXPENSE IN A STABILIZED YEAR (INFLATED)

	Post Opening Stabilized Year CY 2025	
	Amount in Thousands	% Total
Revenue		
Theater Rental	$105	8%
Box Office (Net)	44	3%
Facility Fee	278	21%
Function Space/Studio Rental	48	4%
Food & Beverage (Gross)	574	44%
Event Services (Gross)	151	11%
Novelty (Gross)	30	2%
Advertising	61	5%
Other Revenue	24	2%
Total Revenue	$1,314	100%
Operating Expense		
Salaries & Benefits	$798	61%
Food & Beverage Costs	430	33%
Event Service Costs	128	10%
Novelty Costs	27	2%
Administrative & General	85	7%
Repair & Maintenance	66	5%
Supplies & Equipment	26	2%
Utilities	131	10%
Total Operating Expense	$1,692	129%
NET OPERATING INCOME (LOSS)	($378)	-29%
Non-Operating Expense		
Capital Maintenance	$39	3%
TOTAL NET INCOME (LOSS)	($417)	-32%

Food & beverage revenue includes alcohol sales.

For a stabilized year of demand, the operation of the proposed performing arts center would require a subsidy of approximately $420,000. As shown below, this figure is within the range of operating losses of similar facilities. Most performing arts venues have ongoing fundraising efforts collecting both private and corporate donations to support operations. In addition, most receive a public subsidy, including direct grants from local government or affiliated university.

FIGURE 1-6
COMPARABLE VENUES OPERATING SUBSIDIES

Venue	Location	Seats	Operating Profit /(Loss)	Contributions & Donations	Government & University Support	Year
INB Performing Arts Center	Spokane, WA	2,700	752,340	0	0	2017
Morris Performing Arts Center	South Bend, IN	2,564	438,313	0	0	2016
Topeka PAC	Topeka, KS	2,417	(457,855)	201,199	312,254	2017
Marcus Center	Milwaukee, WI	2,305	(598,480)	372,615	1,588,249	2015
Fox Cities PAC	Appleton, WI	2,070	(1,829,915)	1,823,175	0	2016
Carson Center	Paducah, KY	1,800	(880,827)	621,864	341,869	2016-17
Music Hall Center	Detroit, MI	1,731	(1,292,900)	1,253,927	483,500	2014-15
Flynn Center	Burlington, VT	1,400	(1,125,000)	2,783,800	0	2016-17
Newman Center	Denver, CO	849	(771,949)	108,825	663,124	2015-16
Covey Center	Provo, UT	670	(301,073)	0	335,428	2016
Wilson Center for the Arts	Brookfield, WI	619	(1,505,735)	816,918	779,006	2016-17
Livermore Valley PAC	Livermore, CA	507	(1,220,617)	1,059,810	362,240	2014
Weber Center	La Crosse, WI	450	0	0	0	2017
South Orange PAC	South Orange, NJ	439	(950,900)	1,080,136	104,500	2014
Crested Butte Center for the Arts	Crested Butte, CO	215	(529,328)	719,927	0	2016

Sources: Respective venue financial statements

Venues that book a high percentage of touring acts, such as the INB and Morris Performing Arts Centers, tend to generate higher revenues and can operate at a profit. Community-based venues that support community theater and other local nonprofit groups typically require an operating subsidy from contributions or government support. Beyond operating needs, these other sources can also support debt service payment.

Economic and Fiscal Impacts

HVS identified the new direct spending that would occur in the local economy due to the operations of the proposed performing arts center. HVS used the IMPLAN input-output model to estimate indirect and induced impacts as well as jobs created on the direct spending. HVS investigated the incremental impacts on the City of Coeur d'Alene.

HVS direct spending estimates include only new spending that originates from outside the market area defined above. Spending by attendees who live within the

market area is a transfer of income from one sector of the area's economy to another; therefore, this analysis does not count spending by local residents as a new economic impact. HVS further removes attendee spending from groups which would transfer business to the new performing arts center from another venue in a market area.

The following figure summarizes the results of this analysis for the annual incremental spending projected in the market area. The figure also contains the corresponding fiscal or tax revenue impacts of this spending in the City of Coeur d'Alene. All dollar figures represent a stabilized year of demand in 2018 dollars.

FIGURE 1-7
ANNUAL ECONOMIC AND FISCAL IMPACTS

Summary of Impacts*	City of Coeur d'Alene
Economic Impact (millions)	$3.9
Fiscal Impact	$209,700
Jobs	31

*In a stabilized year.

In addition to the quantitative impacts presented above, the presence of the proposed performing arts center in Coeur d'Alene would also have many qualitative benefits to the surrounding neighborhood and the greater Coeur d'Alene community.

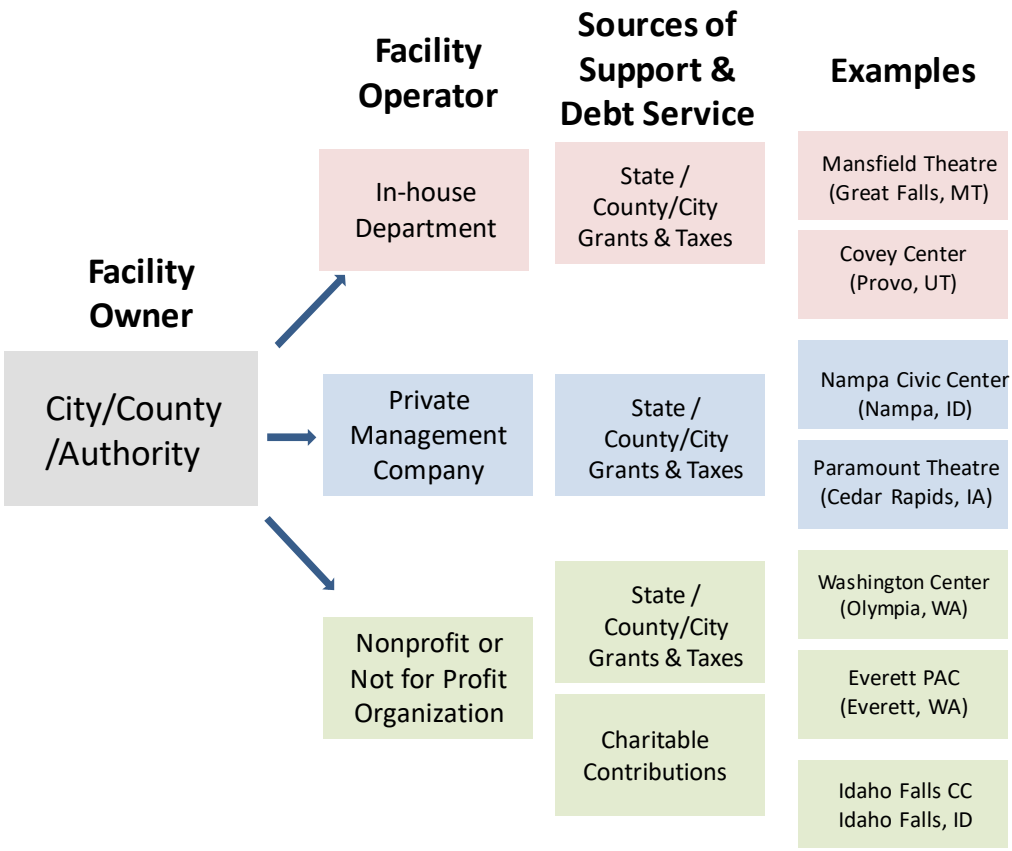
Regardless of the site selected for the venue, the presence of a performing arts center would enliven and enhance the surrounding neighborhood, encouraging development. Evening performances would encourage attendees to patronize nearby restaurants and retail establishments either before or after an event, enlivening the neighborhood beyond regular working hours.

Approach to Management and Financing

Performing arts centers operate under a variety of ownership and management structures, ranging from public ownership by a municipality or authority to ownership by a nonprofit organization. Venues can be stand-alone performance centers or part of a larger cultural and entertainment complex which may include museums, movie theaters, and convention centers.

The following figure provides a summary of the most common management structures for public-owned performing arts centers.

FIGURE 1-8
MANAGEMENT OF PUBLIC-OWNED PERFORMANCE CENTERS



For the purpose of this analysis, the above financial projections reflect the public ownership of the proposed performing arts center. Under this ownership scenario, we recommend the establishment of a new nonprofit dedicated solely to developing and operating the proposed venue.

Regardless of management structure, publicly-owned venues rely on public support typically in the form of taxes and grants. Venues operated by a nonprofit organization also have active fundraising programs for both private and corporate donations. In the United States, funding for performance centers includes a range of methods from private, nonprofit groups employing a fundraising campaign to state or local governments using public debt to finance construction and subsequent operating needs. Many facilities use a combination of the two in which activities by a nonprofit owner or manager are complemented by state and local government pledges of annual funds to maintain the ongoing viability of a performance facility.

Local governments which finance the construction of performance facilities with public debt, usually do so over a 20- to 30-year period. Municipalities justify public investment either on the basis of the potential economic impact of a project or because it represents the development of a community asset with broad support that would not be developed without public spending.

Most cities in Idaho, including Coeur d'Alene, do not have a local option sales tax in addition to the state sales tax. Thirteen resort cities have voted to charge a local sales tax on all sales subject to sales tax or on specific sales such as restaurant food and beverage sales and recreation admissions. Sun Valley, ID charges the maximum 3% rate on regular retail sales and a higher rate of 4% on lodging, restaurant sales, recreation memberships, and event admissions. In 2015, residents of nearby Sandpoint, ID voted to approve a 1% local option sales tax to support the restoration of War Memorial Field with any remaining funds used to improve the City's parks infrastructure.

The state also allows for the establishment of Auditorium Districts to "serve the public need and promote the prosperity, security, and general welfare" of a District's residents. An Auditorium District is authorized to build, operate, maintain, market, and manage public auditoriums, exhibit halls, convention centers, sports arenas and similar facilities. There are currently three Auditorium Districts in the state. Created in 1959, the Greater Boise Auditorium District derives its revenues from a 5% hotel occupancy tax. Voters approved the creation of the Pocatello-Chubbock Auditorium District in 1998. The District collects a 5% hotel occupancy tax to fund the development of a multipurpose event center. The Mountain View Event Center opened in the fall of 2015. Residents of Idaho Falls approved the creation of an Auditorium District in 2011. The 5% hotel occupancy tax will help fund the development of a multipurpose event center in Idaho Falls., along with other fundraising efforts.

Next Steps

This market and feasibility study establishes the market-based demand potential and estimates an ongoing annual subsidy necessary to support a performing arts center in Coeur d'Alene. Several steps are required to complete the planning process, including refinement of the site selection analysis, conceptual planning, cost estimation, and business planning. Specific steps may include the following.

- Identify other potential sites for the development and narrow list to two to four optimal sites
- Identify funding sources for conceptual planning and cost estimation.
- Engage an architectural firm to prepare conceptual plans for each of the final sites to determine capacity and viability

- Engage cost estimator to prepare order of magnitude costs estimates based on conceptual plans
- Establish preferred ownership and management model and identify nonprofit or government entity that would initiate and manage fundraising and design processes
- Make final site selection and begin any necessary land acquisition negotiations
- Establish development budget and sources of funding
- Prepare fundraising plan, establish goals, and develop collateral materials
- Launch fundraising campaign
- Once prescribed donation level is achieved, engage architectural firm to begin design process and determine preferred project delivery method
- Negotiate third party contacts, including tenant leases, naming rights and sponsorship agreements, food service, and other vendors
- Finalize and secure project funding
- Commence construction
- Develop pre-opening sales and marketing plan
- Establish operation goals, booking polices and reporting procedures

2. Market Area Overview

This market area analysis reviews economic and demographic data that describe the overall condition of the local economy in Coeur d'Alene, Idaho. The characteristics of the area economy and trends that indicate growth or decline provide indicators of the performance of a proposed Performing Arts Center. HVS analyzed the following indicators: population, age, education, income, employment levels, spending, and local area attractions.

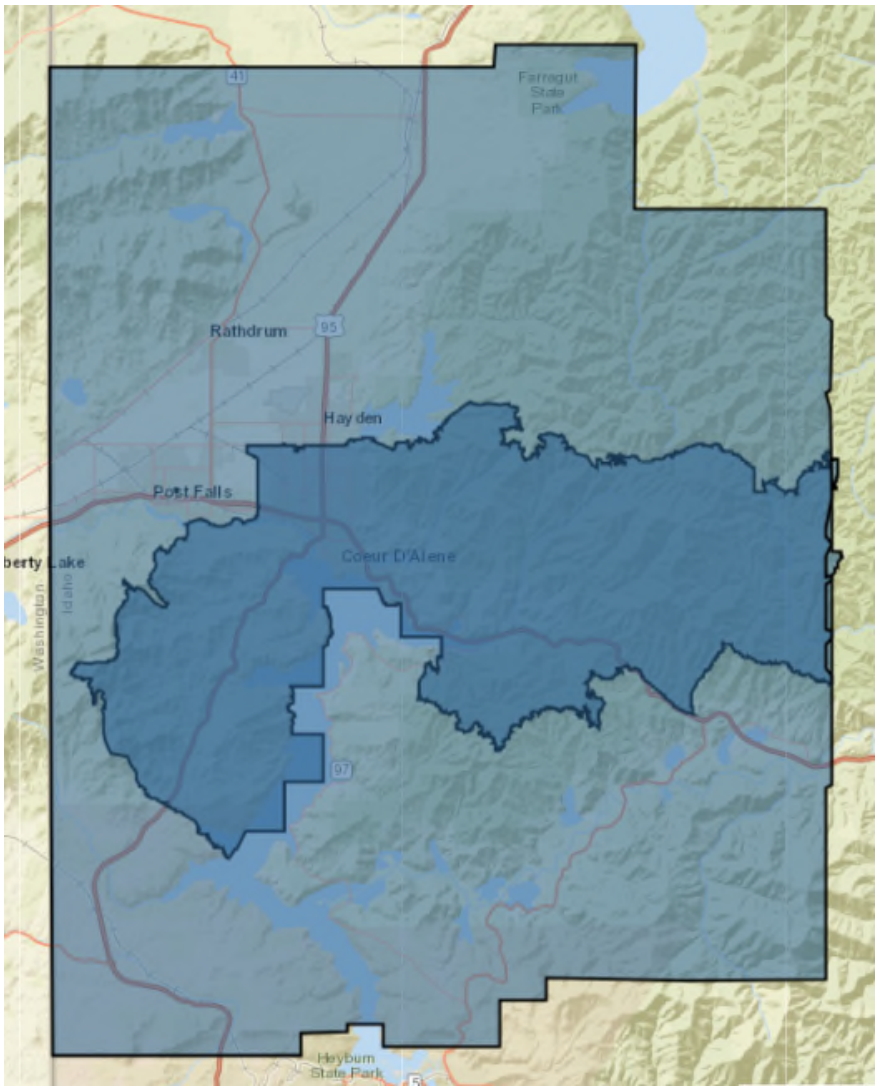
Coeur d'Alene, Idaho

French fur traders first encountered and named the native Coeur d'Alene people in the later 18th and early 19th centuries. The city began to grow following the 1870s and the construction of Fort Coeur d'Alene on a lakeside site on what is now occupied by North Idaho College. Following the discovery of silver deposits, the area became the second largest silver mining district in the country. A timber boom in the early 1900s led to a 16-fold increase in population in just ten years. Today, several mining firms remain headquartered in Coeur d'Alene. The City has become a center of healthcare, education, manufacturing, retail, and recreation for northern Idaho. The natural beauty of Coeur d'Alene and Lake Coeur d'Alene has fueled the City's growing tourism industry.

Market Area Definition

The primary market area for a performing center consists of the geographical region that offers residence, transportation access, and other amenities to users of the facility. For the purposes of this study, HVS defined the primary market areas as Coeur d'Alene and Kootenai County. For this study, we define Coeur d'Alene as populations living within two primary zip codes (83814 and 83815). Kootenai County also represents the Coeur d'Alene metropolitan statistical area ("MSA"). The following map shows the market areas and surrounding markets.

MAP OF COEUR D'ALENE AND KOOTENAI COUNTY



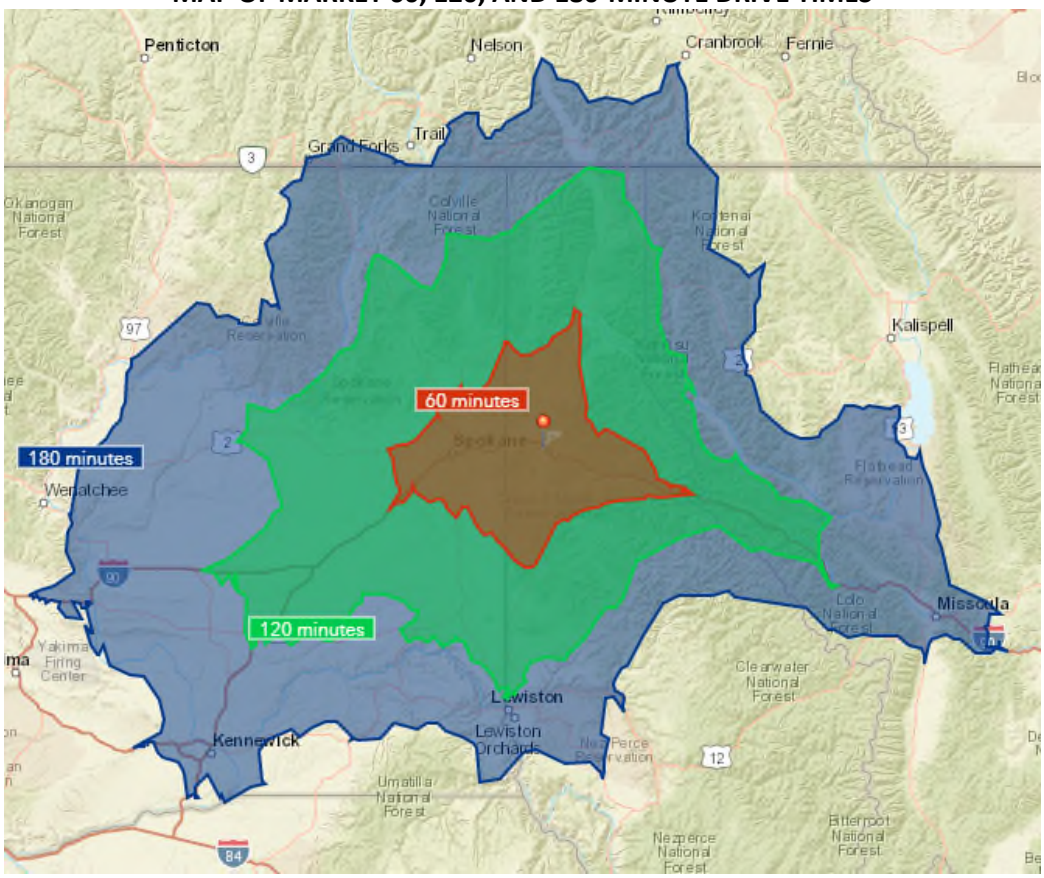
Source: Esri

In addition to a general market assessment, this section presents key demographic and economic data and trends that have implications for future demand and attendance at the proposed performing arts center.

Demand for music and theatrical performances can come from beyond the immediate local market. Therefore, HVS evaluated data for market areas within 60, 120, and 180-minute drive times of the facility to provide a basis for determining its market potential. HVS assumes that most event attendees at the performing

arts center would arrive from within 180 minutes. The following figure maps these drive times.

MAP OF MARKET 60, 120, AND 180-MINUTE DRIVE TIMES



Source: Esri

The one-hour drive time includes the Spokane metropolitan area. The three-hour drive captures several population centers, including Lewiston, Idaho, Missoula, Montana, and Kennewick, Washington.

Population Demographics

The resident population surrounding a cultural and entertainment venue is an important indicator of demand potential for all types of events including concerts, live theatre, lectures, and other group events. Moreover, population data can reveal trends in the overall economic climate of an area and its ability to maintain sufficient infrastructure and amenities to support a venue. High population or income growth rates can indicate significant demand potential for local attractions. Positive economic trends would also indicate that the venue could sustain population growth over time.

HVS used Esri Business Analyst ("Esri") to study the City of Coeur d'Alene, Kootenai County, and markets surrounding Coeur d'Alene at various drive times. Esri is a well-regarded forecasting service that applies GIS technology to produce extensive demographic, consumer spending and business data analyses. Esri employs a sophisticated location-based model to forecast economic and demographic trends. Esri bases historical statistics on U.S. census data, the American Community Survey, and other primary research. The following figure presents the population data and trends for Kootenai County and the drive time areas presented above. For comparison, the figure also includes data for the entire U.S. population.

FIGURE 2-1
POPULATION TRENDS

Market	Population		
	2017	2022	Annual Growth Rate
Coeur d'Alene *	62,395	68,188	1.79%
Kootenai County	157,914	172,907	1.83%
60-minute drive time	678,530	717,031	1.11%
120-minute drive time	890,955	937,714	1.03%
180-minute drive time	1,525,808	1,604,445	1.01%
United States	328 mil	341 mil	0.83%

* Zip codes 83814 and 83815

The population in Kootenai County is around 2.5 times that in Coeur d'Alene. Both Coeur d'Alene and Kootenai County have sustained above-average population growth rates, a trend which is expected to continue. With the inclusion of Spokane and other population centers, the broader drive time markets have significantly higher populations but lower population growth rates.

The success of an entertainment venue depends on its ability to develop programming that appeals to a broad cross-section of the population. A market's age distribution can be a decisive factor in determining potential event demand and provide insight into the types of events and programs that the market would support. A market with a strong young adult population indicates increased demand for contemporary concerts, modern theatrical productions, and other entertainment. Attendees at the symphony, opera, and other performances in the high arts tend to be older.

The following figure presents the population distribution by age for Kootenai County, the 60, 120, and 180-minute drive time areas and the U.S. population as a whole.

FIGURE 2-2
AGE DISTRIBUTION BY MARKET

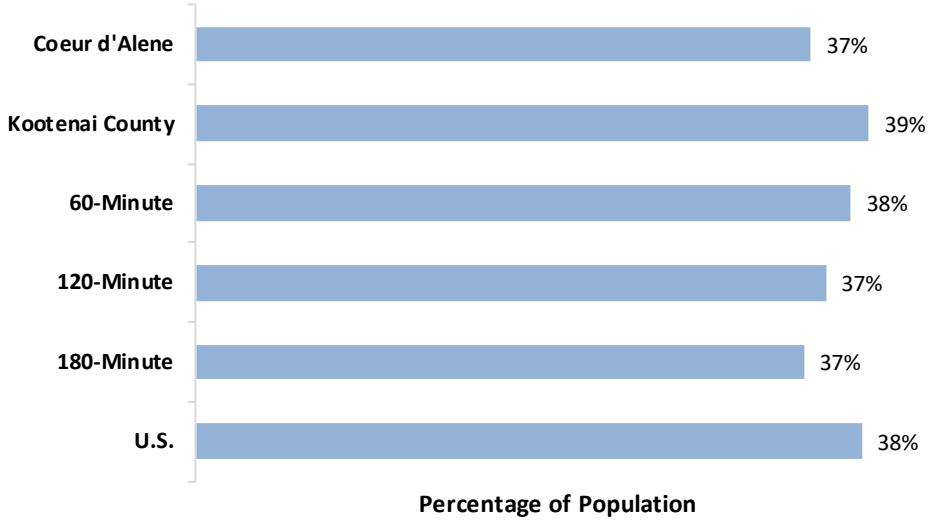
Age Range	Coeur d'Alene *	Kootenai County	60-Minute	120-Minute	180-Minute	U.S.
Under 18	21.0%	22.7%	21.0%	21.0%	22.5%	22.3%
18 - 34	24.0%	21.3%	24.4%	24.8%	24.6%	23.7%
35 - 54	23.8%	24.8%	24.5%	23.6%	23.5%	25.5%
55 - 74	23.5%	24.4%	23.4%	23.9%	23.0%	22.1%
Over 75	7.7%	6.8%	6.7%	6.7%	6.4%	6.4%
Median Age	39.0	39.9	38.7	38.6	37.5	38.2

* Zip codes 83814 and 83815

Source: Esri

The following figures focus on the percentage of 35 to 64-year olds, a primary age cohort for attending musicals, live theater, and classical music performances.

FIGURE 2-3
PERCENT OF 35 TO 64-YEAR-OLDS BY MARKET



Source: Esri

An analysis of the age demographic shows that the younger population base within Coeur d'Alene is comparable to the younger population in the broader drive time markets. Kootenai County has a relatively older population and a higher percentage of 35 of 64-year-olds which is consistent with the overall U.S. population.

Income and Employment

The strength of a market's income level and employment opportunities can also indicate its potential to support cultural and entertainment venues. In general, higher income levels indicate that greater amounts of disposable income are available for expenditures on entertainment. Trends in per capita personal and median household income reflect the relative spending capacity of area residents and provide another benchmark for assessing the region's ability to develop and maintain both public and private services and attractions that help make an area an attractive place to live and to visit.

The following figures present the current and projected median household income statistics for Coeur d'Alene, Kootenai County, the markets surrounding the proposed performing arts center, and the U.S.

FIGURE 2-4
MEDIAN HOUSEHOLD INCOME

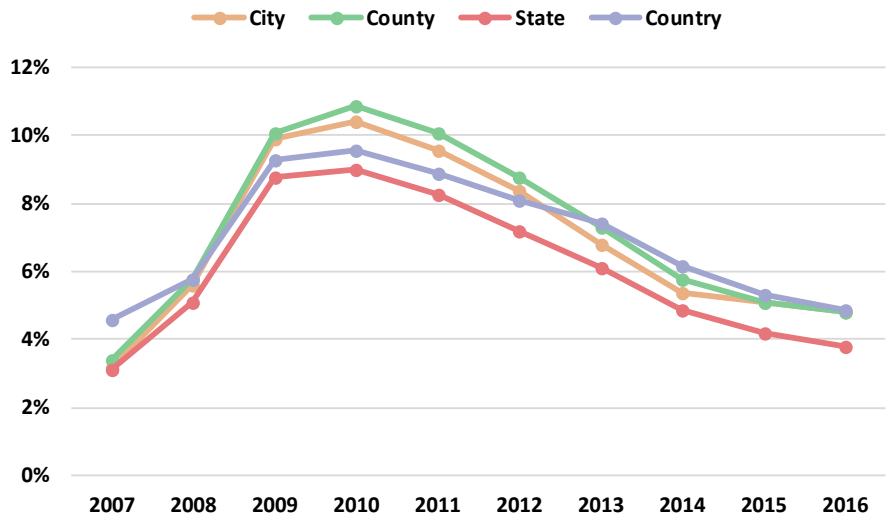
Market	Median Household Income ($)		
	2015	2020	Annual Growth Rate
Coeur d'Alene *	43,754	46,101	1.05%
Kootenai County	49,170	51,465	0.92%
60-minute drive time	52,278	55,556	1.22%
120-minute drive time	50,654	54,036	1.30%
180-minute drive time	51,517	55,777	1.60%
United States	56,124	62,316	2.12%

* Zip codes 83814 and 83815

The median household income and income growth rates in Coeur d'Alene and Kootenai County are significantly lower than the national averages. The 60-minute drive time market has the highest median income, while the three-hour drive-time market has the highest growth rate. Overall, the income analysis indicates that the users of the Performing Arts Center would rely heavily on more affluent attendees from Kootenai County to support their performances.

Unemployment statistics provide a measure of the health of the local economy and comparisons to state and national trends. The following table presents historical unemployment rates for Coeur d'Alene, Kootenai County, the State of Idaho, and the U.S.

FIGURE 2-5
UNEMPLOYMENT DATA



Source: Bureau of Labor Statistics

Historically local and state unemployment tracked below national levels. Like the rest of the country, the local population in Kootenai County experienced a spike in unemployment due to the national recession, peaking above the national high at 10.9% in 2010. As the local and national economies strengthen, unemployment levels have declined but remain slightly elevated over pre-recession levels.

Retail Spending

Retail spending patterns indicate a market's ability to generate venue revenues through ticket sales, facility rentals, fees, and food and beverage sales. The following figure presents the annual spending index for cultural entertainment admissions. The Spending Potential Index ("SPI") is household-based and represents the amount spent on a product or service relative to a national average of 100.

FIGURE 2-6
SPENDING ON ENTERTAINMENT ADMISSIONS* - 2017

Market/Drive Time	Spending Potential Index	Annual Spending per Household
Coeur d'Alene *	80	$47.34
Kootenai County	79	46.97
60-minute drive time	88	52.37
120-minute drive time	83	49.48
180-minute drive time	84	49.79

Includes spending on live theater, opera, and concerts.

* Zip codes 83814 and 83815

Source: Esri

The lower income levels in Coeur d'Alene and Kootenai County translates into a lower propensity to spend on entertainment admissions as compared to the national average.

Business and Industry

The following table shows the historical and projected Kootenai County workforce distribution by business sector.

FIGURE 2-7
HISTORICAL AND PROJECTED EMPLOYMENT

Sector/Geographic Area	Beginning Amount (thousands)	2000 2010 2018 2022	Ending Amount (thousands)
Kootenai County			
Retail Trade	8.86		11.96
State And Local Government	7.54		11.76
Health Care And Social Assistance	4.77		9.82
Accommodation And Food Services	4.89		8.06
Construction	5.38		6.91
Manufacturing	4.42		6.13
Real Estate And Rental And Lease	2.39		5.84
Administrative And Waste Services	4.22		5.43
Professional And Technical Services	2.89		4.95
Other Services, Except Public Administration	3.01		4.60
Finance And Insurance	2.28		4.57
Arts, Entertainment, And Recreation	1.75		2.69
Wholesale Trade	1.42		2.11
Educational Services	0.38		1.56
Transportation And Warehousing	0.99		1.36
Other	4.79		4.70
Total Kootenai County	59.98		92.44
U.S.	165,371		209,148

Source: Woods & Poole Economics, Inc.

Over the past decade, Kootenai County has seen significant growth in most employment sectors with the greatest employment increases in the education, real estate, healthcare, and finance industries. To provide additional context for understanding the regional economy, the following table presents a list of the major employers in Kootenai County.

FIGURE 2-8
MAJOR EMPLOYERS IN KOOTENAI COUNTY

Firm	Number of Employees
Kootenai Medical Center	2,001 - 2,500
Qualfon	1,501 - 2,000
Coeur d' Alene School Dist #271	1,001 - 1,500
Coeur d'Alene Casino	901 - 1,000
Hagadone Hospitality Co	801 - 900
North Idaho College	801 - 900
Wal-mart Associates Inc	701 - 800
Kootenai County	701 - 800
Post falls school dist #273	701 - 800
US Bank National Association	601 - 700
Lakeland School Dist #272	601 - 700
Super 1 Foods	301 - 400
City of Coeur d'Alene	301 - 400
Advanced Input Devices Inc	301 - 400
Buck Knives Inc	301 - 400
P4 International Inc Form NME	201 - 300
Kimball Furniture Group Inc	201 - 300
Fred Meyer	201 - 300
Costco Wholesale Corp	201 - 300
Stimson Lumber Company	201 - 300

Source: Idaho Department of Labor

Aside from public sector employers. the largest local employers include health care providers and hospitality corporations. Smaller financial firms, manufacturers, and retail stores round out the major private sector employers in the region.

North Idaho College

Originally founded as Coeur d'Alene Junior College in 1933, North Idaho College ("NIC") moved to its current location on the banks of the Lake Coeur d'Alene in 1949. NIC is a comprehensive community college offering degrees and certificates in a variety of career and technical programs. Credit enrollment stands at 6,000 with another 4,400 students participating in non-credit courses each year. NIC offers Associate of Arts degrees in both theater and music. The Schuler Performing Art Center, located in Boswell Hall on the NIC campus, serves and the main performance venue for student performances in both programs.

FIGURE 2-9
SCHULER PERFORMING ARTS CENTER

Lodging Market

Because the proposed performing arts center could attract attendees from significant distances, many could require overnight lodging in or near Coeur d'Alene. HVS investigated hotel properties within Kootenai County.

Smith Travel Research ("STR") maintains a database of approximately 140,000 hotel properties and 13 million hotel rooms around the world. The figure below shows the STR data collected on the 26 hotels within Kootenai County.

FIGURE 2-10
KOOTENAI COUNTY LODGING SUPPLY BY SIZE

Size (Number of Guest Rooms)	Number of Properties	Number of Guest Rooms
Less than 50	7	192
50 to 99	11	802
100 to 200	8	994
200 and over	2	638
Total	28	2,626

Kootenai County has over 2,600 hotel rooms. Most properties have fewer than 100 rooms. The largest hotel is the 338-room Coeur d'Alene Resort. The number of

proximate guest rooms should be able to accommodate the modest lodging demand generated by the proposed performing arts center. The quality of the hotels also indicates the market's ability to support the needs of the performing arts center. The following figure summarizes the lodging supply by service level.

FIGURE 2-11
KOOTENAI COUNTY LODGING SUPPLY BY CHAIN SCALE

Chain Scale	Number of Properties	Number of Guest Rooms
Upscale	1	118
Upper Midscale	3	347
Midscale	8	651
Economy	6	393
Independent	10	1,117
Total	28	2,626

Kootenai County hotels offer a mix of service levels. Half of the guest rooms in the County are in branded properties with an economy or midscale rating. These properties are typically favored by price-sensitive leisure travelers. All upscale and upper midscale properties are in the City of Coeur d'Alene, primarily located north of downtown and along Interstate 90. Most hotels in downtown Coeur d'Alene are independent hotels which range from high-end resorts to economy properties.

Entertainment and Event Infrastructure

Kootenai County currently offers a few auditorium and theater venues for music and dance performances, theater, and other entertainment. Many of these venues are owned and operated by education and religious organizations and are used primarily for the needs of those organizations. Private venues include resort event centers and concert halls. The following figure provides a summary of these facilities and a brief description of the event held.

FIGURE 2-12
KOOTENAI COUNTY EVENT VENUES

Venue	Location	Seating Capacity	Typical Event Types / Users
CDA Casino Event Center	Worley	1,400	Concerts, entertainment, weddings
Schuler Performing Arts Center	Downtown CDA	1,164	University theater and musical performances, symphony, opera
Panida Theater	Sandpoint	500	Community theater, films, concerts, recitals, ballet
The Hive Music & Event Space	Sandpoint	600	Concerts
Salvation Army Kroc Center	CDA Northside	400	Church services, community theater, music and performances
Hagadone Event Center (CDA Resort)	Downtown CDA	400	Meetings, weddings, entertainment
High School Theater	CDA Northside	300	High school productions
Library Community Room	Downtown CDA	200	Meetings, receptions, performances
HREI Museum	Downtown CDA	175	Meetings, receptions, performances
Lake City Playhouse	Downtown CDA	160	Community theater
Jacklin Arts & Cultural Center	Post Falls	150	Weddings, theater, musical performances

Source: Respective Venues

The 1,200-seat Schuler Performing Arts Center ("Schuler PAC") is the market's largest venue for fine arts performances and regularly hosts the NIC events, Opera Coeur d'Alene, and dance productions. The Schuler PAC's functionality for theatrical events is limited by its lack of fly or wing space and orchestra pit. In addition, building acoustics are not suited for theater and events with amplified music.

The opening of the Salvation Army Kroc Center ("Kroc Center") in 2009 provided cultural groups an additional performance space for their events. The Kroc Center's Worship Center houses 400-seats but has limited backstage and back of house amenities. Despite its limitations, the Worship Center has become a popular venue for several theatrical and dance groups and the Coeur d'Alene Symphony. Several groups rent the facility for extended runs lasting multiple weeks. The Worship Center's popularity leaves little availability for additional event rentals. In addition, as a church-owned venue, the Kroc Center also limits user groups to family appropriate content and does not allow alcohol sales.

The Panida Theater in Sandpoint, which is approximately one hour from Coeur d'Alene, is a vaudeville-era venue with a 500-person seating capacity. The Panida presents art films, live theater, concerts, and other entertainment, hosting between 140 and 150 performances per year.

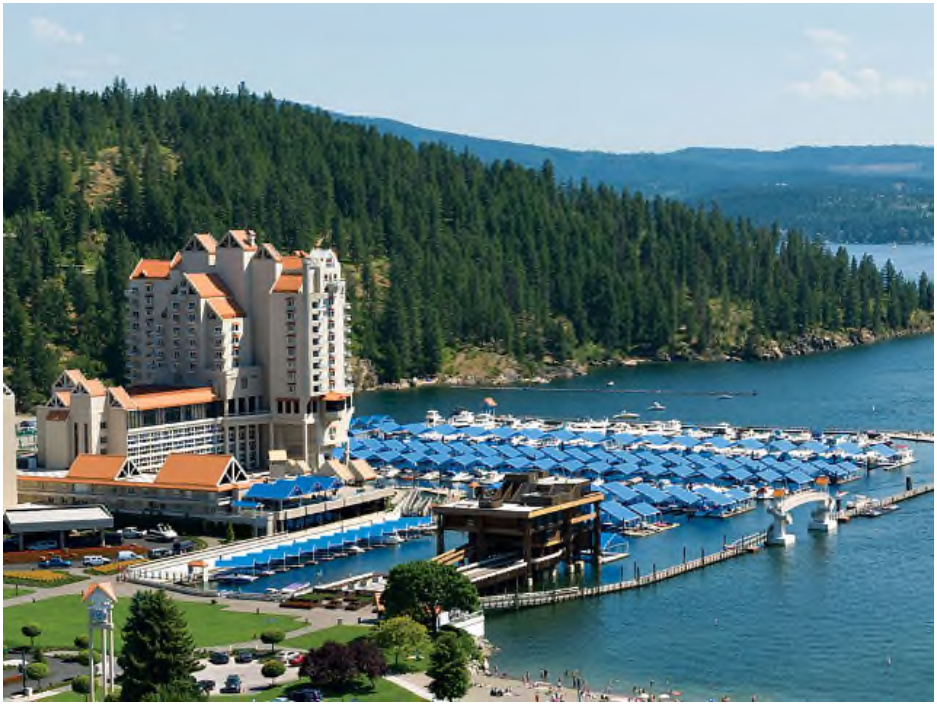
Coeur d'Alene lacks mid-size, state-of-the-art theatrical and performance venue suitable for cultural performances that could attract more than 400 attendees. Existing venues either lack seating capacity or the necessary staging, acoustical capability, and other amenities that support more sophisticated theatrical and concert performances.

Tourism Amenities

Coeur d'Alene is a popular destination for regional tourists, offering a variety of recreation and entertainment attractions for both residents and visitors. Plentiful outdoor recreation options include downhill and cross-country skiing, rafting and boating, horseback riding, fishing, hiking, biking, and golf. Top tourism amenities in Coeur d'Alene include:

- Lake Coeur d'Alene offers a variety of recreation activities including kayaking, sailing, cruises, scenic flights, parasailing, watersports, and swimming. City Park and Independence Point, near downtown Coeur d'Alene, feature a beach and swim area as well as sports fields and a summer concert series.
- The Coeur d'Alene Resort overlooks Lake Coeur d'Alene and offers 338 full-service guest rooms and suites. Resort amenities include six restaurants and night spots, golf course with the famous 14th hole floating green, spa packages, and meeting and conference spaces. The resort recently completed a three-year project to renovate and upgrade guest rooms and conference spaces. The Boardwalk Marina is adjacent to the resort and offers 367 slips and 1,200 feet of side-tie overnight moorage available to resort guests.

COEUR D'ALENE RESORT



- Coeur d'Alene Casino Resort Hotel is located in Worley, approximately 25 miles south of downtown Coeur d'Alene. The casino houses 300 guest rooms and suites. A 60,000 square foot casino offers 1,400 gaming machines, video blackjack, bingo, and off-track betting. Other amenities ten restaurants, a full-service spa, five gift shops and boutiques, and an 18-hole golf course. An event center regularly features concerts and other entertainment and is available for private rental.

- Silverwood Theme Parks is located in Athol, approximately 18 miles north of downtown Coeur d'Alene. The 413-acre theme park is the northernmost theme park in the U.S. and offers over 60 rides and slides. The park also features live shows, multiple restaurants, shopping, and arcade games. An adjacent water park, Boulder Beach, opened in 2003. The park operates from May through September with special events for Halloween and Christmas.

- The Museum of North Idaho, located in City Park, features exhibits highlighting the history or the Coeur d'Alene region's economy and the Coeur d'Alene tribe. The museum houses a collection of artifacts and materials that reflect the rich history of the region.

- The North Idaho Centennial Trail is a 24-mile, vehicle free trail connecting Lake Coeur d'Alene to the Idaho-Washington border. Popular with cyclists, the trail runs along the lake and the Spokane River.

- The Trail of the Coeur d'Alenes is a 72-mile paved trail that spans the Idaho panhandle. It is popular for walking and cycling and has 17 scenic waysides along the route for picnicking.

- Constructed in 2008, The Prairie Trail runs four miles from the Spokane River linking parks, schools, neighborhoods, and businesses. Plans to extend the trail an additional mile are in the works.

Conclusion

Coeur d'Alene and surrounding Kootenai County enjoy high population growth rates and a strong and growing economy. The market benefits from these encouraging employment statistics and a well-diversified employment base with a number of corporations in a variety of industries. The local Coeur d'Alene and surrounding populations are clearly able to support performance venues and provide a strong source of local and out-of-town demand for a variety of events.

Coeur d'Alene is a popular tourist destination that regularly attracts visitors from surrounding cities and large population centers in the region. A performing arts center would likely draw a primary base of attendees from a drive time market of up to three hours.

Coeur d'Alene's existing entertainment and event infrastructure lacks a state-of-the-art mid-size performance venue suitable for theatrical events, music, and other performances. Future planning and development efforts in Coeur d'Alene should consider the relationships between a performing arts center, other tourism amenities, retail and dining establishments, and parking and work to improve the pedestrian connections among them.

3. Participation Trends

In this section, HVS presents an analysis of the performing arts industry, including trends in the supply and demand of performance facilities. The analysis includes trends in attendance and data on recent participation rates in performing arts. The purpose of this trends and participation analysis is to provide background information necessary to assess the potential for a performing arts center in Coeur d'Alene, Idaho. This section of the report also provides definitions of industry terms used throughout the remainder of this report.

The Performing Arts

The term, performing arts, can include a range of art forms, from live arts, performed in a variety of venues, to non-live arts, consumed through all forms of mass media. In this section and throughout this report, we focus on live performing arts, which take one of three basic forms detailed below.

- **High Arts –** High arts are traditional performing arts, including symphonic music, opera, and ballet.
- **Popular Arts --** Popular arts consist of contemporary music, theater, and musical theater.
- **Folk Arts –** Folk arts represent the traditional art and culture from the diverse ethnic communities of the U.S. Folk art can range from gospel music to cultural dances.

There are three sectors or types of organizations of performing arts events. These sectors apply to both performance organizations, such as theater companies and the venues in which performances are held.

- **Nonprofit Sector –** The nonprofit sector consists of organizations filed under Section 501(c)(3) of the Internal Revenue Code. They are typically mission-driven and may be self-sustaining or require philanthropic support. Nonprofits depend on income from ticket sales and other operating revenues. If these sources cannot sustain operations in a way that fulfills their mission, they turn to other sources of sponsorship. These organizations also benefit from contributions of volunteer and subsidized labor.
- **Commercial Sector –** Commercial organizations rely solely on operating profits and define success in terms of market profitability. Most for-profit arts groups are involved in the production and distribution of recorded performances rather than live performance.

- **Volunteer Sector –** Volunteer groups rely primarily on volunteer labor for organizational activities and performance talent. Contributions play a small role in supporting these arts organizations. They often have a mission to encourage participation or to serve a particular ethnic or cultural community. The volunteer sector includes folk art groups, church choirs, and local music groups.

The distribution system which delivers live performing arts to an audience is made up of three main groups.

- **Creators –** Creators, including composers, writers, and choreographers, are the artists at the core of the creative process, delivering content for live performances.
- **Performers –** Performers, including musicians, actors, and dancers, can be both amateur and professional, and are not necessarily distinct from creators as many artists take on both roles.
- **Presenters –** Presenters are the organizations responsible for producing live performances. These groups include performing arts centers, theaters, event promoters, artist agencies, and management companies. It is not uncommon for performers and creators to self-present and operate a presentation venue.

Performing Arts Historical Background [1]

The 19th-century world drew little distinction between high arts and popular arts. Professional and amateur artists typically performed to mixed crowds ranging from working class to the upper classes. Most performing arts groups were for-profit enterprises performing in large urban centers and as touring shows in smaller cities and towns. The emergence of movies in the early 20th century caused a decline in the number of commercial touring companies as the working classes began to gravitate toward movie houses for their entertainment. This diversion of a large group of attendees led to the division of performing arts into the high, popular, and folk arts that we recognize today. The resulting division also drove the prices paid for the high arts to increase and provided the upper classes and rising middle class a means to distinguish themselves from working class through their preferences in entertainment.

Nonprofit arts group which relied on contributions from the affluent urban elite began to emerge. Eventually, these individual charitable endeavors transformed into organizations run by a board of directors or trustees that provided funding and general oversight to these nonprofit groups. The government played little to no role in the performing arts until the 1960s when the state of New York established the first State Council for the Arts. Established in 1965, the National

[1] The Performing Arts in a New Era, 2001

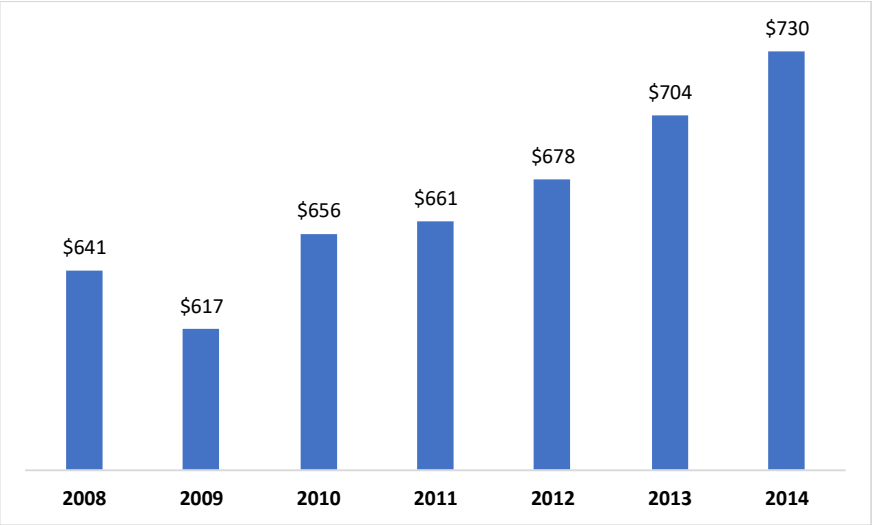
Endowment for the Arts ("NEA") represented the first time in U.S. history in which the federal government took an active role in supporting the arts, including the performing arts. Within 15 years, every state had created a government supported arts council and thousands of local arts councils were organized as units of local government or as private nonprofit organizations.

The following decades saw a rapid increase in arts participation and a corresponding increase in nonprofit arts institutions. The growing market for the arts in recent decades can be attributed to several factors, including increasing prosperity, rising education levels, increased leisure time, and the baby boomer generation reaching adulthood. Despite its growing participation, the high arts in the U.S. continued to primarily attract the upper classes of society with the vast majority of Americans preferring the popular arts. Several recent recessions have led to reductions in federal funding of the arts and lower corporate and private donations. As a result, the distinctions between the commercial, nonprofit, and volunteer sectors have blurred. Many organizations now rely on hybrid organizational structures to survive the changing funding environment.

Arts & Culture Impact on National Economy

In 2017, Americans for the Arts published Art & Economic Prosperity 5, a national statistical report that measures economic impacts of U.S. nonprofits arts and cultural organizations and their attendees. The study concludes that arts and cultural organizations account for 4.2% of the national gross domestic product ("GDP") and 4.6 million jobs. The following figure tracks the contributions to GDP by arts and cultural industries for the past several years.

FIGURE 3-1
ARTS CONTRIBUTIONS TO GDP IN $BILLIONS



Source: Arts & Economic Prosperity 5

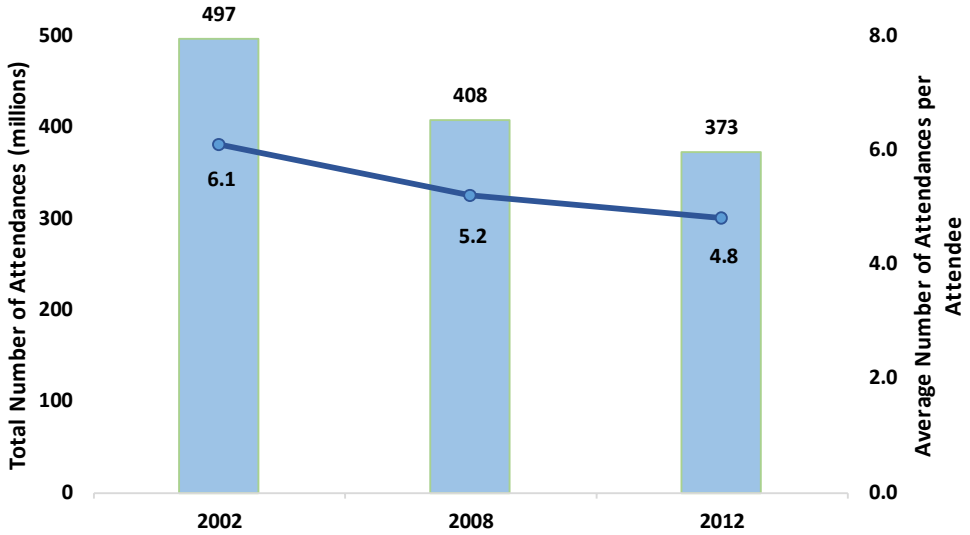
Demand Trends

Since 1982, the NEA has conducted a Survey of Public Participation in the Arts ("SPPA") that tracks adult participation in the arts. The SPPA includes participation in visual and performing arts as well as other forms of art consumption, including electronic media, art education, reading, and film. Since 1982, the SPPA has tracked adult attendance at six "benchmark" performing arts events: Jazz performances, classical music performances, opera, musical plays, non-musical plays, and ballet. Because the NEA determined that attendance captured at these core events is not a comprehensive indicator of arts participation, over several years, the SPPA has added various other categories, including dance other than ballet, Latin or Spanish music events, outdoor performing arts festivals, other music, theater, or dance, and free music, theater, or dance. These additional categories broaden the base of events to include a better representation of attendance at the popular and folk arts. The most recent SPPA includes data collected in 2012.

According to the SPPA, over half of American adults attended at least one live or visual performing arts activity in 2012. Since 2002, attendance at the core set of performing arts has declined steadily from roughly 40 percent of U.S. adults in 2002 to 33 percent in 2012. The following figure shows similar declines in the total number of attendances and the average number of attendances per attendee for this same period.

FIGURE 3-2

ATTENDANCE AT CORE ARTS ACTIVITIES



Source: National Endowment for the Arts, SPPA

The SPPA provides detailed participation data for each art activity and also provides information on gender, age, education, family income, race/ethnicity, and the geographic region of attendees. For the purpose of this study, HVS focused on the data for the six arts categories shown below.

FIGURE 3-3
HISTORICAL U.S. PARTICIPATION RATES

Performing Arts Category	2002	2008	2012
Ballet	2.9%	2.8%	2.7%
Classical Music	11.6%	9.3%	8.8%
Musical Plays	17.1%	16.7%	15.2%
Non-Musical Plays	12.3%	9.4%	8.3%
Opera	3.2%	2.1%	2.1%
Other Dance[1]	6.3%	5.2%	5.6%

[1] *"Other Dance" refers to dance other than ballet, such as folk and modern.*

Source: National Endowment for the Arts, SPPA

Participation rates for most performing arts categories have declined steadily since 2002. Musical plays have the highest rate of participation among U.S. adults.

The following figure presents the average number of adult attendances for each event category in a year.

FIGURE 3-4
AVERAGE ANNUAL ATTENDANCES PER ATTENDEE

Performing Arts Category	2002	2008	2012
Ballet	1.7	1.6	1.5
Classical Music	3.1	2.9	2.6
Musical Plays	2.3	2.2	2.0
Non-Musical Plays	2.3	2.3	2.1
Opera	2.0	1.8	2.0
Other Dance	2.0	2.2	2.1

Source: National Endowment for the Arts, SPPA

Attendees at classical music performances attend these events most often. All event categories, with the exception of opera, have seen declines in the number of annual attendances since 2002.

The following figures present participation data by gender and race/ethnicity.

FIGURE 3-5
PERFORMING ARTS ATTENDANCE BY GENDER

Performing Arts Category	Male	Female
Percent of U.S. Population	**48.1%**	**51.9%**
Ballet	36.0%	64.0%
Classical Music	43.9%	56.1%
Musical Plays	40.7%	57.9%
Non-Musical Plays	42.1%	57.9%
Opera	41.3%	58.7%
Other Dance	39.4%	60.6%

Source: National Endowment for the Arts, SPPA

All event categories are skewed towards female attendees, especially those related to dance.

FIGURE 3-6
PERFORMING ARTS ATTENDANCE BY ETHNICITY/RACE

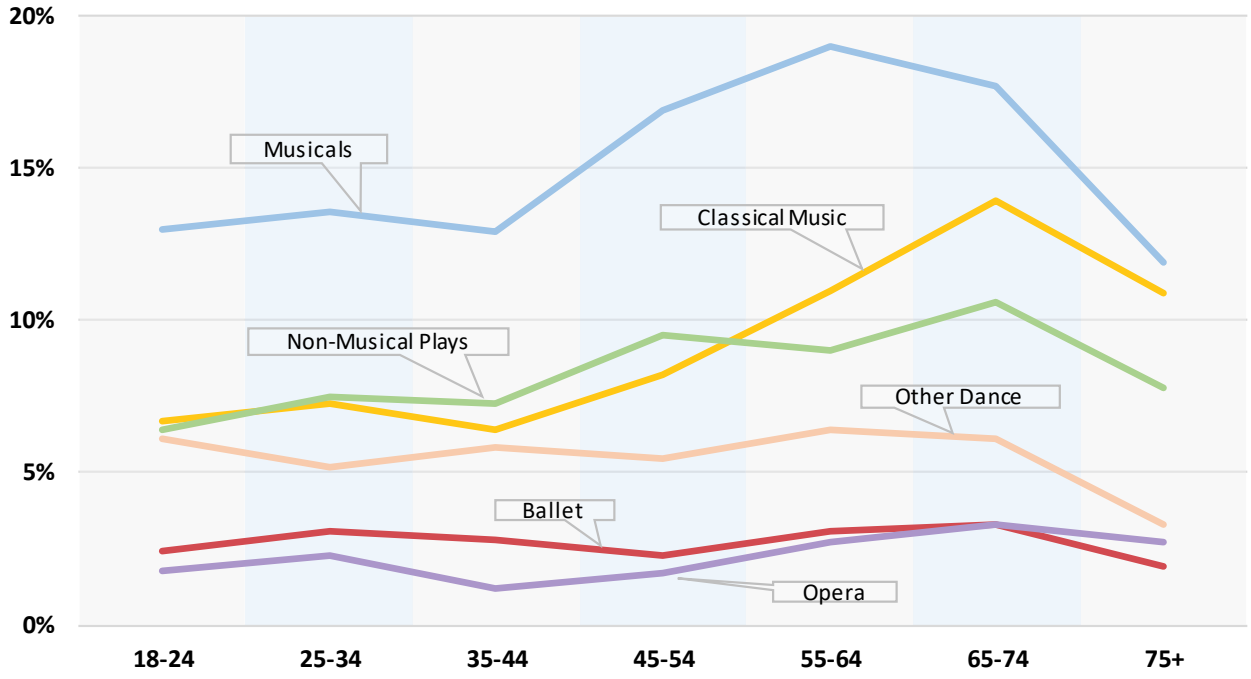
Performing Arts Category	White	African American	Other	Hispanic
Percent of U.S. Population	**66.3%**	**11.4%**	**7.4%**	**14.9%**
Ballet	79.4%	6.9%	4.5%	9.2%
Classical Music	83.2%	5.1%	6.2%	5.5%
Musical Plays	80.4%	8.5%	4.4%	7.1%
Non-Musical Plays	80.7%	8.5%	4.4%	6.4%
Opera	78.0%	6.2%	8.0%	7.8%
Other Dance	69.4%	10.7%	8.0%	11.9%

Source: National Endowment for the Arts, SPPA

Non-Hispanic whites comprise the majority of performing arts attendees and participate in greater proportions than their share of the population as a whole.

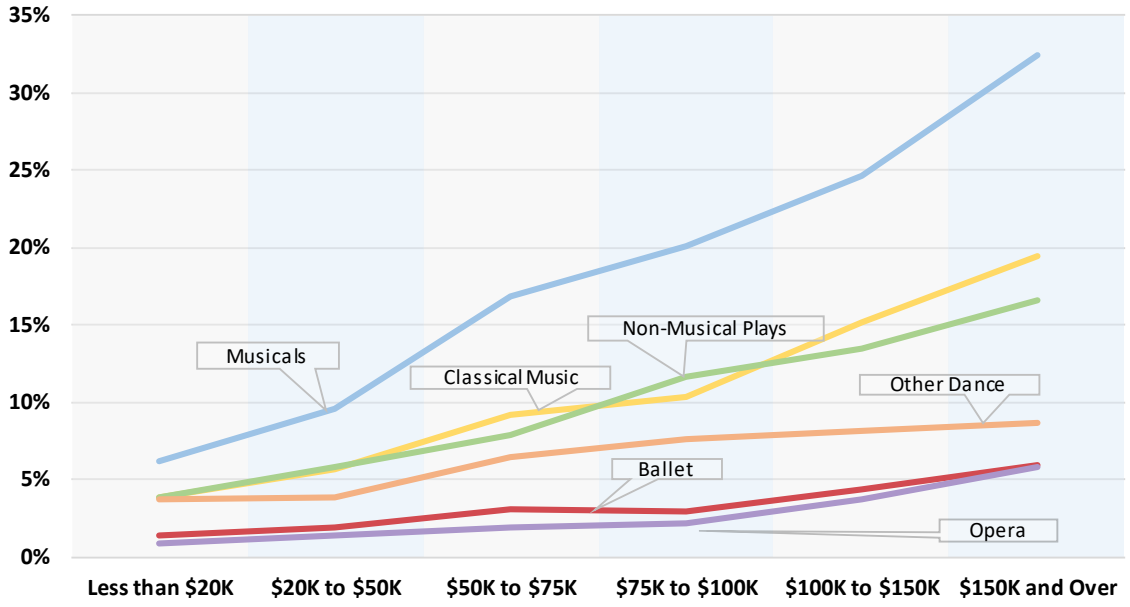
As the following figures demonstrate, attendance at performing arts events is highly dependent upon age, income, and education level.

FIGURE 3-7
PERFORMING ARTS PARTICIPATION BY AGE



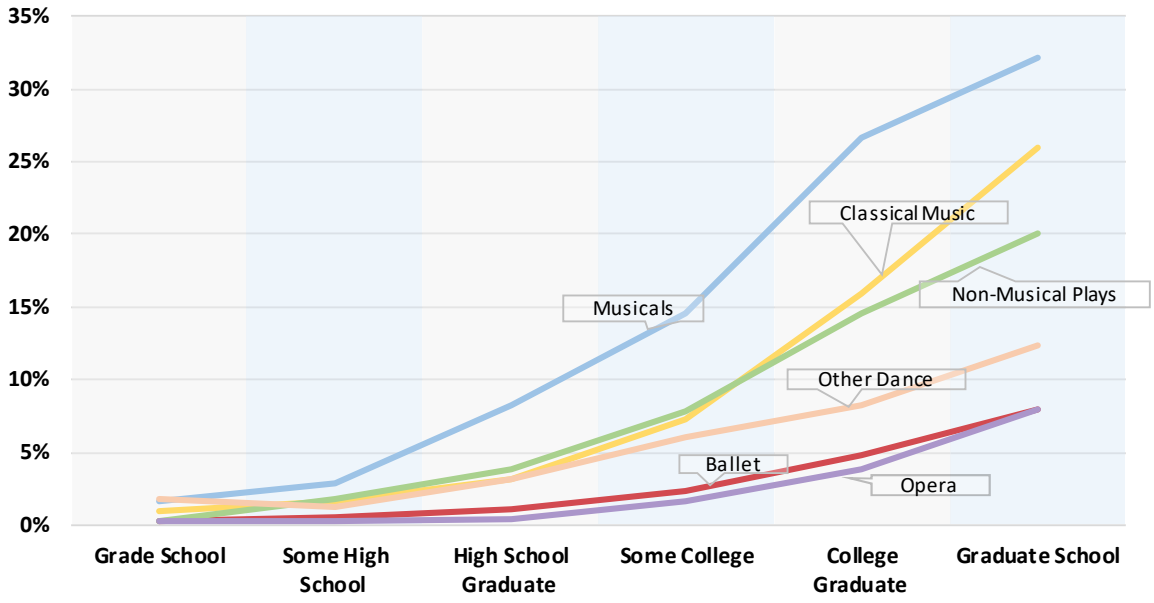
Source: National Endowment for the Arts, SPPA

FIGURE 3-8
PERFORMING ARTS PARTICIPATION BY INCOME LEVEL



Source: National Endowment for the Arts, SPPA

FIGURE 3-9
PERFORMING ARTS PARTICIPATION BY EDUCATION LEVEL

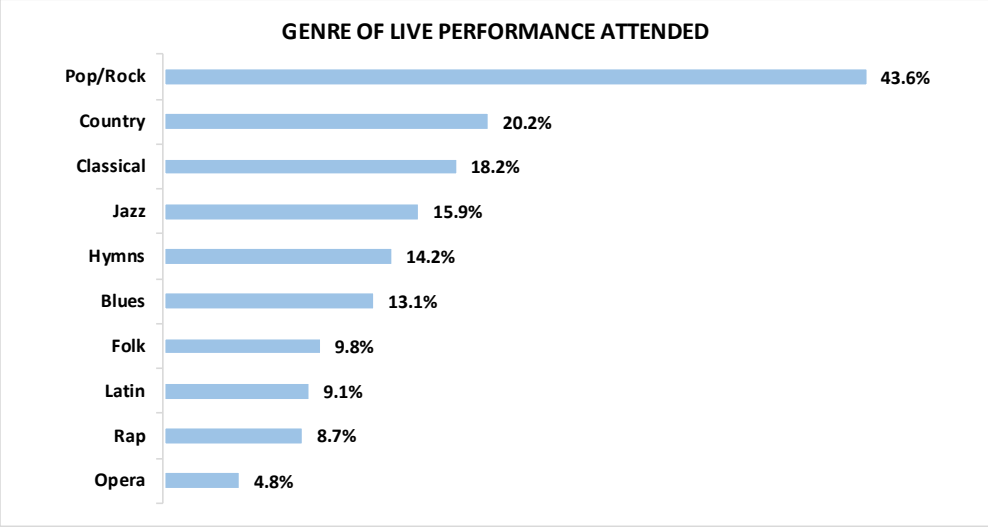


Source: National Endowment for the Arts, SPPA

While older adults generally prefer performances of classical music, musicals, and non-musical plays, other forms of dance, theater, and music attract a higher percentage of younger adults. Participation in all event categories is directly related to income and education level with the strongest correlations between education level and attendance at the high arts.

For respondents who reported attending a live music performance, the SPPA asked them to identify the genre(s) of music they attended. The following figure presents these results. Some respondents reported more than one genre, so the cumulative percentage is greater than 100 percent.

FIGURE 3-10



Source: National Endowment for the Arts, SPPA

For adults who attended a live music performance, nearly 44 percent attended a pop or rock concert, by far the most common genre of music. The least attended genre was opera at just under five percent.

Geographic Trends

The SPPA also tracked regional trends in arts participation. While the survey also concludes that adults living in metropolitan areas are much more likely than non-metro area residents to attend live performing arts shows, the survey sample size is not large enough to provide meaningful data for individual states. Therefore, the survey provides data by U.S. census data regions. For this analysis, Idaho is in the Mountain Region along with Montana, Nevada, Utah, Wyoming, Colorado, Arizona, and New Mexico. Survey results are tabulated by respondents' residential location. A Coeur d'Alene resident may have attended a performance in Seattle, but that attendance would be counted in the Mountain Region. The following figure presents the percentage of Mountain Region residents who attended each

performing arts category as compared to the percentage for the U.S. population as a whole.

FIGURE 3-11
PERCENTAGE OF ADULTS WHO ATTENDED EVENT AT LEAST ONCE IN LAST 12 MONTHS

Performing Arts Category	National Average	Mountain Region	Region as % of National
Ballet	2.7%	2.6%	96.3%
Classical Music	8.8%	13.0%	147.7%
Musical Plays	15.2%	17.4%	114.5%
Non-Musical Plays	8.3%	10.5%	126.5%
Opera	2.1%	2.5%	119.0%
Other Dance	5.6%	5.4%	96.4%

Source: National Endowment for the Arts, SPPA

The Mountain Region outperforms national average participation in all performing arts categories except ballet and other dance. The region has the highest demand for classical music and non-musical plays.

The NEA published more recent statistics on live performance attendance by state. The following figure presents an estimate of the percentage of adults who attended a live music, theater, or dance performance in 2015 for all 50 states and the District of Columbia. Idaho and neighboring states are in bold.

FIGURE 3-12
PERCENTAGE OF ADULTS ATTENDING LIVE PERFORMANCE – 2015

	State	%		State	%
1	Utah	51.0%	27	**Idaho**	**32.9%**
2	Washington DC	49.2%	28	Ohio	32.7%
3	Vermont	44.8%	29	Iowa	32.3%
4	Colorado	44.4%	30	California	32.2%
5	Wyoming	42.7%	31	Missouri	30.4%
6	Connecticut	42.0%	32	Maine	29.8%
7	**Montana**	**40.8%**	33	Nebraska	29.7%
8	Alaska	40.6%	34	Nevada	29.6%
9	Minnesota	40.5%	35	Kentucky	29.5%
10	Rhode Island	40.1%	36	Hawaii	29.2%
11	**Washington**	**38.7%**	37	Michigan	28.8%
12	Virginia	38.2%	38	South Carolina	28.7%
13	New Hampshire	38.1%	39	North Dakota	28.2%
14	New York	37.5%	40	North Carolina	27.9%
15	South Dakota	37.4%	41	Arizona	27.9%
16	Kansas	37.1%	42	Texas	27.2%
17	New Jersey	36.5%	43	Tennessee	25.7%
18	**Oregon**	**36.3%**	44	Louisiana	25.3%
19	Wisconsin	36.2%	45	Florida	24.4%
20	Indiana	35.9%	46	Oklahoma	22.7%
21	Illinois	34.7%	47	West Virginia	21.5%
22	Massachusetts	34.5%	48	Georgia	20.8%
23	Maryland	34.2%	49	Arkansas	20.5%
24	Pennsylvania	34.0%	50	Mississippi	17.8%
25	Delaware	33.6%	51	Alabama	16.2%
26	New Mexico	33.3%		**U.S. as a Whole**	**31.6%**

Source: National Endowment of the Arts

Live theater, music and dance performance attendance by Idaho residents ranks above the national average but behind populations in the neighboring states of Montana, Washington, and Oregon. Most states with the highest percentages of attendance are in the northeast and northwest regions of the country.

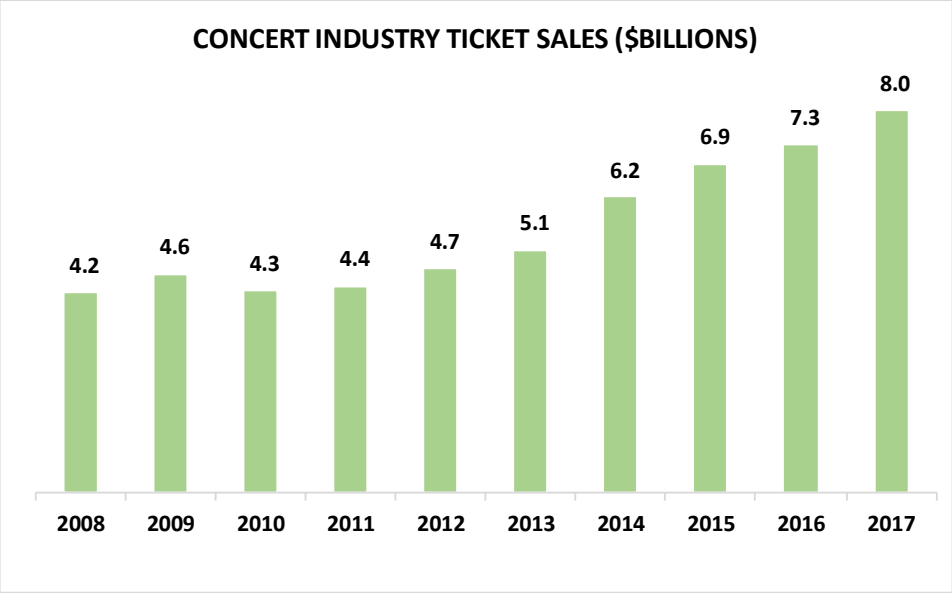
Touring Popular Arts Performances

Concerts, comedy shows, and other entertainment would provide an important source of event demand for the proposed performing arts center. Concerts and entertainment events are typically booked through a third-party promoter who pays some combination of fixed rent and a percentage of gate receipts to the venue. Some venues may promote or co-promote events, but concert promoters drive the majority of events in the industry.

Concert promoters and talent buyers form agreements with artists and concert venues to book live music acts. Under most circumstances, a promoter offers the artist a guaranteed fee or a share of gross ticket revenues in exchange for the exclusive rights to book and promote an act on a certain date. The promoter also books an event venue and pays a rental fee or offers a share of gross ticket revenues in exchange for use of a concert venue on a certain date. Hence, the promoter assumes the financial risk and must sell enough tickets at high enough prices to pay the artist, the venue, and make a profit.

The North American concert industry had $8.0 billion in ticket sales during 2017. As shown below, ticket revenues suffered declines due to the national recession, but have recovered to reach all-time highs.

FIGURE 3-13



Source: Pollstar

The growth in concert ticket sales is due, in part, to an emerging economic model in the industry. Digital sales and streaming have replaced CDs and other recordings. Revenues from digital sales do not match the lost income from reduced recording and publishing sales. Recording artists, therefore, must rely more heavily on earning revenue from live performances. This trend may change if artists are able to secure higher profits from their digital recordings.

The concert industry is seasonal. Approximately two-thirds of acts tour during the months of May through September, allowing them to book outdoor venues. If a show has succeeded in a particular market, it may re-book during the winter to

take advantage of this popularity. Small markets, such as Coeur d'Alene, typically book events that are in route to a larger market or that are touring multiple small markets in the region. Pollstar reports that over the past five years, the largest 100 events experienced 2.5% annual growth in revenue versus 9.4% for all events, suggesting that overall growth is largely attributed to these smaller touring events.

Prior to the 2008 recession, the live music industry experienced tremendous growth. The proliferation of arenas and the renovation of historic theaters and concert halls provided an increasing supply of potential concert venues. The increasing supply of venues and strong consumer demand for live entertainment gave talent the upper hand in contract negotiations. Over the past several years, acts have been able to demand large guarantees from concert promoters, often as large as the maximum potential ticket sales revenue for an event. This leaves the promoter and the venue to share in concession, novelty, and other revenue. This dynamic helped to push ticket prices to record highs in 2014, as promoters attempted to maximize revenue in any way possible. The concert industry ran into price resistance and declining consumer demand starting in 2015 but has recovered with another record year in 2017.

The recent proliferation of large, multi-day outdoor festivals has changed the manner in which acts books tour dates. As festivals seek to quickly secure dates and lineups, they have been willing to offer substantial guarantees to popular artists. Instead of squeezing festival dates into a summer tour, festivals are increasingly routed first, leaving solo dates to fill in the gaps.

Touring Theater

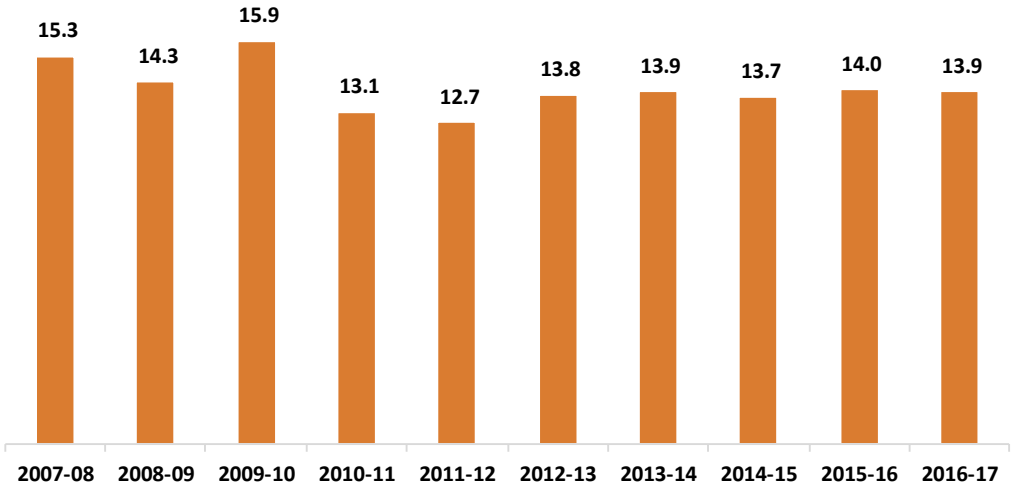
There are several types of theatrical productions that tour throughout North America during a season which usually runs from September through May, including blockbusters, second or third-year tours, and non-equity tours. Small markets, such as Coeur d'Alene, typically book non-equity tours which employ non-union actors and often reduce other production costs through limited set designs and fewer pit musicians. These shows are often late runs of popular productions that have already played larger markets. Like concerts, event promoters typically present touring theatrical production in small markets based on a show's touring schedule in larger markets. Coeur d'Alene's location along Interstate 90 offers convenient routing for shows moving west. Small market runs are often single performances with some more popular shows presenting two or more performances.

Booking procedures are similar to that for concerts. Straight rental deals are possible if a promoter is familiar with a market and comfortable projecting the attendance. Other deals, in which the venue shares in the risk, may include a mix of a flat rate rent, a percentage of gross ticket sales, and a percentage of profit after

accounting for expenses. These percentages vary, but typically a promoter would never accept less than a 50/50 split of a venue.

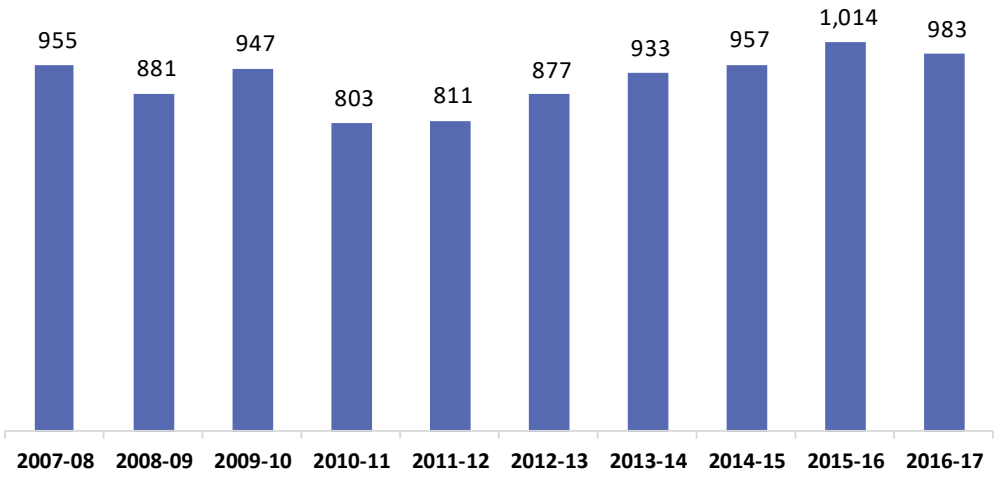
Touring theater takes place in over 200 cities throughout North America. The 2016-17 season attracted approximately 13.9 million attendees and earned a gross ticket revenue of around $983 million. The following figure provides attendance and revenue statistics for the past decade.

FIGURE 3-14
TOURING THEATER ATTENDANCE (MILLIONS)



Source: The Broadway League

FIGURE 3-15
TOURING THEATER TICKET SALES ($MILLIONS)



Source: The Broadway League

Attendance and revenue data suggest that the North American touring theater industry experienced recessionary declines during the 2010-11 season. Since then, attendance and revenues have steadily improved at stabilized above pre-recession levels.

Performance Venue Trends

During the early 21st century, there was a substantial increase in the development of all types of cultural facilities, with performing arts centers leading the building boom. Many smaller markets, with fewer than 500,000 residents were building cultural venues for the first time. Rising populations and increasing average levels of education seem, in part, to have fueled the building boom. Recent projects have highlighted certain trends in the design and utilization of performance venues.

Successful projects tend to be those which understand and promote the collective impact on multiple organizations and the community as a whole. Coordination between several user groups creates a more powerful constituency to advocate for a project. As a result, these facilities tend to be more flexible and able to adapt to a variety of uses, reversing a 1990's trend towards single purpose performance halls. New and quickly changing technologies in the areas of seating, staging systems, and acoustics have also promoted this multi-use, flexible venue trend.

Over the decades, the growing average size of the human body has affected the design of performance venues. Combined with patrons' greater emphasis on comfort, recommended standard seating widths have grown from 19 inches in

1900 to 22 inches today. Increases in row spacing have been even more dramatic with a minimum recommended row spacing of 25 inches in 1900 to 36 inches today. The resulting seating density is about half of that found in the early 20th century. The floor area that holds ten seats today could have fit 13 seats in 1990 and about 20 seats in 1900. Lower seating densities have resulted in an increase in development and operating costs associated with each seat. With show promoters and presenters focusing on maximizing the revenue associated with each seat, the idea of the "cheap seat" is in jeopardy. While the range of the lowest to highest ticket prices has shrunk, the percentage of tickets available at the lowest prices has been drastically reduced, further reducing the ability of less affluent patrons to purchase a ticket.

For many years, a performance venue's lobby was an afterthought during design and often the first target for a budget reduction. Current trends indicate that facility operators recognize the importance of lobbies for revenue generation. Not only does a large, well-designed lobby affect food and beverage sales during a show, lobbies are also a valuable amenity for pre- and post-show events thus generating rental income. They also provide supplemental non-event related income from private rentals for meetings, weddings, and receptions. Lobbies often serve as galleries for visual arts shows and as rotating display space. As lobbies become larger and more popular as function spaces, the need for corresponding support spaces also increases to provide for catering, audio-visual, and storage needs.

4. Comparable Venues

This analysis of comparable performing arts venues provides a basis for developing program recommendations and forecasts of event demand and financial operations. The analysis compares the seating capacities, stage sizes, other function spaces, and characteristics of the markets relevant to the success of the venues.

A performing arts center in Coeur d'Alene would attract locally-generated events and shows which tour throughout North America. The venue would directly compete with performance centers in other cities in the region for a share of touring concerts and theatrical productions. Event presenters often book a market due to its ability to generate ticket sales, which depends on seating capacity and demand for tickets. Several market characteristics indicate the potential to generate ticket sales, including population size, median income, spending, age, and education level.

HVS analyzed three sets of comparable venues.

- Performing arts centers within 200 miles of Coeur d'Alene that could compete with the proposed performing arts center for touring concerts and shows.
- Performing arts centers in small markets throughout southern Idaho and neighboring states that may compete with the proposed facility for touring concerts and shows.
- New performing arts centers in smaller markets throughout North America that are similar to Coeur d'Alene in population and presence in their greater regional market.

HVS analyzed comparable venues shown in the figure below.

FIGURE 4-1
COMPARABLE VENUES

Name of Venue	Location		Year Opened/ Renovated	Seating Capacity
Nearby Competitors within 200 Miles of Coeur d'Alene				
INB Performing Arts Center	Spokane	WA	1974/2018	2,700
Martin Woldson Theater at the Fox	Spokane	WA	1931/2007	1,715
George & Jane Dennison Theatre	Missoula	MT	1935/1998	1,140
Bing Crosby Theater	Spokane	WA	1914/1988	750
Whitefish Performing Arts Center	Whitefish	MT	2007	475
Bigfork Center for the Performing Arts	Bigfork	MT	1988	435
Spokane Civic Theater	Spokane	WA	1947	336
Coeur d'Alene Performing Arts Center	Coeur d'Alene	ID	0	0
Competitive Regional Venues in Small markets in Idaho and Neighboring States				
Morrison Center	Boise	ID	1984	2,037
Idaho Falls Civic Center	Idaho Falls	ID	1952	1,800
Mansfield Theatre	Great Falls	MT	1935	1,782
Alberta Bair Theatre	Billings	MT	1931/1987	1,410
Blackfoot Performing Arts Center	Blackfoot	ID	2008	1,223
Mother Lode Theatre	Butte	MT	1923	1,202
Stephens Performing Arts Center	Pocatello	ID	2004	1,200
Willson Auditorium	Bozeman	MT	1937/2015	1,143
Colonial Theater	Idaho Falls	ID	1919/1999	998
College Southern Idaho Fine Arts Center	Twin Falls	ID	1968	930
Jewett Auditorium	Caldwell	ID	1962	850
Emerson Center for Arts & Culture	Bozeman	MT	1993	720
Nampa Civic Center	Nampa	ID	1990	630
Numerica Performing Arts Center	Wenatchee	WA	2000	550
Everett Performing Arts Center	Everett	WA	1988	512
Argyros Performing Arts Center	Ketchum	ID	2018	450
Comparable North American Venues with Similar Population to Coeur d'Alene				
Washington Center for Performing Arts	Olympia	WA	1985	984
Lensic Performing Arts Center	Santa Fe	NM	1931/2001	821
Performing Arts Center of Rapid City	Rapid City	SD	1937/2012	800
Esplanade Theatre	Medicine Hat	AB	2005	700
Covey Center	Provo	UT	2007	670
Clark Center for Performing Arts	Arroyo Grande	CA	2002	617
Weber Center for the Performing Arts	LaCrosse	WI	2013	450
Center for Visual & Performing Arts	Munster	IN	1989	435

As shown in the following figure, comparable venues include those with public and private ownership with a variety of operating structures.

FIGURE 4-2
COMPARABLE VENUE OWNER AND OPERATOR

Name of Venue	Owner	Operator
Nearby Competitors within 200 Miles of Coeur d'Alene		
INB Performing Arts Center	Spokane Public Facilities District	Spokane Public Facilities District
Martin Woldson Theater at the Fox	Spokane Symphony	Spokane Symphony
George & Jane Dennison Theatre	University of Montana	University of Montana
Bing Crosby Theater	Private	Private
Whitefish Performing Arts Center	Whitefish School District	Whitefish School District
Bigfork Center for the Performing Arts	Nonprofit	Nonprofit
Spokane Civic Theater	Nonprofit	Nonprofit
Competitive Regional Venues in Small markets in Idaho and Neighboring States		
Morrison Center	Boise State University	Boise State University
Idaho Falls Civic Center	City of Idaho Falls	City/Idaho Falls Arts Council
Mansfield Theatre	City of Great Falls	City of Great Falls
Alberta Bair Theatre	Nonprofit	Nonprofit
Blackfoot Performing Arts Center	Blackfoot School District	Blackfoot School District
Mother Lode Theatre	Nonprofit	Nonprofit
Stephens Performing Arts Center	Idaho State University	Idaho State University
Willson Auditorium	Bozeman School District	Bozeman School District
Colonial Theater	Nonprofit	Nonprofit
College Southern Idaho Fine Arts Center	College of Southern Idaho	College of Southern Idaho
Jewett Auditorium	The College of Idaho	The College of Idaho
Emerson Center for Arts & Culture	Nonprofit	Nonprofit
Nampa Civic Center	City of Nampa	Spectra Venue Management
Numerica Performing Arts Center	Nonprofit	Nonprofit
Everett Performing Arts Center	City of Everett	Village Theatre/Nonprofit
Argyros Performing Arts Center	Nonprofit	Nonprofit
Comparable North American Venues with Similar Population to Coeur d'Alene		
Washington Center for Performing Arts	City of Olympia	Nonprofit
Lensic Performing Arts Center	Nonprofit	Nonprofit
Performing Arts Center of Rapid City	Nonprofit	Nonprofit
Esplanade Theatre	City of Medicine Hat	City of Medicine Hat
Covey Center	City of Provo	City of Provo
Clark Center for Performing Arts	Nonprofit	Nonprofit
Weber Center for the Performing Arts	Nonprofit /Viterbo University	Nonprofit
Center for Visual & Performing Arts	Nonprofit	Nonprofit

Source: Respective Venues

While nonprofit operations collect revenues through private and corporate contributions, many also support venue operations through city and other government funding in the form of designated tax collections, grants, and direct subsidies.

Primary Tenants

The following figure presents the primary tenants and users of each of the comparable venues.

FIGURE 4-3
COMPARABLE VENUE TENANTS

Name of Venue	Symphony	Opera	Ballet	Chorus	Broadway Series	Professional Theater	Community Theater	University /College	School District
Nearby Competitors within 200 Miles of Coeur d'Alene									
INB Performing Arts Center					✓				
Martin Woldson Theater at the Fox	✓			✓				✓	
George & Jane Dennison Theatre								✓	
Bing Crosby Theater							✓		
Whitefish Performing Arts Center	✓		✓				✓		✓
Bigfork Center for the Performing Arts							✓		
Spokane Civic Theater							✓		
Coeur d'Alene Performing Arts Center									
Competitive Regional Venues in Small markets in Idaho and Neighboring States									
Morrison Center	✓	✓	✓		✓			✓	
Idaho Falls Civic Center	✓				✓				
Mansfield Theatre	✓				✓				
Alberta Bair Theatre									✓
Blackfoot Performing Arts Center	✓				✓				
Mother Lode Theatre								✓	
Stephens Performing Arts Center	✓	✓	✓						✓
Willson Auditorium									
Colonial Theater								✓	
College Southern Idaho Fine Arts Center								✓	
Jewett Auditorium									
Emerson Center for Arts & Culture							✓		
Nampa Civic Center	✓						✓		✓
Numerica Performing Arts Center						✓	✓		
Everett Performing Arts Center				✓			✓		
Argyros Performing Arts Center									
Comparable North American Venues with Similar Population to Coeur d'Alene									
Washington Center for Performing Arts	✓		✓	✓				✓	
Lensic Performing Arts Center	✓		✓	✓					
Performing Arts Center of Rapid City	✓			✓			✓		✓
Esplanade Theatre									
Covey Center							✓		
Clark Center for Performing Arts							✓		✓
Weber Center for the Performing Arts			✓				✓	✓	
Center for Visual & Performing Arts	✓				✓				

Source: Respective Venues

Approximately 45% of the comparable venues are owned and operated by an educational institution (university or school district) and serve the needs of those organizations as primary tenants. Many of the comparable venues have a local symphony orchestra or community theater tenant. The next most common tenant is a Broadway theatrical series which typically brings three to six shows to a market each season. A handful of venues also serve a local opera, ballet, or chorus. A professional theater company operates the Numerica Performing Arts Center in Wenatchee and presents their productions at the venue.

Theater Seating Assessment

Theater seating capacity is the critical element for determining a venue's ability to attract concerts, comedy shows, touring theater performances, local community performances, and other local event rentals. The following figure presents the seating capacity available at each of the selected comparable facilities.

FIGURE 4-4
THEATER SEATING IN COMPARABLE VENUES

Nearby Competitors within 200 Miles of Coeur d'Alene			Seats
INB Performing Arts Center	Spokane	WA	2,700
Martin Woldson Theater at the Fox	Spokane	WA	1,715
George & Jane Dennison Theatre	Missoula	MT	1,140
Bing Crosby Theater	Spokane	WA	750
Whitefish Performing Arts Center	Whitefish	MT	475
Bigfork Center for the Performing Arts	Bigfork	MT	435
Spokane Civic Theater	Spokane	WA	336
Average			*1,079*
Competitive Regional Venues in Small markets in Idaho and Neighboring States			**Seats**
Morrison Center	Boise	ID	2,037
Idaho Falls Civic Center	Idaho Falls	ID	1,800
Mansfield Theatre	Great Falls	MT	1,782
Alberta Bair Theatre	Billings	MT	1,410
Blackfoot Performing Arts Center	Blackfoot	MT	1,223
Mother Lode Theatre	Butte	MT	1,202
Stephens Performing Arts Center	Pocatello	ID	1,200
Willson Auditorium	Bozeman	MT	1,143
Colonial Theater	Idaho Falls	ID	998
College Southern Idaho Fine Arts Center	Twin Falls	ID	930
Jewett Auditorium	Caldwell	ID	850
Emerson Center for Arts & Culture	Bozeman	MT	720
Nampa Civic Center	Nampa	ID	630
Numerica Performing Arts Center	Wenatchee	WA	550
Everett Performing Arts Center	Everett	WA	512
Argyros Performing Arts Center	Ketchum	ID	450
Average			*1,090*
Comparable North American Venues with Similar Population to Coeur d'Alene			**Seats**
Washington Center for Performing Arts	Olympia	WA	984
Lensic Performing Arts Center	Santa Fe	NM	821
Performing Arts Center of Rapid City	Rapid City	SD	800
Esplanade Theatre	Medicine Hat	AB	700
Covey Center	Provo	UT	670
Clark Center for Performing Arts	Arroyo Grande	CA	617
Weber Center for the Performing Arts	LaCrosse	WI	450
Center for Visual & Performing Arts	Munster	IN	435
Average			*685*

Source: Respective Venues

Seating capacity is extremely important to event promoters who seek to balance maximizing ticket revenue with booking the appropriate venue. A lower seating capacity limits the potential attendance and the types of events that management can book at the venue. Booking an event in a venue with seating capacity well in excess of an event's potential ticket sales can make a venue seem cavernous and

detract from an attendee's experience. Theater seating in competitive venues in the region ranges from 300 to over 2,000 seats with an average of approximately 1,100 seats. The comparable national venues have a narrower range from 400 to 1,000 seats with an average of around 700 seats.

Other Function Spaces

Most venues offer their stage and lobby areas for private rental for weddings, receptions, expositions, corporate meetings, and other group events. Several of the comparable venues house additional function spaces, which allow them to expand private rentals and create a higher amenity level for patrons attending their performance events. The following figure identifies function spaces available for private rental at the comparable venues.

FIGURE 4-5
OTHER FUNCTION SPACES AVAILABLE FOR RENTAL

Name of Venue	Lobby	Black Box/Studio Theater	Meeting/ Function Rooms	Art Gallery / Studios	Exhibit Hall
Nearby Competitors within 200 Miles of Coeur d'Alene					
INB Performing Arts Center	✓		✓		✓
Martin Woldson Theater at the Fox	✓		✓		
George & Jane Dennison Theatre	✓				
Bing Crosby Theater	✓				
Whitefish Performing Arts Center	✓				
Bigfork Center for the Performing Arts	✓				
Spokane Civic Theater	✓	✓			
Competitive Regional Venues in Small markets in Idaho and Neighboring States					
Morrison Center	✓				
Idaho Falls Civic Center	✓		✓		✓
Mansfield Theatre	✓				
Alberta Bair Theatre	✓				
Blackfoot Performing Arts Center	✓				
Mother Lode Theatre	✓	✓			
Stephens Performing Arts Center	✓				
Willson Auditorium	✓			✓	
Colonial Theater	✓				
College Southern Idaho Fine Arts Center	✓	✓			
Jewett Auditorium	✓			✓	
Emerson Center for Arts & Culture	✓		✓		✓
Nampa Civic Center	✓	✓	✓		✓
Numerica Performing Arts Center	✓		✓		
Everett Performing Arts Center	✓	✓			
Argyros Performing Arts Center	✓				
Comparable North American Venues with Similar Population to Coeur d'Alene					
Washington Center for Performing Arts	✓	✓			
Lensic Performing Arts Center	✓				
Performing Arts Center of Rapid City	✓	✓			
Esplanade Theatre	✓			✓	
Covey Center	✓	✓			
Clark Center for Performing Arts	✓	✓			
Weber Center for the Performing Arts	✓	✓	✓		
Center for Visual & Performing Arts	✓		✓	✓	

Source: Respective Venues

In addition to lobby rentals, several venues house a flexible black box theater, studio theater, and meeting rooms. These additions are available for private events and to support pre- or post-event functions. Lobbies and galleries are typically appropriate for receptions and other social events. Black box theaters and other function rooms can accommodate catered dinners, business meetings, and private parties.

Market Population Characteristics

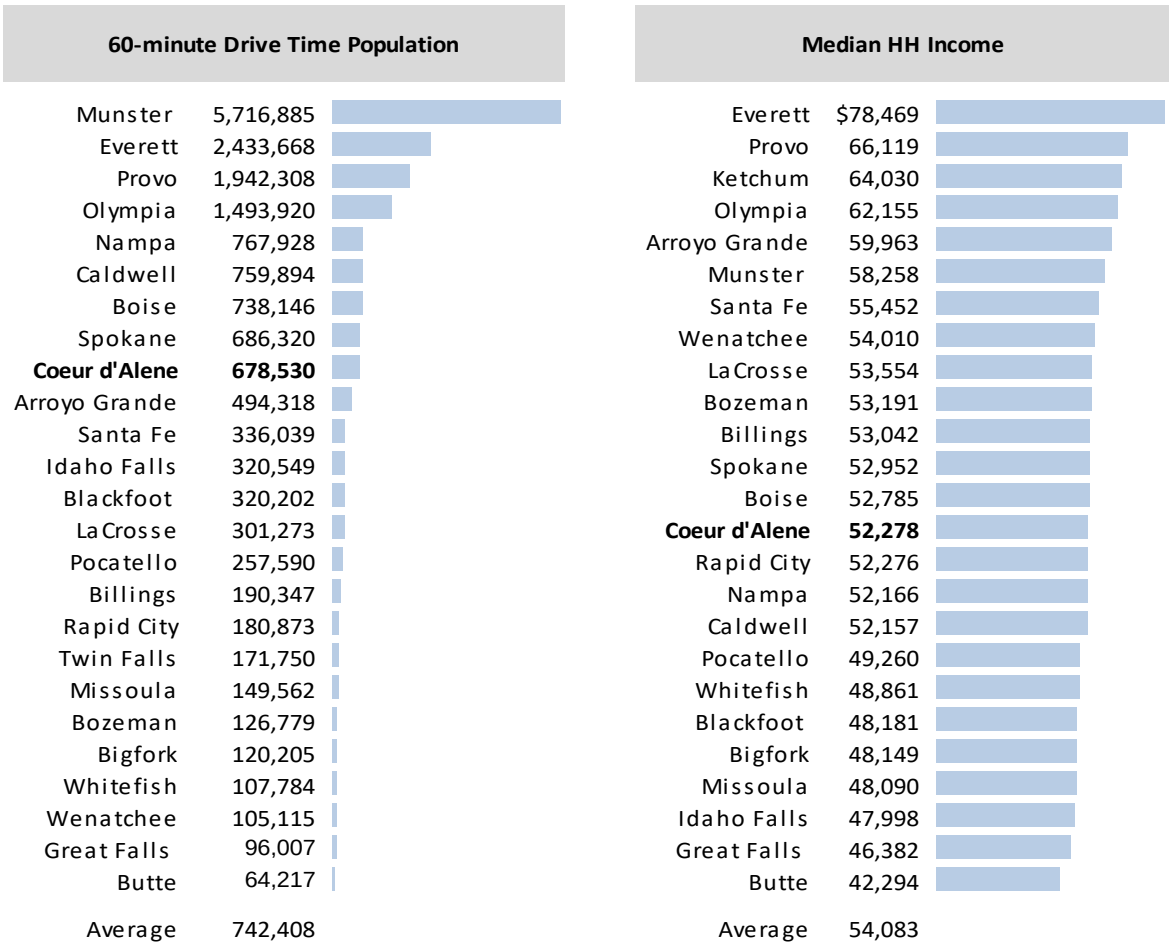
Local residents comprise a significant portion of a performing arts center's primary attendee market. Certain local population characteristics indicate event and attendance potential and provide evidence of a community's ability to support public services and visitor amenities that theater users want.

For comparison purposes, HVS designated the one-hour drive time markets surrounding each of the comparable facilities as the primary users. We selected this drive time to avoid capturing larger metropolitan areas and skewing results. More popular events can attract attendees from a much broader market, but most events are local in nature.

As discussed in Section 3 of this report, population demographics play an important role in arts participation. For this comparative analysis, HVS considered population size, median household income, median age, the percent of adults with a college degree, and past per capita spending on arts entertainment.

Population data provides a basis for understanding a community's ability to support and sustain the performing arts. Income level is directly related to attendance in all categories of performing arts. Household income level provides an indicator of disposable income available for entertainment expenses. See the figure below.

FIGURE 4-6
ONE-HOUR DRIVE TIME POPULATION AND MEDIAN HH INCOME OF COMPARABLE MARKETS



Source: Esri

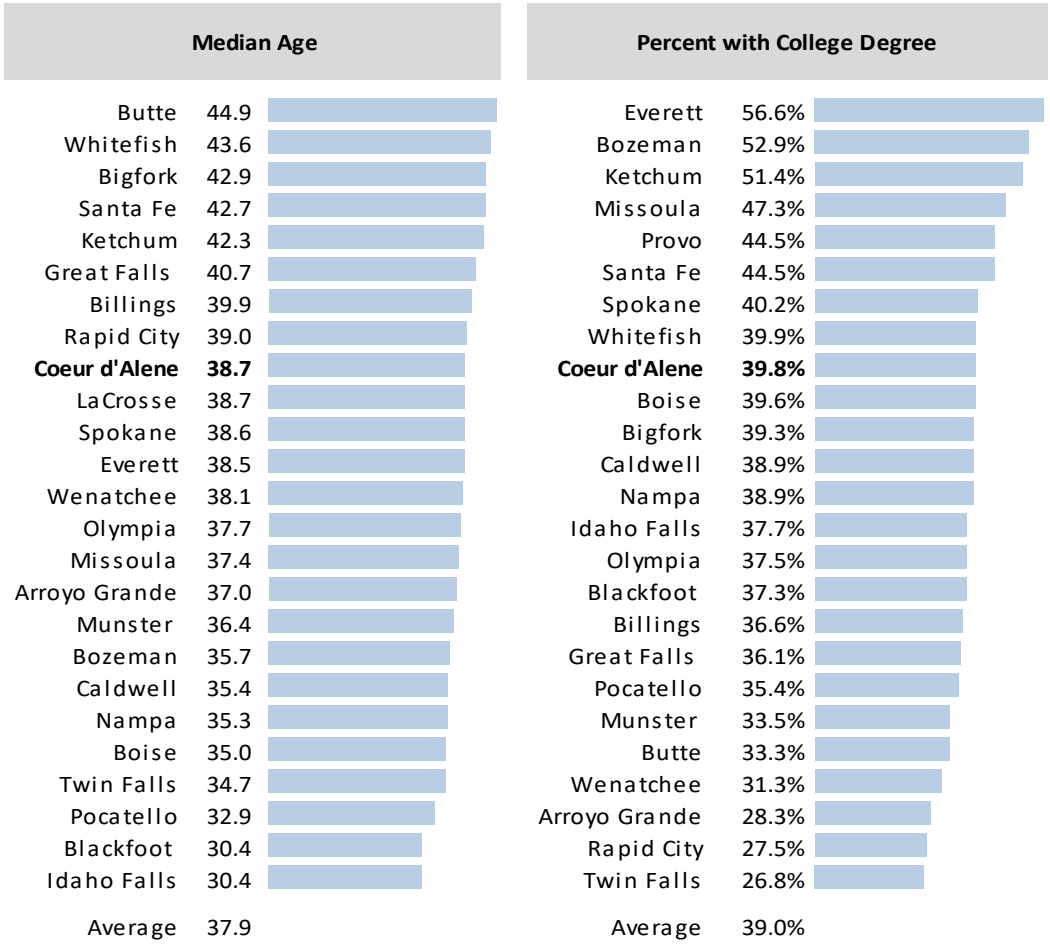
Compared to the one-hour drive time markets surrounding the comparable venues, Coeur d'Alene's current population slightly below the average, but larger than many comparable markets.

Coeur d'Alene's median income is slightly below the average of comparable markets, suggesting less disposable income to spend on cultural and entertainment events.

Age plays an important role in determining the propensity to attend entertainment events. In general, popular arts, such as contemporary music concerts, appeal to younger audiences, while high arts, such as classical music, draw older audiences.

Education level plays also an important role in performing arts attendance. College graduates are significantly more likely to attend both high and popular arts performances.

FIGURE 4-7
MEDIAN AGE AND EDUCATION LEVEL IN COMPARABLE MARKETS



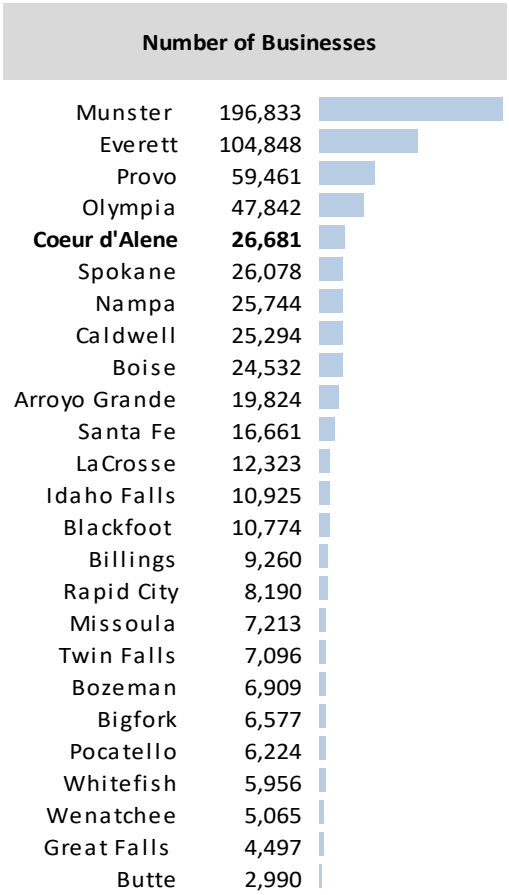
Source: Esri

Coeur d'Alene has a relatively old population base, suggesting a greater propensity to patronize the high arts.

At nearly 40%, Coeur d'Alene has a slightly above average percentage of residents (over 25) who have earned a college degree. Communities such as Everett, Bozeman, and Ketchum have greater than 50% of residents with a college degree.

A strong corporate presence in a community indicates the overall stability of an economy, potential sources of demand for Coeur d'Alene's cultural and entertainment amenities, and potential corporate sponsors to aid in development and operation of a performing arts center. HVS analyzed the total number of business establishments in each of the one-hour drive time markets to compare their corporate presences.

FIGURE 4-8
NUMBER OF BUSINESS ESTABLISHMENTS IN COMPARABLE MARKETS

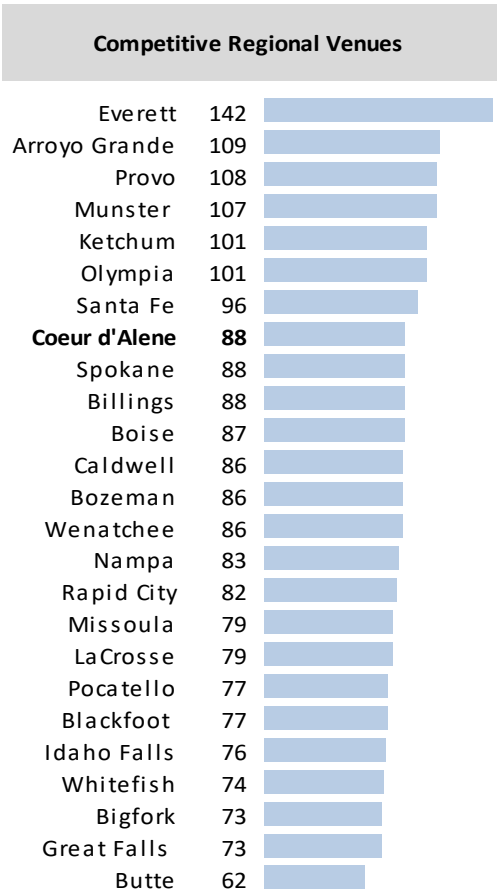


Source: Esri

Due to its proximity to Spokane, the number of business establishments surrounding Coeur d'Alene outpaces population suggesting a stronger than average business community and a stable local economy.

The above analyses suggest that Coeur d'Alene should have an average or greater propensity to spend on arts entertainment. The following figure, which compares spending on admission to live theater, opera, and concert performances, corroborates this assessment.

FIGURE 4-9
ARTS ENTERTAINMENT SPENDING INDEX* OF COMPARABLE MARKETS



*An index of 100 indicates an average level of spending in the U.S.
Source: Esri

On a per household basis, Coeur d'Alene residents spend less on arts entertainment than the national average resident. But, per household spending is about average for the comparable venues and higher than many communities with performing arts venues. This spending is not necessarily all within the Coeur d'Alene market.

New Development

Kennewick, Washington, approximately 170 miles southwest of Coeur d'Alene, is currently fundraising for the Vista Arts Center which will contain an 800-seat auditorium. The proposed facility will be a part of a major mixed-use development on the 103-acre former Vista Field airport site. The 48,000-square foot Arts Center will be surrounded by retail and other commercial development. Key program elements include:

- 800-seat proscenium theater with approximately one-third of seating on a balcony level. The auditorium will serve many performance types, including amplified and unamplified music, drama, dance, musical theater, lectures, and film,
- Orchestra pit with a mechanized lift that can accommodate up to 30 musicians,
- 37'x90' stage with fly tower, overhead catwalks, and rigging system,
- 2,500 square foot community room which can be used as a performance space,
- 4,000 square foot lobby, and
- 900 square foot visual art gallery.

Based on fundraising and planning timelines, the current project schedule indicates the $18 million Vista Arts Center will open in mid to late 2021.

Conclusions and Implications for Coeur d'Alene

When analyzed in the context of the overall market characteristics presented in Section 2 of this report, a study of comparable cities and venues indicates the appropriate building program for the proposed performing arts center in Coeur d'Alene and the potential event demand. When compared to the comparable markets presented in this section, Coeur d'Alene has an average market from which to draw event attendance. The population is about average, and Coeur d'Alene residents have below average income but spend an average amount on live entertainment events which could be presented at the Coeur d'Alene performing arts center.

When programming the venue, primary consideration should be given to the local cultural groups that would use the proposed performing arts center. These programming needs are discussed in the following section. Seating capacity recommendations should also consider the types of touring events that the facility may host with the understanding that competitive venues in Spokane and other neighboring communities would limit events booked in Coeur d'Alene.

If possible, programming of the performing arts center should consider the inclusion of complementary function spaces and integrated development to improve the event demand potential, expand the possible uses, and enhance the overall visitor experience.

5. Building Program Recommendations

The building program recommendations presented herein describe the seating capacities and various types of function spaces and other important performance center amenities. To formulate the recommendations for a Coeur d'Alene performing arts center, we relied on a market analysis, an analysis of participation trends in the arts, user and other stakeholder interviews, an analysis of event space programming in comparable venues, and an analysis of historical touring performances. This facility program should serve as a guide for subsequent physical planning aimed at providing the desired facility program elements.

These program recommendations provide facility guidelines that would allow the proposed performing arts center to satisfy the needs of the potential users of the venue. The extent to which the facility could generate sufficient demand to satisfy the overall goals of stakeholders and the community as a whole is presented in subsequent sections of this report.

User and Stakeholder Interviews and Surveys

HVS conducted a focus group with representatives from several local organizations who could use the proposed performing arts center for their events and other stakeholders. We also distributed a questionnaire to potential users to understand their venue needs and potential use.

A representative from the following cultural organizations participated in the focus group meetings:

- Chorale Coeur d'Alene
- Coeur d'Alene Arts & Culture Alliance
- Coeur d'Alene Summer Theatre
- Coeur d'Alene Symphony
- Handshake Productions
- Human Rights Education Institute
- Laura Little Theatricals
- Live After 5
- Lokahi Dance
- North Idaho Youth Orchestra

- Out of the Shadows

Representatives from the following organizations completed the questionnaire:

- Chorale Coeur d'Alene
- Christian Youth Theater of North Idaho
- Coeur d'Alene Arts & Culture Alliance
- Coeur d'Alene Summer Theatre
- Handshake Productions
- Human Resource Education Institute
- Lokahi Dance
- Out of the Shadows
- Sorenson Magnet School
- Northwest Passage Productions

Key findings from our focus group meetings include the following.

- Coeur d'Alene's primary strengths in the arts include its relatively large number of cultural organizations, strong local talent, and community interest and support. There is also great diversity in the arts and the ability to attract regional talent.
- Coeur d'Alene's arts organizations face the challenge of a lack of suitable venues for their performances. Many organizations have difficulty scheduling dates and rental fees are often too high for some groups.
- Rehearsal space in Coeur d'Alene is extremely limited, causing many groups to rent office space and other non-ideal locations.
- Arts organizations recognize the ongoing competition from groups in Spokane as well as competition within Coeur d'Alene for funding and other resources.
- Arts organizations agree that a new performing arts center should have state-of-the-art acoustics, lighting, and other technical capabilities.
- Organizations would like to have a venue with multiple performance spaces that can accommodate varying types of performances and audience sizes.

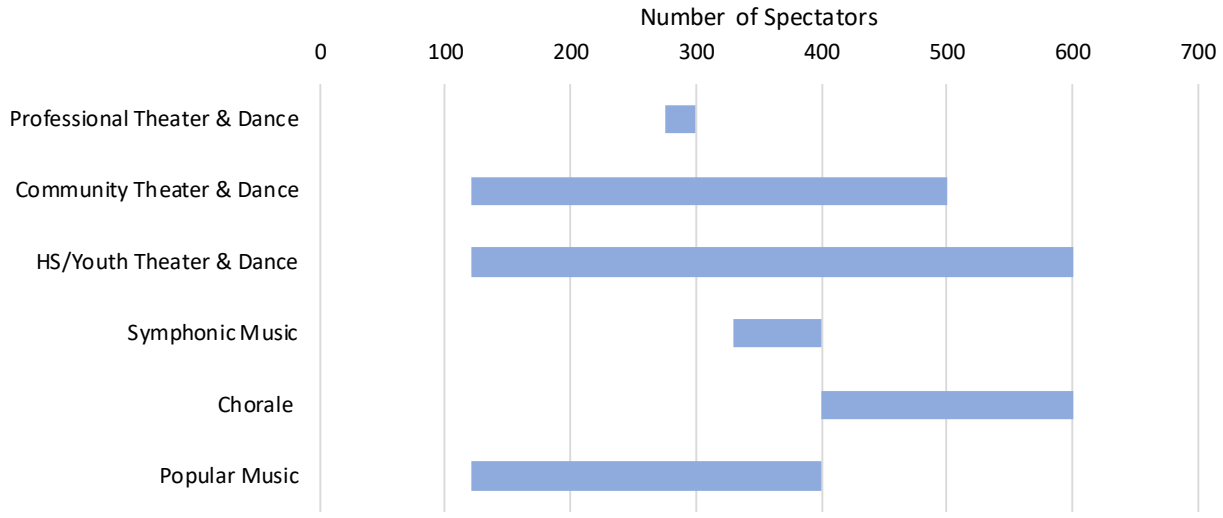
- Ample wing space, fly system, and orchestra pit are also key features required for performances.
- On-site rehearsal space, classrooms, and smaller studio spaces would also be welcome features.
- Other desired features include easy access, ample parking, and the ability to generate additional revenue through food and beverage sales and other leased spaces.

Performer Needs

Through our user questionnaire, we asked potential users about their production, audience, performer, and technical needs. Their responses help determine appropriate seating capacity, back of house, and other technical and support systems.

We asked potential users to estimate show attendance if not constrained by facility capacity. The following figure presents the audience seating needs for various events types that could be presented in the proposed performing arts center.

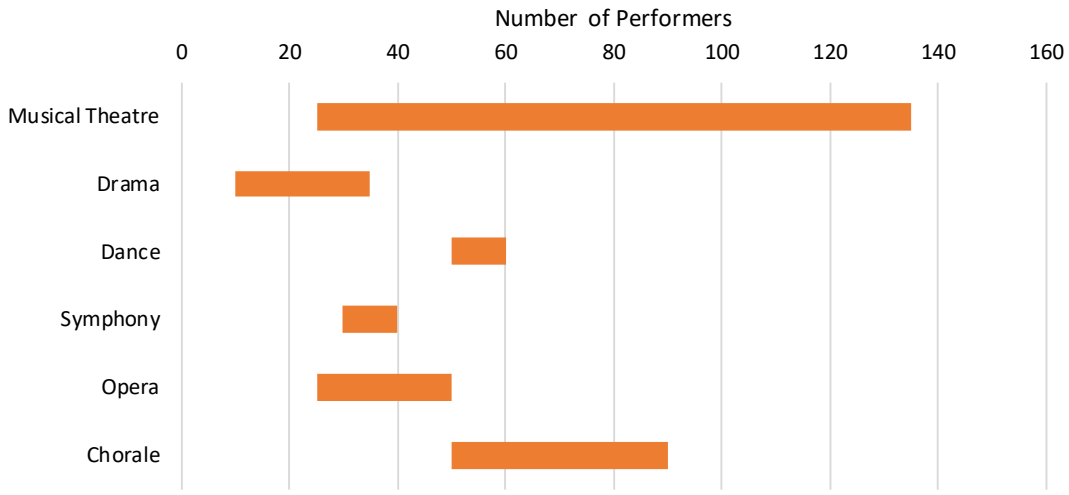
FIGURE 5-1
SEATING CAPACITY BY TYPE OF PERFORMANCE



Potential user groups indicate that performances could attract up to 600 attendees. Youth dance and chorale events have the highest capacity needs.

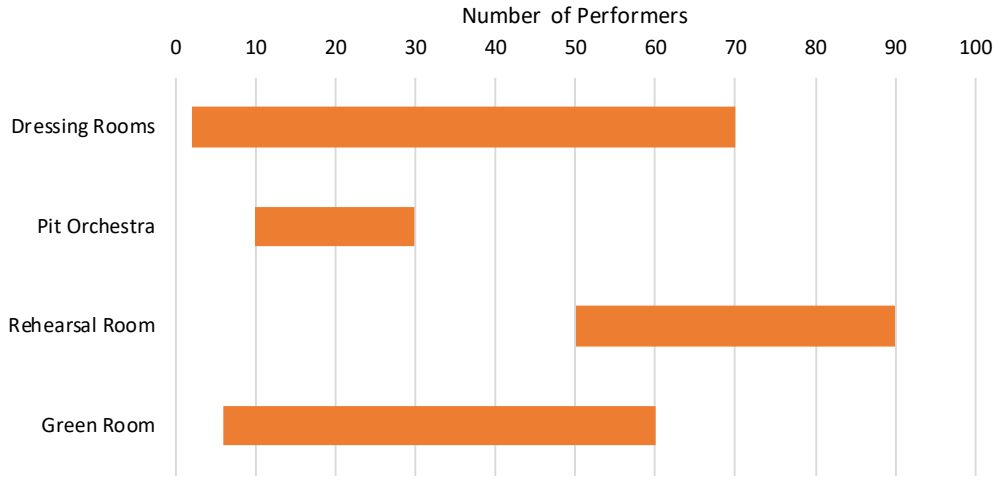
To understand staging and back of house needs, we asked potential users to identify the number of on-stage performers and required capacity for support spaces as detailed below.

FIGURE 5-2
ON-STAGE PERFORMERS BY TYPE OF PERFORMANCE



Most events would have fewer than 60 on-stage performers, but some musical theater performances would have up to 135 performers.

FIGURE 5-3
BACK-OF-HOUSE PERFORMER NEEDS



Back of house performer requirements indicate the need for significant dressing room and rehearsal capacity for the several potential tenant groups.

Performance Systems and Support

We asked potential users to assess the importance of various technical systems and supporting amenities, indicating whether it is a high, medium, or low priority for their organization. The following figure presents the relative priority placed on each element.

FIGURE 5-4
PRIORITY OF SYSTEMS AND SUPPORT ELEMENTS

Element	Priority
Stage Elements	
Counterweight Rigging	★
Orchestra Pit	★
Fly/wing Space	★
Motorized Rigging	★
Stage Traps	★
Acoustical Shell	☆
Grand Piano	☆
Other Elements	
Video Scenery	★
Meet and greet area	★
Balcony Seating	★
Video Meetings	☆
VIP Seating Lounge	☆
Other Spaces	
Classrooms	★
Rehearsal Space	★
Wardrobe/Laundry	★
Dedicated Storage	★
Scene Shop/Storage	★
Costume Shop/Storage	★
Perm. Office Space	☆
Temp. Office Space	☆
★	High priority for multiple groups
★	Mix of high and medium priority
☆	Medium to low priority

User groups consider a counterweight rigging system, orchestra pit, fly/wing space, and video scenery as high priority elements for the performing arts center. Classrooms and rehearsal space are also a high priority.

Touring Concert and Theatrical Productions

HVS used the Pollstar database to analyze the attendance of several touring concerts, theatrical productions, and other entertainment. We selected a sampling of shows that have toured throughout the western U.S. and Canada, many of which have booked one or more of the comparable venues detailed in Section 4 of this report. The following figure presents the average actual attendance figures for these shows over the past three years.

FIGURE 5-5
AVERAGE ATTENDANCE OF TOURING SHOWS (2014-2017)

	Average Attendance		Average Attendance
Concerts		**Tribute Concerts**	
Kenny G	1,656	1964	789
Rodney Carrington	1,557	Pink Floyd Laser Show	775
Lyle Lovett	1,537	The Beatles Reunion	670
Black Violin	1,152	Bostyx	620
Ten Tenors	1,097	Hotel California	610
Lorie Line	993	Led Zeppelin Experience	567
Kingston Trio	933	Everly Brothers Experience	293
Carpenters Christmas	900	**Theater & Broadway Revues**	
The Association	866	Menopause the Musical	1,573
Arlo Guthrie	861	One Night in Memphis	1,438
Keb' Mo'	805	Men are from Mars	767
Jim Brickman	774	Blues Brothers Revue	436
Judy Collins	765	**Comedy and Other**	
David Crosby	760	Brian Regan	1,932
Manhattan Transfer	739	Whose Live Anyway	1,388
Lovin Spoonful	700	Shopkins Live	1,127
Michelle Branch	674	Peking Acrobats	1,126
Robert Cray Band	636	Paula Poundstone	927
Jake Shimbakuro	598	Colin Mochre	775
March Cohn	536	Fred Armisen	682
Melissa Manchester	333	Gallagher	294

Source: Pollstar

While venue capacities vary, the above figure provides an indication of the seating requirements of various touring performances that have toured throughout the northwestern United States.

Building Program Recommendations

HVS's program recommendations could place the proposed Coeur d'Alene performing arts center in a position to attract a variety of small to medium-sized touring concerts and theatrical productions to Coeur d'Alene that existing venues cannot accommodate. The proposed venue could also serve local arts groups allowing them to present their performances in a venue with ample seating capacity as well as superior acoustics, staging systems, back of house accommodations, and attendee amenities. In addition, a smaller performance space could serve performances by arts groups with lower attendance needs and provide all groups space for rehearsals, receptions, and other uses.

Stage, wings and orchestra pit should be sized to accommodate the largest local performing groups that would use the venue. Based on the user questionnaire, these groups include:

- Christian Youth Theater of North Idaho – 135 on-stage performers
- Lokahi Dance – 100 on-stage dancers
- Chorale Coeur d'Alene – 90 on-stage choral performers
- Coeur d'Alene Summer Theatre – 25 pit musicians
- Coeur d'Alene Symphony - 40 on-stage musicians

Building acoustics are a critical factor in the success of a performance venue for both performers and audience members. We recommend a multi-purpose approach to design that will produce excellent acoustics for a variety of programming, including popular music, musical theater, classical music, film, and lectures.

Based on our market analysis, we recommend the following house seating capacities and other amenities.

- A 700 to 800-seat theatre designed to acoustically support theatrical performances and musicals, symphonic and popular music, local dance and theatre companies, lectures, video and film, and special events,
- Seating on two levels,
- Lobby space with concessions, coat rooms, and public restrooms,
- Proscenium stage with wing space and a hard surface suitable for dance performances,
- Fly loft with stage rigging and counterweight system,
- Orchestra pit for 25 to 30 musicians,
- Flexible event space, black box theatre, and a rehearsal room-sized slightly larger than the main stage and therefore ideal for full-stage rehearsals. This room would support an audience of approximately 100 depending on the seating and stage configuration and would also be appropriate for meetings, receptions, and banquets,
- Multipurpose spaces that can be used for education, private rentals, receptions, and art shows,
- Back of house spaces, including the following rooms and capacities.
  - Two Star dressing rooms (1 star each)
  - Two Principal dressing rooms (3-4 performers each)
  - Two Chorus dressing rooms (16-24 performers each)

  - One Green room (750 square feet)
- Scene shop, wardrobe/laundry, loading dock, backstage locker and restrooms, and light and sound control rooms,
- Scene, wardrobe, and other dedicated storage spaces,
- Administrative, operations, security, and tenant office spaces,
- Box office,
- Catering prep kitchen and storage, and
- Mechanical rooms, general storage, and other areas to support back of house operations.

Conclusions

The multipurpose performance venue described above would complement existing venues in the market, providing a high-quality mid-sized venue for a variety of Coeur d'Alene's arts organizations. The venue would help alleviate scheduling constraints, allowing groups to expand performance schedules, production capabilities, and rehearsals.

Several organizations in Coeur d'Alene have expressed great interest in presenting their events at a new performing arts center. Most local-based performances require a venue seating capacity at or below that required to bring more popular touring acts to Coeur d'Alene. Assuming a suitable facility is built, the following section projects the event demand and attendance that could be realized from all renters of the venue.

6. Site Evaluation

The suitability of the land for the development of a performing arts center is an important consideration affecting the economic viability of a property and its ultimate marketability. Factors such as size, topography, accessibility, visibility, and the proximity to other amenities have a direct impact on the suitability of a site. The relationship between an entertainment venue and other nearby existing or planned land uses can also play an important role in selecting a site. Other factors, such as the cost of obtaining the site, infrastructure needs, and costs of improving a site should also be considered.

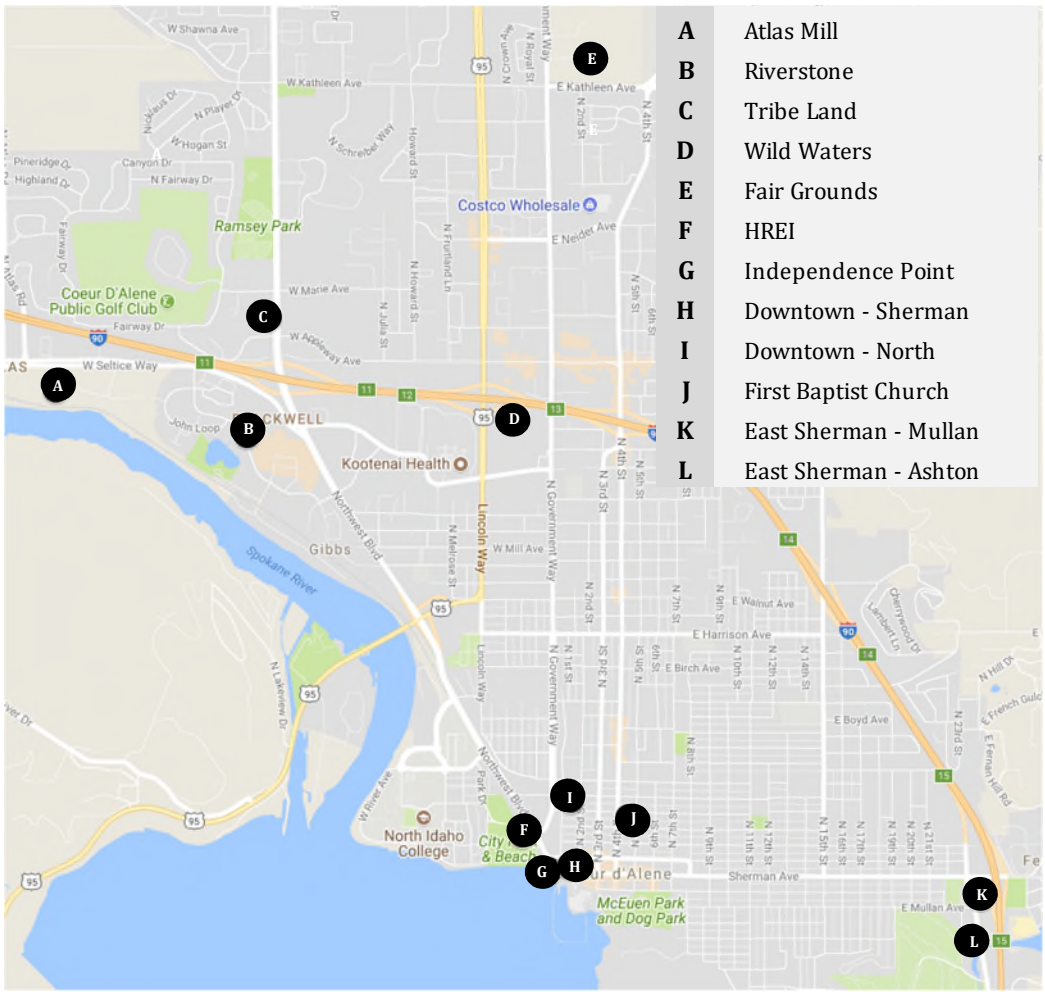
Potential Sites

In this section, HVS compares the suitability of 12 potential locations within Coeur d'Alene, Idaho. With the assistance of CDA 2030, HVS identified these sites which represent a range of existing land uses and ownership. They include undeveloped land and vacant, existing structures which would require renovation or demolition. Some sites are currently owned by private developers and would require acquisition by the City or another development group.

These 12 sites presented in this study represent hypothetical locations for the proposed venue used to illustrate the site selection process. They show the breadth of site option that would be available to the proposed performing arts center. CDA 2030 has not negotiated nor entered into any agreements with property owners. Other sites should be considered as the project moves forward.

The following figure provides a map of the location of the 12 sites in relation to Coeur d'Alene and surrounding infrastructure.

FIGURE 6-1
MAP OF POTENTIAL SITES



Source: CDA 2030, Google Maps

We present site boundaries and details below.

Site A: Atlas Mill

Size – 45 acres

Number of Parcels – 1

Owner - City

Current Use: Vacant

Site B: Riverstone

Size – 3.4 acres

Number of Parcels – 2

Owner – 2 private owners

Current Use: Vacant

Site C: Tribe Land

Size – 14 acres

Number of Parcels – 5

Owner – CDA Tribe

Current Use: Vacant

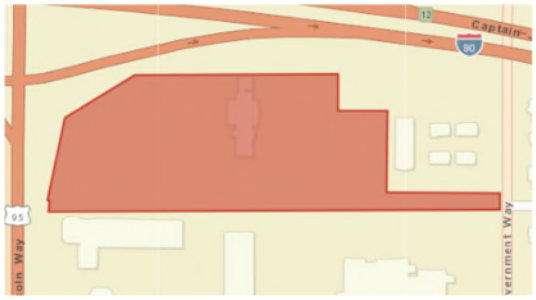
Site D: Wild Waters

Size – 6.67 acres

Number of Parcels – 1

Owner – Private

Current Use: Vacant



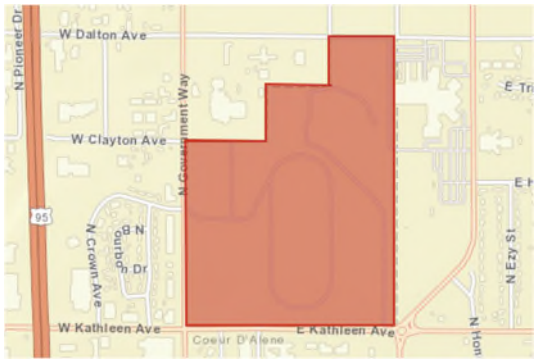
Site E: Fair Grounds

Size – 90 acres

Number of Parcels – 1

Owner – Kootenai County

Current Use: County Fair



Site F: HREI

Size – 4 acres

Number of Parcels – 1

Owner – City

Current Use: HREI, Museum and Surface Parking

Site G: Independence Point

Size – 2.5 acres

Number of Parcels – 1

Owner – City

Current Use – City Park and Surface Parking

Site H: Downtown - Sherman

Size – 1.2 acres

Number of Parcels – 3

Owner – 1 private owner

Current Use – Restaurant, Office and Surface Parking

Site I: Downtown - North

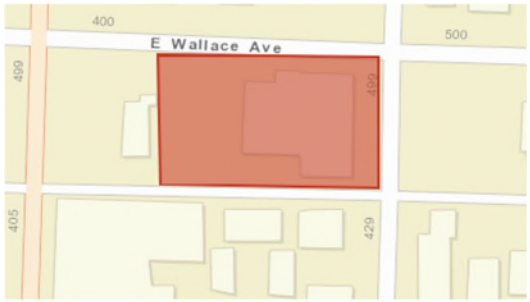
Size – 0.8 acres

Number of Parcels – 1

Owner – 1 private owner

Current Use – Vacant

Site J: First Baptist Church



Size – 0.5 acres

Number of Parcels – 1

Owner – East Baptist Church

Current Use – Church

Site K: East Sherman - Mullan

Size – 1.3 acres

Number of Parcels – 1

Owner – 1 private owner

Current Use – Residence, Vacant land

Site L: East Sherman - Ashton

Size – 6.3 acres

Number of Parcels – 2

Owner – 1 private owner

Current Use –Vacant Land, Pond

Site Evaluation Criteria

HVS developed evaluation criteria to assess the relative strengths and weaknesses of the various potential performing arts center locations. The evaluation criteria include primary evaluation categories concerned with site considerations, access considerations, urban impact, and financial considerations. Each of these categories includes several specific evaluation criteria. The following figure lists the 25 evaluation criteria. The figure also indicates the importance of each evaluation criterion with a rank from one to five, with a rank of one indicating the least amount of importance and a rank of five indicating the greatest importance.

FIGURE 6-2
SITE EVALUATION CRITERIA

Evaluation Criteria	Importance Rank
Site Considerations	
Capacity for recommended building program	5
Proximate to existing/planned lodging	2
Ability to acquire site	5
Proximate to retail/dining amenities	4
Infrastructure in place or planned	3
Capacity for future expansion	1
Subject to landmark design restrictions	2
Environmental Impact	2
Urban Impact	
Potential for compatible development	2
Compatibility with neighboring land uses	4
Surrounding neighborhood safety	4
Displacement of existing uses	3
Compliance with existing zoning	2
Access	
Ease of access for drive-in	4
Availability of existing parking	4
Ease of access for service vehicles	4
Potential for traffic congestion	3
Ease of access for pedestrians	3
Access to public transportation	1
Financial Considerations	
Potential for public funding sources	4
Land assembly costs	3
Building construction costs	3
Opportunity costs - alternative land uses	3
Infrastructure/site preparation costs	3

HVS assigned each potential site a rank of one through three for each specific evaluation criterion. A score of one indicates that a site ranks poorly on the criterion and a score of three indicates that a site ranks favorably on the criterion.

The following series of figures present the evaluation criteria key outlining the meaning of each individual score.

FIGURE 6-3
SITE EVALUATION CRITERIA KEY

Site Considerations	3	2	1
Capacity for recommended building program	Site can accommodate full recommended program and operate efficiently.	Site may require minor modification to building program that may minimally effect marketability and operation.	Site requires major modifications to building program that may affect marketability and operation.
Capacity for future expansion	Site could accommodate future expansion.	Site could accommodate a modest future expansion.	Site could not accommodate an expansion.
Subject to landmark design restrictions	Site is not subject to any landmark design restrictions.	Site is subject to landmark design restrictions, but variance is possible.	Site is subject to landmark design restrictions and variance is unlikely.
Ability to acquire site	Site is owned or easily acquired.	Site is not owned and acquisition may be difficult.	Site acquisition more difficult due to multiple owners or difficult negotiations.
Proximate to existing/planned lodging	Lodging is adjacent or within a short walk of the site.	Nearby hotel properties are within one mile of the site.	All hotel properties are greater than one mile from the site.
Proximate to retail/dining amenities	Site is within walking distance to dining and shopping locations.	Site is within one mile of retail and dining amenities.	Site is greater than one mile from retail and dining amenities.
Infrastructure in place or planned	Site has city infrastructure in place or planned.	Site has some infrastructure improvements required.	Site requires installation of all City infrastructure.
Environmental Impact	Site does not require environmental remediation.	Site may require some environmental remediation.	Site requires substantial environmental remediation.
Urban Impact	**3**	**2**	**1**
Potential for compatible development	Several surrounding sites could be developed for compatible visitor-related uses.	Some surrounding sites could be developed for compatible visitor-related uses.	No surrounding sites could be developed for compatible visitor-related uses.
Potential for nearby parking development	Several surrounding sites available for future parking development.	Some surrounding sites may be suitable for future parking development.	No site is currently available or appropriate for parking development.
Displacement of existing uses	Site is currently vacant and has no planned development.	Site is currently vacant but has planned development.	Site is currently used for other purpose.
Compatibility with neighboring land uses	Intended use of site would not cause conflict with owners of surrounding land.	Intended use of site could occasionally cause conflict with owners of surrounding land.	Intended use of site would regularly cause conflict with owners of surrounding land.
Surrounding neighborhood safety	All adjacent neighborhoods offer a safe environment for pedestrians.	Most adjacent neighborhoods offer a safe environment for pedestrians. Some areas should be avoided.	Adjacent neighborhoods do not offer a safe environment for pedestrians.
Compliance with existing zoning	Site has proper zoning for intended uses.	Site needs to be rezoned, but process should be relatively easy.	Site needs to be rezoned and process may be problematic.

FIGURE 6-4
SITE EVALUATION CRITERIA (CONT.)

Access Considerations	3	2	1
Ease of access for drive-in	Site has easy access to nearby freeway exits and primary roads.	Site has moderately easy access using primary roads.	Site has difficult assess to freeway and city center.
Ease of access for pedestrians	Site has pedestrian-friendly routes from multiple lodging and/or parking areas.	Site can be accessed by pedestrians but routes are not ideal.	Access to site is not suitable for pedestrians.
Ease of access for service vehicles	Site is easily accessed by trucks and other vehicles necessary for event production.	Site has moderately easily access for trucks and other vehicles necessary for event production.	Site is difficult to access by trucks and other vehicles necessary for event production.
Availability of existing parking	Existing and planned proximate parking is adequate to handle all event parking needs.	Existing proximate parking is adequate to handle smaller events. Additional parking required for larger events.	Existing proximate parking is minimal. Significant additional parking would be needed for all events.
Access to public transportation	Site is near existing public transportation stops.	Site is not currently near public transportation stops but there are plans for the future.	There are currently no plans for future public transportation at or near the site.
Potential for traffic congestion	Roads to site have no current traffic congestion issues.	Roads to site have occasional traffic congestion issues.	Roads to site have daily traffic congestion issues.
Financial Considerations	**3**	**2**	**1**
Land assembly costs	Site is owned or otherwise available without purchase.	Parcels for site can be purchased for a reasonable price.	Parcels for site can be purchased for a higher price.
Infrastructure/site preparation costs	Site has existing infrastructure and would have low site preparation costs.	Site has some existing infrastructure and some elements that increase site preparation costs .	Site does not have existing infrastructure, and site preparation costs would be high.
Building construction costs	Site has minimal elements that would increase costs of construction.	Site has some elements that would increase costs of construction	Site has several elements that would increase costs of construction
Potential for public funding sources	Use of site has high potential for public investment	Use of site has moderate potential for public investment.	Use of site has no potential for public investment.
Opportunity costs - alternative land uses	Intended use of site is the highest and best use of the land.	Site has other potential uses which have similar returns as intended use.	Site has other potential uses which have a higher return than intended use.

Site Evaluation Summary

HVS rated the 12 potential sites on 25 evaluation criteria. The rating of each site, combined with the relative importance of each criterion results in a weighted score for each potential location and a summary of the primary pros and cons of each site. This process identified preferred sites which would likely be the most suitable for the proposed conference center.

The following figures provide a summary of this evaluation.

FIGURE 6-5
SITE EVALUATION SUMMARY

	Criteria	Weight[2]	Atlas Mill	Riverstone	Tribe Land	Wild Waters	Fair Grounds	HREI	Independence Point	Downtown - Sherman	Downtown - North	First Baptist Church	E. Sherman Ave. - Mullan	E. Sherman Ave. -Ashton
Site	Capacity for recommended building program	5	3	3	3	3	3	3	3	2	2	2	3	3
	Capacity for future expansion	1	3	2	3	3	3	3	2	1	1	1	2	2
	Subject to landmark design restrictions	2	3	3	3	3	3	3	3	3	3	3	3	3
	Ability to acquire site	5	3	2	2	3	1	3	3	1	3	2	2	1
	Proximate to existing/planned lodging	2	2	3	2	3	1	3	3	3	3	2	2	2
	Proximate to retail/dining amenities	4	2	3	2	2	1	3	3	3	3	3	1	1
	Infrastructure in place or planned	3	2	3	3	3	2	3	3	3	3	3	1	2
	Environmental Impact	2	2	3	3	3	3	3	3	3	3	3	3	2
Urban	Potential for compatible development	2	3	3	3	2	1	2	2	2	2	2	2	2
	Potential for nearby parking development	4	3	3	3	3	3	3	3	3	2	2	3	3
	Displacement of existing uses	3	3	3	3	3	1	1	1	1	3	1	3	2
	Compatibility with neighboring land uses	4	3	3	3	3	1	2	2	2	1	1	3	3
	Surrounding neighborhood safety	4	3	3	3	3	3	3	3	3	3	3	3	3
	Compliance with existing zoning	2	3	3	3	3	2	3	3	3	3	3	3	3
Access	Ease of access for drive-in	4	3	3	3	3	2	2	2	2	2	2	3	3
	Ease of access for pedestrians	3	2	3	1	1	1	3	3	3	3	2	1	1
	Ease of access for service vehicles	4	3	3	3	3	3	2	2	2	2	2	3	3
	Availability of existing parking	4	1	2	1	1	1	3	3	3	2	2	1	1
	Access to public transportation	1	2	3	2	1	3	3	3	3	3	3	1	1
	Potential for traffic congestion	3	2	2	2	2	2	2	2	2	2	2	3	3
Finance	Land assembly costs	3	3	2	2	2	2	3	3	1	1	2	1	1
	Infrastructure/site preparation costs	3	3	3	2	2	3	2	3	2	3	2	3	3
	Building construction costs	3	3	3	3	3	3	3	3	3	3	3	3	3
	Potential for public funding sources	4	3	2	2	2	2	2	2	2	2	2	2	2
	Opportunity costs - alternative land uses	3	2	2	2	2	2	3	2	1	1	2	2	1
	Weighted Scores													
	Site	72	61	66	61	68	47	72	71	55	65	58	50	46
	Urban	57	39	39	39	37	21	27	27	27	25	19	37	34
	Access	57	42	50	39	38	36	46	46	46	42	39	41	41
	Finance	48	45	38	35	35	38	41	41	29	32	35	35	32
	Total	**234**	**205**	**211**	**192**	**196**	**158**	**204**	**203**	**175**	**182**	**169**	**181**	**171**
	Percent of Maximum		***88%***	***90%***	***82%***	***84%***	***68%***	***87%***	***87%***	***75%***	***78%***	***72%***	***77%***	***73%***

1) Each criteria scored on a 1 to 3 scale based on site evaluation criteria described in Figures 6-3 and 6-4.
2) Rank of the importance of the criteria on a scale of 1 to 5 with five being most important and 1 being least important.
3) The importance of the criteria (weight) X the conformance score = the weighted score.

Conclusions and Site Pros and Cons

None of the potential sites fully satisfies all selection criteria. Based on the above analysis, the following figure summarizes the site rankings.

FIGURE 6-6
SCORE SUMMARY

	Site Ranking	Weighted Scores
1	Riverstone	211
2	Atlas Mill	205
3	HREI	204
4	Independence Point	203
5	Wild Waters	196
6	Tribe Land	192
7	Downtown - North	182
8	E. Sherman Ave. - Mullan	181
9	Downtown - Sherman	175
10	E. Sherman Ave. -Ashton	171
11	First Baptist Church	169
12	Fair Grounds	158

We consider the pro and cons for each of the sites in the figures below.

FIGURE 6-7
SITE PROS AND CONS

Pros	Cons
Riverstone	
Large enough to accommodate PAC program and parking	Not in downtown CDA
Near new dining and retail development	Land acquisition from private owner unclear
Easy access to highway	
Currently vacant land	
Pedestrian and bike friendly	
Atlas Mill	
Large enough to accommodate PAC program and parking	Not in downtown CDA
Near new dining and retail development	Infrastructure improvements required
Easy access to highway	Large site may have incompatible adjacent uses
Currently vacant land	
City-owned land	
HREI	
Large enough to accommodate program and parking	Displace existing uses (museum)
Near downtown CDA	Narrow site configuration
City-owned land	May block water views from downtown
Near park with water views	Limited supplemental parking options
Independence Point	
Large enough to accommodate PAC program and parking	Displace existing uses (parking)
Near downtown CDA retail and dining	Site access may be limited
Land owned by the City	May block water views and access from downtown
Water views	Limited supplemental parking options

FIGURE 6-8
SITE PROS AND CONS – CONTINUED

Pros	Cons
Wild Waters	
Large enough to accommodate PAC program and parking	Not in downtown CDA
Easy access, good visibility	Land acquisition from private owner unclear
Currently vacant land	Not pedestrian friendly
Nearby hotel	Neighboring business impacts
Tribe Land	
Large enough to accommodate PAC program and parking	Not in downtown CDA
Easy access, good visibility	Land acquisition from private owner unclear
Opportunity for compatible development	Not pedestrian friendly
Currently vacant land	Neighborhood residential impacts
Downtown - North	
In downtown CDA, pedestrian friendly	Small site - PAC program may be limited
Currently vacant land	Small site, supplemental off-site parking required
	Land acquisition from private owner unclear
E. Sherman Ave. - Mullan	
Large enough to accommodate PAC program	Small site, supplemental off-site parking required
Primarily on vacant land	Land acquisition from private owner unclear
Easy access, near I-90	
Downtown - Sherman	
Large enough to accommodate PAC program	Small site, supplemental off-site parking required
In downtown CDA, pedestrian friendly	Displace existing users, restaurant, office
Near dining and retail establishments	Land acquisition from private owners unclear
E. Sherman Ave. -Ashton	
Large enough to accommodate PAC program and parking	Not in downtown CDA
Primarily on vacant land	Land acquisition from private owner unclear
Easy access, near I-90	Not pedestrian friendly
	Retention pond on site
First Baptist Church	
In downtown CDA, pedestrian friendly	Small site - PAC program may be limited
	Small site, supplemental off-site parking required
	Land acquisition from private owners unclear
	Displaces existing use - church
Fair Grounds	
Large enough to accommodate PAC program and parking	More difficult access to site
	No visibility from primary roads
	Land acquisition from County unclear

Final site selection of a specific land parcel for the performing arts center would depend on evaluating multiple factors which are outside the scope of this study, including negotiations with landowners, specific legal and financing requirements, and environmental and geologic investigations. As a result, a suitable site in the preferred location may not be suitable for the proposed development. New information may lead to changes in ranking, and additional sites should be identified and considered as the project moves forward.

7. Demand Analysis

The purpose of this section is to analyze the demand potential of various performances and other event categories. To evaluate demand potential in the Coeur d'Alene market, HVS relied on the following research and analysis:

- Interviews with and surveys of potential users of the performing arts center and other stakeholders,
- National and regional participation statistics from the National Endowment for the Arts ("NEA"),
- Historical event and attendance data from local performance venues and the Pollstar database, and
- Event demand at comparable venues.

User Surveys

HVS surveyed potential user groups of the proposed performing arts center to understand future performance and attendance needs. We have included these surveys as an Appendix to this report. We also relied on a survey of user groups conducted by CDA 2030 prior to this study. Through these surveys, we compiled data on existing performance demand in Coeur d'Alene and future potential with the development of the proposed performing arts center. Survey findings and resulting analysis are detailed throughout this section.

NEA Analysis

HVS defined the primary market for the proposed performing arts as the population within Kootenai County. Based on population demographics of the defined market area, HVS projected demand potential, based on current market conditions, for each of the event demand categories detailed below. To supplement the primary market, we add a small percentage of visitors from outside Kootenai County that could attend a live performance in Coeur d'Alene. To identify opportunities for growth, we compare these projections of demand potential to current levels of demand that take place in the existing supply of performance facilities throughout the market.

Based on participation statistics from the NEA study, HVS evaluated demand potential in Coeur d'Alene for each of the following performing arts categories.

- Classical music,
- Musical plays,

- Non-musical plays,
- Opera, and
- Ballet/Dance.

HVS measures demand potential for performance facilities in terms of total paid attendance for a stable operating year. Demand for each performing arts category may represent attendance at one or more facilities presented by multiple performance groups. For example, demand potential for classical music would include not only the Coeur d'Alene Symphony but also other classical musical performances performed by North Idaho College students and faculty. Musical theater production would include touring professional and community theater performances as well as high school productions.

Estimates for demand potential, defined as the number of event attendees, derive from calculating the product of each market's population in an age, income, or education cohort, that population's average participation rate for each category of performing arts, and each population's average frequency of participation. HVS used three market indicators to determine demand potential – age, income, and education level. We used the average of these three indicators to determine the overall demand potential for each performing arts category.

HVS used economic and demographic data previously discussed in the Market Analysis section, categorized by age, income, and education level. We relied on regional arts participation rates for the Mountain Region detailed in Section 3 of this report. Assumptions regarding the frequency of participation relied on national averages.

The following figure shows the primary market's potential demand based on each of the three indicators of demand for each of the selected performing arts categories.

FIGURE 7-1
MARKET DEMAND POTENTIAL BASED ON MARKET INDICATORS

Event Category	Demand Potential Visits per Year
Classical Music	53,100
Musical Plays	56,800
Non-Musical Plays	31,200
Opera	8,600
Ballet/Dance	28,200

Sources: Esri, NEA

The above attendance figures are not intended to provide an estimate of demand expected at the proposed performing arts center. Rather, the calculations provide general guidelines about which art forms are likely to represent the greatest opportunity for events and attendance at the facility. They are not intended as precise projections of how much demand could enter the Coeur d'Alene market.

Based on information provided by cultural groups and existing performance venues, we estimated the current annual attendance for each event type category and compared to the demand potential.

FIGURE 7-2
CURRENT DEMAND VERSUS MARKET POTENTIAL

Event Category	Demand Potential	Estimated Attendance	Current Capture Rate
Classical Music	53,100	26,100	49%
Musical Plays	56,800	24,900	44%
Non-Musical Plays	31,200	40,900	131%
Opera	8,600	1,200	14%
Ballet/Dance	28,200	12,900	46%

Source: Performing Arts Organizations, Local Venues, Promoters

Considering the level of cultural entertainment currently performed in the Coeur d'Alene market, most of the selected performing arts categories exhibits growth potential. The analysis suggests that the Coeur d'Alene market is currently underserved in many arts categories. Only non-musical plays over penetrate the market's potential.

Pollstar Tour Analysis

To help assess the likelihood of touring shows booking Coeur d'Alene's proposed performing arts, HVS reviewed the 2017 tour routes, paid attendance, and venue capacity for a sampling of the concert and theatrical tours presented in the previous section of this report. The analysis presented below also provides insight into the types of touring events that could come to Coeur d'Alene.

The ability to book touring events depends on several factors. Seating capacity is of great importance to show promoters but can sometimes be a secondary consideration if a specific tour stop fits into a tour schedule and allows a show to present an additional performance when otherwise it would not. Smaller markets often rely on picking up shows that are in route to and from larger markets. For example, Coeur d'Alene may have success booking shows traveling from Fargo and Billings to Seattle and Portland. Coeur d'Alene's potential is hindered by the proximity of several popular venues in Spokane. It is unlikely that promoters would book events on both Spokane and Coeur d'Alene. We do not anticipate direct competition for bookings from the Coeur d'Alene Casino as these venues

would typically attract distinct types of events. As a competing source of entertainment spending, the performing arts center would contend with the casino for event attendees. The following figure presents a summary of touring show events in the comparable and competitive venues presented in Section 4.

FIGURE 7-3
TOURING SHOWS IN COMPARABLE VENUES

Name of Venue	Concerts	Theater	Comedy/ Other	Total Tour Events
Nearby Competitors				
INB Performing Arts Center	6	22	2	30
Martin Woldson Theater at the Fox	10	0	2	12
George & Jane Dennison Theatre	3	1	0	4
Bing Crosby Theater	8	0	5	13
Whitefish Performing Arts Center	1	0	0	1
Bigfork Center for the Performing Arts	2	0	0	2
Competitive Regional Venues				
Morrison Center	16	20	4	40
Idaho Falls Civic Center	4	0	1	5
Mansfield Theatre	1	0	3	4
Alberta Bair Theatre	13	1	2	16
Blackfoot Performing Arts Center	1	0	0	1
Mother Lode Theatre	3	0	0	3
Stephens Performing Arts Center	8	0	0	8
Colonial Theater	5	2	2	9
College Southern Idaho Fine Arts Center	0	1	0	1
Jewett Auditorium	2	1	0	3
Emerson Center for Arts & Culture	7	0	0	7
Nampa Civic Center	2	1	2	5
Numerica Performing Arts Center	2	0	0	2
Comparable National Venues				
Washington Center for Performing Arts	7	2	0	9
Lensic Performing Arts Center	19	1	1	21
Performing Arts Center of Rapid City	1	0	1	2
Esplanade Theatre	8	0	1	9
Covey Center	1	0	0	1
Clark Center for Performing Arts	4	1	0	5
Weber Center for the Performing Arts	2	0	0	2
Maximum	19	22	5	40
Average	5	5	2	8

Source: Pollstar

All of the above venues also host local-based performances that are not included in the figure above. The above analysis provides insight into a number of types of touring shows that could book the proposed Coeur d'Alene Performing arts. The following analysis projects the annual demand and attendance for various event categories that the proposed venue could attract.

Demand Projections

HVS based event demand projections at the proposed Coeur d'Alene Performing arts on the following research and analysis:

- The program recommendations presented in Section 6 of this report,
- An analysis of demand potential in the market,
- User and stakeholder interviews,
- Industry data and trends reports,
- Key market and economic indicators outlined in Section 2, and
- Comparable venue program and demand data.

In developing the demand projections, HVS assumes that all recommendations throughout this report are completed by January 1, 2022. HVS estimates that event demand would stabilize in the fourth year of operation— the calendar year 2025. We project a relatively long stabilization period because Coeur d'Alene does not have a history of successfully bringing touring acts to the market. Establishing a market's reputation as a good attendance draw is an important characteristic considered by show promoters and acts. Demand projections assume the presence of a highly qualified, professional sales and management team for the Coeur d'Alene Performing arts. The management team would require adequate time to establish Coeur d'Alene and the proposed performing arts as a viable tour stop before reaching full demand potential.

We assume that agreements with local user groups would be in place prior to the opening of the facility, thus reaching demand stabilization more rapidly. Other local uses, including the use of the black box/studio theater, would also take time to reach stabilized demand.

The following figure presents demand projections through 2025, the first year of stabilized demand. Descriptions and assumptions for event types follow.

FIGURE 7-4
COEUR D'ALENE PERFORMING ARTS CENTER DEMAND PROJECTIONS

	Opening			Stabilized
	2022	2023	2024	2025
Event/Performances				
Professional Theater	50	50	50	50
Community Theater	26	26	26	26
Student Theater	10	10	10	10
Symphony	15	15	15	15
Ballet/Dance	6	6	6	6
Chorus	10	10	10	10
Studio Productions	20	25	30	35
Touring Entertainment	5	6	7	8
Local Entertainment	10	12	14	15
Film/Video Broadcasts	3	4	5	6
Meetings	20	25	28	30
Assemblies	4	5	6	6
Banquets	10	15	18	20
Total	289	309	325	337

	Average Attendance	Opening 2022	2023	2024	Stabilized 2025
Attendees					
Professional Theater	450	22,500	22,500	22,500	22,500
Community Theater	370	9,620	9,620	9,620	9,620
Student Theater	400	4,000	4,000	4,000	4,000
Symphony	500	7,500	7,500	7,500	7,500
Ballet/Dance	300	1,800	1,800	1,800	1,800
Chorus	250	2,500	2,500	2,500	2,500
Studio Productions	75	1,500	1,875	2,250	2,625
Touring Entertainment	600	3,000	3,600	4,200	4,800
Local Entertainment	500	5,000	6,000	7,000	7,500
Film/Video Broadcasts	400	1,200	1,600	2,000	2,400
Meetings	50	1,000	1,250	1,400	1,500
Assemblies	400	1,600	2,000	2,400	2,400
Banquets	200	2,000	3,000	3,600	4,000
Total		63,220	67,245	70,770	73,145

Event Types

HVS classified events in the following categories.

- **Professional Theater**—Coeur d'Alene Summer Theatre would be the source of professional theater at the proposed performance arts center.

Most of these events would take place in the main theater, but the organizations would also present some events in the black box studio.

- **Community Theater**—Community theater performances would be presented by several local and regional organizations, including Laura Little Theatricals, Christian Youth Theater of North Idaho, and Out of the Shadows. Based on surveys and historical performance data, we project that these groups would move most of their productions to the proposed performing arts center and that most events would be held in the main theater. The demand potential analysis indicates that these groups could also expand programming, presenting some events in other venues.

- **Student Theater**—Student theater performances would range from grade school to collegiate level productions. While NIC and local school districts have their own performance venues, the proposed performing arts center would offer an alternative, high-quality venue to these groups for performances that require a larger seating capacity or state-of-the-art production capabilities.

- **Symphony**—HVS projects that the Coeur d'Alene Symphony would move its current performance schedule from the Kroc Center to the proposed performing arts center. Based on surveys and historical performance data, we project that the number of performances would remain consistent with current levels. With a superior venue and larger capacity, HVS projects that attendance would increase modestly.

- **Ballet/Dance**—HVS projects that the Coeur d'Alene's dance and ballet schools would move some of their existing productions to the proposed performing arts center. The proposed venue would not be able to accommodate the attendance levels for some dance performances currently held at Schuler Performing Arts Center.

- **Chorus**—The Coeur d'Alene Chorus and Chorale Coeur d'Alene both host events at local churches throughout the market. Both expressed interest in moving their performances to the proposed performing arts center. We project that the venue could host most current chorus events in the main theater. Other local venues would accommodate a small number of existing performances and any new events.

- **Studio Productions**—Several organizations and NIC expressed interest in a smaller productions space that could also accommodate rehearsals. We project that a variety of groups would use the black box/studio theater for

smaller theatrical performances and music recitals. While this space would be multipurpose, we project 40 annual performances.

- **Touring Entertainment**—Concert and entertainment events include performances by national and regional touring music and comedy acts that would book the venue through a local event promoter or directly with the performing arts management team. While Coeur d'Alene does not currently have a history of booking touring acts, we project that the venue could attract performances throughout the year with the primary event season occurring in the fall, winter, and spring. Based on our analysis of competitive and comparable venues, we project that by a stabilized year of demand, Coeur d'Alene would attract an average number of touring events.

- **Local Entertainment**—Local promoters would also book the venue for a variety of concerts and other entertainment. Based on surveys of local promoters and venue availability, we project an average of 15 local events each year.

- **Film/Video Broadcasts**—HVS projects that the proposed performing arts could periodically present a film series or festival, movie premiers, and broadcasts of live symphony, opera, and ballet performances.

- **Meetings**—Arts organizations, local businesses, and civic groups could use the flexible, studio space and classrooms for stand-alone meetings and conferences.

- **Assemblies**—Assembly events could take place in the main theater and include lectures, general assembly meetings, political speeches, religious ceremonies, and graduation ceremonies.

- **Banquets**—Banquets are stand-alone social events, weddings, luncheons, receptions, and social function typically booked by local corporations, social and civic organizations, and private clients. Banquets could be held in either the flexible, studio theater space or the lobbies. Some events would also use the main auditorium for larger ceremonies. Wedding receptions and other banquet events would be limited by conflicts with weekend performance events.

HVS intends for demand projections to show the expected levels of event numbers and attendance. Projections show smooth growth over time. However, event demand and booking cycles do not always run smoothly. Unpredictable local and national economic factors can affect businesses. Event demand often moves in cycles based on rotation patterns and market conditions. Therefore, HVS

recommends interpreting the demand projections as a mid-point of a range of possible outcomes and over a multi-year period, rather than relying on projections for any one specific year.

Impact on Existing Coeur d'Alene Venues

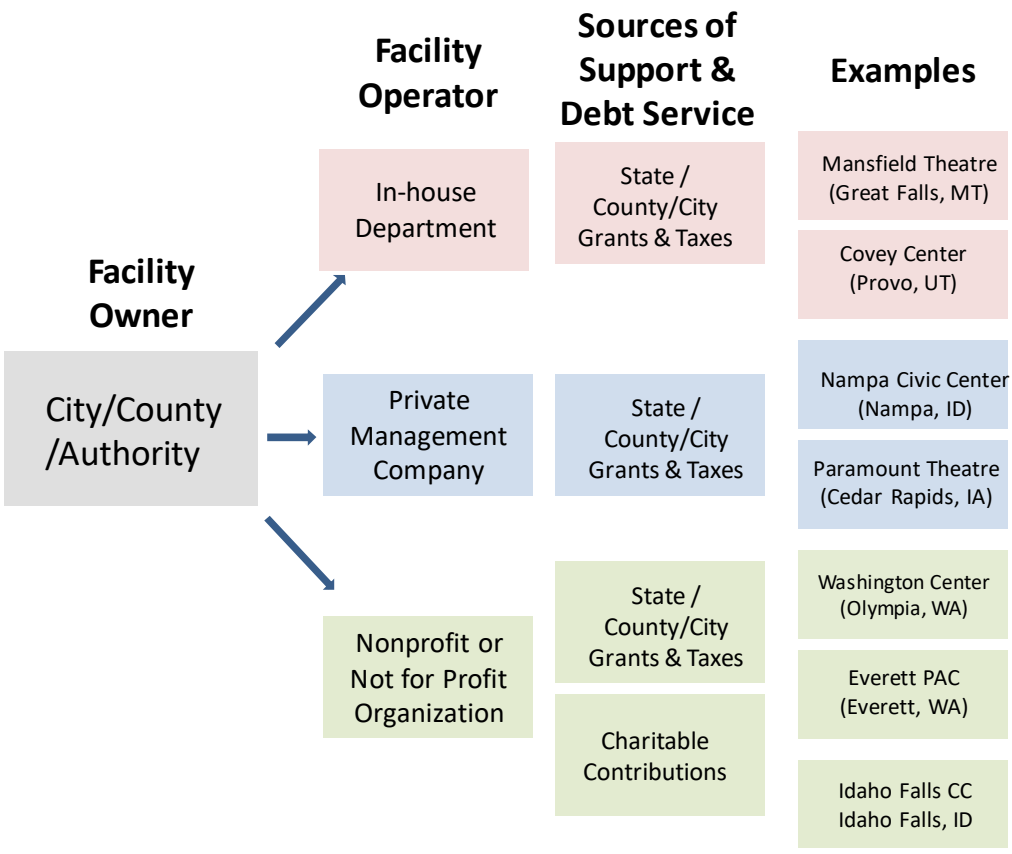
The demand potential analysis suggests that Kootenai County has ample opportunity to expand the supply of classical music, musical theater, opera, and ballet/dance performances. Only non-musical play attendance is currently above the indicated demand potential. Our survey and other analyses suggest that Coeur d'Alene's arts organizations have a great interest in hosting their events at the proposed performing arts center. While these organizations will move events from the Kroc Center, NIC's Schuler Performing Arts Center, and other local venues, we project that the expansion of venue supply would alleviate scheduling conflicts at these venues and induce new programming to fill available performance dates.

8. Financial Analysis

Approach to Management

Performing arts centers operate under a variety of ownership and management structures, ranging from public municipal ownership to ownership by a nonprofit organization. Venues can be stand-alone performance centers or part of a larger cultural and entertainment complex which may include museums, movie theaters, and convention centers. The following figure provides a summary of the most common management structures for public-owned performance centers.

FIGURE 8-1
MANAGEMENT OF PUBLIC-OWNED PERFORMANCE CENTERS

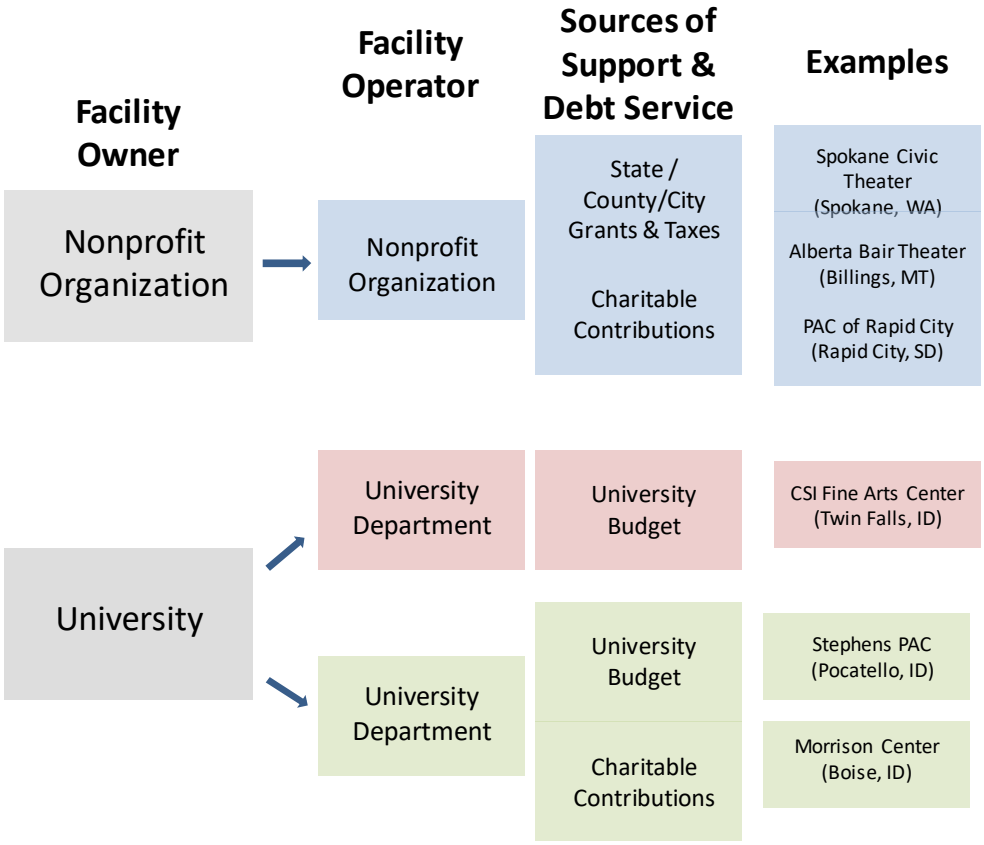


Regardless of management structure, publicly-owned venues rely on public support typically in the form of taxes and grants. Venues operated by a nonprofit

organization also have active fundraising programs for both private and corporate donations.

The following figure provides a summary of management structures for performance centers owned by nonprofit organizations and universities.

FIGURE 8-2
MANAGEMENT OF NONPROFIT AND UNIVERSITY-OWNED PERFORMANCE CENTERS



Nonprofit organizations and universities typically operate their own venues. While nonprofits rely heavily on charitable contributions, most also receive some form of public subsidy. University-owned venues can rely solely on internal university support, but often collect charitable contributions for direct support of their operations.

Financial Analysis

For the purpose of this analysis, HVS prepared financial projections that reflect public ownership of the proposed performing arts center. Under this ownership scenario, we recommend the establishment of a new nonprofit dedicated solely to

developing and operating the proposed venue. For this analysis, we further assume that the performance center would operate as a stand-alone venue, independent of tenant activities and other city functions. The establishment of an independent nonprofit operator would provide equal availability to the various user groups and ensure that the operating mission is consistent with public goals. An independent Board of Directors should be established to oversee the nonprofit's management and operations of the performing arts center and offer assistance when required.

The nonprofit organization would initially engage in a fundraising program, pursue available grants, and initiate design efforts. Once sufficient funds are secured, the nonprofit would be responsible for the successful development and construction of the venue. During the operating phase, the nonprofit would be responsible for all aspects of management and operations of the venue and continue fundraising efforts to support financial operations.

HVS uses a proprietary financial operating model to estimate revenues and expenses at performance centers. This model quantifies the key variables and operating ratios that determine revenue potential and expense levels. Unless otherwise indicated, the model assumes an annual inflation rate of 2.5% applied to both revenues and expenses.

Performance centers do not use a standardized set of accounting principles for reporting financial operations. Performance center operators employ a variety of accounting formats. Financial statements from different performance centers organize revenues and expenses differently. However, a few major revenue and expense categories are common to most performance facilities. HVS developed a financial operating model that organizes financial operations according to these primary revenue and expense categories.

Operating Revenues

Event operating revenue line items include theater rental, box office receipts, facility fees, function space rental, food and beverage sales, event services, and novelty sales. The model uses a series of revenue assumptions based on attendance or the number of events.

To formulate the revenue assumptions, HVS relied on historical operations data from comparable venues, industry information, and information on price levels from local area sources. We adjusted the assumptions for inflation and other anticipated trends in price levels.

The figures below summarize the event revenue assumptions for the proposed performing arts center in Coeur d'Alene by type of event. A brief description of each revenue item follows.

FIGURE 8-3
EVENT REVENUE ASSUMPTIONS

Revenue Line Item and Demand Source	Revenue Estimation Unit	
Theater Rental		
Professional Theater	Event/Performance	$700
Community Theater	Event/Performance	700
Student Theater	Event/Performance	700
Symphony	Event/Performance	700
Opera	Event/Performance	700
Ballet/Dance	Event/Performance	700
Chorus	Event/Performance	700
Film/Video Broadcasts	Event/Performance	350
Assemblies	Event/Performance	350
Box Office (Net)		
Touring Entertainment	Attendee	$4.50
Local Entertainment	Attendee	2.00
Facility Fee		
Professional Theater	Attendee	$3.50
Community Theater	Attendee	3.50
Student Theater	Attendee	3.50
Symphony	Attendee	3.50
Opera	Attendee	3.50
Ballet/Dance	Attendee	3.50
Chorus	Attendee	3.50
Studio Productions	Attendee	3.50
Touring Entertainment	Attendee	3.50
Local Entertainment	Attendee	3.50
Film/Video Broadcasts	Attendee	3.50
Function Space/Studio Rental		
Professional Theater	Event/Performance	$125
Community Theater	Event/Performance	125
Symphony	Event/Performance	125
Opera	Event/Performance	125
Ballet/Dance	Event/Performance	125
Chorus	Event/Performance	125
Studio Productions	Event/Performance	200
Touring Entertainment	Event/Performance	125
Local Entertainment	Event/Performance	125
Meetings	Event/Performance	125
Banquets	Event/Performance	125
Rehearsal	Event/Performance	100

FIGURE 8-4
EVENT REVENUE ASSUMPTIONS (CONTINUED)

Revenue Line Item and Demand Source	Revenue Estimation Unit	
Food & Beverage (Gross)		
Professional Theater	Attendee	$4.50
Community Theater	Attendee	4.50
Student Theater	Attendee	2.75
Symphony	Attendee	4.50
Opera	Attendee	4.50
Ballet/Dance	Attendee	2.75
Chorus	Attendee	2.75
Studio Productions	Attendee	4.50
Touring Entertainment	Attendee	8.00
Local Entertainment	Attendee	8.00
Film/Video Broadcasts	Attendee	2.75
Meetings	Attendee	5.00
Assemblies	Attendee	2.75
Banquets	Attendee	35.00
Event Services (Gross)		
Professional Theater	Event/Performance	$800
Community Theater	Event/Performance	800
Student Theater	Event/Performance	400
Symphony	Event/Performance	800
Opera	Event/Performance	400
Ballet/Dance	Event/Performance	400
Chorus	Event/Performance	400
Studio Productions	Event/Performance	200
Touring Entertainment	Event/Performance	800
Local Entertainment	Event/Performance	800
Film/Video Broadcasts	Event/Performance	200
Meetings	Event/Performance	200
Assemblies	Event/Performance	400
Banquets	Event/Performance	300
Novelty (Gross)		
Touring Entertainment	Attendee	$2.00
Local Entertainment	Attendee	2.00

Theater Rental—Theater rental revenue includes fees paid by event promoters and performing arts organizations for the use of the performing arts center's main theater. Theater rental rates depend on the type of event and the rental organization. Rental fees for local nonprofit performing arts groups would likely be negotiated via long-term contracts for multiple performances over several years.

Box Office—HVS projected box office revenue only for those events in which the performing arts center would share in the ticket sales. HVS assumes that local performing arts groups would collect and maintain 100% of ticket sales to their events. For touring events and other entertainment booked by local promoters, we assume that the facility would receive 10% of gross ticket sales.

Facility Fee—HVS projects that the proposed performance center would collect a $3.50 per ticket fee for all ticketed events.

Function Space/Studio Rental—Function space rental revenue includes the revenue the performing arts center would receive from clients that reserve the studio theater or lobbies for their non-performance events. These events may include weddings, parties, receptions, and corporate meetings. In addition, HVS assumes that the facility would charge entertainment promoters and local performing arts organizations a fee for use of these spaces before, during, or after their events. This line item also includes rental of the studio theater for rehearsals.

Food and Beverage—Food and beverage sales include event concessions for performances and catering for banquets, meetings, and other social events. HVS projects estimated gross food and beverage revenues on a per attendee basis depending on the type of event. HVS further assumes that alcohol sales would be permitted at most performance events.

Event Services—Event services include the fees charged to tenants for services that could include technical assistance, stage and pit set-up, and the setup and take down of function spaces. The HVS model estimates event services revenues per event varying by the type of event.

Novelty—Novelty sales include merchandise purchases at national touring events and local concerts.

In addition to the above event-related revenues, HVS also projects that the proposed performance center would generate the following operating revenues.

Advertising—This revenue category could include proceeds from advertising on fixed signage within the venue and other event sponsorships. HVS assumes that any major naming rights or sponsorship agreement would be tied to project financing and has not included the potential revenues in operating revenues.

Other—Other revenue may include damages billed to tenants, interest income, special fees, and other non-recurring ancillary income.

Depending on final design of the performing arts center, the facility may lease space for tenant offices, food and beverage outlets, retail shops, and other spaces. This analysis does not include revenues associated with these potential leases.

Operating Expenses

HVS estimated event operating expenses as a percentage of operating revenues as summarized in the figure below. HVS based these variable assumptions on multiple years of comparable venue revenue and expense data and other industry standards. A brief description of each expense line item follows.

FIGURE 8-5
EVENT OPERATING EXPENSE ASSUMPTIONS (IN 2018 DOLLARS)

Expense Line Item	Estimation Method	Unit	Amount Per Unit Post Opening	Fixed %
Operating Expense				
Salaries & Benefits	Fixed Amount		$656,250	100%
Food & Beverage Costs	Ratio to Sales	Food & Beverage (Gross)	75.00%	0%
Event Service Costs	Ratio to Sales	Event Services (Gross)	85.00%	0%
Novelty Costs	Ratio to Sales	Novelty (Gross)	90.00%	0%
Administrative & General	Ratio to Sales	Total Revenue	6.50%	80%
Repair & Maintenance	Ratio to Sales	Total Revenue	5.00%	70%
Supplies & Equipment	Ratio to Sales	Total Revenue	2.00%	70%
Utilities	Ratio to Sales	Total Revenue	10.00%	65%
Non-Operating Expense				
Capital Maintenance	Ratio to Sales	Total Revenue	3.00%	0%

Salaries & Benefits—HVS estimated the staffing level, salaries, and associated benefits for permanent full- and part-time employees dedicated to administration, marketing, building operations, and other functions. This category includes part-time staffing for ushers and other event services, box office cashiers, and event technicians. We assume that most of these event-day functions would rely on volunteers. This category does not include part-time food & beverage staffing, which is included in vendor costs.

The following figure provides a summary of the staff positions and associated salaries.

FIGURE 8-6
PROPOSED VENUE STAFFING

Position	Number	Salary	Total Salary ($)
ADMINISTRATION/FINANCE			
General Manager	1	90,000	90,000
Office Manager/Accountant	1	45,000	45,000
EVENT SALES & SERVICE			
Director of Sales and Event Services	1	60,000	60,000
Production/Event Manager	1	40,000	40,000
BOX OFFICE			
Box Office Manager	1	60,000	60,000
BUILDING OPERATIONS			
Director of Operations	1	60,000	60,000
Event Technician	1	50,000	50,000
Custodian Manager	1	40,000	40,000
TOTALS	8		445,000
Benefits		25%	111,250
TOTAL FULL TIME SALARY & BENEFITS			556,250
Unreimbursed Show Labor			100,000
TOTAL SALARY & BENEFITS			656,250

Food & Beverage Costs—HVS assumes that the food and beverage services would be operated by a third-party food service operator. This operator may be a single entity that contracts with the facility to provide all catering and concessions services or a list of approved caterers that would contract directly with event organizers. HVS assumes the average commission paid by foodservice operators at 25% of gross sales. Foodservice operators would be responsible for all costs, including sales staff, event labor, raw materials, and other supplies.

Event Services Costs—Event services costs are the costs incurred by the facility for client reimbursed expenses such as audio-visual set-up, security, cleaning, and event set-up. HVS estimated event services costs as a percentage of gross event services based on industry standards.

Novelty Costs—Novelty costs are the percentage of gross novelty sales revenue remitted to the event promoter.

Administrative & General—Office and administrative operations incur day-to-day facility expenses. Such expenses typically include travel, telephone, printing, permits, insurance and professional services.

Repair & Maintenance—This category includes both routine and one-time facility maintenance expenses that are primarily the responsibility of in-house facility operations personnel. It also includes more specialized activities, such as HVAC system maintenance, electrical work, and maintenance of other mechanical systems often contracted out to third parties.

Supplies & Equipment—This category includes items such as computers, office machines, furniture, consumables, and chemicals that are required to support and maintain the operations of the facility.

Utilities—Utilities, including electricity, gas, water, and other charges often represent one of the largest expenses incurred by facility operators.

Capital Maintenance Reserve—HVS assumes the establishment of a capital maintenance reserve equal to 3% of operating revenues. This reserve would fund the long-term maintenance and replacement of facility furnishings and systems.

Operating Pro Forma

The figure below presents the five-year financial projections for the proposed performance center. The projections are in inflated dollars beginning January 1, 2022, the assumed opening of the proposed performing arts center in Coeur d'Alene.

FIGURE 8-7
COEUR D'ALENE PERFORMING ARTS CENTER PROJECTED FIVE YEAR OPERATIONS
(IN THOUSANDS)

	Opening		Stabilized		
	2022	2023	2024	2025	2026
Revenue					
Theater Rental	$95	$98	$102	$105	$107
Box Office (Net)	27	33	39	44	46
Facility Fee	232	247	263	278	284
Function Space/Studio Rental	37	41	45	48	49
Food & Beverage (Gross)	400	471	529	574	588
Event Services (Gross)	122	133	143	151	155
Novelty (Gross)	18	22	27	30	31
Advertising	56	58	59	61	62
Other Revenue	23	23	24	24	25
Total Revenue	$1,010	$1,127	$1,230	$1,314	$1,347
Operating Expense					
Salaries & Benefits	$741	$759	$778	$798	$818
Food & Beverage Costs	300	354	397	430	441
Event Service Costs	104	113	121	128	132
Novelty Costs	16	20	24	27	28
Administrative & General	77	80	83	85	88
Repair & Maintenance	58	61	63	66	67
Supplies & Equipment	23	24	25	26	27
Utilities	115	121	126	131	135
Total Operating Expense	$1,433	$1,531	$1,618	$1,692	$1,734
NET OPERATING INCOME (LOSS)	($423)	($404)	($388)	($378)	($387)
Non-Operating Expense					
Capital Maintenance	$30	$34	$37	$39	$40
TOTAL NET INCOME (LOSS)	($454)	($438)	($425)	($417)	($428)

For a stabilized year of demand, the operation of the proposed performance center would require an operating subsidy of approximately $420,000. This annual operating subsidy would require a combination of fundraising efforts and public support. The operating subsidy does not include debt service. The following section identifies the various methods of financing and operations support used by performing arts centers throughout the U.S.

The following figure presents the annual operating losses and the contributions and grants that support operations for several performing arts center throughout the U.S.

FIGURE 8-8
COMPARABLE PAC ANNUAL OPERATING SUBSIDIES

Venue	Location	Seats	Operating Profit /(Loss)	Contributions & Donations	Government & University Support	Year
INB Performing Arts Center	Spokane, WA	2,700	752,340	0	0	2017
Morris Performing Arts Center	South Bend, IN	2,564	438,313	0	0	2016
Topeka PAC	Topeka, KS	2,417	(457,855)	201,199	312,254	2017
Marcus Center	Milwaukee, WI	2,305	(598,480)	372,615	1,588,249	2015
Fox Cities PAC	Appleton, WI	2,070	(1,829,915)	1,823,175	0	2016
Carson Center	Paducah, KY	1,800	(880,827)	621,864	341,869	2016-17
Music Hall Center	Detroit, MI	1,731	(1,292,900)	1,253,927	483,500	2014-15
Flynn Center	Burlington, VT	1,400	(1,125,000)	2,783,800	0	2016-17
Newman Center	Denver, CO	849	(771,949)	108,825	663,124	2015-16
Covey Center	Provo, UT	670	(301,073)	0	335,428	2016
Wilson Center for the Arts	Brookfield, WI	619	(1,505,735)	816,918	779,006	2016-17
Livermore Valley PAC	Livermore, CA	507	(1,220,617)	1,059,810	362,240	2014
South Orange PAC	South Orange, NJ	439	(950,900)	1,080,136	104,500	2014
Crested Butte Center for the Arts	Crested Butte, CO	215	(529,328)	719,927	0	2016

Sources: Respective venue financial statements

The above figure demonstrates a range of operating profits and losses which is highly dependent upon business plans and the ability to use volunteer labor and in-kind donations. Most venues have ongoing fundraising efforts collecting both private and corporate donations. In addition, many receive a public subsidy, including direct grants from local government or affiliated university. Contribution income must also cover the costs of fundraising which are not included in the above figure.

HVS intends for financial projections to show the expected levels of revenues and expenses. Projections show smooth growth over time. However, event demand and booking cycles are not always smooth. Unpredictable local and national economic factors can affect business. Event demand is often cyclical, based on rotation patterns and market conditions. Therefore, HVS recommends interpreting the financial projections as a mid-point of a range of possible outcomes and over a multi-year period rather than relying on projections for any one specific year.

9. Economic Impact

Based on the demand projections presented in this report, HVS identified the new spending that would occur in the local economy due to the development of a performing arts center in Coeur d'Alene, Idaho. HVS estimated the amounts of income and employment that new visitors, event promoters, and cultural groups would generate in the City of Coeur d'Alene

Direct, Indirect, and Induced Spending

Spending falls into three categories:

- **Direct spending** includes the new spending of event attendees and organizers. For example, an attendee's expenditure on a restaurant meal is a direct spending impact. Direct spending includes only new spending that originates from outside Coeur d'Alene. Spending by attendees who live within the market area is a transfer of income from one sector of the area's economy to another; therefore, this analysis does not count spending by local residents as a new economic impact.
- **Indirect spending** follows from the business spending resulting from the initial direct spending. For example, an event attendee's direct expenditure on a restaurant meal causes the restaurant to purchase food and other items from suppliers. The portion of these restaurant purchases that remain within Coeur d'Alene count as indirect impacts.
- **Induced spending** represents the change in local consumption due to the personal spending by employees whose incomes change from direct and indirect spending. For example, a waiter at a local restaurant may have more personal income as a result of an event attendee dining at the restaurant. The amount of the increased income that the waiter spends in the local economy is an induced impact.

To generate direct spending estimates, HVS applied assumptions about the amounts of new spending generated by the performing arts center events. HVS used the IMPLAN input-output model of the local economy to estimate indirect and induced spending. The sum of direct, indirect, and induced spending estimates comprise the total estimated spending impact of the development of the performing arts center.

Some refer to indirect and induced impacts as multiplier effects. The relationship between direct spending and the multiplier effects vary based upon the specific size and characteristics of a local area's economy.

Sources of Direct Spending

HVS identified four sources of new direct spending impact:

- **Overnight Guests**: Visitors to Coeur d'Alene who require overnight lodging, including performance attendees, performers, and event staff. Overnight delegate spending includes the spending on meals, shopping, local transportation, recreation and entertainment, and other goods and services while in town.
- **Daytrip Attendees**: Visitors to the performing arts center who do not require paid lodging. In most markets, day-trippers typically spend money on meals, shopping, local transportation, recreation and entertainment, and other goods and services while in town.

Estimation of new spending of each of these sources involves three sets of assumptions: 1) the number of new visitors to the market, 2) the geographic location of their spending, and 3) the amounts typically spent by each of the sources.

New Visitors

HVS estimated the percentage of each visitor type that would come from outside the market rather than from the local area. The spending estimates only include new visitor spending because non-residents import income, whereas residents transfer income already in the market area.

- Overnight Guests – HVS assumes that 95% of overnight visits are new to Coeur d'Alene. Some overnight guests may stay with friends and family or outside the market.
- Day Trips – Estimates are based on the percentage of the population for the market area as a percentage of the total drive time population defined as the total population in Kootenai County.

The product of the visitor forecasts and the percent of demand new to the market yields an estimate of the sources of impact shown in the table below. That is:

Total Overnight Guests X Percent New = New Overnight Stays

Total Day Trips X Percent New = New Day Trips

The figure below shows the number of new visitors to Coeur d'Alene that generate new spending.

FIGURE 9-1
SUMMARY OF NET NEW SOURCES OF DIRECT SPENDING

Demand Type	Overnight PAC Attendees	Daytrip PAC Attendee
City of Coeur d Alene		
Professional Theater	400	2,400
Community Theater	900	1,000
Student Theater	400	2,200
Symphony	300	1,900
Ballet/Dance	0	1,100
Chorus	0	800
Studio Productions	200	1,400
Touring Entertainment	900	2,300
Local Entertainment	700	4,100
Film/Video Broadcasts	0	1,400
Meetings	0	900
Assemblies	200	1,300
Banquets	400	2,200
Total	4,400	23,000

Spending Parameters

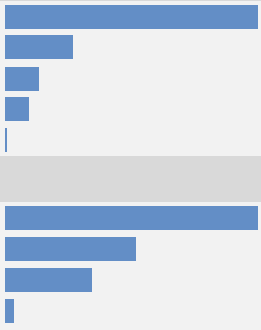
Event attendees and promoters spend locally on lodging, meals, local transportation, facility rentals, vendor services, facility rentals, equipment rentals, and other goods and services.

Attendee "Daily Spending Parameters" include the daily spending by individual overnight and day trip visitors. American for the Arts published a 2016 survey of arts and cultural audience spending in its Arts and Economic Prosperity 5 study. We used the average spending generated in local markets with populations ranging from 500,000 to 99,999 residents and adjusted the 2016 spending to 2018 dollars.

All spending parameters are stated as the daily spending by individual overnight guests and day trippers in 2018 dollars. The following figures present the direct spending estimates for each spending category.

FIGURE 9-2
PERFORMING ARTS VISITOR SPENDING PARAMETERS

Overnight PAC Attendees	**$86.26**
Hotel Average Daily Room Rate	67%
Food services and drinking places	18%
Retail - General Merchandise	9%
Local Transportation	6%
Other personal services	1%
Daytrip PAC Attendee	**$28.75**
Food services and drinking places	53%
Retail - General Merchandise	27%
Local Transportation	18%
Other personal services	2%



Sources: Arts & Economic Prosperity 5, STR, CTI

Facility Revenue from Outside Spending

Event attendees and promoters would create additional spending impacts through performance ticket sales, food and beverage purchases, facility rentals, event services, and other spending at the venue. HVS estimated new future spending by event attendees and promoters at the performing arts center including. We removed spending that is already in the market from current performances.

Box Office—We estimated total box office ticket sales assuming average ticket prices of $45 for touring entertainment, $25 for community groups, and $20 for local entertainment.

Facility Fee—HVS projects that the proposed performance center would collect a $3.50 per ticket fee for all ticketed events.

Function Space/Studio Rental—Function space rental revenue includes the revenue the performing arts center would receive from clients that reserve the studio theater or lobbies for their non-performance events. These events may include weddings, parties, receptions, and corporate meetings. In addition, HVS assumes that the facility would charge entertainment promoters and local performing arts organizations a fee for use of these spaces before, during, or after their events. This line item also includes rental of the studio theater for rehearsals.

Food and Beverage—Food and beverage sales include event concessions for performances and catering for banquets, meetings, and other social events. HVS projects estimated gross food and beverage revenues on a per attendee basis depending on the type of event. HVS further assumes that alcohol sales would be permitted at most performance events.

Event Services—Event Services include the fees charged to tenants for services that could include technical assistance, stage and pit set-up, and the setup and take down of function spaces. The HVS model estimates event services revenues per event varying by the type of event.

Novelty—Novelty sales include merchandise purchases at national touring events and local concerts.

Advertising—This revenue category could include proceeds from advertising on fixed signage within the venue and other event sponsorships. HVS assumes that any major naming rights or sponsorship agreement would be tied to project financing and has not included the potential revenues in operating revenues.

Other—Other revenue may include damages billed to tenants, interest income, special fees, and other non-recurring ancillary income.

Gross Direct Spending

HVS applied the previous sources of spending impacts and spending parameters to estimate gross direct spending for a stabilized year. See the figure below.

FIGURE 9-3
NET NEW GROSS DIRECT SPENDING

City of Coeur d Alene								
Direct overnight visitor spending	=	4,400	overnight visitors	x	$86.26	=	$0.4	M
Direct day trip spending	=	23,000	daytrip visitors	x	$28.75	=	$0.7	
					Facility Revenue	=	$1.6	
					Total Gross Direct Spending	=	$2.7	M

IMPLAN Impact Modeling

HVS uses the IMPLAN input-output model to estimate indirect and induced spending and employment impacts. IMPLAN is a nationally recognized model developed at the University of Minnesota and commonly used to estimate economic impacts. An input-output model generally describes the commodities and income that normally flow through the various sectors of a given economy. The indirect and induced spending and employment effects represent the estimated changes in the flow of income, goods, and services caused by the estimated direct spending. The IMPLAN model accounts for the specific characteristics of the local area economy and estimates the share of indirect and induced spending that it would retain.

HVS categorized new direct expenditures into spending categories that we provide inputs into the IMPLAN model. Specifically, the IMPLAN model relies on spending categories defined by the U.S. Census according to the NAICS. Because the spending data from the spending surveys used by HVS do not match the NAICS spending

categories, HVS translates the spending categories into the NAICS spending categories that most closely match.

Annual Net Direct Spending

Not all of the gross direct spending counts as an economic impact because some of the spending does not generate income within the market. HVS adjusts gross direct spending to account for income that leaks out of the local economy by estimating retail margins and local purchase parentages. As a result, the realized direct spending ("net direct spending") is lower than the gross direct spending in the market area.

Retail Margins

Spending at retailers creates a smaller economic impact compared to spending in other industries. Retailers add value equal to the margin or price increase of the good above the original price paid to obtain the good. The IMPLAN model is product based, so HVS uses IMPLAN margin numbers to account for the discrepancy between retail purchaser prices and producer prices.

Local Purchase Percentage

To accurately measure spending impacts, HVS counts spending on products and services located in the market area. Some of the direct spending demand in the Coeur d'Alene market area cannot be accommodated. For example, an event organizer may need to buy novelty items for all attendees but find that the market area does not produce these items. This effect occurs for direct, indirect, and induced spending. HVS uses the IMPLAN SAM model values to track the percentage of a good purchased within the market area.

Indirect and Induced Spending

The relationship between direct spending and the multiplier effects can vary based on the specific size and characteristics of a local area's economy. HVS enters the gross direct spending estimate into the IMPLAN input-output model of the local economy to estimate the net direct, indirect and induced spending. HVS obtained the most recent available data from IMPLAN for Coeur d'Alene.

The following figures present the output of the IMPLAN model–the net new direct, indirect, and induced economic impacts and that are attributable to the development of the performing arts center. HVS also used IMPLAN to estimate the jobs created based on the direct, indirect, and induced spending estimates.

Annual Net Spending Impacts

The figure below shows the annual net direct, indirect and induced spending generated in Coeur d'Alene.

FIGURE 9-4
ANNUAL ECONOMIC IMPACT ESTIMATES

Impact ($ millions)	City of Coeur d Alene
Spending Estimates	
Net Direct	$2.3
Indirect	0.9
Induced	0.6
Total	$3.9

Present Value of Net Spending

The proposed capital investment in the development of the performing arts center would likely be repaid over a 25-year period that coincides with the useful life of the asset. As a point of comparison with the capital investment, HVS calculated the present value of the net spending that it would generate over a 25-year period. We assumed a 5% discount rate that approximates the weighted cost of public sector capital. The figure below shows the present value of spending for Coeur d'Alene.

FIGURE 9-5
NET PRESENT VALUE

	$ Millions
City of Coeur d Alene	$61

*Stated in constant 2018 dollars.

Over a 25-year period, the present value of net spending impact exceeds $60 million. The amounts of impact should be compared to the potential capital investment in the project.

Employment Impacts

HVS calculated the full-time equivalent jobs supported by the spending in each economic sector. The figure below summarizes the results.

FIGURE 9-6
EMPLOYMENT IMPACT IN A STABILIZED YEAR

Full-Time Equivalent Jobs	City of Coeur d Alene
Direct	19
Indirect	8
Induced	4
Total Permanent Jobs	31

By a stabilized year of operation, the project would support over 30 permanent full-time equivalent jobs.

Fiscal Impacts

Fiscal impacts represent the public-sector share of the economic impacts from tax collections on new spending. The previously discussed spending estimates provide a basis for estimating potential tax revenue, as the performing arts center would collect some of the spending through taxation.

The IMPLAN analysis results in direct, indirect, and induced spending classified into hundreds of detailed spending categories. HVS evaluated each of these spending categories to determine which taxes would apply to each type of spending output. HVS then used the appropriate tax rates to estimate the amount of tax revenue.

HVS applied these nominal tax rates to a detailed breakdown of spending and income categories that result from direct, indirect, and induced spending through operation of the performing arts center. HVS then estimated the potential annual revenue from each tax source as shown in the following figures.

FIGURE 10-7
ANNUAL FISCAL IMPACTS IN 2018$

Tax Category	Tax Base	Effective Tax Rate	Estimated Tax Revenue
State Sales & Use Tax	$3,424,966	6.00%	$205,500
Travel & Convention Tax	$209,400	2.00%	$4,200
		Total	$209,700

The following figure summarizes recurring annual economic and fiscal impacts in a stabilized year.

FIGURE 9-8
SUMMARY OF ANNUAL ECONOMIC AND FISCAL IMPACTS

Summary of Impacts*	City of Coeur d Alene
Economic Impact (millions)	$3.9
Fiscal Impact	$209,700
Jobs	31

*In a stabilized year.

These economic and fiscal impact estimates are subject to the assumptions and limiting conditions described throughout the report. Numerous assumptions about

future events and circumstances form the basis for these estimates. Although we consider these assumptions reasonable, we cannot provide assurances that the project will achieve the forecasted results. Actual events and circumstances are likely to differ from the assumptions in this report and some of those differences may be material. The readers should consider these estimates as a mid-point in a range of potential outcomes.

Other Impacts

In addition to the quantitative impacts presented above, the presence of the proposed performing arts center in Coeur d'Alene would also have a number of softer, qualitative benefits to the surrounding neighborhood and the greater Coeur d'Alene community.

- The presence of a high-quality performance center in Coeur d'Alene would create additional opportunities for residents to attend and participate in cultural activities. Participation analysis suggests that additional demand potential exists in the Coeur d'Alene market and that current supply does not satisfy this potential.

- A new performing arts venue could increase the attractiveness of Coeur d'Alene to people considering relocation. While not a panacea, the availability of entertainment options is an important lifestyle consideration.

- A performing arts center would afford the local symphony and theater groups a more suitable venue for their performances, allowing them to potentially expand programming and increase attendance.

- Multiple performance spaces in the proposed performing arts center would allow local theater and other arts groups additional space for productions and rehearsals. These groups currently face restrictions from an inadequate supply of available space.

- Regardless of the site selected for the venue, the presence of a performing arts center would enliven and enhance the surrounding neighborhood, encouraging development. Evening performances would encourage attendees to patronize nearby restaurants and retail establishments either before or after an event, enlivening the neighborhood beyond regular working hours.

10. Financing and Implementation Strategies

This section provides an overview of common strategies for performing arts center ownership and funding, highlighting alternate funding structures currently in place at centers throughout the U.S. and the impact of funding mechanisms on facility operations.

Performing Arts Center Ownership

As described in the previous section, performing arts centers employ a variety of ownership options. Many are publicly owned in which municipal or county ownership is the most common ownership arrangement. Many communities have established quasi-governmental or non-profit authorities to own and operate their performance facilities on behalf of the local and/or state governments. Regardless of ownership structure, a performing arts center board of directors or other advisory committee is typically responsible for the operation and long-term maintenance of the facility.

The primary benefit of a public ownership arrangement is that the local government would maintain control of:

- Future site development,
- Continued presence of a performing arts center,
- Maintenance and capital improvements to the facility,
- Operating strategy for the performing arts center, and
- Access to tax-exempt debt.

The primary risk associated with public ownership concerns ongoing investments in the performing arts center. To remain competitive, the facility would likely require ongoing capital improvements. Moreover, the local government bears the risks associated with financial operating losses at the facility.

Performing Arts Center Funding Models

In the United States, funding for performing arts centers includes a range of methods from private, nonprofit groups employing a fundraising campaign to state or local governments using public debt to finance construction and subsequent operating needs. Many facilities use a combination of the two in which activities by a nonprofit owner or manager are complemented by state and local government pledges of annual funds to maintain the ongoing viability of a performance facility.

Local governments which finance the construction of performance facilities with public debt, usually do so over a 20- to 30-year period. Municipalities justify public investment either on the basis of the potential economic impact of a project or because it represents the development of a community asset with broad support that would not be developed without public spending.

Municipalities sell two primary types of tax-exempt bonds, General Obligation Bonds or Revenues Bonds, to finance projects such as performing arts centers.

General Obligation Bonds

One possible revenue source to repay bonds would be general fund revenue, backed by the full faith and credit of the government, to make scheduled payments over the life of the bonds. These general obligation bonds ("GO bonds") primarily rely on real property taxes for repayment. This type of debt would provide a strong credit and relatively low borrowing costs for the project.

GO bonds typically fund projects perceived to benefit the population as a whole, such as educational, environmental, transportation, or correctional facilities. Because performing arts centers have a narrower group of users and people who benefit from these projects, GO bonds are seldom used as a funding source. Based on: 1) the lack of historical precedent in other cities, 2) the availability of alternative financing methods, HVS does not recommend the use of GO debt to finance the proposed performing arts center in Coeur d'Alene.

Some alternative uses of GO debt might include;

- restricting it to a portion of the project costs such as site preparation, transportation improvements, and utilities;
- creating a short-term means of paying for some or all construction costs until revenues triggered by the new facility are realized; and/or,
- providing a guarantee to back-stop a new revenue source that is not initially creditworthy on its own or results in a lower bond rating without the backing of the gross receipts tax.

Revenue Bonds

Municipal governments can pledge revenue from existing or projected taxes and fees to support the repayment of tax-exempt debt on performing arts center projects. Bonds that are backed by such sources are called "revenue bonds" because the revenue from these taxes and fees provide the ability to repay debt. The interest rates paid on revenue bonds would vary depending on the reliability of the chosen revenue source. Interest rates also vary from one municipality to another depending on their credit ratings.

Counties and cities often target taxes or fees derived from the activities or businesses that are most likely to use or otherwise benefit from the facility. Hotel room occupancy taxes, sales taxes, car rental fees, parking taxes, food and beverage taxes, airport access fees, and development fees are the revenue sources most commonly used to repay debt service for performing arts center revenue bonds. In addition, municipalities frequently use these tax sources to finance the ongoing operating and marketing needs of their facilities. Most of the recent performing arts center projects throughout the U.S. have used this financing structure, which can be tailored to fit the specific requirements and debt structure of state and local governments.

The types of bonds used for particular projects depend on the size of the investment, lending rates, the creditworthiness of the borrowing entity, and the availability of revenue sources to repay the debt. The mix of revenue sources selected for particular projects depends on the comparative level of existing taxes or fees, as well as what is considered to be both fair and feasible under the unique political and economic circumstances of each development.

Local Option Sales Taxes and Auditorium Districts

Most cities in Idaho, including Coeur d'Alene, do not have a local option sales tax in addition to the state sales tax. Thirteen resort cities have voted to charge a local sales tax on all sales subject to sales tax or on specific sales such as restaurant food and beverage sales and recreation admissions. Sun Valley, ID charges the maximum 3% rate on regular retail sales and a higher rate of 4% on lodging, restaurant sales, recreation memberships, and event admissions. In 2015, residents of nearby Sandpoint, ID voted to approve a 1% local option sales tax to support the restoration of War Memorial Field with any remaining funds used to improve the City's parks infrastructure.

The state also allows for the establishment of Auditorium Districts to "serve the public need and promote the prosperity, security, and general welfare" of a District's residents. An Auditorium District is authorized to build, operate, maintain, market, and manage public auditoriums, exhibit halls, convention centers, sports arenas and similar facilities. There are currently three Auditorium Districts in the state. Created in 1959, the Greater Boise Auditorium District derives its revenues from a 5% hotel occupancy tax. Voters approved the creation of the Pocatello-Chubbock Auditorium District in 1998. The District collects a 5% hotel occupancy tax to fund the development of a multipurpose event center. The Mountain View Event Center opened in the fall of 2015. Residents of Idaho Falls approved the creation of an Auditorium District in 2011. The 5% hotel occupancy tax will help fund the development of a multipurpose event center in Idaho Falls., along with other fundraising efforts.

Case Studies

HVS investigated the operating structures and funding mechanisms for six stand-alone performing arts centers in small to medium-sized markets throughout the U.S. The following case studies include stand-alone performing arts centers and facilities within a larger multi-use complex. All venues have either opened or renovated within the past two decades or are currently in the planning stages of new development.

Argyros Performing Arts Center – Ketchum, ID

Originally established in 2001, Sun Valley Performing Arts is a 501(c)(3) nonprofit organization dedicated to the development and operation of a performing arts center. Shortly after organizing Sun Valley Performing Arts secured a site for the venue and began a long-term fundraising campaign. Three lead gifts totaled $4.5 million, including funds from founding benefactors, Julia and George Argyros. In 2017, fifteen years later, the organization had secured $8 million of the $14.5 million required for the development and the project broke ground. As of the spring of 2018, around $12 million has been raised, over 80% of the goal.

The 25,000 square foot facility will have a 450-person capacity and offer a variety of theatrical configurations. Programming will include music, theater, comedy, dance, speakers, films and educational workshops. The venue will also be available for use on a rental basis by other local non-profits, businesses, groups, and individuals.

A grand opening celebration will take place in November 2018.

ARGYROS PERFORMING ARTS CENTER

INB Performing Arts Center – Spokane, WA

Originally opened in 1974, the Spokane Opera House was under city ownership for three decades. In 2005, the Spokane Public Facilities District ("SPFD") assumed ownership and responsibility for the operation. Shortly thereafter, the SPFD entered into a naming right agreement with Inland Northwest Bank, renaming the facility the INB Performing Arts Center.

Over 60% of the INB Performing Arts Center's event and attendance are from touring Broadway and concert performances. Around 30% of events are community-based. Under the SPFD, the facility has sustained an operating profit over the past several years.

In May 2018, the facility closed to undergo a six-month, $22.3 million renovation. Work will include the replacement of all 2,700 theater seats and improvements to accessibility, asbestos removal, and other interior and exterior renovations that will improve aesthetics and operating efficiency. The SPFD has issued revenue bonds with three sources of debt repayment, including a county-wide 0.1% sales tax, a 2% hotel/motel tax, and a 0.033% state credit sales tax which was recently extended by the Washington State Legislature to 2042.

INB PERFORMING ARTS CENTER

Performing Arts Center of Rapid City – Rapid City, SD

The development of the Performing Arts Center of Rapid City involved 20 years of planning and a $9.2 million renovation of a 1937-era, middle school facility. The school district provided the site while the City of Rapid City contributed $3.25 million towards the renovation. The remainder of the project costs were funded through a fundraising campaign. The school district retains ownership of the venue, and the coalition maintains active fundraising efforts to support facility operations.

The Performing Arts Center of Rapid City houses two event spaces, an 830-seat historic theater, and a 175-seat studio theater. The venue operates through a coalition of four local performing arts organizations: the Black Hills Community Theater, the Black Hills Symphony Orchestra, the Rapid City Children's Chorus, and the Shrine of Democracy Chorus. A 14-member Board of Directors oversees the coalition's management and fundraising activities. Board seats are appointed by the City, School District, and Coalition. The venue primarily features performances by local performing arts organizations and education programs for local residents.

PERFORMING ARTS CENTER OF RAPID CITY

Covey Center for the Arts -Provo, UT

Opened in 2007, the Covey Center is housed in a converted library. The city used a $2.1 million tax increment bond and $870,000 from its general fund to convert the old library into an arts center. Other funding sources for the $8.5 million project included community donations, corporate sponsorships, and a County grant. The largest contribution was a $2 million donation from the facility's namesake, Stephen R. Covey. As of 2009, the Covey Center development costs have been paid in full, and the city-owned facility has no ongoing debt.

The venue houses a 670-seat main auditorium and a 60-seat black box theater. The City of Provo operates the venue which requires an annual operating subsidy from the City's general fund of around $350,000.

COVEY CENTER FOR THE ARTS

Weber Center for the Performing Arts - La Crosse, WI

Following a 2005 feasibility study and reorganization of La Crosse Community Theater into a nonprofit organization, fundraising for a performing arts center began in April 2011. On a donated land parcel adjacent to the Mississippi River sufficient funds had been committed to begin construction of the venue in November 2011. That same month, La Crosse Community Theater signed a collaborative ownership agreement with Viterbo University. In 2012, La Crosse Performing Arts Center Inc. was formed to serve as an umbrella company to fund maintenance of the performing arts center.

The venue houses a 450-seat main auditorium and a 100-seat black box theater. Fundraising efforts continue, but with construction fully paid and operations at break even, current donations fund an operating and capital maintenance reserve.

WEBER CENTER FOR THE PERFORMING ARTS

Globe News Center – Amarillo, TX

Having discussed a performing arts center in downtown Amarillo for several years, a group led by a local philanthropist began fundraising efforts in 1999. Within three months, their efforts had raised $12 million and the architectural design phase began. Amarillo's *Globe-News* newspaper donated an additional $3 million in return for the venue's naming rights. In 2006, the 1,300-seat Globe-News Center was completed with a final development cost of around $32 million. The majority of funding was from private donations; however, the City of Amarillo donated the land and committed an additional $1.8 million to the project. The City of Amarillo assumed management of the facility using the Amarillo Civic Center's management team, which is located across the street. Approximately 30 months after its opening, the full cost of the Globe-News Center was paid off and the ownership of the facility was transferred to the City.

In 2007, the City established a Tax Increment Reinvestment Zone ("TIRZ") surrounding the Globe-News Center and Civic Center properties. Several projects have received TIRZ funding, including the renovation of a historic building into a hotel, a mixed-use development, and a residential loft development. Other major projects planned for downtown Amarillo include a minor league baseball stadium, an expansion of the Amarillo Civic Center, a headquarters hotel, and an aquarium.

GLOBE-NEWS CENTER

Fox Cities Performing Arts Center – Appleton, WI

Local arts groups and civic leaders began imagining a performing arts center in the Fox Cities in the 1970s. This group of supporters found their much-needed catalyst in 1999 when Thrivent Financial for Lutherans made an $8 million gift for the project. In addition to ongoing fundraising, 14 cities in the Fox Cities community dedicated a total of $8 million to the construction of the project through hotel room taxes. The City of Appleton also pledged an additional portion (one percent) of their lodging tax to cover the operational needs of the facility. The City of Appleton also designated a site and, through its Economic Redevelopment Authority, committed $4.2 million towards site acquisition and preparation. Other major donations include $3 million from the Kimberly-Clark Corporation towards the construction of the 450-seat Kimberly-Clark Theater within the Fox Cities PAC. In total, the groups raised $45 million from local businesses, individuals, and foundations.

The Fox Cities PAC opened in 2002. The facility includes the 2,100-seat Thrivent Financial Hall, the 450-seat multipurpose theater, and a 25,000 square foot lobby. It is owned and operated as a 501(c)(3) organization and continues to solicit donations to support the ongoing operation of the facility.

FOX CITIES PERFORMING ARTS CENTER

Washington Pavilion - Sioux Falls, SD

The City of Sioux Falls, SD took possession of the empty Washington High School and completed a $30 million renovation on the facility, opening the Washington Pavilion of Arts and Sciences in 1999. The City contracts with Washington Pavilion Management, Inc. ("WPMI"), a 501(c)(3) nonprofit corporation which manages the day to day operations of the facility. The facility houses the 1,900-seat Husby Performing Arts Center, the Kirby Science Discovery Center, and the Visual Arts Center. A one percent city entertainment tax pays the debt service on bonds used to fund the construction of the Washington Pavilion and the Sioux Falls Convention Center. In addition, the City contributes around $1.2 million annually towards the operation of the Washington Pavilion in addition to around $50,000 in state and federal grants.

WMPI continues fundraising efforts, collecting around $1 million in contributions, donated goods and services, and earnings from special fundraising events. The private funds go towards the operating needs of the facility. The City of Sioux Falls pays for capital improvements.

WASHINGTON PAVILION

Durham Performing Arts Center – Durham, NC

Opened in 2008, the $48 million, 2,700-seat Durham PAC is owned by the City of Durham and operated under a management contract with Nederland Organization and Professional Facilities Management. The City borrowed $33.7 million for the Durham PAC's construction through Certificates of Participation ("COPs"). Debt service payments on COPs are subject to annual appropriations by the City. This payment structure allows the City to consider COP debt service as an annual operating expense rather than a long-term capital obligation, thereby avoiding a voter referendum for their approval. Other sources of funding include a $7.5 million contribution from Duke University and other contributions. The facility has attempted to secure a major naming rights sponsor but has been unsuccessful to date. Smaller sponsorship deals bring in around $200,000 annually.

The Durham PAC's operation has far exceeded projections for events, attendance, gross revenue, and net operating income. The City of Durham collects a 40 percent share of net income from operations. In 2014, this share reached around $1.6 million.

DURHAM PERFORMING ARTS CENTER

Richmond CenterStage – Richmond, VA

Originally opened in 1928 as a Loew's Theater, the Carpenter Theater in Richmond, Virginia underwent a $25 million restoration by the CenterStage Foundation. In addition to restoring the 1,800-seat theater, the project also included the construction of a new 80,000 square foot facility which houses a 200-seat theater, a multipurpose jazz and cabaret space, an education center, visual arts gallery, meetings rooms, and offices. In total, the CenterStage development cost around $85.5 million. Sources of project financing include an $8.5 million grant from the Commonwealth of Virginia, a $25 million grant from the City of Richmond, $18 million in federal and state historic tax credits, $2.3 million in new market tax credits, and $18 million from other sources.

CenterStage officially opened to the public in 2009. Nine resident performing arts groups use CenterStage for performances and educational programming. CenterStage is a 501(c)(3) nonprofit organization and has an active fundraising campaign to fund ongoing operations of its venues. The complex has a somewhat controversial management structure in which SMG Richmond, a for-profit private management company, operates the complex under a city-appointed board of local executives.

CENTERSTAGE RICHMOND

Tanger Performing Arts Center – Greensboro, NC

With a groundbreaking taking place in April 2017, the Tanger Performing Arts Center in Greensboro, North Carolina is scheduled to open in 2019. The 3,000-seat venue will replace the 2,400-seat War Memorial Auditorium in the Greensboro Coliseum Complex. A public-private partnership will fund the $65 million project with the City committing $30 million and the Community Foundation of Greater Greensboro funding the remaining $35 million. The City's $30 million pledge will be paid over 28 years through a portion of the City's hotel tax revenue, ticket and user fees, and premium parking fees. With corporate and private donations lower than anticipated, the start of construction has been delayed from original plans. The Greensboro Community Foundation recently secured a $25 million bridge loan which it will repay over 10 years from future donations. These funds will provide $5 million in preconstruction costs.

The City of Greensboro owns and operates the facility, which is expected to attract 149 events in a stabilized year.

TANGER PERFORMING ARTS CENTER

Federal Way Performing Arts & Events Center – Federal Way, WA

The Federal Way Performing Arts & Events Center ("PAEC") in Federal Way, Washington opened in August of 2017. The 700-seat venue houses a public-assembly lobby and generous outdoor plaza space. A private developer has also committed to developing a 125-room hotel and managing PAEC on behalf of the City of Federal Way. Funding for the $32 million project was through a combination of City funds, state and county grants, sponsorship agreements, donations, and federal New Market Tax Credits. The City purchased a four-acre site in 2010 for $5 million in state funds.

Less than one year after opening, the City transferred the management of the venue from an executive director to the City's Deputy Public Works Director, signaling a change in how the City will oversee operations.

FEDERAL WAY PERFORMING ARTS & EVENTS CENTER

11. Statement of Assumptions and Limiting Conditions

1. This report is to be used in whole and not in part.
2. No responsibility is assumed for matters of a legal nature.
3. We have not considered the presence of potentially hazardous materials on the proposed site, such as asbestos, urea formaldehyde foam insulation, PCBs, any form of toxic waste, polychlorinated biphenyls, pesticides, or lead-based paints.
4. All information, financial operating statements, estimates, and opinions obtained from parties not employed by HVS are assumed to be true and correct. We can assume no liability resulting from misinformation.
5. Unless noted, we assume that there are no encroachments, zoning violations, or building violations encumbering the subject property.
6. We are not required to give testimony or attendance in court by reason of this analysis without previous arrangements, and only when our standard per-diem fees and travel costs are paid prior to the appearance.
7. If the reader is making a fiduciary or individual investment decision and has any questions concerning the material presented in this report, it is recommended that the reader contact us.
8. We take no responsibility for any events or circumstances that take place subsequent to the date of our report.
9. The quality of a performance facility's on-site management has a direct effect on a facility's economic performance. The demand and financial forecasts presented in this analysis assume responsible ownership and competent management. Any departure from this assumption may have a significant impact on the projected operating results.
10. The impact analysis presented in this report is based upon assumptions, estimates, and evaluations of the market conditions in the local and national economy, which may be subject to sharp rises and declines. Over the projection period considered in our analysis, wages and other operating expenses may increase or decrease due to market volatility and economic forces outside the control of the facility's management.

11. We do not warrant that our estimates will be attained, but they have been developed on the basis of information obtained during the course of our market research and are intended to reflect reasonable expectations.

12. Many of the figures presented in this report were generated using sophisticated computer models that make calculations based on numbers carried out to three or more decimal places. In the interest of simplicity, most numbers have been rounded. Thus, these figures may be subject to small rounding errors.

13. It is agreed that our liability to the client is limited to the amount of the fee paid as liquidated damages. Our responsibility is limited to the client, and use of this report by third parties shall be solely at the risk of the client and/or third parties. The use of this report is also subject to the terms and conditions set forth in our engagement letter with the client.

14. Although this analysis employs various mathematical calculations, the final estimates are subjective and may be influenced by our experience and other factors not specifically set forth in this report.

15. This report was prepared by HVS Convention, Sports & Entertainment Facilities Consulting. All opinions, recommendations, and conclusions expressed during the course of this assignment are rendered by the staff of this organization, as employees, rather than as individuals.

16. This report is set forth as a feasibility study of the subject facility; this is not an appraisal report.

12. Certification

The undersigned hereby certify that, to the best of our knowledge and belief:

1. the statements of fact presented in this report are true and correct;
1. the reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions, and are our personal, impartial, and unbiased professional analyses, opinions, and conclusions;
2. we have no present or prospective interest in the property that is the subject of this report and no personal interest with respect to the parties involved;
3. HVS is not a municipal advisor and is not subject to the fiduciary duty set forth in section 15B(c)(1) of the Act (15 U.S.C. 78o-4(c)(1)) with respect to the municipal financial product or issuance of municipal securities.
4. we have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment;
5. our engagement in this assignment was not contingent upon developing or reporting predetermined results;
6. our compensation for completing this assignment is not contingent upon the development or reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal;

Thomas Hazinski
Managing Director

Catherine Sarrett
Senior Director

A. Appendix - User Questionnaires

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Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: CYT North Idaho

Your name and position: Bliss Lanier, Exec Director

Email: blisscyt@gmail.com

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions	4	46	16,900	Oct/Nov 2 weeks; Feb/Mar 2 weeks; May/Jun w weeks; Jul 2 weeks
HS/youth productions				

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified	2	22	7300	will vary within the months listed above
Chorale/ensembles				
Popular Music/amplified	2	24	9600	

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	135	
Drama		
Dance		
Symphony		
Opera		
Chorale		
Assembly/graduation		

Meeting/lecture		

Back of House requirements	Performers	Comments
Star dressing rooms		
Principal dressing rooms		
Chorus dressing rooms	80+	
Pit orchestra	12	
Rehearsal room	80	
Green Room	50	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system	Y	
Motorized rigging system		Lovely but not critical
Portable acoustical shell		
Orchestra Pit		Lovely but not critical
Stage traps		Super lovely but not critical
Grand Piano		
Other		
Larger apron	Y	
Monitors		Love 'em but not necessary

Not on Stage	Critical?	Comments
Balcony seating		Love it but not necessary
VIP seating or lounge		
Meet and greet area		Would use like crazy if available
Video projection for scenery	Y	
Video projection for meetings		
Other		
Good wing space	Y	
Flying capability		Would be over the moon to have!

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space		Y		
Classroom space	Y			
Temporary office space				
Permanent office space				
Dedicated storage space		Y		
Scene shop / storage			Y	
Costume shop / storage				
Wardrobe / laundry		Y		

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	$750	$1000	60-70 hours per show
Performance space	$5000	$7000	80 hrs per show* (3 of 4 shows a year; 4th show 66)

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?

   Yes

7) Thank you!! Please provide any additional comments here.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: Human Rights Education Institute

Your name and position: Jeanette Laster, Programs and Development Manager

Email: jLaster@HREI.org

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions		3	120+	1
HS/youth productions	2-3		120+	1

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified	~~2-3~~	2-3	120+	1

Other

Type	# events	Attendance	Months
Meetings/lectures	12	120+	12
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	4-5	Small performance
Drama		
Dance	20	
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture	2-4	Panels
	20	Meetings

Back of House requirements	Performers	Comments
Star dressing rooms		We've never had dressing rooms
Principal dressing rooms		
Chorus dressing rooms		
Pit orchestra		
Rehearsal room	20	
Green Room	20	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system		Not sure,
Motorized rigging system		
Portable acoustical shell		
Orchestra Pit		
Stage traps		
Grand Piano		
Other		

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area	✓	
Video projection for scenery	✓	
Video projection for meetings	✓	
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	✓	✓		
Classroom space	✓			
Temporary office space			✓	
Permanent office space		✓		
Dedicated storage space		✓		
Scene shop / storage		✓		
Costume shop / storage		✓		
Wardrobe / laundry			✓	

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space			
Performance space			
I'm uncertain		- don't usually rent space	

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?

~~[illegible]~~ probably not

7) Thank you!! Please provide any additional comments here.

Please email completed forms to Catherine Sarrett at csarrett@hvs.com

Questions? Or turn your form into Nicole Kahler at the Chamber. (Nicole@CDA2030.org / 208.415.0112)

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: CARRIE SCOZZARO

Your name and position: Arts Director, Sorensen Magnet School of Arts + Humanities

Email:

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

what's the difference?

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions				
HS/youth productions	3		400	

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified	2	400		
Chorale/ensembles	2	400		
Popular Music/amplified				

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services	2	400	
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre		
Drama		
Dance		
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture		

Back of House requirements	Performers	Comments
Star dressing rooms		
Principal dressing rooms		
Chorus dressing rooms		
Pit orchestra		
Rehearsal room	✓	
Green Room	✓	VIDEO feed from stage to Green Room

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system		
Motorized rigging system		
Portable acoustical shell		
Orchestra Pit		
Stage traps		
Grand Piano	✓	
Other	✓	risers

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area		
Video projection for scenery	✓	
Video projection for meetings		
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	✓			
Classroom space	✓			
Temporary office space				
Permanent office space				
Dedicated storage space				
Scene shop / storage				
Costume shop / storage				
Wardrobe / laundry	✓			

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space			
Performance space			

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?

7) Thank you!! Please provide any additional comments here.

Sorensen would like to offer more performances to the community. We do several events per year, sometimes using NIC But more often limited to the school gym. Our population is 350 kids and if we have all the kids & only some parents, we are Beyond capacity. If there were a professional space, we'd seek to utilize that for school-wide performances that the community might enjoy eg a whole-school performance of "Wizard of Oz".

Please email completed forms to Catherine Sarrett at csarrett@hvs.com

Questions? or turn your form into Nicole Kahler at the chamber. (Nicole@CDA2030.org / 208.415.0112)

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: Coeur d'Alene Summer Theatre

Your name and position: Jadd Davis, Artistic Director

Email: jadd@cdasummertheatre.com

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions	4-5	50	+/- 275 per	June-August (mainstage), 3 week runs. TBD for other productions done throughout the year, usually one weekend.
Community productions	n/a			
HS/youth productions	1	1	+/- 200	One day in July

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified	2	2 (or more)	300+	Annual Concerts at Riverstone Concert Series and also Art on the Green. Also available for private events (in 2017 did 3 such events for 300+ patrons)

Other

Type	# events	Attendance	Months
Meetings/lectures	3-5	40	First Mondays in December, January, and usually March-May I teach theatre masterclasses
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	Up to 35	actors
Drama		
Dance		
Symphony		
Opera	Up to 50	Weighing in here as I often perform with the opera. Between principal artists and chorus, depending on the opera
Chorale		
Assembly/graduation		
Meeting/lecture	3-5	Teacher(s)/panelists

Back of House requirements	Performers	Comments
Star dressing rooms	1-2	Not super necessary, but some actors prefer it. If a national name, would be important
Principal dressing rooms	2-8	Again, depends on the actor
Chorus dressing rooms	Up to 70	In a musical, usually about 30, but can get big with an opera.
Pit orchestra	3-25	
Rehearsal room	Up to 70	Musical, usually about 30 (35 with staff/crew), but can get big with opera
Green Room	30	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system	Yes	
Motorized rigging system	Yes	In a perfect world, there would be a counterweight AND motorized fly system, but if I had to choose, I'd say motorized allows for greater staffing flexibility.
Portable acoustical shell	No	
Orchestra Pit	Yes	
Stage traps	Yes	Could lead to orch pit if necessary.
Grand Piano	Somewhat	For our purposes a good keyboard is more practical
Other	Wingspace	Wingspace for set storage and actor staging is very important for big musicals

Not on Stage	Critical?	Comments
Balcony seating	Somewhat	Allows for greater seating capacity without dramatically increasing architectural footprint
VIP seating or lounge	Yes	For donors/sponsors
Meet and greet area	Yes	
Video projection for scenery	Yes!!!	This is a major part of most contemporary scenic designs
Video projection for meetings	Yes	

Other	Silent “cry rooms”	For small children or audience members with disabilities who might otherwise disrupt the performance.

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	X			
Classroom space	X			Can be the same space a rehearsal space if need be
Temporary office space			X	
Permanent office space	X			
Dedicated storage space	X			
Scene shop / storage	X			
Costume shop / storage	X			
Wardrobe / laundry	x			

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	As low as possible	150/day	10-6 about 40 days/year
Performance space	500/day or less	800/day	50 days during the year, usually less than 4 hours, but up to 12 during tech rehearsals

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d’Alene? Yes

7) Thank you!! Please provide any additional comments here.

Thanks for your time. If this becomes a feasible endeavor, CDA Summer Theatre would likely lobby hard to be the flagship tenant and would be a practical entity to oversee the business management of box office, facilities, etc. as we have a strong staff/business infrastructure and much interest in said endeavors. Cheers!

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name:

Your name and position: Becki Stevens

Email:

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions				
HS/youth productions				

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles	3-4	2	400	September - Mayl
Popular Music/amplified				

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre		
Drama		
Dance		
Symphony		
Opera		
Chorale	75-90	Depending on orchestra
Assembly/graduation		
Meeting/lecture		

Back of House requirements	Performers	Comments
Star dressing rooms	1-5	Guest Soloists
Principal dressing rooms		
Chorus dressing rooms	75	Locked gathering area
Pit orchestra	5-20	
Rehearsal room	75-90	with Piano
Green Room		

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system		
Motorized rigging system		
Portable acoustical shell	Yes	
Orchestra Pit	Yes	
Stage traps		
Grand Piano	Yes	
Other	Yes	Organ, or the ability to bring in...

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area		
Video projection for scenery		
Video projection for meetings		
Other	Yes	Video projection for advertiser acknowledgements, and video production
	Yes	Ability to record performances, video & Audio
	Yes	Lighting

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	X			
Classroom space		X		
Temporary office space			X	
Permanent office space		X		
Dedicated storage space	X			
Scene shop / storage			X	
Costume shop / storage			X	
Wardrobe / laundry			X	

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space			weekly, 5 hours August 1 - Jun1
Performance space	$1000/performance	$1500/performance	4 hours per performance, 11 times per year

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene? Yes. With a small office, and music storage area.

7) Thank you!! Please provide any additional comments here.

We are a growing chorale, and would love to have a dedicated weekly rehearsal space for 75-100 people starting in September and ending in May. We have a music library that we would love to rent storage space and have a small office. As we currently rehearse in a church and much of the space is donated, we don't feel we can accurately speculate on rehearsal space rental fees. We would assume that the performance rental would include sound techs, recording opportunities, etc..in the cost.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: Handshake Productions

Your name and position: Chris Guggemos, Owner

Email:

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions	20-30	Same	300-400 each	2-3 months
HS/youth productions				

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified	20-30	Same	300-400 each	2-3 months

Other

Type	# events	Attendance	Months
Meetings/lectures	0		
Assemblies/services	0		
Graduations	0		

2) Please use the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	0	
Drama	0	
Dance	0	
Symphony	0	
Opera	0	
Chorale	0	
Assembly/graduation	0	
Meeting/lecture	0	

Back of House requirements	Performers	Comments
Star dressing rooms	0	
Principal dressing rooms	0	
Chorus dressing rooms	0	
Pit orchestra	0	
Rehearsal room	0	
Green Room	6+	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system	NO	
Motorized rigging system	NO	
Portable acoustical shell	NO	
Orchestra Pit	NO	
Stage traps	NO	
Grand Piano	NO	
Other	NO	

Not on Stage	Critical?	Comments
Balcony seating	NO	
VIP seating or lounge	NO	
Meet and greet area	NO	
Video projection for scenery	NO	
Video projection for meetings	NO	
Other	ÑO	

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	X			
Classroom space			X	
Temporary office space			X	
Permanent office space		X		
Dedicated storage space		X		
Scene shop / storage		X		
Costume shop / storage		X		
Wardrobe / laundry		X		

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	?		
Performance space	$1 PER SEAT		

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene? YES

7) Thank you!! Please provide any additional comments here.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name:

Your name and position:

Email:

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions				
HS/youth productions	1	1	600	June, 2 days

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified				

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre		
Drama		
Dance	100+	
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture		

Back of House requirements	Performers	Comments
Star dressing rooms		
Principal dressing rooms	100+	
Chorus dressing rooms		
Pit orchestra		
Rehearsal room	100+	
Green Room		

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system		
Motorized rigging system		
Portable acoustical shell		
Orchestra Pit		
Stage traps		
Grand Piano		
Other		

Not on Stage	Critical?	Comments
Balcony seating	Y	
VIP seating or lounge		
Meet and greet area		
Video projection for scenery	Y	
Video projection for meetings		
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space		X		
Classroom space		X		
Temporary office space			X	
Permanent office space			X	
Dedicated storage space	X			
Scene shop / storage	X			
Costume shop / storage	X			
Wardrobe / laundry		X		

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	150	300	3hrs / day
Performance space	150	300	3 hrs / day

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?

YES!

7) Thank you!! Please provide any additional comments here.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: Out of the Shadows Theater

Your name and position: Wendy Carroll, Exec. Director

Email:

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions	1	3	1200	Nov. 1 week
HS/youth productions				

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified				

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	60+	30 actors plus 30 "shadow actors"
Drama		
Dance		
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture		

Back of House requirements	Performers	Comments
Star dressing rooms		
Principal dressing rooms	30	Min 2 dressing rooms (male/female)
Chorus dressing rooms	30	Min 2 dressing rooms (male/female)
Pit orchestra	10	
Rehearsal room	60	
Green Room	60	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system	x	
Motorized rigging system	x	
Portable acoustical shell		
Orchestra Pit	x	
Stage traps	x	
Grand Piano		
Other		
Adequate wing space	x	Desperate need for theater with wing space

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area	x	Lobby that can handle large group
Video projection for scenery	x	
Video projection for meetings		
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space	x			Depends on cost
Classroom space	x			Offer dance and vocal class
Temporary office space				
Permanent office space				
Dedicated storage space				
Scene shop / storage	x			Place to build as needed
Costume shop / storage	x			Place to work
Wardrobe / laundry	x			

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	300	400	
Performance space			Per rehearsal and performance

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene? If you mean would be like to establish an ongoing annual relationship with the theater, most definitely. It is very helpful to our cast of disabled individuals to work in a familiar space.

7) Thank you!! Please provide any additional comments here.

To clarify. Our performances involve actors with special needs. Each has a shadow actor to assist through rehearsals and performances. So our cast actually doubles.

The prices noted are based on a 400 seat theater. If the new facility had more seating, of course, we could absorb a higher cost. To date we have sold out every performance we've offered and turned away audience so having a greater capacity would be lovely and would help us absorb a higher rental cost. Our current rent at the KROC reflects a non-profit discount and a partial scholarship. We only rent for a weekend but hope to extend it to two weekends, But the KROC has been booked so that we cannot do that. I know the KROC offers some negotiation on rental price of the theater between performances (Mon, Tues, etc.) but we have never gotten that far in the discussion because there is never room for us. Other theater companies such as Aspire, Laura Little Production, CYT and Summer Theater book long periods which makes it difficult for us to squeeze in. Frankly, there are a lot of folks who cannot access the KROC and currently have no opportunity.

We would love to have classrooms available as we hope to expand in our efforts to bring the arts to people who have disabilities. I can imagine a dance class or vocal class. An acting class. We could even broaden that to art classes (oils, watercolor, etc.)

If there was an additional small theater, we could start to offer plays as well as musicals, allowing a smaller cast to take on more moderately-sized non-musical productions and discover their talent. Side note: one of our actresses who had her first taste of theater in our musicals has turned out to be a fine Shakespearean actress, landing the lead at a "non-disabled" production of "Much Ado About Nothing". Who would have guessed this young lady who has autism was so gifted?

There is such an enormous need for an arts center like this. I truly hope to see it become a reality.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: Creative Adventures Inc.
Northwest Passage Productions

Your name and position: John Mark Maio / Director / Writer/Composer

Email: johnmaio@imaxmail.net

- Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance
		Months and run length	
Musical Theatre	1	6	300 to 500
Theatrical Play	2	6	250 to 450

Music

Type	# productions	# performances	Attendance
		Months and run length	
Symphonic/non-amplified	n/a		
Chorale/ensembles	n/a		
Popular Music/amplified	n/a		

Other

Type	# events	Attendance
	Months	
Meetings/lectures	n/a	
Assemblies/services	n/a	
Graduations	n/a	

- Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre	15 to 25 (full cast)	Orchestra for Musical

		Theater, 5 to 12 musicians
Drama	5 to 15	
Dance	10	
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture		

Back of House requirements	Comments	Performers
Star dressing rooms	two rooms	
Principal dressing rooms	two rooms	
Chorus dressing rooms	two rooms	
Pit orchestra	min 5 to max 15	
Rehearsal room	one room	
Green Room	1	

- Which of the following are critical to the function of the performance space?

On Stage	Comments	Critical?
Counterweight rigging system	Critical	
Motorized rigging system		
Portable acoustical shell		
Orchestra Pit	Critical	
Stage traps	Critcal	
Grand Piano		
Other		

Not on Stage	Comments	Critical?
Balcony seating		
VIP seating or lounge	Critical	
Meet and greet area	Critical	
Video projection for scenery	Critical	
Video projection for meetings		
Other		

- Please indicate your level of interest in the following support spaces.

Low		High	Med	Comments

Rehearsal space	x			
Classroom space		x		
Temporary office space		x		
Permanent office space	x		x	
Dedicated storage space	x			
Scene shop / storage	x			
Costume shop / storage	x			
Wardrobe / laundry	x			

- Please indicate what you consider ideal and maximum rental fees for your organization.

	Maximum	Ideal Duration (# of hours/days)	
Rehearsal space	$50 per day	$100.00 per day	5/5
Performance space	$400.00 per day	$650.00 per day	6/9

- Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?
Yes

- Thank you!! Please provide any additional comments here.

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: CDA Arts & Culture Alliance

Your name and position: Ali Shute, Executive Director

Email: ali_shute@mac.com

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions				
Community productions				
HS/youth productions				

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified				
Chorale/ensembles				
Popular Music/amplified				

Other

Type	# events	Attendance	Months
Meetings/lectures	1-2	25-50 +	½ day or full day events in a year.
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers	Comments
Musical theatre		
Drama		
Dance		
Symphony		
Opera		
Chorale		
Assembly/graduation		
Meeting/lecture		Access to a screen and projector would be great.

Back of House requirements	Performers	Comments
Star dressing rooms		
Principal dressing rooms		
Chorus dressing rooms		
Pit orchestra		
Rehearsal room		
Green Room		

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system		
Motorized rigging system		
Portable acoustical shell		
Orchestra Pit		
Stage traps		
Grand Piano		
Other		

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area		
Video projection for scenery		
Video projection for meetings		
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space				
Classroom space	x			
Temporary office space				
Permanent office space				
Dedicated storage space				
Scene shop / storage				
Costume shop / storage				
Wardrobe / laundry				

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space			
Performance space			

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?
Yes, depending on where the eventual location is. I would need to be fairly close to downtown I think.

7) Thank you!! Please provide any additional comments here.
The A&C is more of a support organization acting as a community arts umbrella. While we do many events, they are usually structured within a community environment (such as the ArtWalk, and the Riverstone Summer Concerts which is an outdoor event in the park in the summer). Almost all of our events are free.
However, I would love to have access to a performing arts/event center where we had the ability to bring in a performance as a fund raiser for our organization.

email: csarrett@hvs.com
(H)

Coeur d'Alene, ID
Theatre Use and Design Questionnaire

Organization Name: CDA ARTS & Culture Alliance

Your name and position: Kristin Kilmer Vice Chair

Email: kristin@northcapeproductions.com

1) Please use the following charts to indicate the type and number of events you produce or host each year. For attendance, please indicate potential attendance if not constrained by venue capacity.

Theater and Dance

Type	# productions	# performances	Attendance	Months and run length
Professional productions	6	12 each	80%	OCT - April
Community productions	12-15	8 each	90%	April - OCT
HS/youth productions	12-15	6 each	90%	" "

Music

Type	# productions	# performances	Attendance	Months and run length
Symphonic/non-amplified	5	5	80%	FALL & Spring (Xmas)
Chorale/ensembles	8-10	8-10	90%	" "
Popular Music/amplified	6	6	100%	Summer
7 OUTDOOR				

Other

Type	# events	Attendance	Months
Meetings/lectures			
Assemblies/services			
Graduations			

2) Please us the following charts to indicate the number of performers that need to be accommodated by stage and back of house areas.

Stage requirements	Performers (up to....)	Comments
Musical theatre	25	
Drama	10	
Dance	50	
Symphony	30	
Opera	25	
Chorale	50	
Assembly/graduation	100+	
Meeting/lecture	100+	

Back of House requirements	Performers	Comments
Star dressing rooms	10	
Principal dressing rooms	10	
Chorus dressing rooms	25	
Pit orchestra	30	
Rehearsal room	50	
Green Room	50	

3) Which of the following are critical to the function of the performance space?

On Stage	Critical?	Comments
Counterweight rigging system	X HIGH	
Motorized rigging system	MID	
Portable acoustical shell	MID	
Orchestra Pit	X	HIGH
Stage traps	MID	
Grand Piano		
Other		

← Loading dock - Fly space - Wing Space
Stage depth space - Acoustics!
Fly Space - As much above the stage as on

Not on Stage	Critical?	Comments
Balcony seating		
VIP seating or lounge		
Meet and greet area		
Video projection for scenery		
Video projection for meetings	X HIGH	
Other		

4) Please indicate your level of interest in the following support spaces.

	High	Med	Low	Comments
Rehearsal space				
Classroom space				
Temporary office space				
Permanent office space				
Dedicated storage space				
Scene shop / storage				
Costume shop / storage				
Wardrobe / laundry				

5) Please indicate what you consider ideal and maximum rental fees for your organization.

	Ideal	Maximum	Duration (# of hours/days)
Rehearsal space	$25/HR	$250/day	
Performance space	→ Depends?		

6) Would you consider becoming a permanent tenant of a new performing arts center in Coeur d'Alene?

7) Thank you!! Please provide any additional comments here.