

STERLING OPERA HOUSE
COMPREHENSIVE STUDY

PROGRESS UPDATE

FEBRUARY 9, 2026

steinberg
hart

AGENDA

1. CURRENT STATUS

2. SCHEDULE

3. PROCESS

4. FINDINGS + RECOMMENDATIONS

- a. Market Needs
- b. Existing Conditions
- c. Historic Requirements
- d. Capital Improvement Recommendations

5. PHASING

6. STRUCTURE OF COST ESTIMATE

7. ORGANIZATION OF FINAL REPORT

8. NEXT STEPS



CURRENT STATUS

- **MARKET NEEDS ASSESSMENT** Complete.
- **EXISTING CONDITIONS ASSESSMENT** Narrative descriptions and assessments for all disciplines (Theater, Acoustics, AV, Mechanical, Electrical, Plumbing, Life Safety, Structural) for existing conditions are drafted.
- **CAPITAL IMPROVEMENT RECOMMENDATIONS** Narrative descriptions and assessments for all disciplines (Theater, Acoustics, AV, Mechanical, Electrical, Plumbing, Life Safety, Structural) for proposed capital improvements and renovations are drafted, including architectural drawings and diagrams.
- **COST ESTIMATION** Pricing currently being assessed (including pricing of phases) based on these documents.
- **FINAL DOCUMENTATION** Final study being compiled.

SCHEDULE



02.09.26

In-Person Commission Meeting:

Steinberg Hart in-person presentation to Sterling Opera House Commission: Study Update.



03.09.26

In-Person Commission Meeting:

Steinberg Hart in-person presentation to Sterling Opera House Commission; Final Study Document Issued.

PROCESS

PROCESS

COMPREHENSIVE STUDY PROCESS

MARKET NEEDS ASSESSMENT

- Conduct market study updating the needs assessment and market study completed in 2002 by Webb Management.
- Update study goals, organize data collection and collect any background information needed to support the study.
- Identify forces and trends in the market that may have a bearing on the renovation of the Sterling Opera House
- Identify comparable facilities in the region, and research touring programs presenting in other facilities in the region.
- Provide conclusions on the need and opportunities for the renovated Sterling Opera House, with recommendations as to what programming, capacity, functionality, flexibility, and amenities will maximize the value to be delivered by the venue to the community.

EXISTING CONDITIONS ASSESSMENT

- Review existing information and previous studies.
- Evaluate the conditions of the building including the structural, mechanical, electrical, plumbing, fire protection, and theatrical systems.
- Update existing architectural drawings based on observations.
- Identify potential improvements to the building systems and their costs.
- Evaluate the building for compliance with current accessibility standards, building codes, and historic requirements.

CAPITAL IMPROVEMENT RECOMMENDATIONS

- Combine the information from the existing conditions assessment of the theater with data from the market needs assessment to identify how to improve the Sterling Opera House and have it best serve the cultural needs of Derby and its surrounding communities.
- Develop options for how to best achieve the established goals and identify anticipated general costs for the options.
- Cost information will include hard construction costs and soft project costs including equipment, contingencies, and potential professional fees.
- Anticipated escalation of costs will be identified.

FINDINGS + RECOMMENDATIONS

MARKET NEEDS ASSESSMENT

FINDINGS + RECOMMENDATIONS

MARKET NEEDS ASSESSMENT - PROCESS

EVALUATE FORCES AND TRENDS

- Embracing a broader definition of cultural activities;
- Aspiring to become the “community living room,” a building that is always open, always active, and welcoming to all;
- Partnering with educators on programs and their delivery;
- Evolving from palaces of the arts to the creation of arts districts, which are more authentic, more inclusive, and have greater long-term impacts on the community;
- Supporting active as well as passive participation and enhancing the social experience around a performance or program;
- Maintaining low cost of access for artists and arts organizations;
- And, facing outward into the community, responding to relevant economic and community development issues.

ASSESS MARKET

- While the City of Derby’s population is small, the broader driving area is large, growing in population and has high levels of income and education.
- Local and drive-time audiences do attend and participate in various programs, and they are likely more oriented towards popular entertainment.
- Two of the five Tapestry segments in the region spend more than average on entertainment.

REVIEW COMPETITION

- Evaluated 38 regional venues within thirty and sixty minute drive times of the Sterling Opera House, ranging from Performance Facilities, Cinemas, Meeting and Event Spaces.
- A 1,500-seat venue is a common size for presenting venues in the market area.
 - The majority of presenting venues in the area are concentrated in larger cities closer to Connecticut’s coast.
 - There is a gap in the facilities landscape for places to see indie and art house cinema.
 - There is a gap in the market for unique and quality event spaces that can accommodate more than 300 guests.

CONSIDER USER DEMAND

There are different types of potential uses and users for a renovated theater of the size and shape of the Sterling Opera House.

- Non-Profit Rentals
- Commercial Rentals
- Film
- Education Programs
- Community Gatherings
- **Presented Live Arts and Entertainment**

FINDINGS + RECOMMENDATIONS

MARKET NEEDS ASSESSMENT – RECOMMENDATIONS AND NEXT STEPS

1

RECOMMENDED USE:

Based on the Market Need findings, the first and best option is to renovate the Sterling Opera House for **commercial entertainment**, essentially **live music** and **comedy**.

After this, additional types of programs would keep the lights on more often and engage more of the community:

- **Meetings & events** paying market-rate rent.
- Occasional and **carefully curated film programming**.
- Occasional access for **community nonprofits and school-based groups**.
- Occasional **community gatherings** and **civic events**.

2

COMPLETE BUSINESS PLAN:

Complete the **business plan** for the renovation that includes further exploration of operating options and their financial and regional economic implications.

3

FIND AN OPERATOR:

Find and contract with an **operating partner** able to access touring product, aggressively promote those programs, and then support the four secondary programming elements.

1. **Build a list of organizations and contacts** (both commercial venue operators and regional performing arts centers) who might respond to the opportunity of operating the opera house.
2. **Develop and publish an RFP** as the basis of soliciting an operator. The Town should then respond to enquiries, offering results of this study as an information package, and arranging tours of the opera house.
3. **Evaluate respondents** and then engage in preliminary negotiations with a preferred operator to **develop an MOU**.
4. With an MOU in place, project leaders and the Town can **complete fundraising efforts** and **initiate renovation**.
5. Once the renovation is underway and components are settled, the town should re-engage with the preferred operator to **advance the MOU into a lease agreement**.

FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS

DRAFT

FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – BUILDING AREA

EXISTING BUILDING AREAS

#	Room Name	NSF	GSF	Notes
BASEMENT LEVEL				
001	Control Room	178		Limited head-height (basement)
002	SW Room	139		Limited head-height (basement)
003	SW Cell	41		Limited head-height (basement)
004	Mech	1,383		Limited head-height (basement)
005	SE Cell	56		Limited head-height (basement)
006	NW Cell	102		Limited head-height (basement)
007	N Room	325		Limited head-height (basement)
008	NW Room	410		Limited head-height (basement)
009	Corridor	88		Limited head-height (basement)
010	SW Room	21		Limited head-height (basement)
TOTAL - BASEMENT		2,743	2.44	6,683
STREET LEVEL				
101	Locker Room	191		
102	Office	84		
102A	Storage	59		
103	Shower	131		
104	Jail	353		
105	Room	166		
106	Chambers	729		
107	Room	185		
108	Men	108		
109	Women	85		
110	Tax Collector	322		
111	Mayor	184		
112	Safe	27		
113	Safe	82		
114	Clerk Room	306		
115	Clerk Room	524		
116	Safe	118		
117	Office	138		
118	Tickets	48		
119	Corridor			Included in Gross SF
120	Corridor	619		(Previous Open-Office Area)
ST-1	Stair			Included in Gross SF
TOTAL - STREET LEVEL		4,459	1.45	6,484

EXISTING BUILDING AREAS

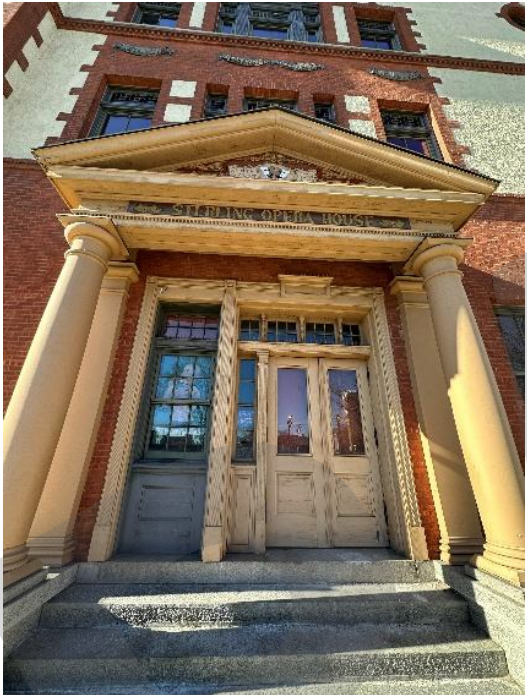
#	Room Name	NSF	GSF	Notes
BELOW-STAGE LEVEL				
	Main Area	956		
	W Room	122		
	Toilet	57		
	W Room	78		
	SW Room	85		
	SE Room	193		
	Pit	118		
	Stage Left Stair			Included in Gross SF
	W Stair (Upstage)			Included in Gross SF
	Upstage Trap			Included in Gross SF
TOTAL - BELOW-STAGE		1,609	1.70	2,743
ORCHESTRA LEVEL				
201	Main Lobby	309		
202	House	2,710		
	Stage Left Platform	65		
	Stage Right Platform	84		
210	Stage	1,856		
	Stair to Below-Stage			Included in Gross SF
	Stage-Left Stair			Included in Gross SF
	Stage-Right Stair			Included in Gross SF
ST-1	Stair			Included in Gross SF
ST-2	Stair			Included in Gross SF
TOTAL - ORCHESTRA LEVEL		5,024	1.25	6,259

EXISTING BUILDING AREAS

#	Room Name	NSF	GSF	Notes
FIRST BALCONY LEVEL				
301	First Balcony	2,221		
302	Main Lobby	338		
ST-1	Stair			Included in Gross SF
ST-2	Stair			Included in Gross SF
TOTAL - FIRST BALCONY		2,559	1.22	3,114
SECOND BALCONY LEVEL				
401	Second Balcony	1,336		
402	Main Lobby (Spot Platform)	463		
403	Stage Right Gallery	316		
404	Stage Left Gallery	293		
ST-1	Stair			Included in Gross SF
ST-2	Stair			Included in Gross SF
TOTAL - SECOND BALCONY		2,408	1.26	3,031
TOTAL BUILDING		18,802	1.51	28,314

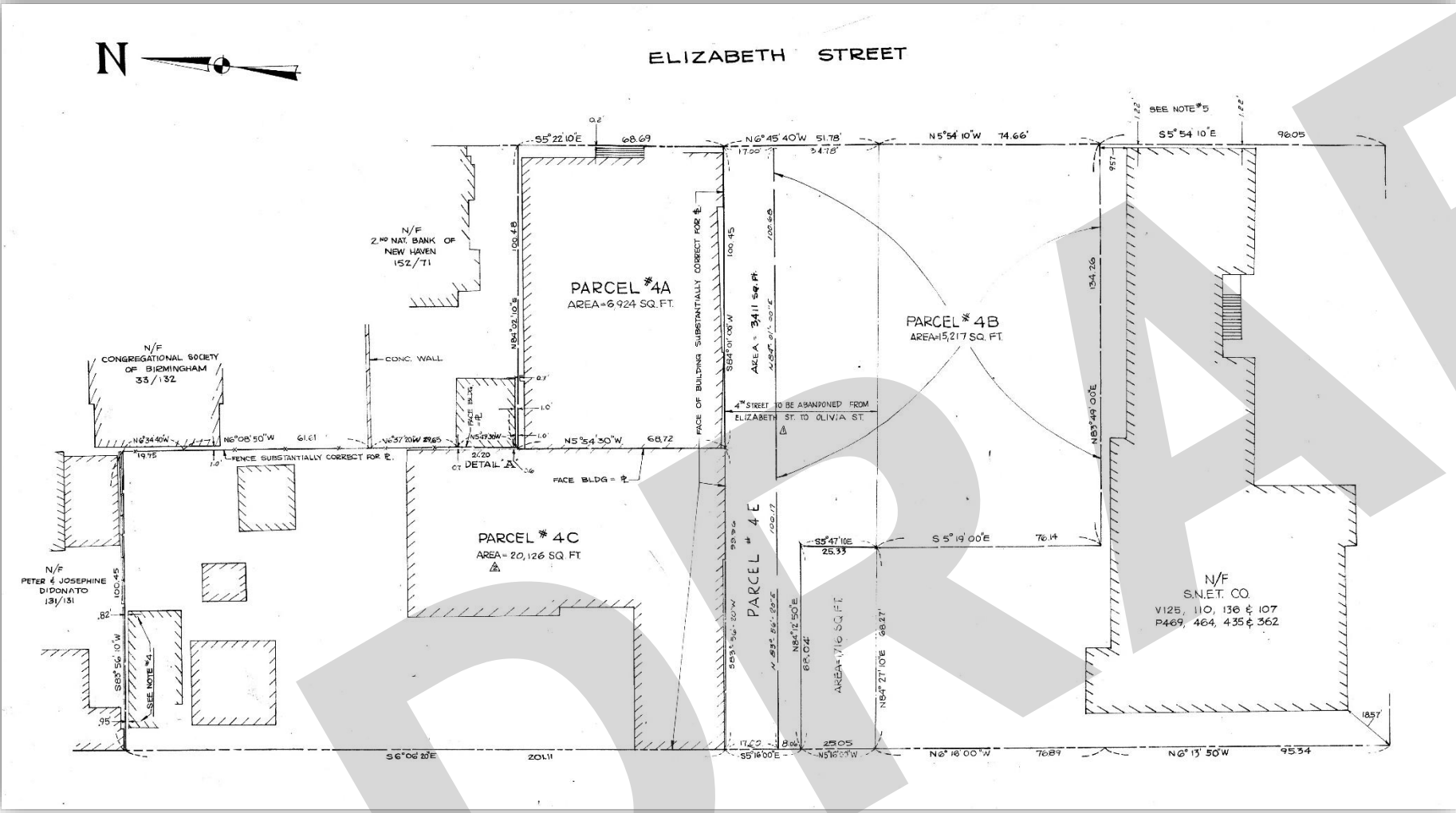
FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS - EXTERIOR

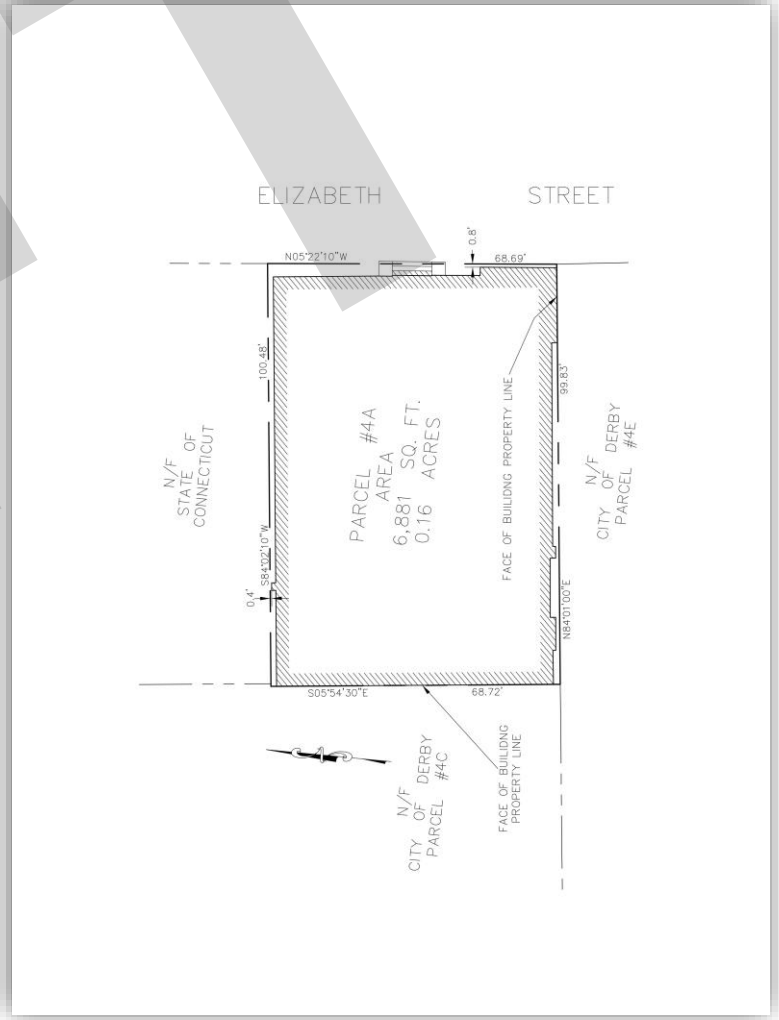


FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – SITE SURVEY CONFIRMATION



1971 SURVEY



2025 SURVEY

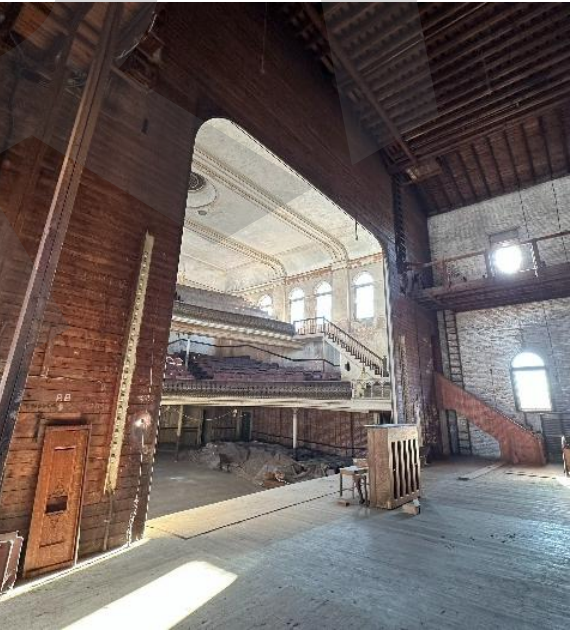
FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – INTERIOR: BASEMENT + STREET



FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – INTERIOR: CHAMBER + STAGE



FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – INTERIOR: FRONT-OF-HOUSE LOBBIES



FINDINGS + RECOMMENDATIONS

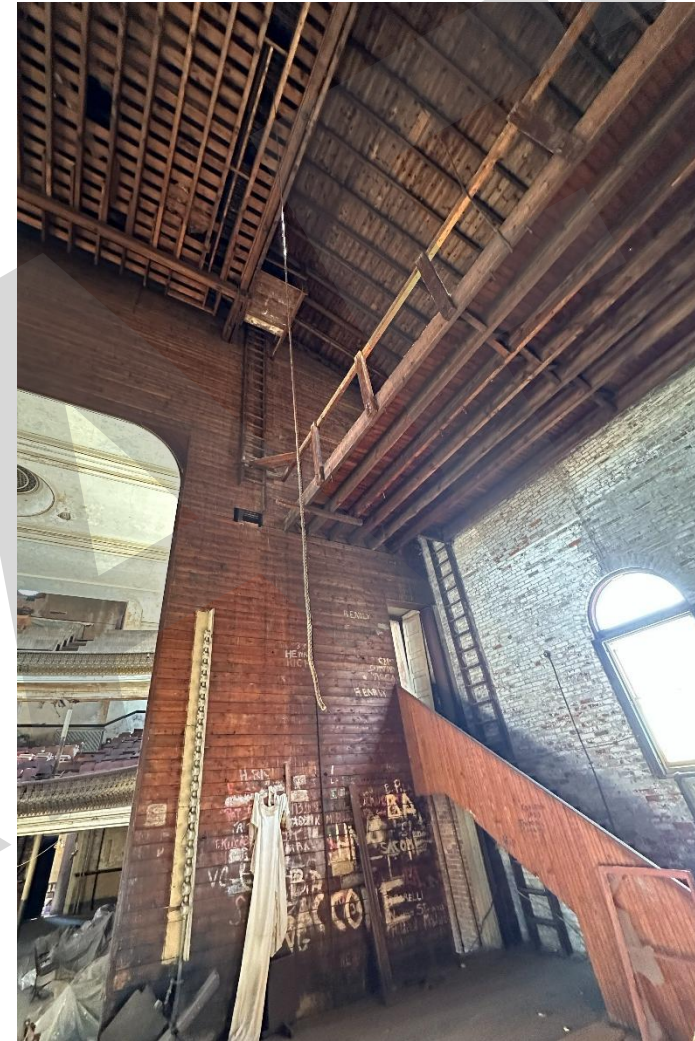
EXISTING CONDITIONS – STRUCTURAL

GENERAL ASSESSMENT + SCOPE.

The structural engineering scope addresses reuse of the existing structures, interior alterations, and interior and exterior structural additions. Based on information furnished by the Owner, the building envelope (roof and exterior walls) has been well maintained and has not been part of the condition assessment and is assumed to be in satisfactory condition.

The focus of the structural investigation was to determine primary framing type, location, and representative sizes for major areas, neglecting local details. Bearing walls were identified and viewed in general; these walls did not exhibit obvious deficiencies, noting that they were not thoroughly examined. Much of the wood framing in the building was exposed and was observed to be in generally good condition exhibiting very few checks, splits, twists, corrosion, etc.

Most of the wood was exposed because of prior removals of plaster and similar finished surfaces.



FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS – MECHANICAL, ELECTRICAL, PLUMBING, FIRE PROTECTION

MECHANICAL

- The building was previously conditioned via steam radiators located throughout.
- The stage was served by heat pipes located at the perimeter.
- A supplemental gas unit heater was serving the police station offices.
- Heat was generated by the oil fueled (previously coal fired) boiler located in the basement.
- A prominent ventilation grille remains in the ceiling above the orchestra seating that previously acted as a return for convection heating or natural ventilation.
- Various thermostats were observed throughout the building.
- No mechanical equipment was observed to be operational at this time.

ELECTRICAL

- The building is currently energized by a utility transformer located under the sidewalk on Elizabeth Street. The existing temporary electrical service is 100A 120/240 volt single phase.
- With exception to the modern temporary 100A MCB 120/240 volt single phase panelboard in the basement, the building contains obsolete original fused panelboards.
- The existing wiring is a mixture of knob and tube, romex and MC cable. Several wires are spliced outside of a junction box which is not code compliant or safe for the occupants.
- The building is equipped with temporary construction lighting fixtures to provide illumination.
- The building does not contain a fire alarm system.

PLUMBING & FIRE PROTECTION

- The building sanitary systems and fixture waste piping is antiquated and not compliant with current code in most areas.
- The existing water service piping is closed and severed at the service entrance. The existing distribution piping is damaged and abandoned.
- Interior vent piping is intact and visible at the perimeter walls.
- The existing storm system leaders are fully external on the south side and drain into a piped system in the basement on the north side.
- Existing plumbing fixtures are antique and do not comply with current EPA requirements.
- Many fixtures are damaged.
- The storm system appears to be the only maintained plumbing system in the building.
- The building currently does not contain any fire sprinklers or fire standpipes.

FINDINGS + RECOMMENDATIONS

EXISTING CONDITIONS - ACOUSTICS

- The existing conditions of the Sterling Opera House do not reflect its acoustics at its finest moments in the past, nor do they indicate the potential for its use in the future.
- The interior wall finishes are stripped in most locations (Fig. 1) and there are no operable HVAC systems contributing to its background noise conditions. To a large extent, it is a "blank slate" acoustically.
- The basic form of the facility as an intimate proscenium theater (Fig. 2) with a relatively small stagehouse offers an excellent opportunity to develop and utilize the room as a venue hosting natural acoustic performances, amplified performances, or some combination of the two.
- Historically, the theater has a reputation for its excellent natural acoustics, which is not surprising given its intimate volume and good sightlines.



Fig. 1

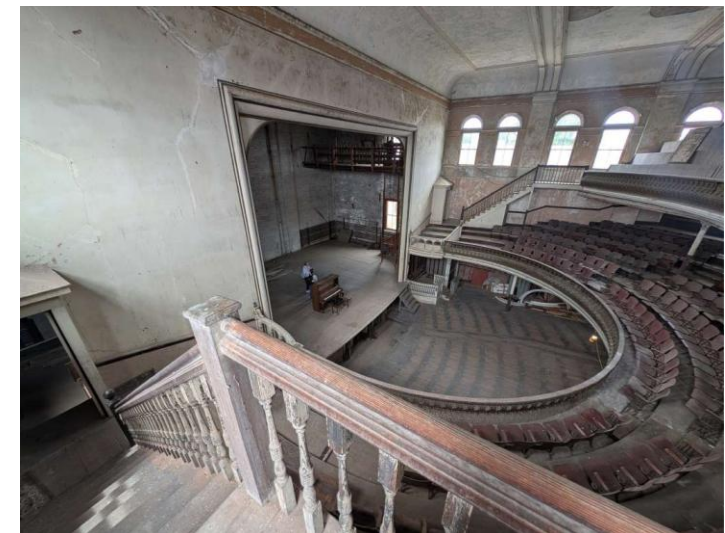


Fig. 2

FINDINGS + RECOMMENDATIONS

HISTORIC REQUIREMENTS

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FINDINGS + RECOMMENDATIONS

HISTORIC REQUIREMENTS

HISTORIC REQUIREMENTS: NATIONAL REGISTER OF HISTORIC PLACES

The Sterling Opera House is a Derby icon of historic significance. While not a landmarked structure, it was the first building in the state of Connecticut to be admitted to the National Register of Historic Places. It is cherished within the local community because of its historic importance. With this designation, special care and procedures must be followed for any renovation to the building.

Key Principles:

- Secretary of the Interior's Standards.
- Preservation of Character.
- Authenticity.
- Compatible Additions.

INVOLVEMENT OF FEDERAL FUNDING & TAX CREDITS

If it is determined that federal funding will be involved in helping to pay for capital improvements to the Sterling or if historic preservation tax incentives are sought, there is a rigorous process that must be followed, involving three phases, to be submitted both to the Connecticut State Historic Preservation Office (SHPO) and the National Park Service:

Phase 1 (Evaluation)

Documentation evaluates the significance of the project and applies for permits. It explains the vision for the renovation.

Phase 2 (Design)

Provides a description of the rehabilitation and outlines the plan to restore the building.

Phase 3 (Certification)

Is the Request for Certification of Completed Work.

TAX CREDIT ELIGIBILITY

Up to a 20% historic tax credit can be available through the National Park Service and Department of the Interior. To achieve this, specific eligibility requirements must be met, as listed through the National Park Service:

- The historic building must be listed in the National Register of Historic Places or be certified as contributing to the significance of a "registered historic district."
- The project must meet the "substantial rehabilitation test."
- The rehabilitation work must be done according to the Secretary of the Interior's Standards for Rehabilitation.
- After rehabilitation, the historic building must be depreciable, such as in a business, commercial or other income-producing use, for at least five years. Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit.

FINDINGS + RECOMMENDATIONS

HISTORIC REQUIREMENTS

Secretary of the Interior's Standards for Rehabilitation

- A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS

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FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BUILDING PROGRAM

ADDED BUILDING AREA

#	Room Name	NSF	GSF
FIRST BALCONY LEVEL			
407	ELEV. VEST. BALC. 1	98	
--	ELEVATOR	(IN GROSS)	
TOTAL - FIRST BALCONY		98	376

#	Room Name	NSF	GSF
SECOND BALCONY LEVEL			
TOTAL - SECOND BALCONY		0	

#	Room Name	NSF	GSF
ATTIC LEVEL			
TOTAL - GRID/ATTIC		0	

810 1.90 1,538

ALTERED BUILDING AREA

#	Room Name	NSF	Net/Gross Ratio	GSF
FIRST BALCONY LEVEL				
401	BALCONY 1 LOBBY	336		
402	BALCONY 1 SEATING	1,513		
403	HL ACCESS PARTERRE	129		
404	HR ACCESS PARTERRE	129		
405	HL CONCESSIONS	124		
406	HR CONCESSIONS	121		
SECOND BALCONY LEVEL				
408	STAGE LEFT ACCESS	98		
409	STAGE RIGHT ACCESS	93		
4S1	STAIR 1	(IN GROSS)		
4S2	STAIR 2	(IN GROSS)		
4S3	STAIR 3	(IN GROSS)		
4S4	STAIR 4	(IN GROSS)		
TOTAL - FIRST BALCONY		2,543	1.22	3,114

#	Room Name	NSF	Net/Gross Ratio	GSF
SECOND BALCONY LEVEL				
501	BALCONY 2 SEATING	1,320		
502	MENS' RESTROOM	125		
503	WOMEN'S RESTROOM	130		
504	HL CONCESSIONS	69		
505	HR CONCESSIONS	77		
506	STAGE LEFT ACCESS	97		
507	STAGE RIGHT ACCESS	93		
508	AV RACK ROOM	96		
509	LIGHTING RACK ROOM	96		
5S1	STAIR 1	(IN GROSS)		
5S2	STAIR 2	(IN GROSS)		
5S3	STAIR 3	(IN GROSS)		
5S4	STAIR 4	(IN GROSS)		
TOTAL - SECOND BALCONY		2,103	1.44	3,031

#	Room Name	NSF	Net/Gross Ratio	GSF
ATTIC LEVEL				
601	MECHANICAL ROOM	1,464		
6S3	STAIR 3	(IN GROSS)		
6S4	STAIR 4	(IN GROSS)		
TOTAL - GRID/ATTIC		1,464	1.50	2,199

20,323 1.50 30,513

PROGRAM CATEGORY

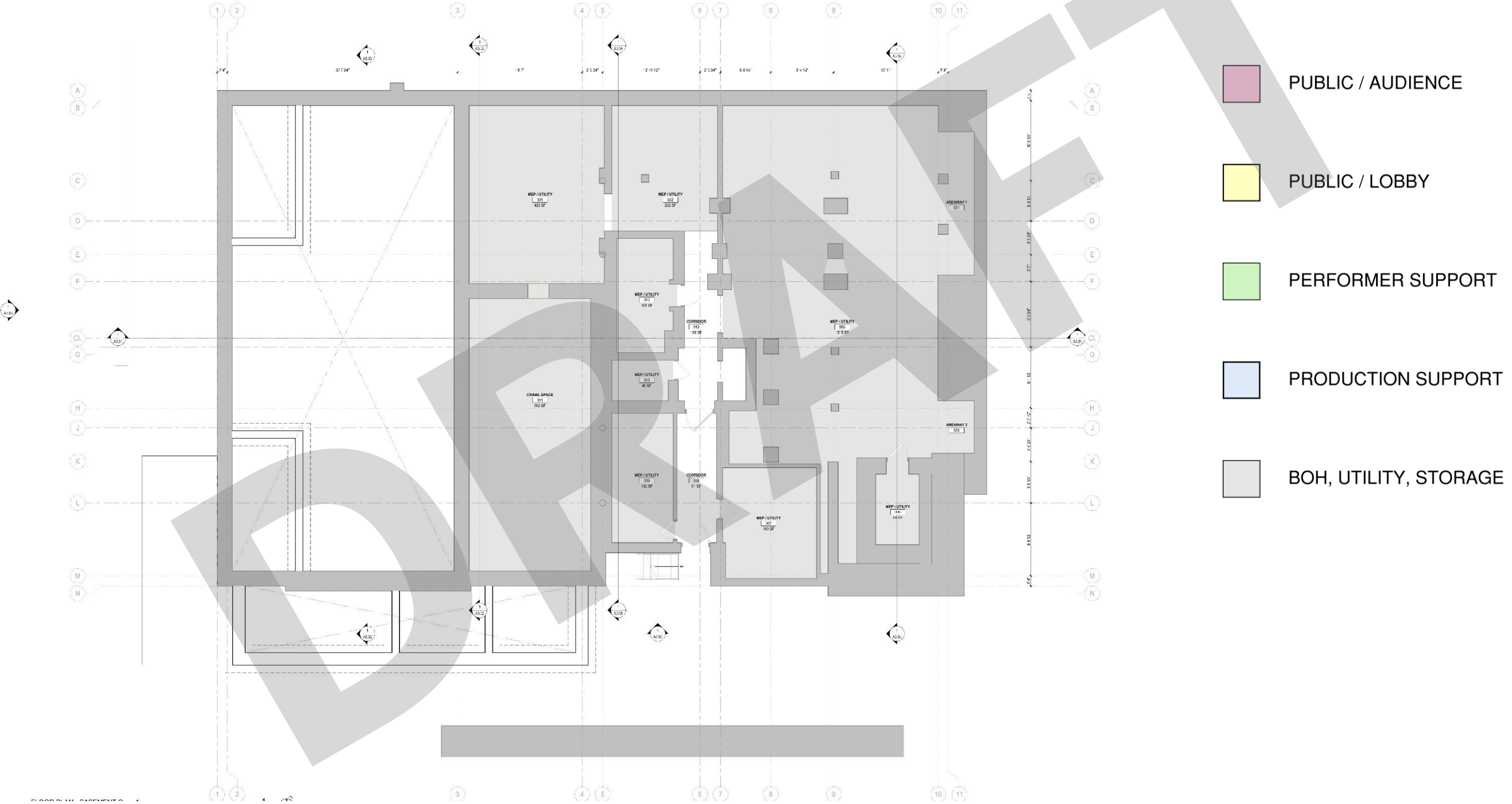
PUBLIC SPACE
AUDIENCE CHAMBER
AUDIENCE CHAMBER
AUDIENCE CHAMBER
AUDIENCE CHAMBER
AUDIENCE CHAMBER
PUBLIC SPACE
BUILDING UTILITY & SUPPORT
PRODUCTION SUPPORT
PRODUCTION SUPPORT
BUILDING UTILITY & SUPPORT
BUILDING UTILITY & SUPPORT
BUILDING UTILITY & SUPPORT
BUILDING UTILITY & SUPPORT

AUDIENCE CHAMBER
AUDIENCE SUPPORT
AUDIENCE SUPPORT
AUDIENCE CHAMBER
AUDIENCE CHAMBER
PRODUCTION SUPPORT
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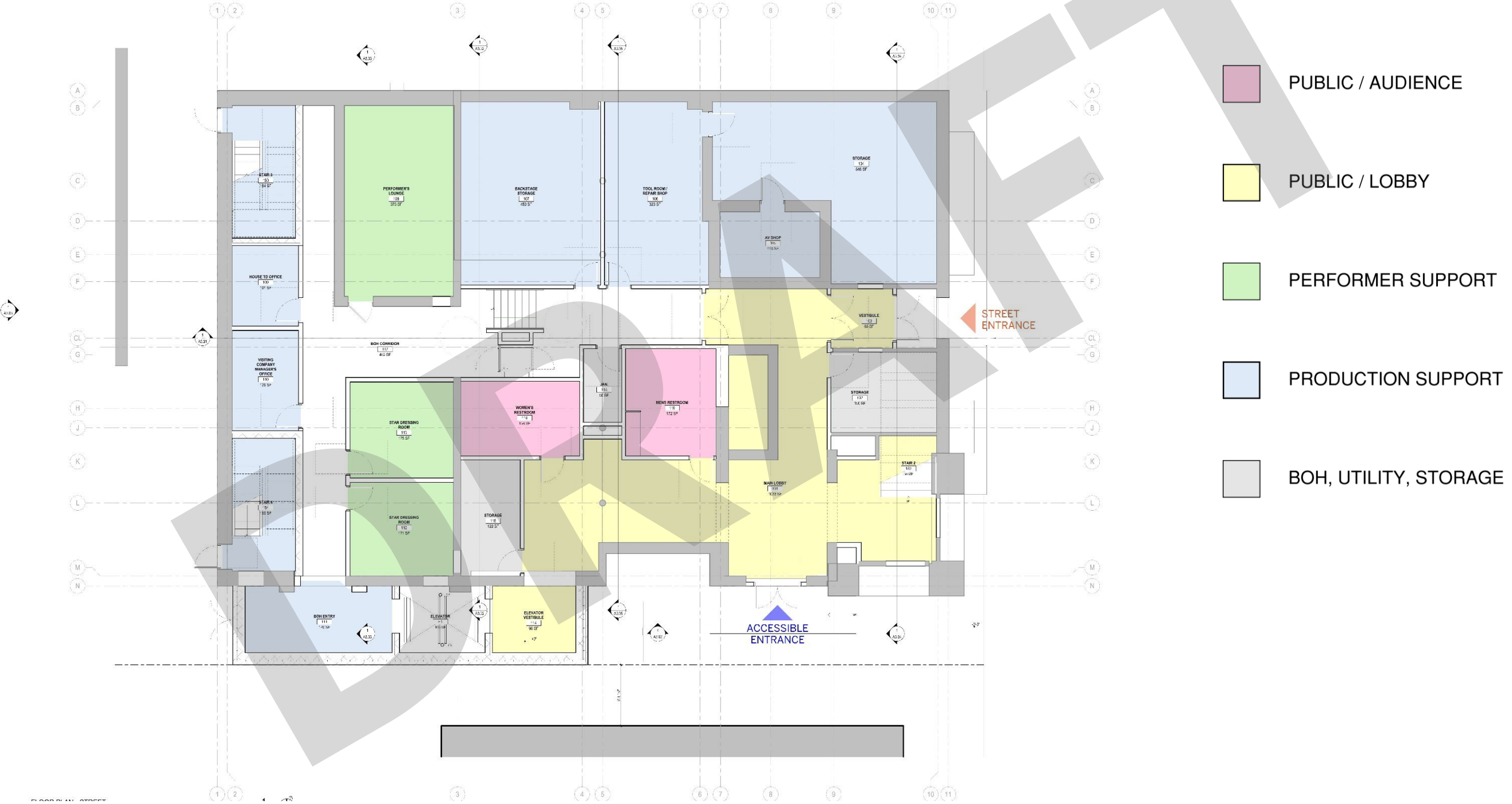
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BASEMENT



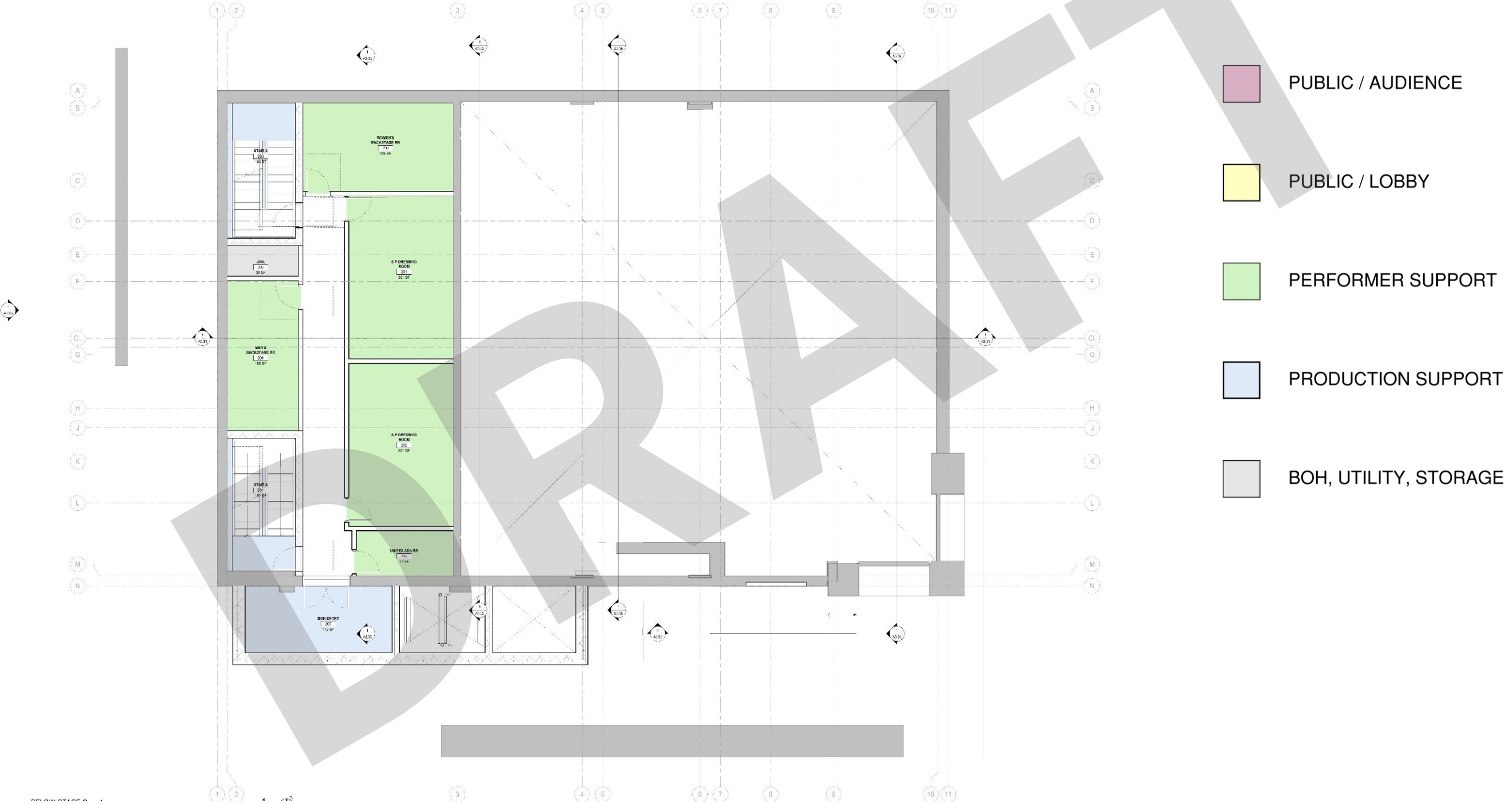
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – STREET LEVEL



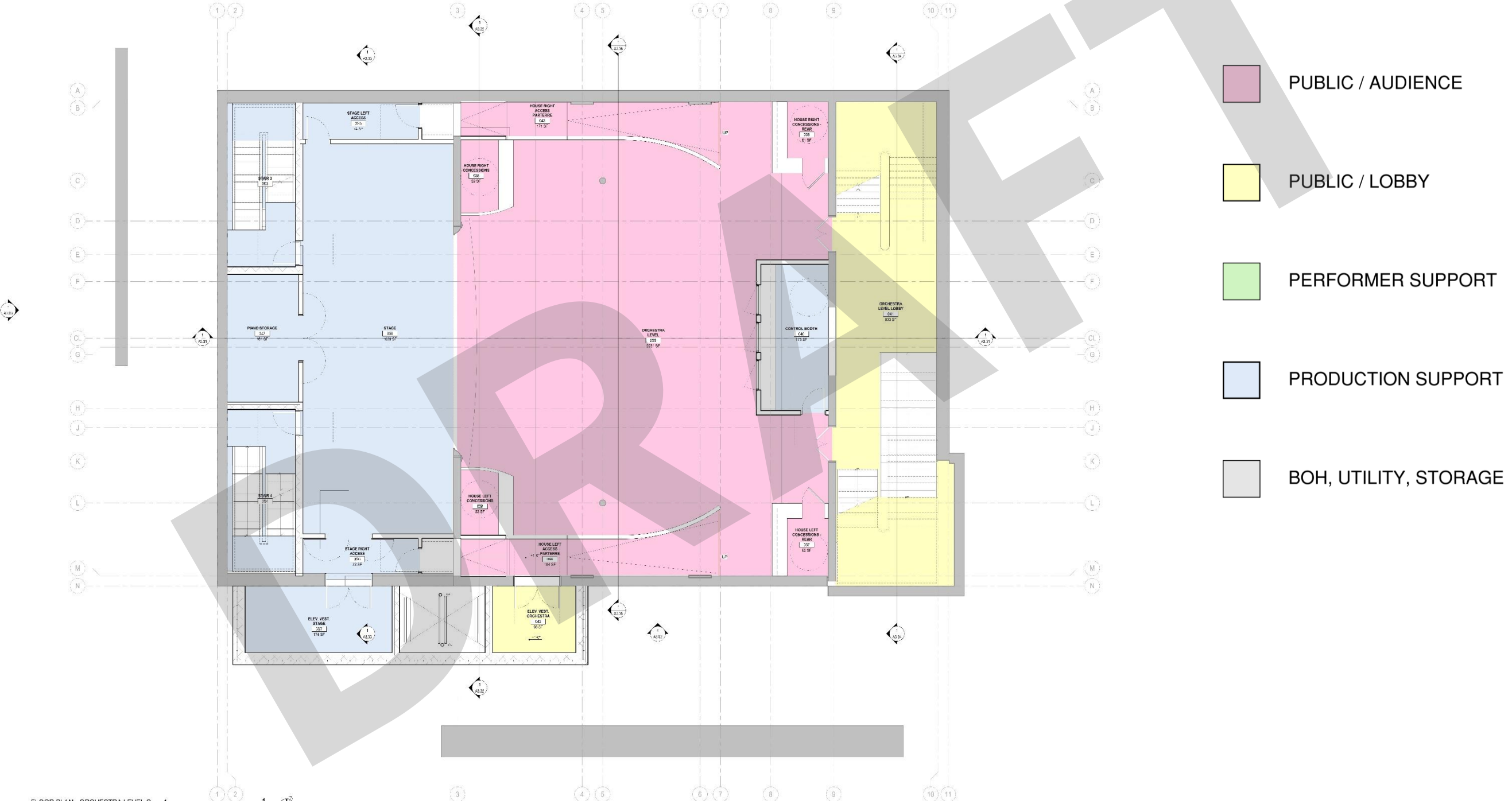
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BELOW-STAGE LEVEL



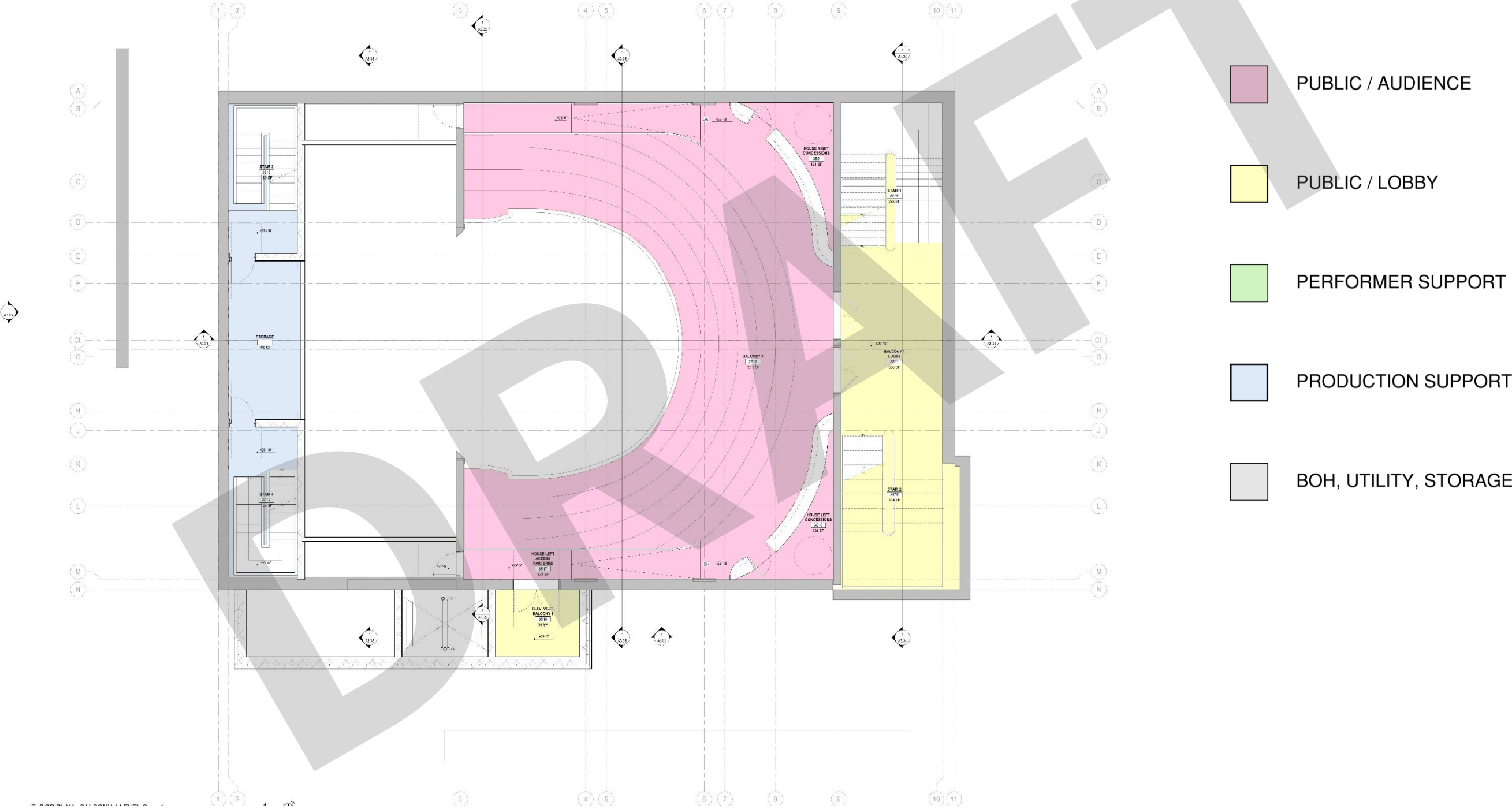
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ORCHESTRA LEVEL



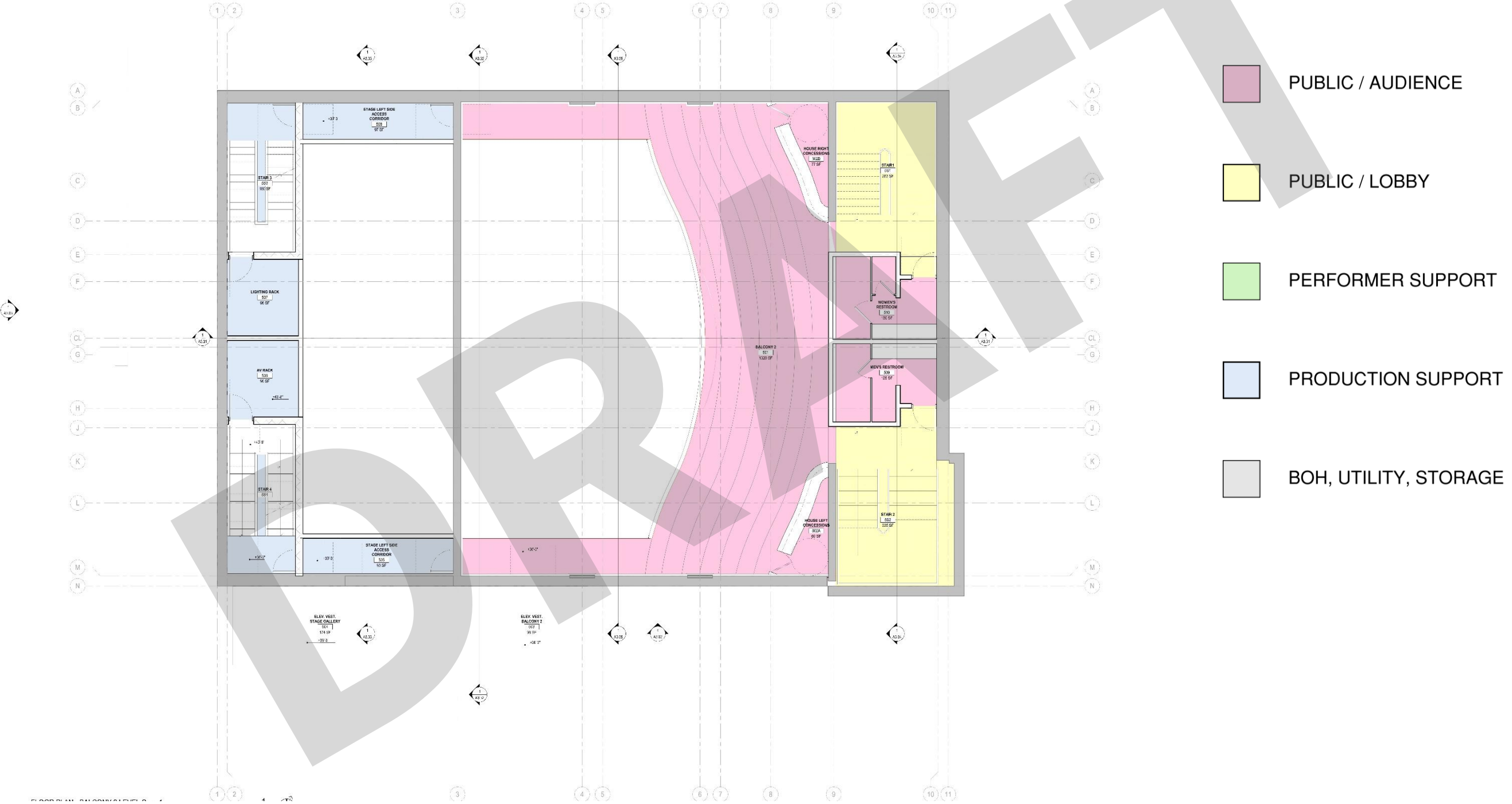
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BALCONY 1 LEVEL



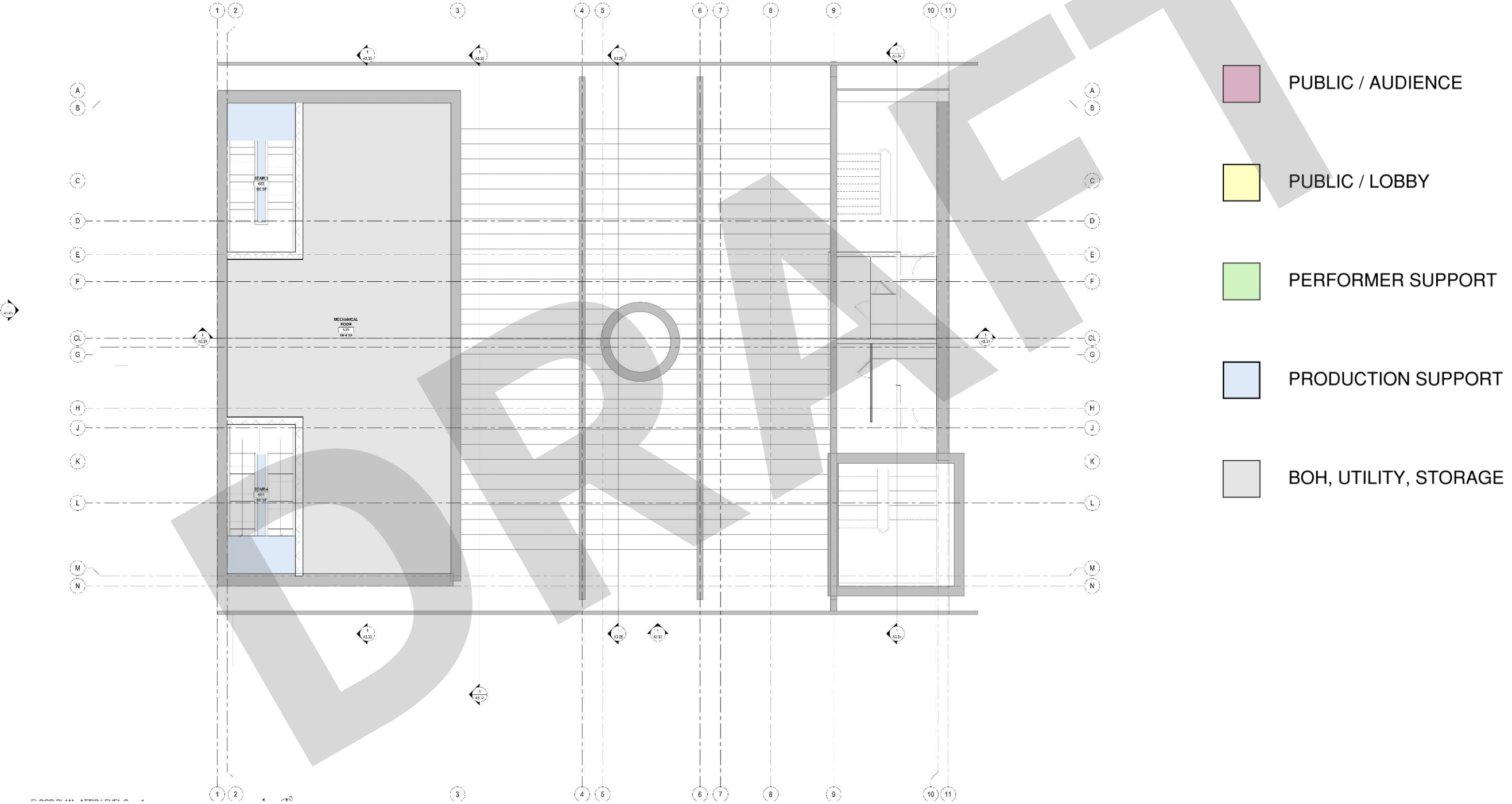
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BALCONY 2 LEVEL



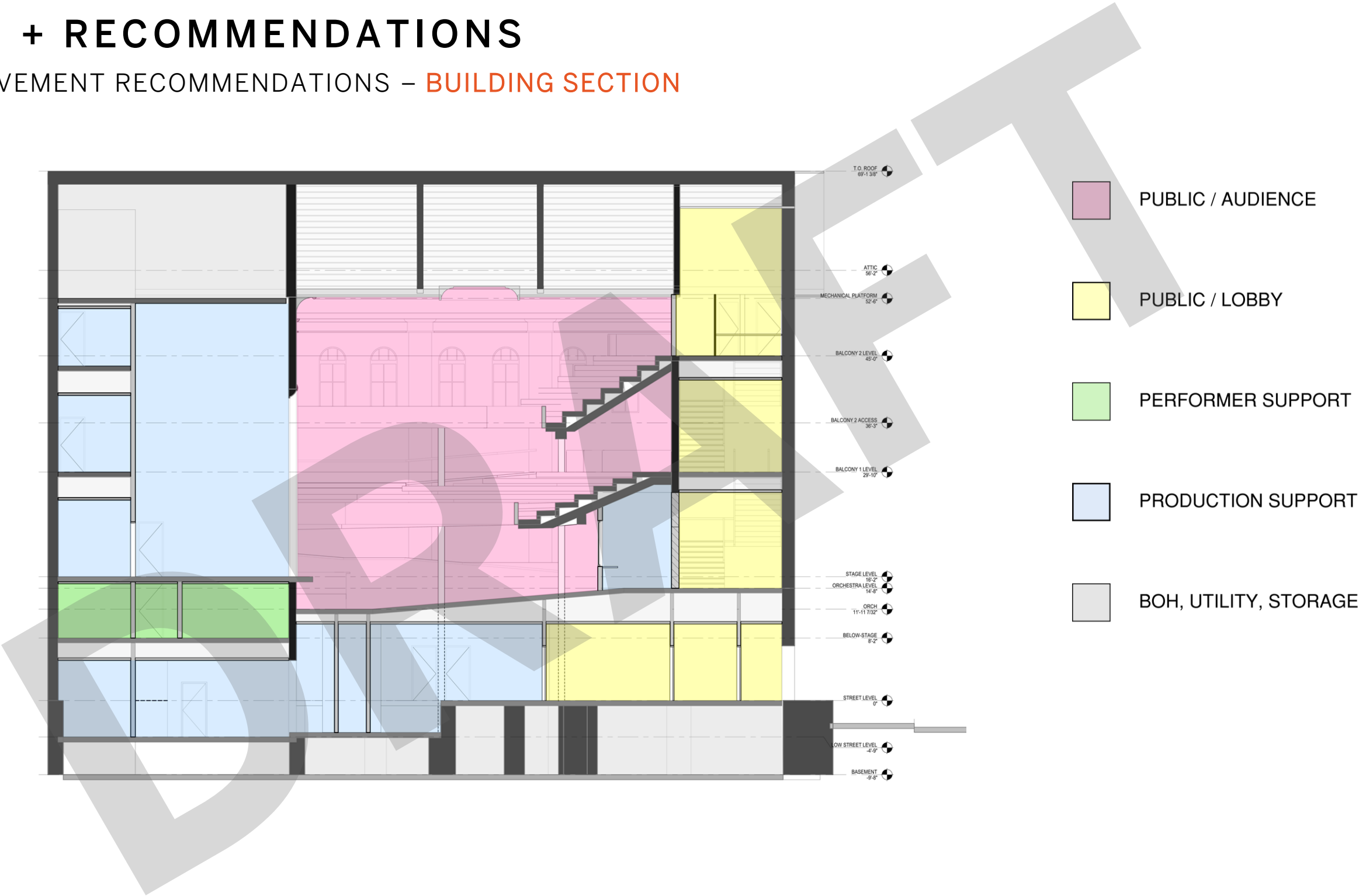
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ATTIC



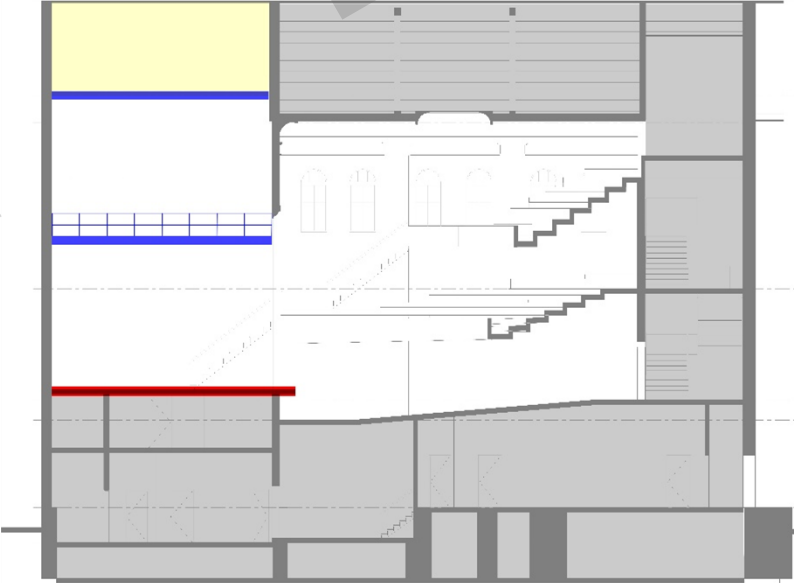
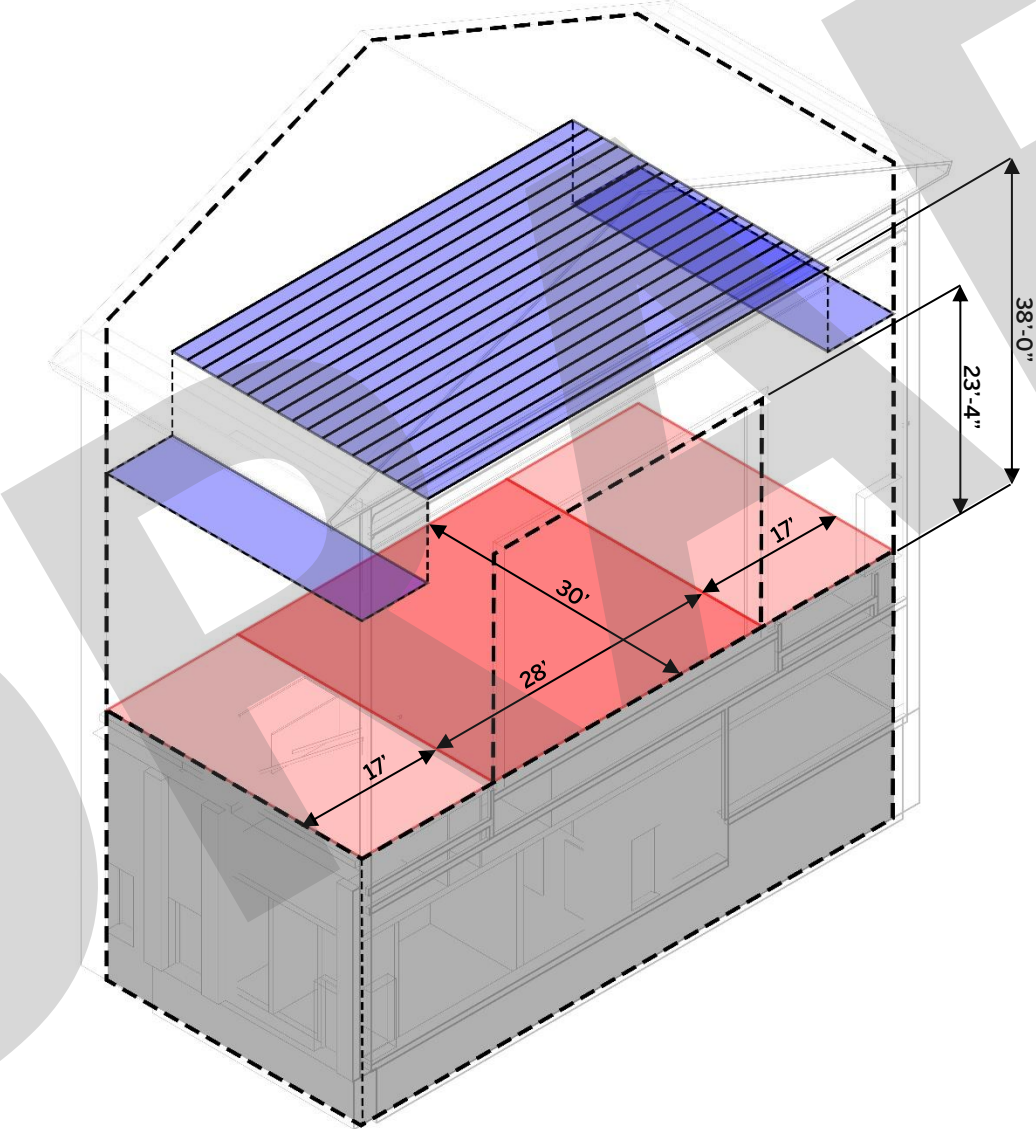
FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – BUILDING SECTION



EXISTING STAGE

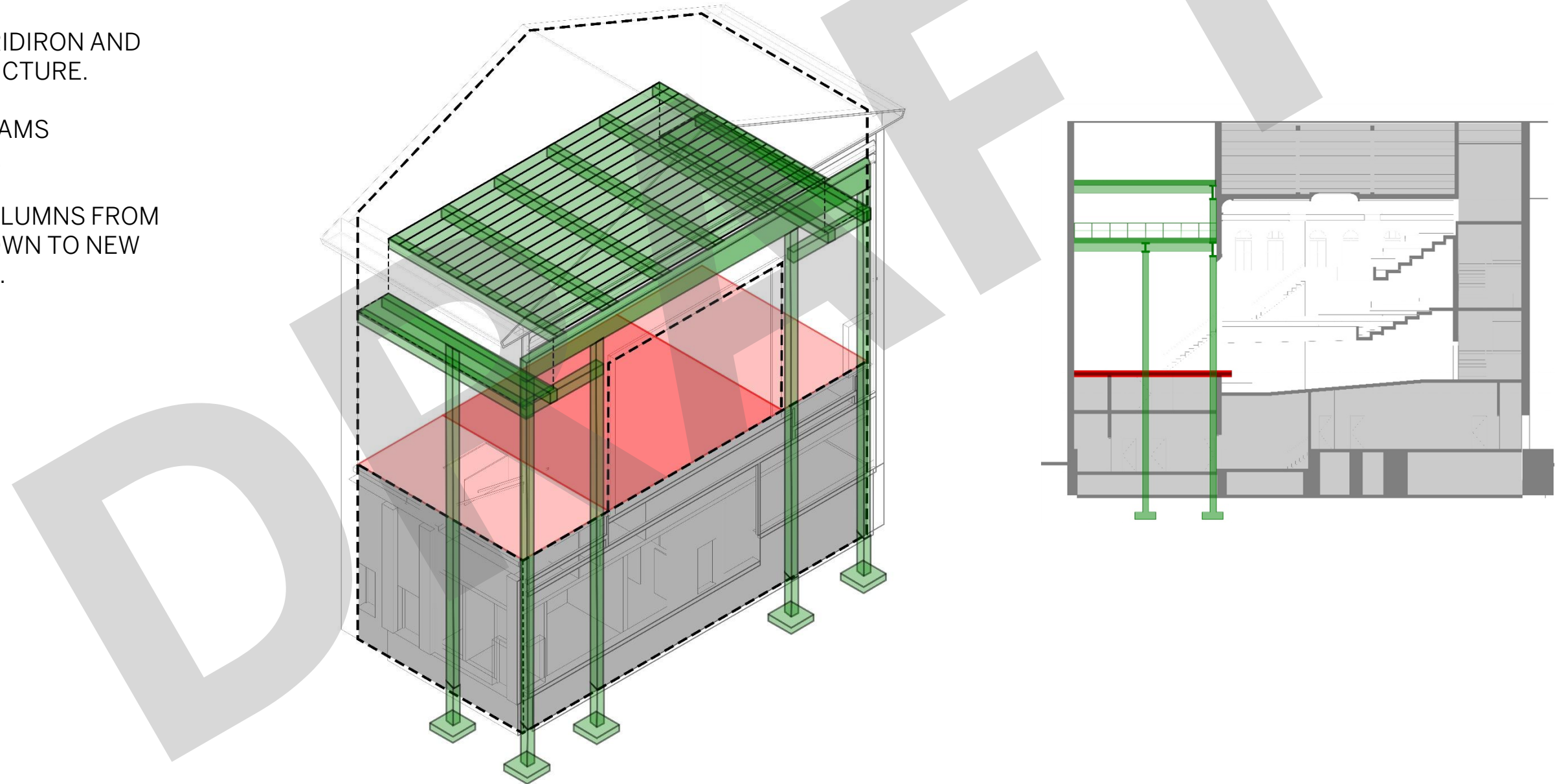
WOOD GALLERIES & GRID



FULL GRIDIRON

NEW STEEL STRUCTURE AND FOUNDATION SYSTEMS

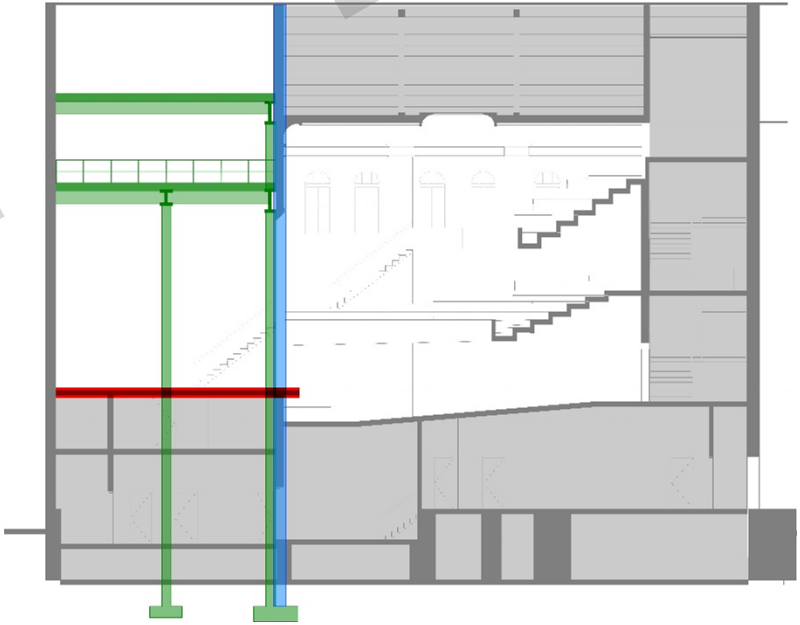
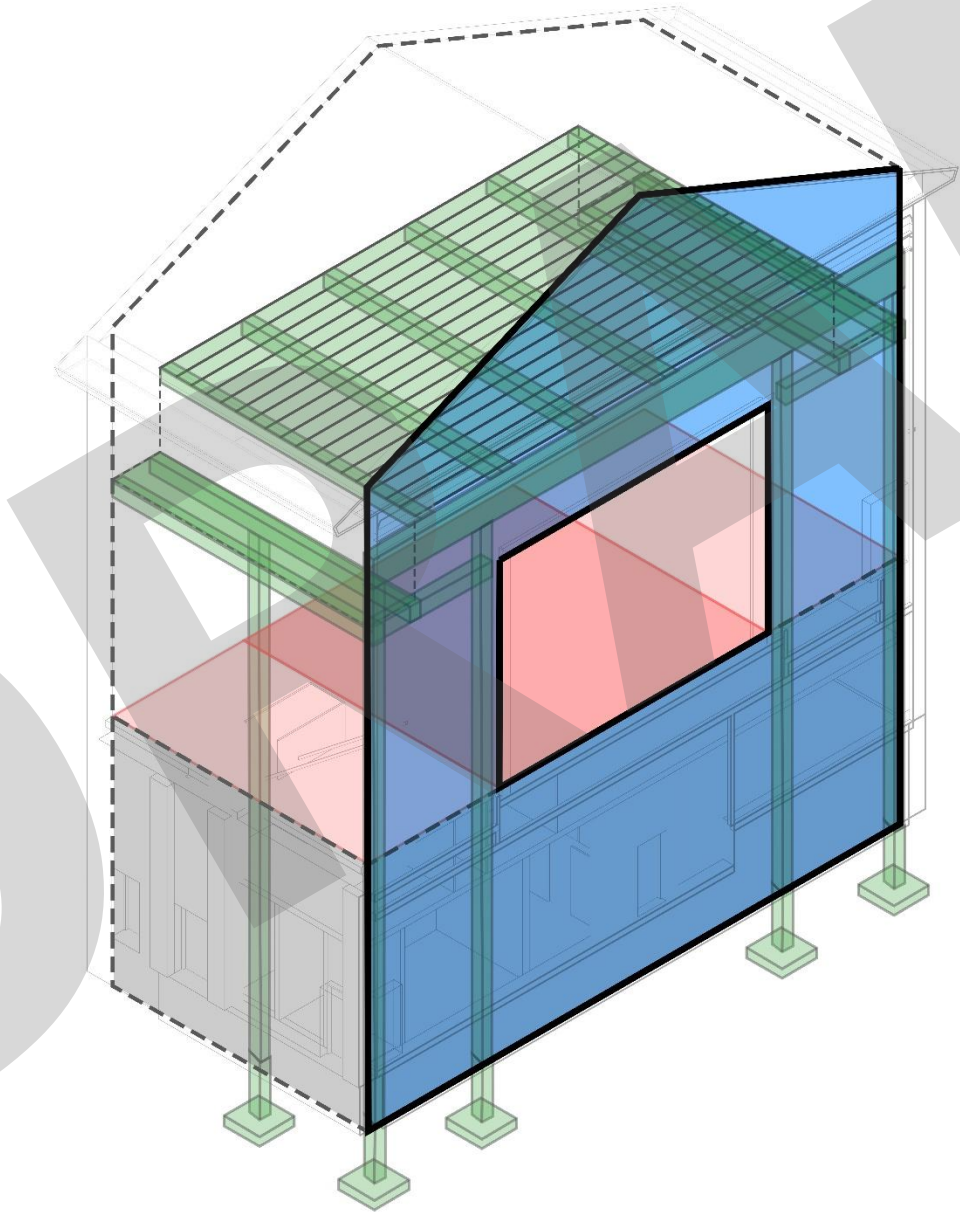
- FULL STEEL GRIDIRON AND GALLERY STRUCTURE.
- NEW STEEL BEAMS THROUGHOUT.
- NEW STEEL COLUMNS FROM GRID LEVEL DOWN TO NEW FOUNDATIONS.



FULL GRIDIRON

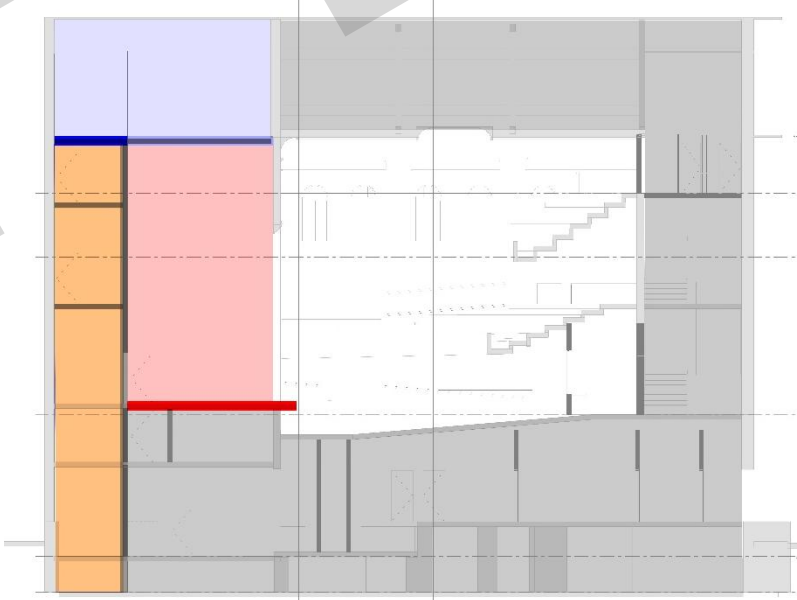
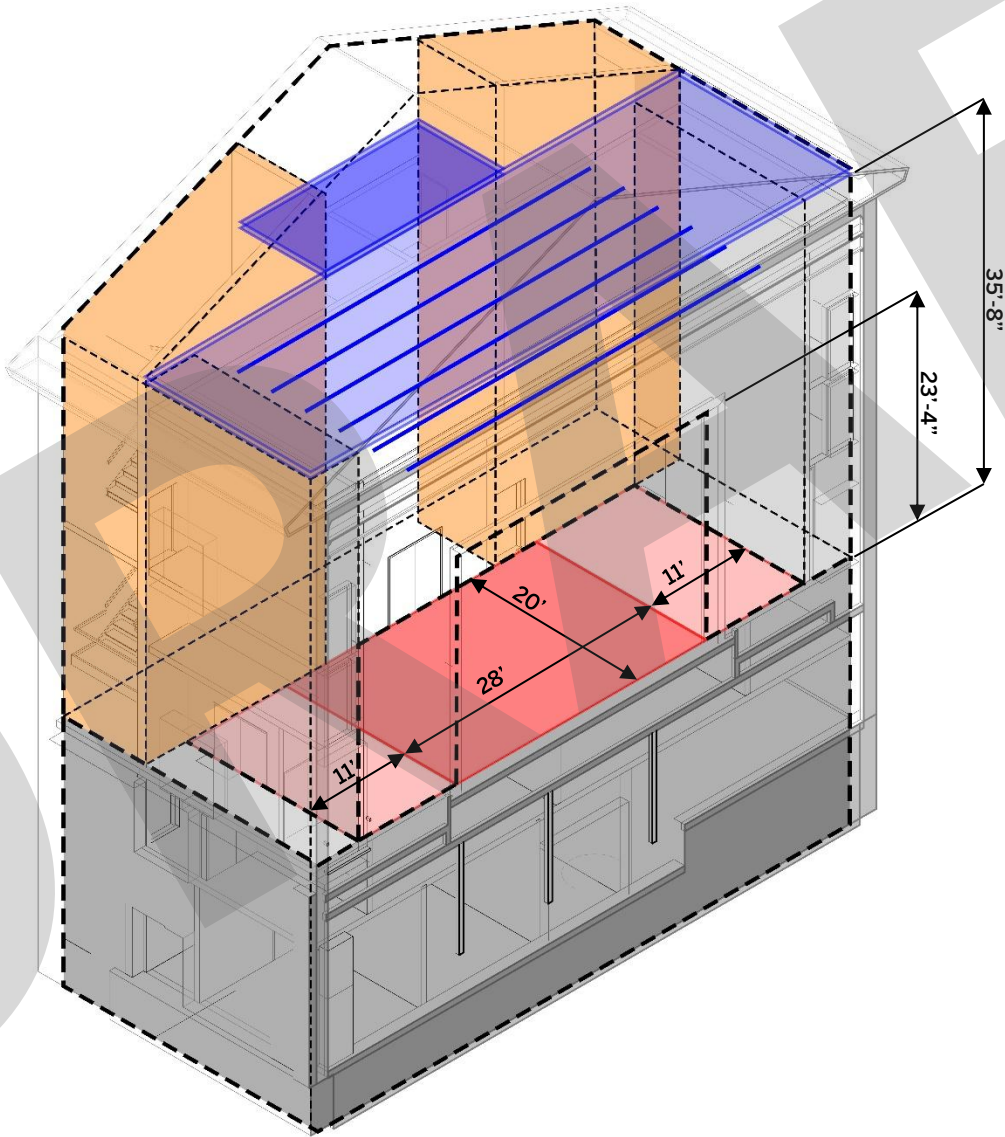
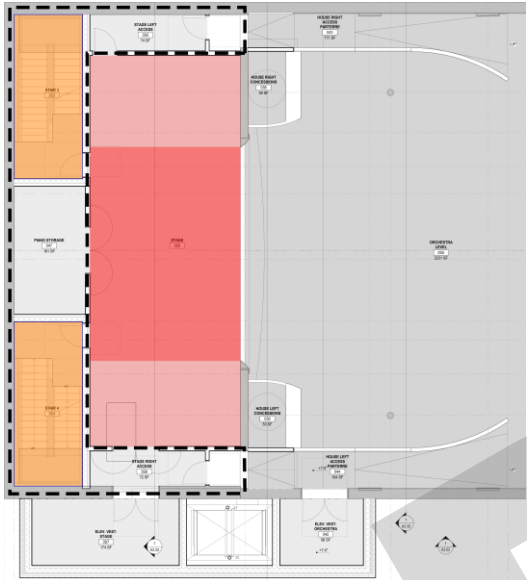
FIRE RATED PROSCENIUM WALL

- FULL STEEL GRIDIRON AND GALLERY STRUCTURE.
- NEW STEEL BEAMS THROUGHOUT.
- NEW STEEL COLUMNS FROM GRID LEVEL DOWN TO NEW FOUNDATIONS.
- NEW 2-HOUR FIRE-RATED PROSCENIUM WALL FROM FOUNDATIONS TO ROOF.
- NEW FIRE-CURTAIN SEPARATING STAGE FROM AUDIENCE.
- STAGE SMOKE EVACUATION



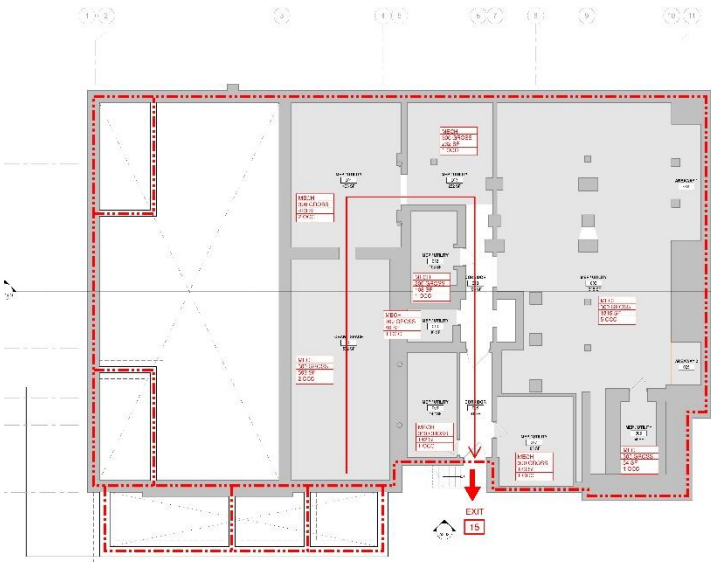
STAGE RECOMMENDATION

PLATFORM SIZED TO SUIT MARKET NEED

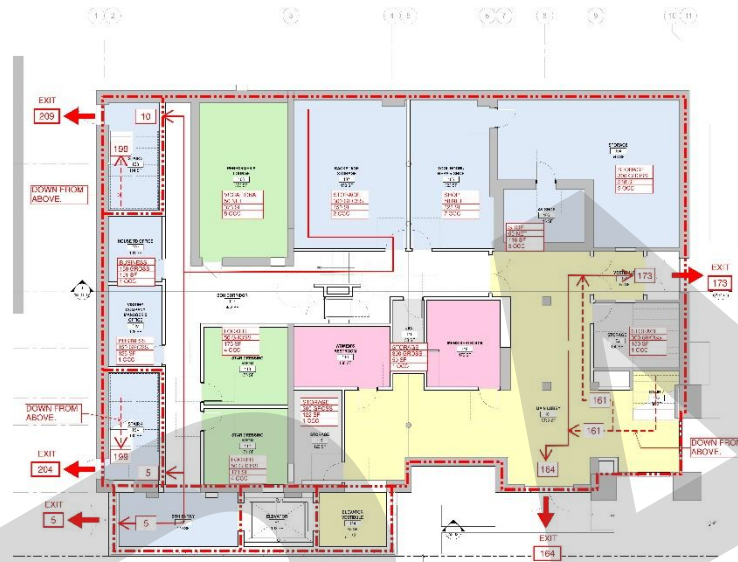


FINDINGS + RECOMMENDATIONS

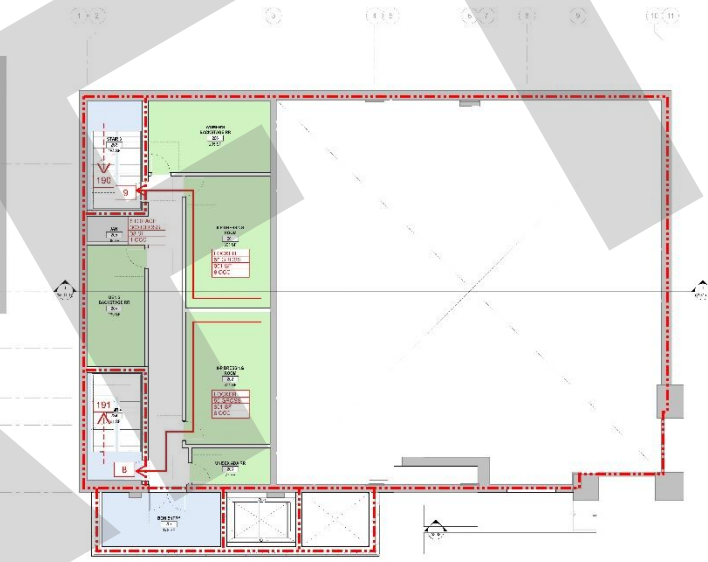
CAPITAL IMPROVEMENT RECOMMENDATIONS – CODE & EGRESS DIAGRAMS



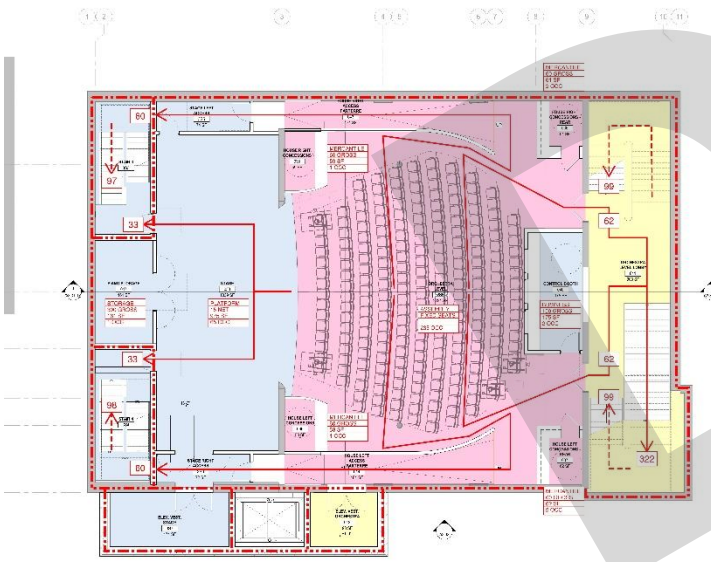
BASEMENT



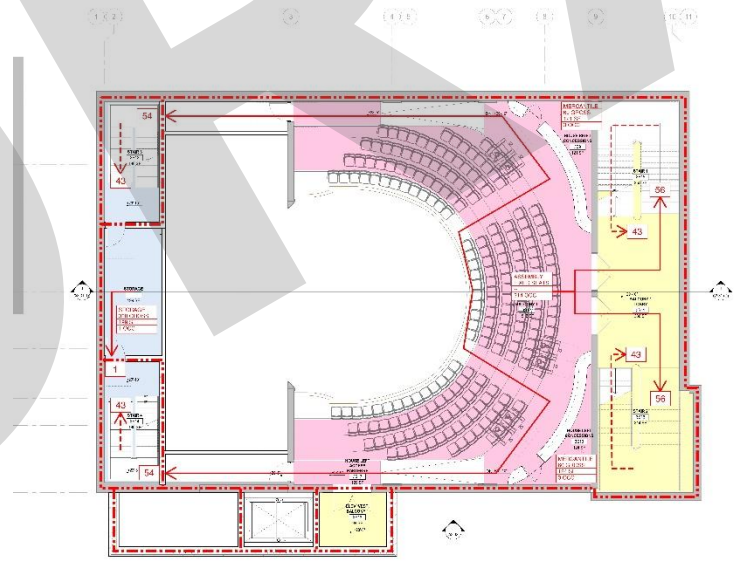
STREET LEVEL



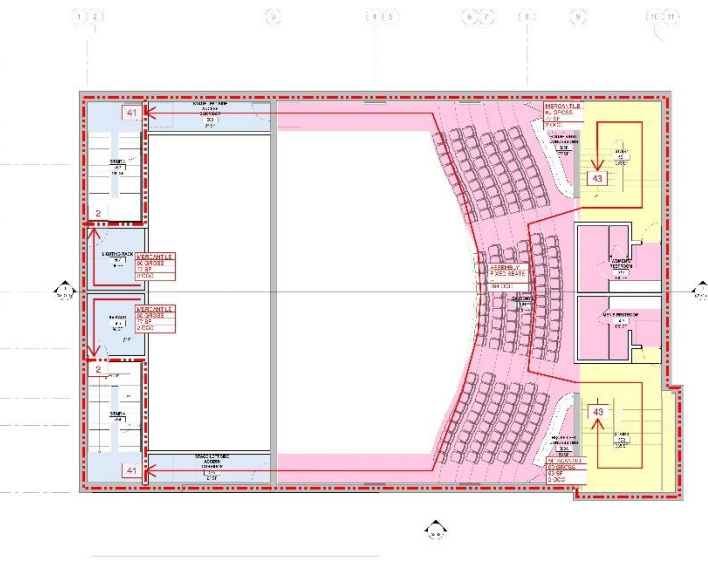
BELOW-STAGE



ORCHESTRA LEVEL



BALCONY 1

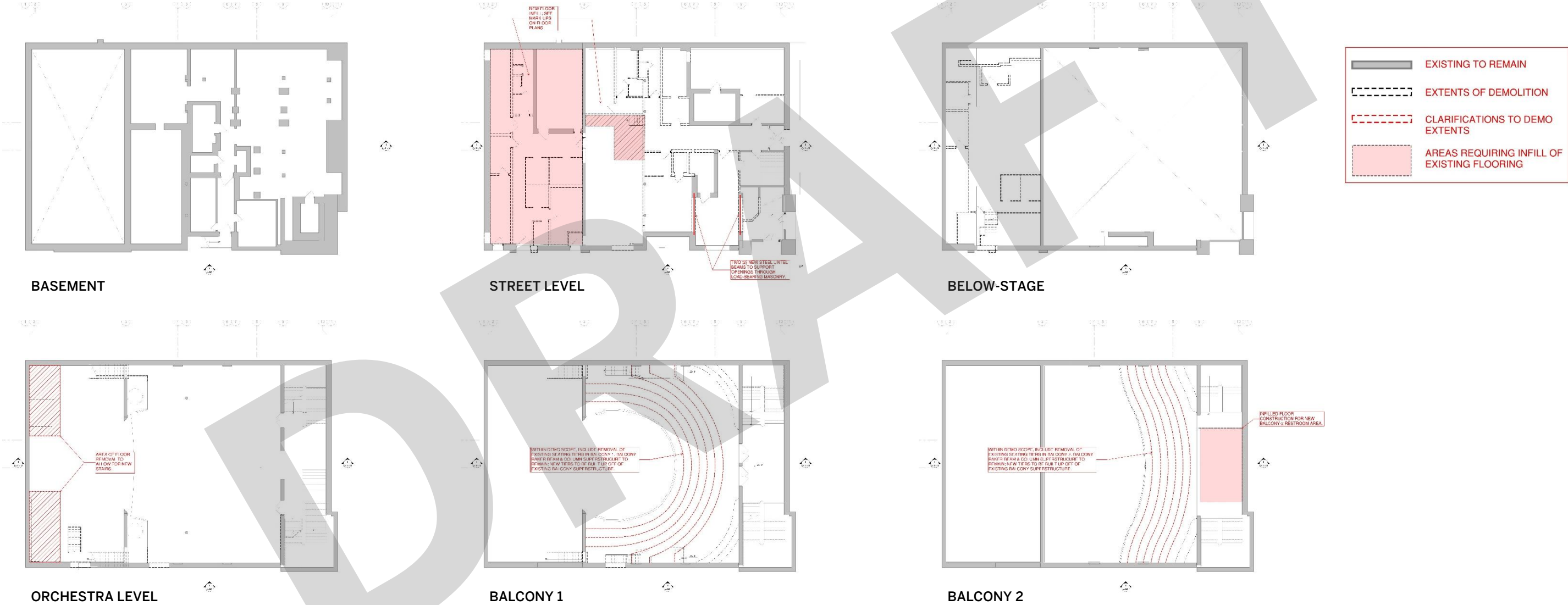


BALCONY 2

BASEMENT LEVEL
TOTAL OCCUPANTS:
15
STREET LEVEL
TOTAL OCCUPANTS:
35
BELOW-STAGE LEVEL
TOTAL OCCUPANTS:
17
ORCHESTRA LEVEL
TOTAL OCCUPANTS:
309
BALCONY 1 LEVEL
TOTAL OCCUPANTS:
221
BALCONY 2 LEVEL
TOTAL OCCUPANTS:
172
BUILDING TOTAL:
769 OCCUPANTS

FINDINGS + RECOMMENDATIONS

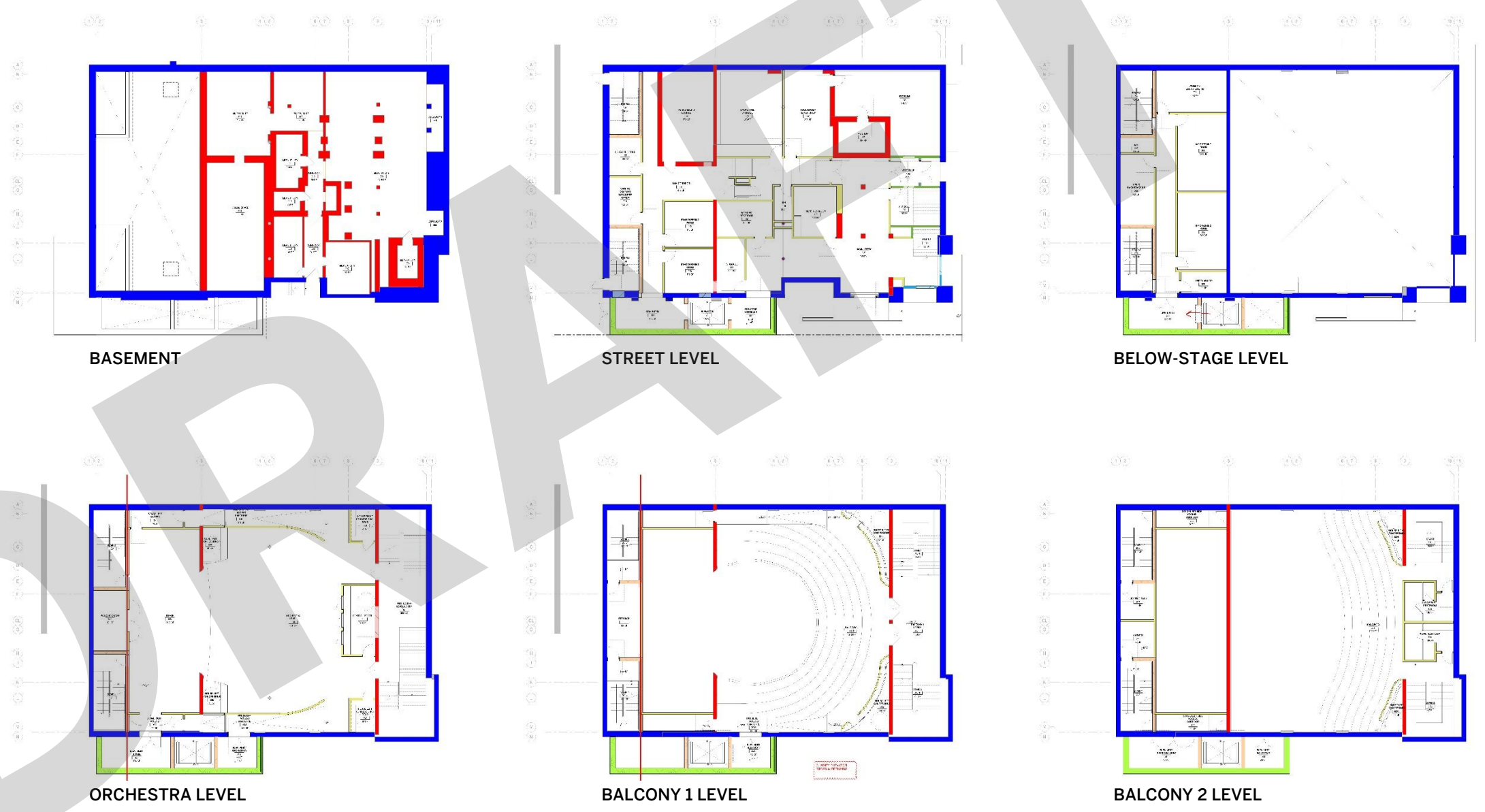
CAPITAL IMPROVEMENT RECOMMENDATIONS – DEMOLITION DIAGRAMS



FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ARCHITECTURAL ASSEMBLIES

- (E) LOAD BEARING EXTERIOR MASONRY WALL
- (E) NON-LOAD BEARING EXTERIOR WALL
- (E) NON-LOAD BEARING WOOD-FRAMED PLASTER AND LATH WALL
- (E) LOAD BEARING INTERIOR MASONRY WALL
- 2-HOUR FIRE-RESISTANCE RATED CMU BLOCK WALL, GWB ON ONE SIDE.
- METAL STUD FRAMED WALL WITH PLASTER ON METAL LATH
- REFRAMED WOOD BALCONY TIERS ON EXISTING WOOD STRUCTURE
- 1-HOUR FIRE-RESISTANCE RATED MASONRY CAVITY WALL WITH CMU BLOCK BACK-UP, GWB INTERIOR FINISH
- WOOD TIMBER FRAMED FLOOR STRUCTURE.
- (E) PLASTER ON WOOD LATH CEILING ASSEMBLIES, PATCH AND REPAIR WITH LIKE MATERIALS.
- PLASTER ON METAL LATH CEILING ASSEMBLY
- INFILL EXISTING EXTERIOR MASONRY WALL WITH LIKE MATERIALS.
- INFILL EXISTING INTERIOR MASONRY WALL WITH LIKE MATERIALS.
- INFILL EXISTING PLASTER WALL WITH LIKE MATERIALS.



FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ARCHITECTURAL ASSEMBLIES

(E) LOAD BEARING EXTERIOR MASONRY WALL

(E) NON-LOAD BEARING EXTERIOR WALL

(E) NON-LOAD BEARING WOOD-FRAMED PLASTER AND LATH WALL

(E) LOAD BEARING INTERIOR MASONRY WALL

2-HOUR FIRE-RESISTANCE RATED CMU BLOCK WALL, GWB ON ONE SIDE.

METAL STUD FRAMED WALL WITH PLASTER ON METAL LATH

REFRAMED WOOD BALCONY TIERS ON EXISTING WOOD STRUCTURE

1-HOUR FIRE-RESISTANCE RATED MASONRY CAVITY WALL WITH CMU BLOCK BACK-UP, GWB INTERIOR FINISH

WOOD TIMBER FRAMED FLOOR STRUCTURE.

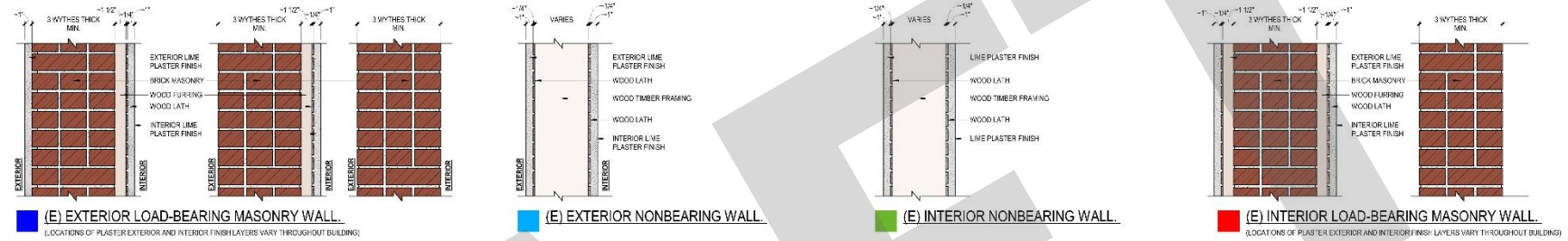
(E) PLASTER ON WOOD LATH CEILING ASSEMBLIES, PATCH AND REPAIR WITH LIKE MATERIALS.

PLASTER ON METAL LATH CEILING ASSEMBLY

INFILL EXISTING EXTERIOR MASONRY WALL WITH LIKE MATERIALS.

INFILL EXISTING INTERIOR MASONRY WALL WITH LIKE MATERIALS.

INFILL EXISTING PLASTER WALL WITH LIKE MATERIALS.

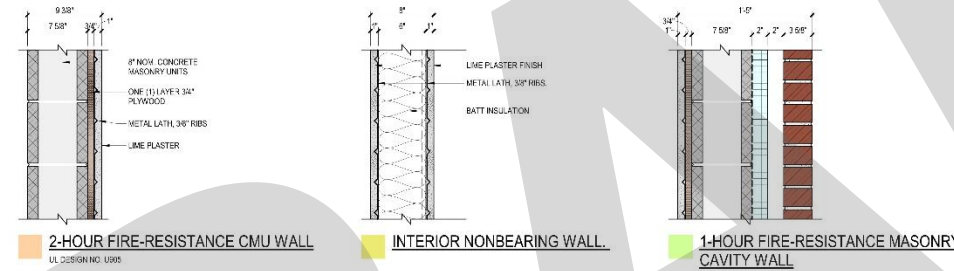


(E) EXTERIOR LOAD-BEARING MASONRY WALL.
(LOCATIONS OF PLASTER EXTERIOR AND INTERIOR FINISH LAYERS VARY THROUGHOUT BUILDING)

(E) EXTERIOR NONBEARING WALL.

(E) INTERIOR NONBEARING WALL.

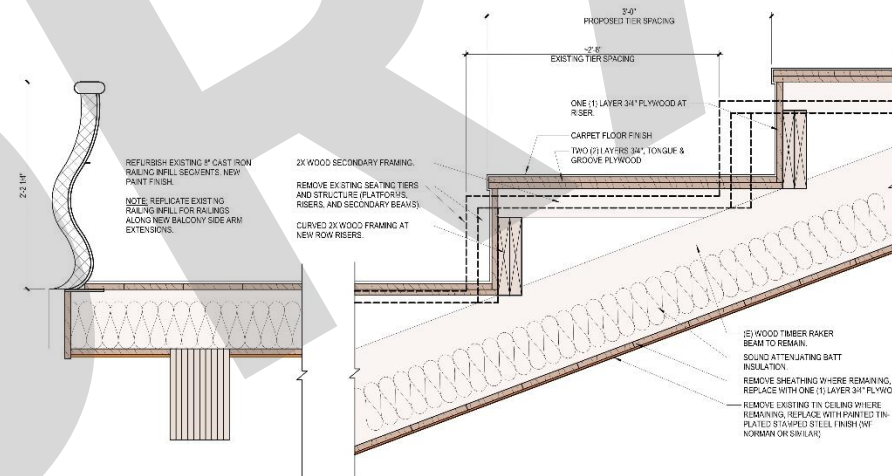
(E) INTERIOR LOAD-BEARING MASONRY WALL.
(LOCATIONS OF PLASTER EXTERIOR AND INTERIOR FINISH LAYERS VARY THROUGHOUT BUILDING)



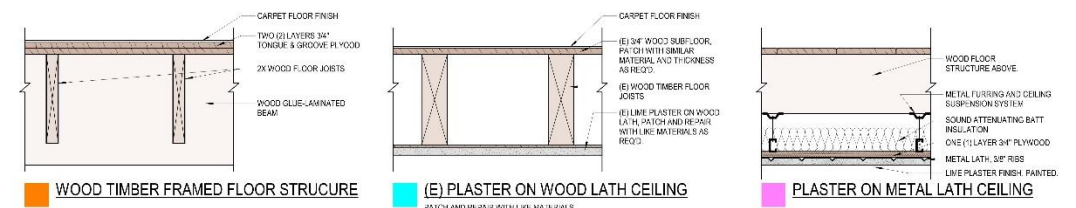
2-HOUR FIRE-RESISTANCE CMU WALL
UL DESIGN NO. U999

INTERIOR NONBEARING WALL.

1-HOUR FIRE-RESISTANCE MASONRY CAVITY WALL



REFRAMED WOOD BALCONY TIERS ON EXISTING WOOD STRUCTURE



WOOD TIMBER FRAMED FLOOR STRUCTURE

(E) PLASTER ON WOOD LATH CEILING
PATCH AND REPAIR WITH LIKE MATERIALS

PLASTER ON METAL LATH CEILING

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – SEATING LAYOUT OPTIONS

SEATING LAYOUT OPTION 1

- RESEATS THE ORCHESTRA IN 'CONTINENTAL' SEATING STYLE TO MAXIMIZE SEAT COUNT (RESULTS IN LONGER ROWS)
- RESEATS BALCONIES ON NEW TIERS, PRESERVING EXISTING ROW-TO-ROW DEPTH, TO MAXIMIZE SEAT COUNT.

613 SEATS

SEATING LAYOUT OPTION 2

- RESEATS THE ORCHESTRA WITH TWO (2) INTERMEDIATE AISLES TO REDUCE ROW-LENGTH DISTANCE TO SEATS.
- RESEATS BALCONIES ON NEW TIERS, PRESERVING EXISTING ROW-TO-ROW DEPTH, TO MAXIMIZE SEAT COUNT.

569 SEATS

SEATING LAYOUT OPTION 3

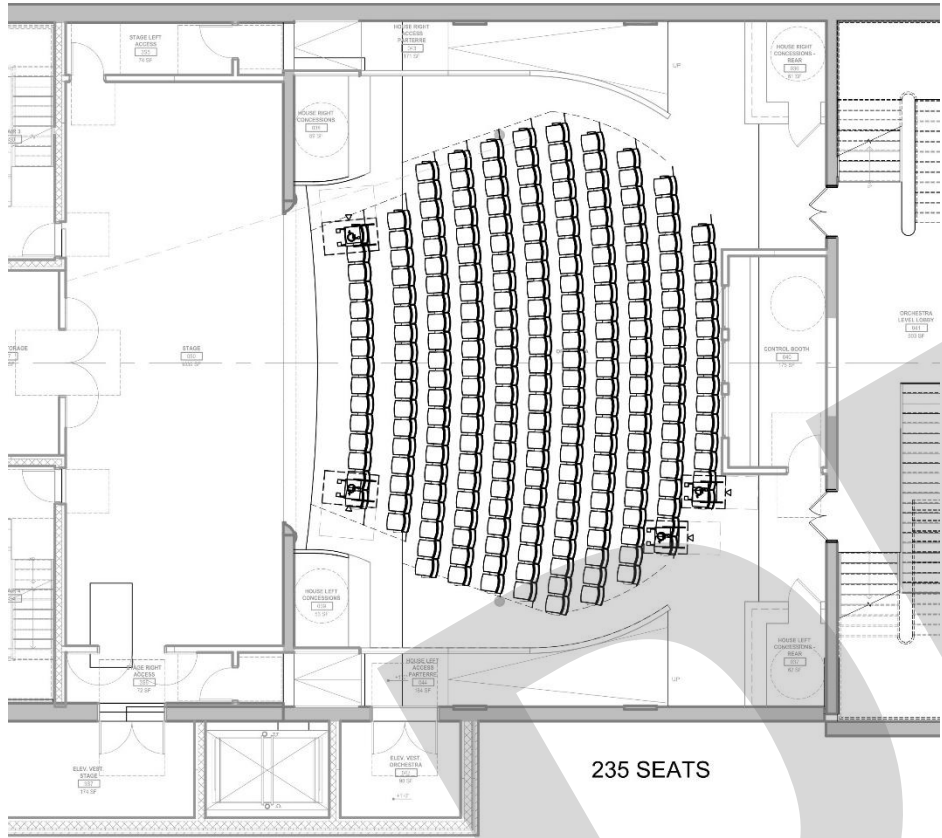
- RESEATS THE ORCHESTRA IN 'CONTINENTAL' SEATING STYLE TO MAXIMIZE SEAT COUNT (RESULTS IN LONGER ROWS)
- RESEATS BALCONIES ON NEW TIERS, WITH DEEPENED ROW-TO-ROW DEPTHS, TO IMPROVE AUDIENCE COMFORT

550 SEATS

FINDINGS + RECOMMENDATIONS

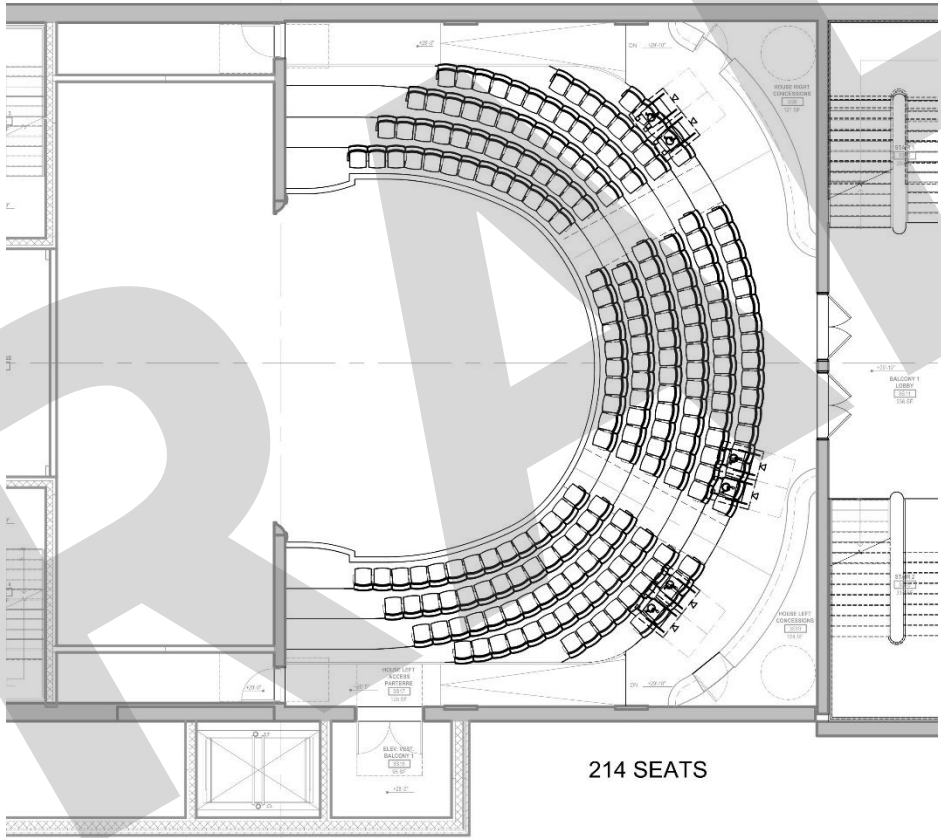
CAPITAL IMPROVEMENT RECOMMENDATIONS – SEATING LAYOUT OPTION 1 613 SEATS

ORCHESTRA LEVEL



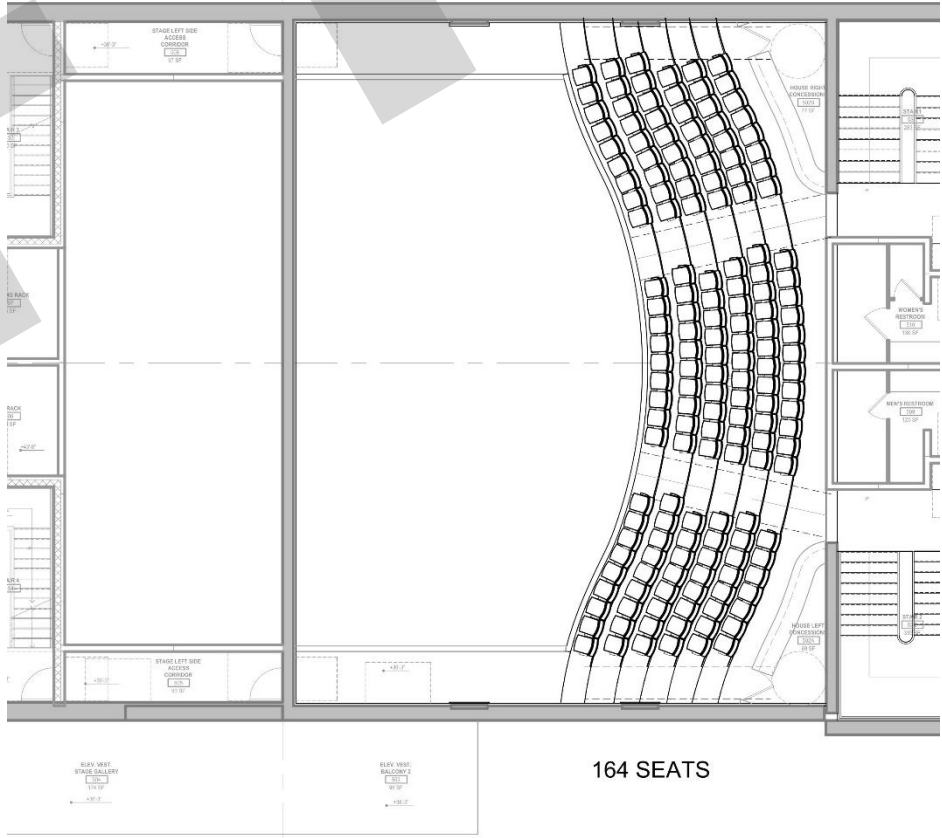
235 SEATS

BALCONY 1



214 SEATS

BALCONY 2



164 SEATS

EL

TOTAL SEATS 613

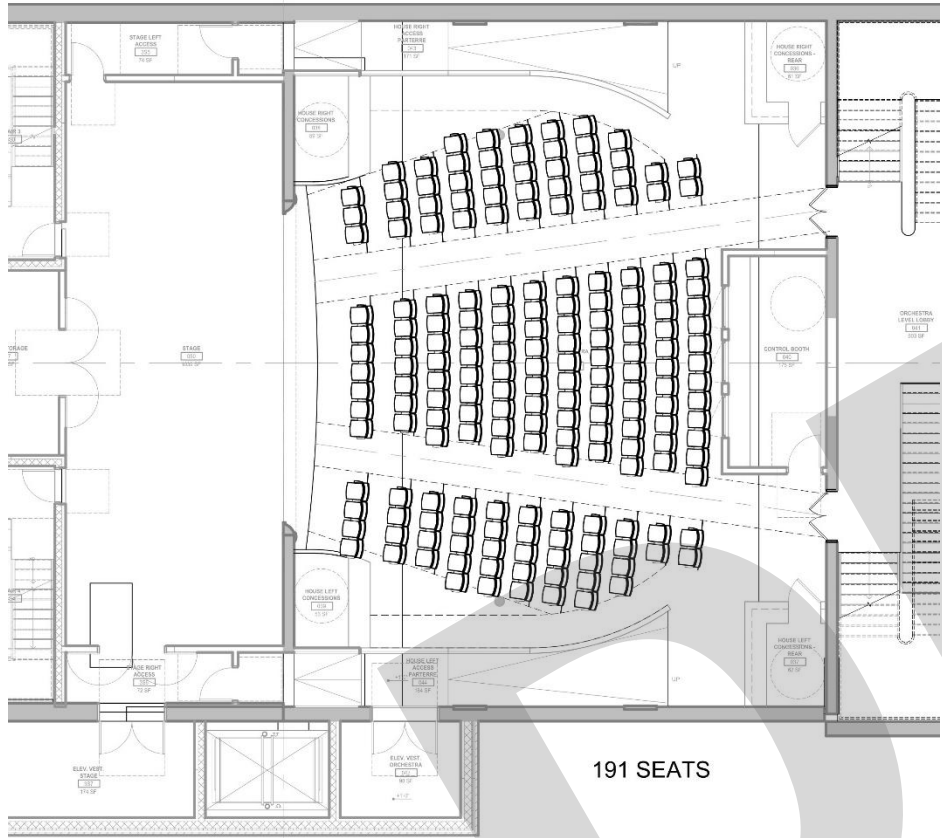
TOTAL SEATS 613

TOTAL SEATS 613

FINDINGS + RECOMMENDATIONS

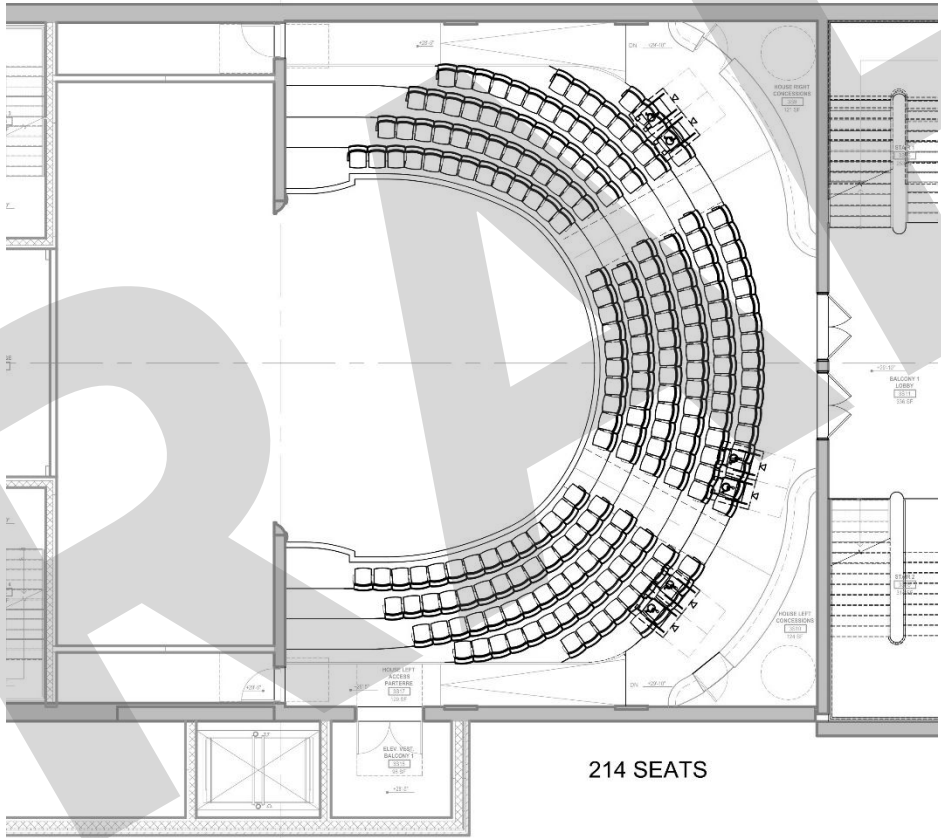
CAPITAL IMPROVEMENT RECOMMENDATIONS – SEATING LAYOUT OPTION 2 569 SEATS

ORCHESTRA LEVEL



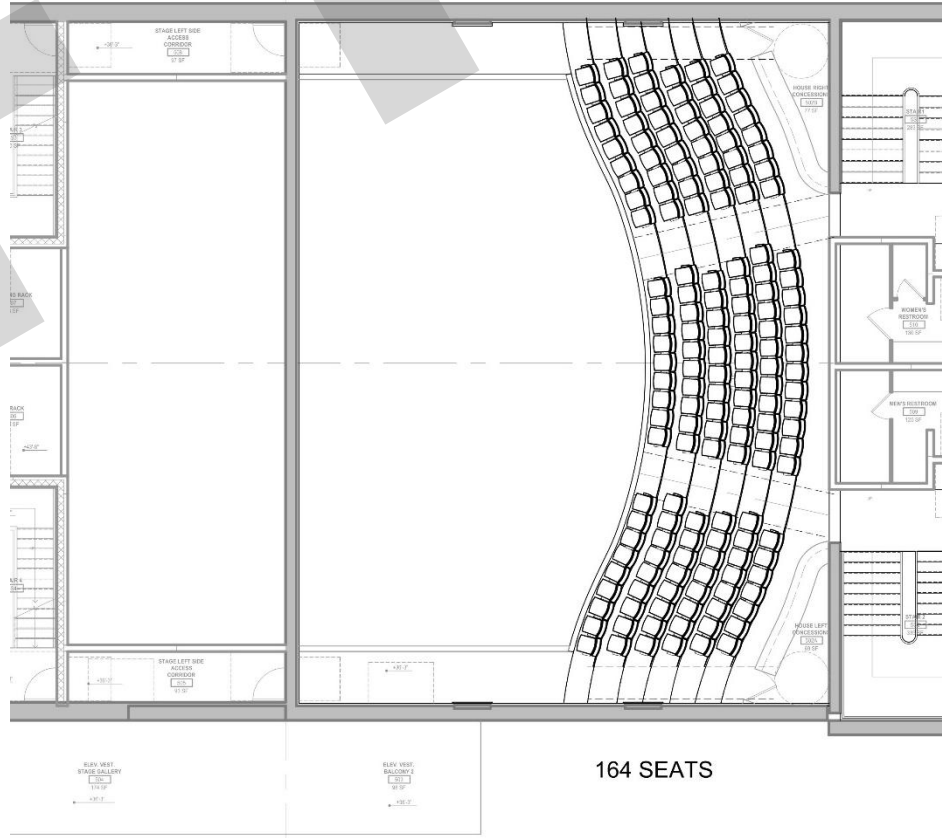
191 SEATS

BALCONY 1



214 SEATS

BALCONY 2



164 SEATS

EL

TOTAL SEATS 569

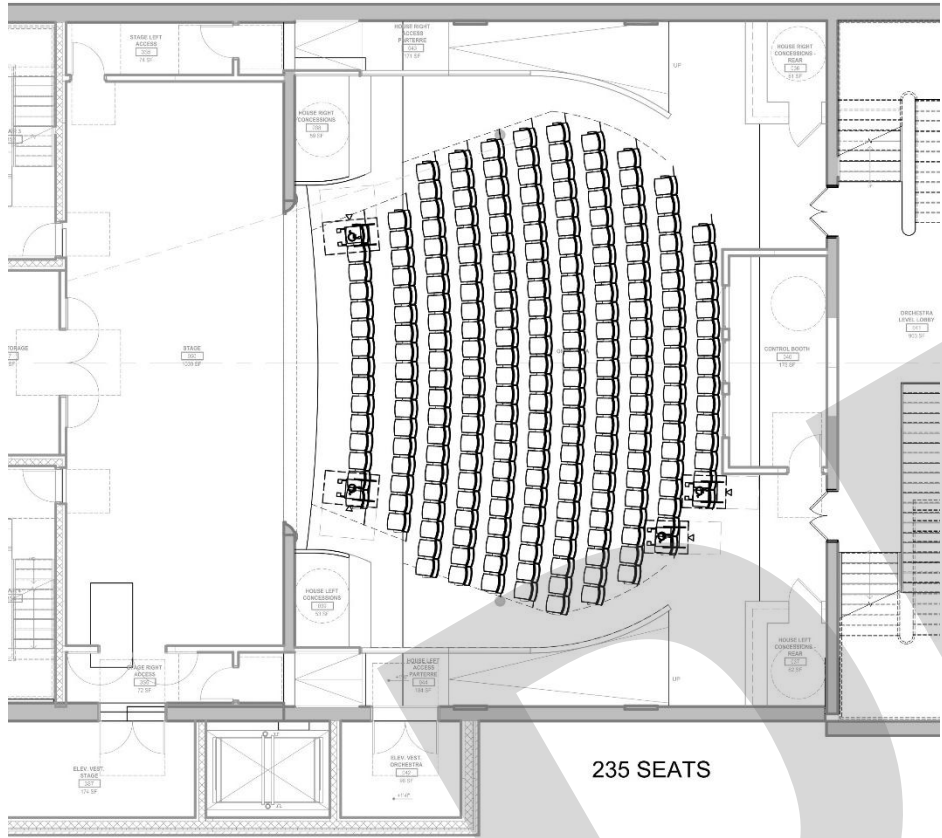
TOTAL SEATS 569

TOTAL SEATS 569

FINDINGS + RECOMMENDATIONS

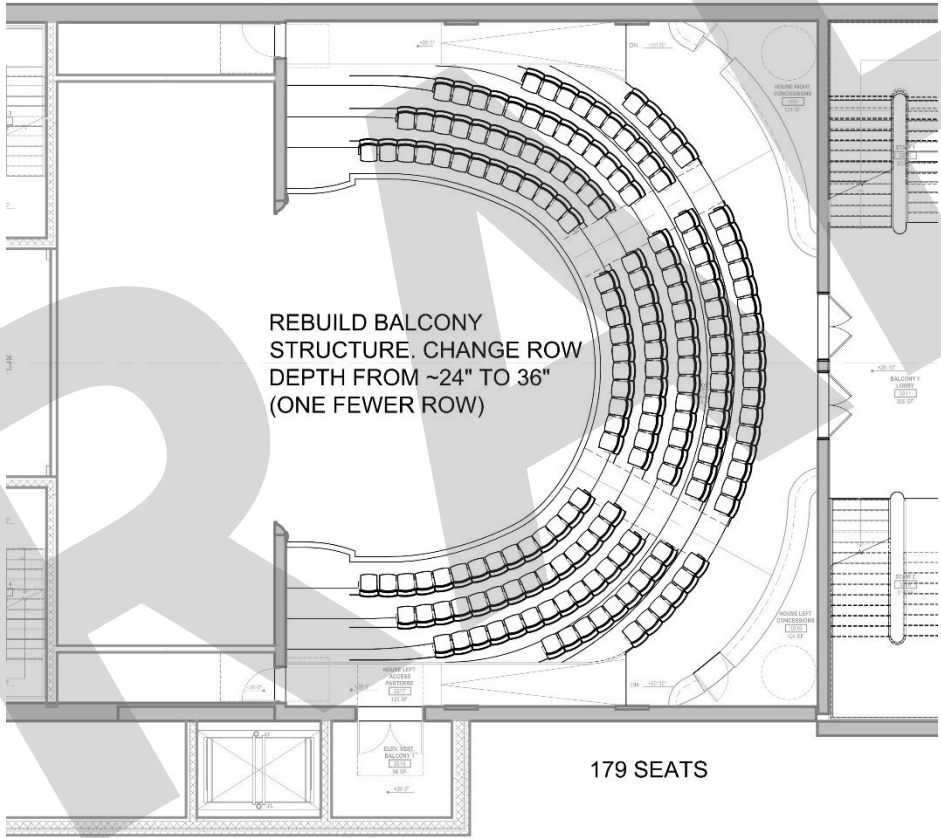
CAPITAL IMPROVEMENT RECOMMENDATIONS – SEATING LAYOUT OPTION 3 550 SEATS

ORCHESTRA LEVEL



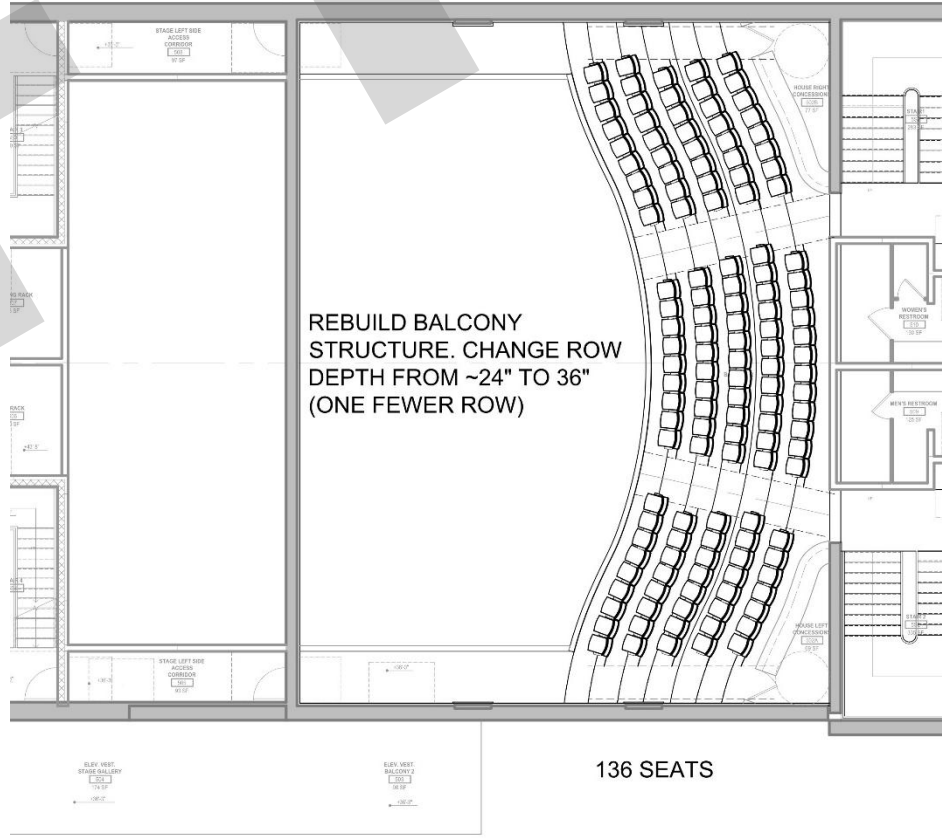
235 SEATS

BALCONY 1



179 SEATS

BALCONY 2



136 SEATS

EL

TOTAL SEATS 550
(REBUILD BALCONY)

TOTAL SEATS 550
(REBUILD BALCONY)

TOTAL SEATS 550
(REBUILD BALCONY)

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ACOUSTICS

Major room acoustic goals, will depend on programming and the input from an Operator over the exact types of use for the venue. However, there are a general set of acoustic parameters that should be planned for as a baseline to start with.

SOUND ISOLATION AND BACKGROUND NOISE

There are a number of sound isolation and background noise parameters that will apply to restoration of the theater.

ISOLATION OF SOUND COMING TO THE INTERIOR

From the standpoint of sound isolation, the existing theater structure appears to have at least one solid layer of masonry/stucco between the interior and exterior (Fig. 3). This provides a good foundation for sound isolation from exterior noise, given the relatively low levels of traffic noise outside the theater. Even with the extensive quantity of glazed surfaces open to the auditorium (Fig. 4), relatively little traffic was noticeable during our visit, with the exception of a couple louder motorcycles.

ISOLATION OF VENUE SOUND TO THE EXTERIOR

We do, however, have concerns that any highly amplified events would be clearly audible outside the building and potentially disturbing to neighbors unless there are significant enhancements made to the windows and possibly the attic/roof assembly. Double or triple-glazed windows (if acceptable from a historic preservation viewpoint) would help contain most intelligible sound from amplified performances, though a series of acoustic shutters may be required within the auditorium to more fully contain bass frequencies. The attic zone would need to be sealed (or baffled if used as a plenum) to sufficiently isolate amplified performance sound levels.



Fig. 3



Fig. 4

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ACOUSTICS



Fig. 5

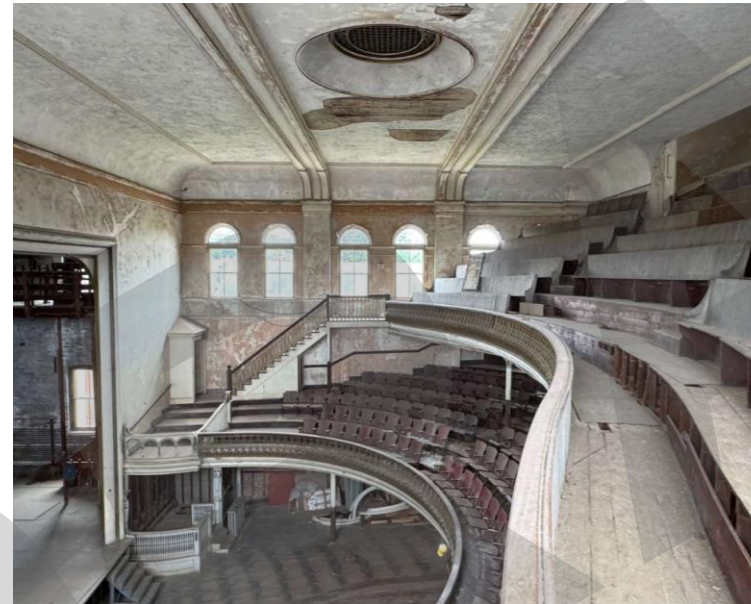


Fig. 6

HVAC NOISE

The building does not appear to have any forced air ventilation. We assume that the heating was provided by steam or hot water, based on the presence of radiators within occupied areas (Fig. 5). Natural ventilation through windows and the attic void (Fig. 6) appears to be the traditional approach for cooling, and was likely satisfactory to audiences of the past century and neighbors who were not subjected to highly amplified performances. Modern comfort standards and the higher sound levels of today's amplified events will most likely lead the team to recommend some form of forced air cooling system with ducted fresh air intake and exhaust. Locating the equipment for these systems - most likely two or more air handlers plus chillers, pumps, and cooling towers - is an acoustical challenge. To the extent possible, these systems are best located in the basement or at grade and mounted on spring and neoprene vibration isolators.

STAGEHOUSE MECHANICAL ATTIC

It is clear that some large fan equipment and potentially a chiller will be located above the stagehouse in a new mechanical area. It will be essential that this new equipment space is constructed with a concrete slab and equipment located there is mounted on vibration isolation. Equipment mounted to upper floors of the building will prove more difficult to isolate and may transmit noise and vibration over a broad area of spaces. Therefore, we also recommend selection of quieter models for equipment – well-balanced air handlers with thickly insulated casing and chillers with mag-lev bearing or substantial external isolation like 3-inch static deflection spring and neoprene mounts. Mechanical areas, particularly those above the stagehouse, will also benefit from approximately 50% coverage of their ceiling with a 2-inch thick mineral wool plenum board. This added sound absorption will help prevent airborne noise generated by equipment from propagating to occupied spaces that are nearby.

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ACOUSTICS

ROOM ACOUSTICS: NATURAL & AMPLIFIED SOUND

As mentioned above, room acoustic approaches may vary with the desired program of activities for the facility. However, we expect that the two most practical approaches will be either a **fixed acoustic condition** that works best for natural acoustics and lightly reinforced sound, or an **amplified acoustic condition** that works for a range of events utilizing amplification to provide clarity and loudness to audience members.

FIXED ROOM ACOUSTICS – OVERALL APPROACH

A fixed acoustic condition would offer comfortable conditions for a range of performances, but would not accommodate highly amplified rock music and similar events well. The latter would handle more intense activities like rock concerts, but would require some degree of amplification for spoken word and small musical groups. While a variable acoustic approach can offer the best of both ends of the acoustic spectrum, it also requires investment in draperies or acoustic panels that can be deployed depending on specific activities on a given day. These systems would only be adjusted by technical staff or other theater personnel, meaning ongoing operational costs as well.

FIXED ROOM ACOUSTICS – NATURAL ACOUSTICS & LIGHT SOUND REINFORCEMENT

The fixed acoustic condition for natural acoustics and lightly sound-reinforced activity would be mostly plaster, gypsum board, or acoustical plaster with a small amount of fixed fabric, drapes, or other acoustically "soft" surfaces. Upholstered seats are expected, but the extent of the chair fabric and the thickness of the padding will be balanced with other acoustically absorptive materials in the auditorium. Carpet may be used in the aisles, but it should be low pile and not extend under seating surfaces. Within the stagehouse, fixed stage draperies would be minimal, and comprised of lighter weight materials to prevent too much sound from being absorbed within the stage.

FIXED ROOM ACOUSTICS – FOR AMPLIFIED SOUND EVENTS

For a fixed acoustic condition for overtly amplified acoustic events, gypsum board and plaster could still be used as substrate for interior walls, but more fabric wrapped acoustic panels or draperies would be included in the interior design. Seating surfaces may be more fully upholstered, and seat padding could be thicker for added comfort without adversely impacting the room acoustics. In this option, carpeting the auditorium is recommended and the carpet may extend beneath the seating areas, if desired. Within the stagehouse, heavier velour draperies would help control sound from on-stage monitors, instrument amplifiers, and louder instruments like drums.

VARIABLE ROOM ACOUSTICS

In a variable acoustic approach, room finishes would be provided similar to those for optimal natural acoustics. Then, most wall surfaces within the room and stagehouse would be equipped with heavyweight draperies (horizontally deployed) or banners (vertically deployed) to cover reflective surfaces when louder amplification is in use. There are challenges to incorporating either banners or curtains within the audience areas, since the room does not have clear locations to "pocket" curtains when not used, and the attic void appears to be too shallow to store banners. While these are solvable problems, there are costs of implementation and ongoing maintenance of variable acoustic systems to consider and weigh against the possibility of expanding program. Figures 7 and 8 illustrate vertically deploying variable acoustic banners in different room settings.



Fig. 7



Fig. 8

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – STRUCTURE: STAGEHOUSE

STAGEHOUSE

The proposed alterations include the addition of a 10' deep new interior structure along the entire upstage wall containing two stair towers and various backstage rooms from the cellar to approximately the current grid level. The downstage wall will be a bearing wall on new spread footings.

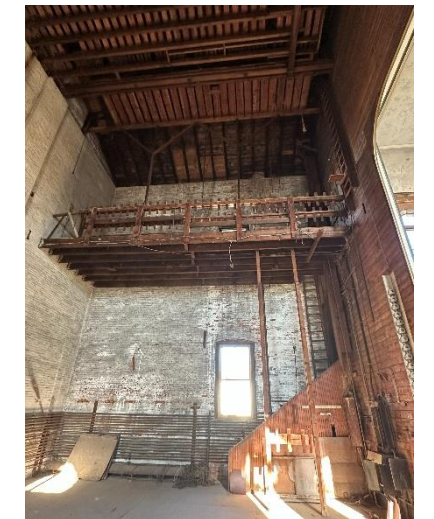
The stage floor framing consists of 2½" x 13½" wood joists @ 16" on center spanning 30' up/downstage (US/DS) from the rear wall to the proscenium wall. This framing is currently undersized for the required live load. The joists will be shortened to ~20' spans and supported by the new bearing wall, which will allow the joist to support the required live load for a performance platform.

The side galleries and hung grid will be removed. There will be new side galleries providing access to the two balcony levels, presumably steel framed.

A new mechanical floor will be constructed at the current grid level, presumably supported by the existing perimeter bearing walls and the new bearing wall. Support of this floor at the proscenium wall may either be by the existing proscenium structure or by new structure spanning stage/eft/right (SL/SR). The underside of the mechanical floor above the stage will have supports for lighting and modest theatrical rigging battens.

BELOW-STAGE

The area below the stage will be similar to the stage, with the 10' deep new interior structure upstage and shortened floor joists spanning from the new bearing wall to the proscenium wall.



FINDINGS + RECOMMENDATIONS

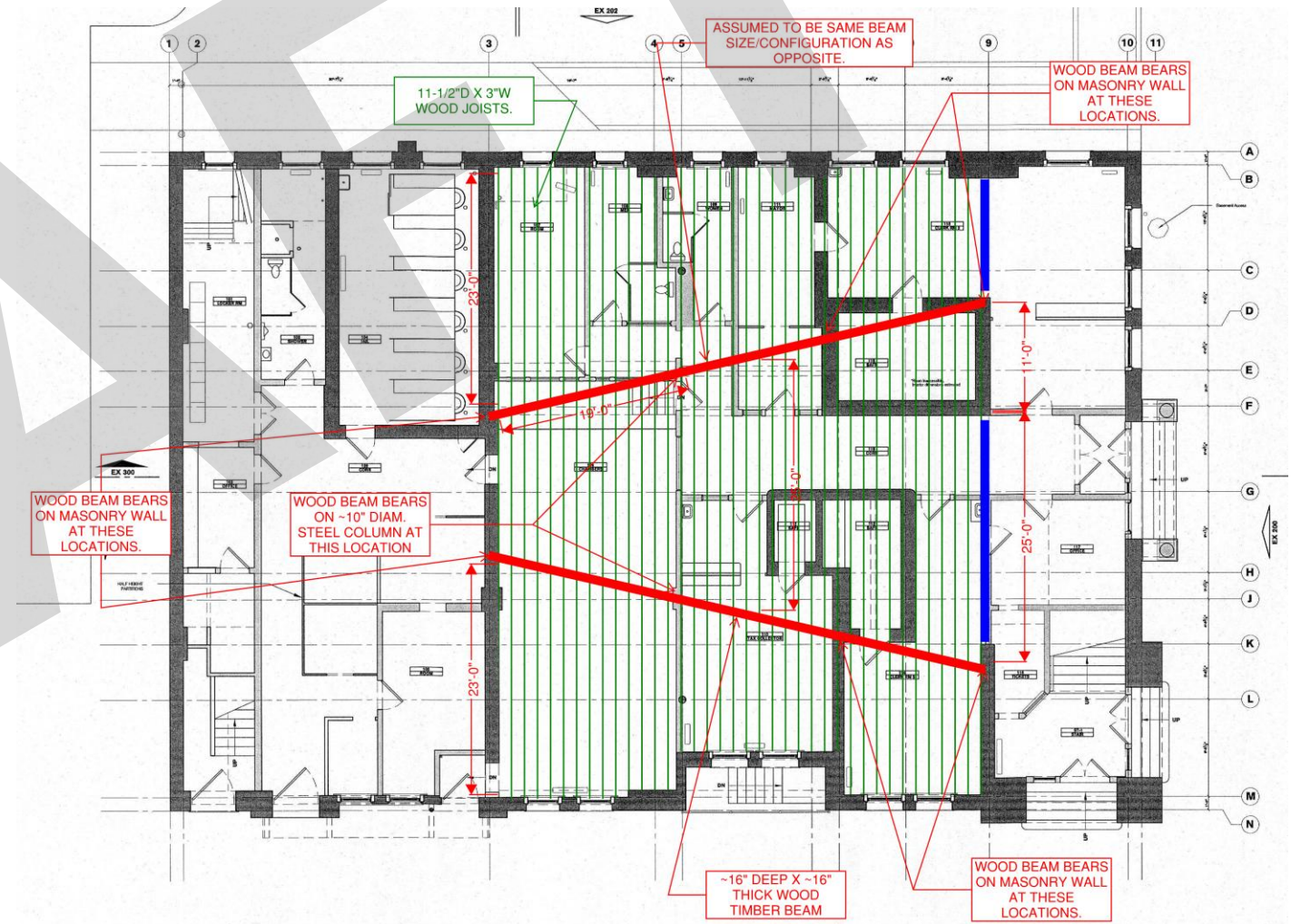
CAPITAL IMPROVEMENT RECOMMENDATIONS – STRUCTURE: HOUSE

The house floor framing consists of 2 $\frac{3}{4}$ " x 11-5/8" wood joists @ 16" on center spanning SL/SR from exterior bearing walls to two interior 16" x 16" wood girders. These girders are skewed in plan, spaced closer at the proscenium wall and skewing away from one another downstage; as a result, the floor joist spans vary. The girders are supported at the proscenium wall and on columns and masonry bearing walls, resulting in three girder spans under the auditorium.

KCI evaluated the existing joists for dead loads plus two possible live loads: (a) fixed seating with chairs and (b) public assembly without seats.

Joists exceeding 19' span are overloaded with public assembly, whereas joist exceeding 21'-6" span are overloaded with fixed seats. This overload pertains to high stresses and excessive deflections. The overloaded joists could be supported by local bearing walls or transfer beams, or they could be reinforced. Reinforcing could consist of side steel flitch plates or LVL wood side plates and through bolts installed along 60% to 70% of the length of each overloaded joist.

The wood girders are notably overloaded under public assembly load, whereas one of the three spans of each girder is overloaded with fixed seats. Like the joists, the girders can be reinforced with steel or LVL side plates along most of the length of the girder.



FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – MECHANICAL

- All existing mechanical equipment, piping, and controls to be removed.
- The heating and cooling plant shall consist of air-cooled heat pumps mounted at grade.
- Total tonnage to be approximately 100 tons.
- The Street Level and Below Stage level shall be served via local variable refrigerant frequency (VRF) units. Ventilation air shall be provided via a dedicated outside air unit
- located in the basement mechanical room.
- The Stage and Theatre shall be served via remote direct expansion (DX) air handling units located in mechanical space above the stage. Duct distribution shall be routed through the attic and down to the space below.
- Vestibules, Mechanical Rooms, Storage Rooms, and Stairwells shall be heated via electric unit heaters and cabinet unit heaters.
- All toilet exhaust and janitor's room exhaust shall be ducted to the outdoors via an inline
- ceiling mounted fan to a roof vent or wall mounted louver to the exterior.
- IDF/MDF spaces will be air conditioned via split wall mounted ac units. Condensing units will be located at grade.



FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – ELECTRICAL



- Provide a new 120/208 volt three phase electrical service with pad mounted utility transformer.
- Provide one service switchboard, one receptacle panelboard per floor, one lighting panelboard per floor and mechanical panelboard near mechanical equipment. Provide owner's meter on all panelboards and switchboard.
- Provide a new addressable voice fire alarm system consisting of pull stations, heat detectors, smoke detectors, tamper switches, flow switches, etc. as required to protect the building.
- Install emergency lighting inverters to provide 90-minute power for all emergency lighting fixtures.
- Provide a low voltage networked lighting control system, consisting of vacancy sensors, time clock, occupancy sensors and daylight sensors, to control new LED lighting fixtures in spaces outside the theater.
- Provide theatrical dimming relay panelboards and devices to support theater spaces.
- Provide isolated ground system to support AV, IT, and Theatrical equipment.
- Provide receptacles to match architectural programming of the spaces.

FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – PLUMBING

- All existing sanitary system piping shall be removed and new piping installed as required by the new program. The existing connection at the Elizabeth Street sewer line should be scoped to verify conditions and replaced with new as required.
- The existing water service entrance appears to be galvanized steel piping. The existing service entrance and valves likely contain materials with unacceptable lead content and shall be replaced. Service piping should be replaced with new from the existing service main in Elizabeth Street.
- The existing exposed storm piping should be scoped and inspected to confirm conditions and replaced as required. Existing south side storm system will be rerouted as required with the new addition installation.
- All existing plumbing fixtures shall be removed and new fixtures installed as required by the new program.
- Interior vent piping should be scoped and inspected to confirm conditions and replaced as required. Existing vent piping through roof to be reused.
- Domestic hot water will be generated through electric water heaters with circulation to remote plumbing fixtures. Below stage fixtures will be supplied from dedicated electric tank located in the janitor's closet. The street level restrooms, upper-level concessions and Balcony restrooms hot water will be supplied from an electric tank located in the street level janitor's closet. Alternately, remote area concessions and Balcony two restrooms will be provided tankless electric units as required by the program.



FINDINGS + RECOMMENDATIONS

CAPITAL IMPROVEMENT RECOMMENDATIONS – FIRE PROTECTION



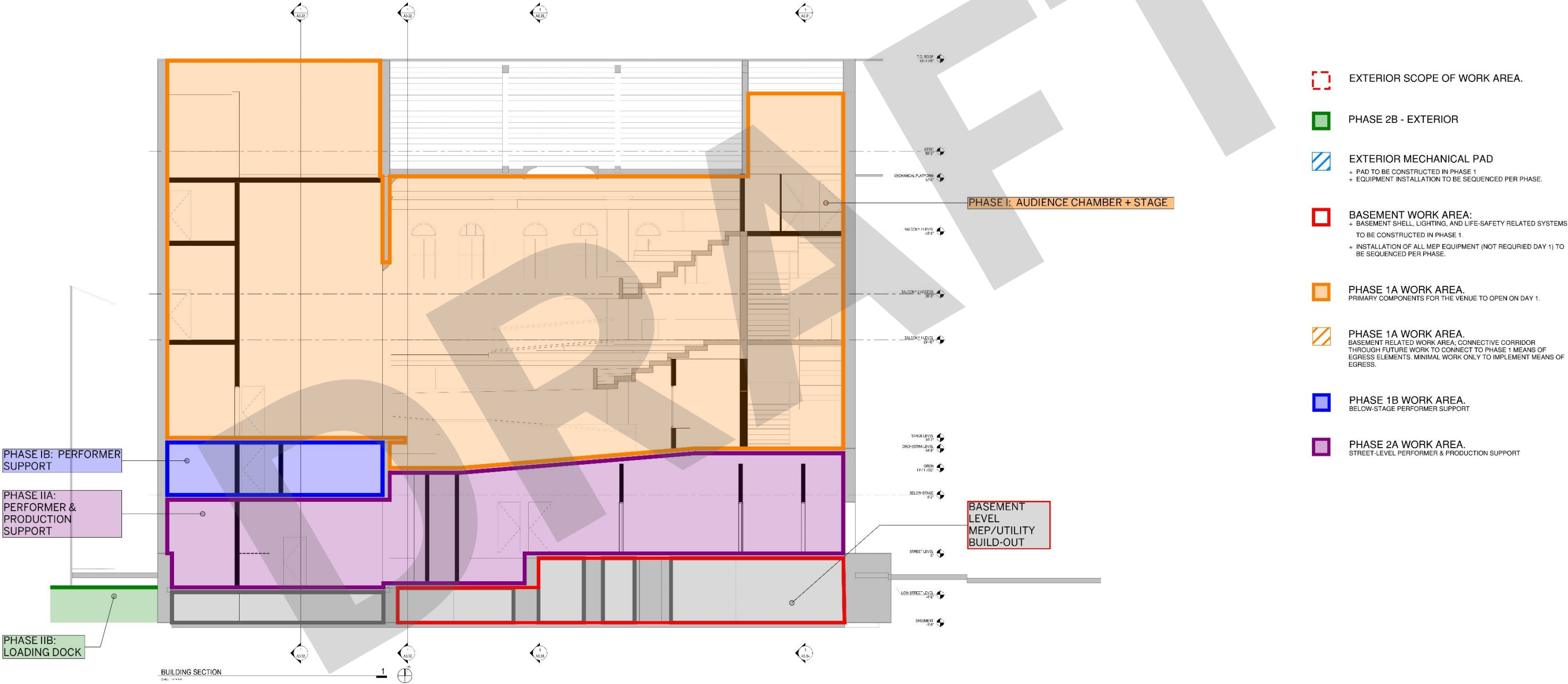
- Install fire sprinklers throughout the entire building, including combustible concealed spaces.
- Install fire standpipes within required stairs (2 ½” fire department valves) on each floor level.
- Install class III fire standpipes on either side of the stage (2 ½” & 1 ½” fire department valves).
- Provide dry fire sprinklers throughout any/all unheated spaces including attics, etc.

PHASING

DRAFT

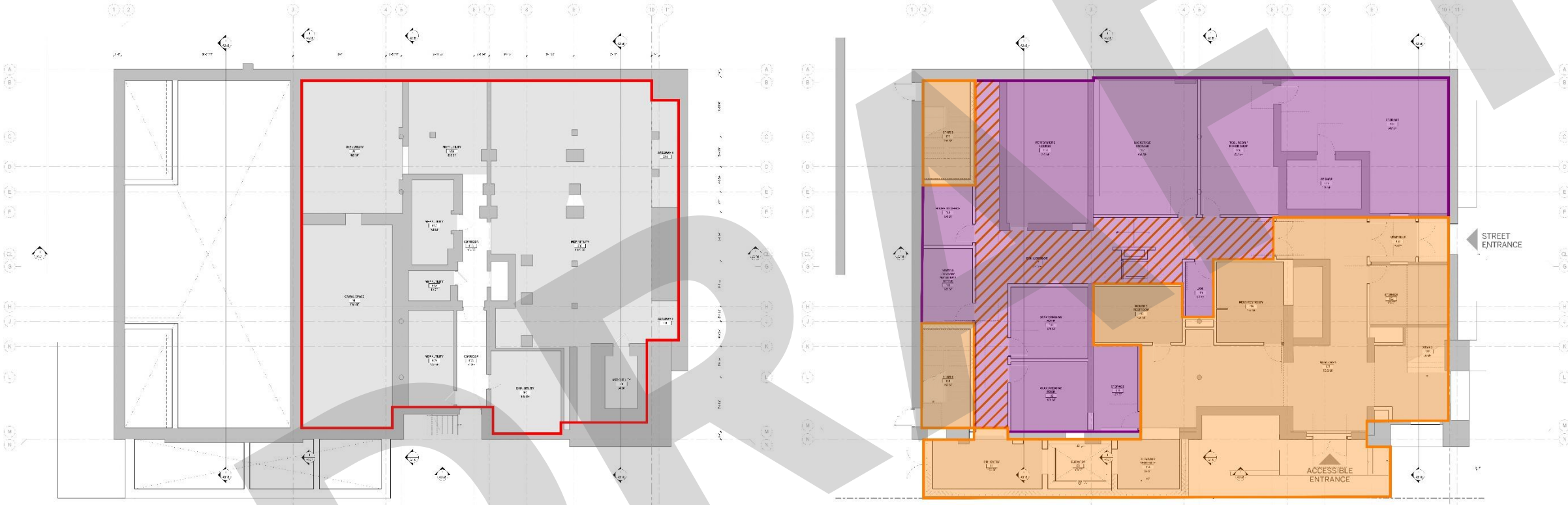
PHASING RECOMMENDATIONS

PHASING SECTION



PHASING RECOMMENDATIONS

PHASING PLANS



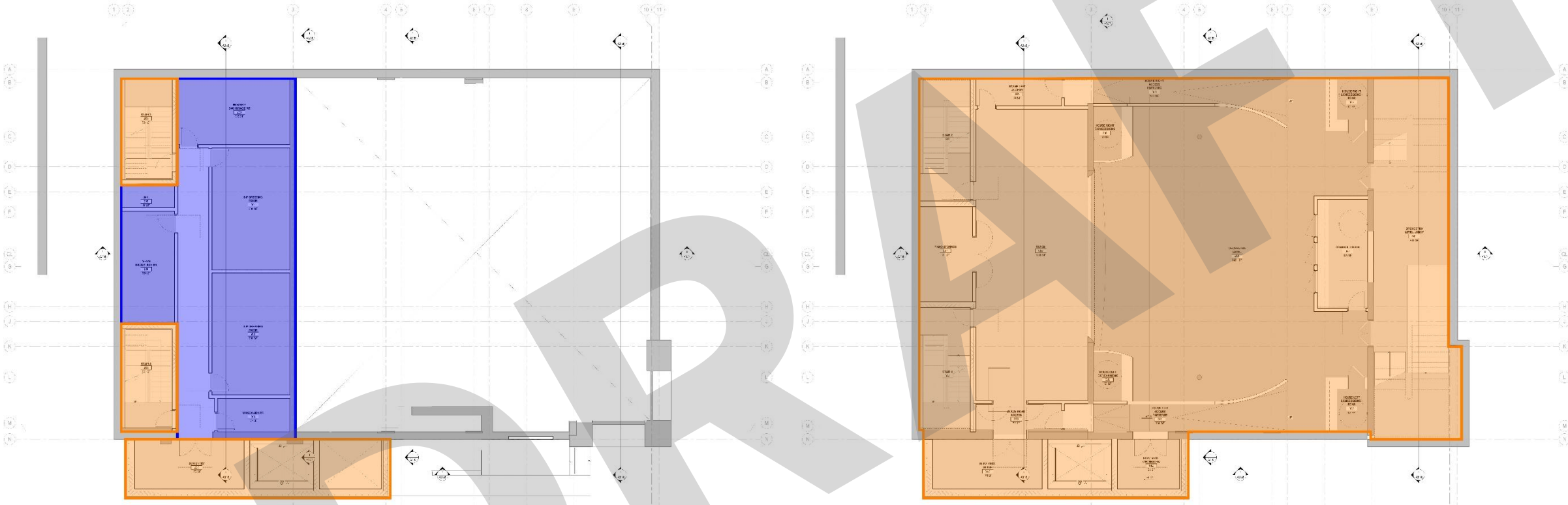
BASEMENT LEVEL

STREET LEVEL

- EXTERIOR SCOPE OF WORK AREA.
- PHASE 2B - EXTERIOR
- EXTERIOR MECHANICAL PAD
+ PAD TO BE CONSTRUCTED IN PHASE 1
+ EQUIPMENT INSTALLATION TO BE SEQUENCED PER PHASE.
- BASEMENT WORK AREA:
+ BASEMENT SHELL, LIGHTING, AND LIFE-SAFETY RELATED SYSTEMS TO BE CONSTRUCTED IN PHASE 1.
+ INSTALLATION OF ALL MEP EQUIPMENT (NOT REQUIRED DAY 1) TO BE SEQUENCED PER PHASE.
- PHASE 1A WORK AREA.
PRIMARY COMPONENTS FOR THE VENUE TO OPEN ON DAY 1.
- PHASE 1A WORK AREA.
BASEMENT RELATED WORK AREA; CONNECTIVE CORRIDOR THROUGH FUTURE WORK TO CONNECT TO PHASE 1 MEANS OF EGRESS ELEMENTS. MINIMAL WORK ONLY TO IMPLEMENT MEANS OF EGRESS.
- PHASE 1B WORK AREA.
BELOW-STAGE PERFORMER SUPPORT
- PHASE 2A WORK AREA.
STREET-LEVEL PERFORMER & PRODUCTION SUPPORT

PHASING RECOMMENDATIONS

PHASING PLANS



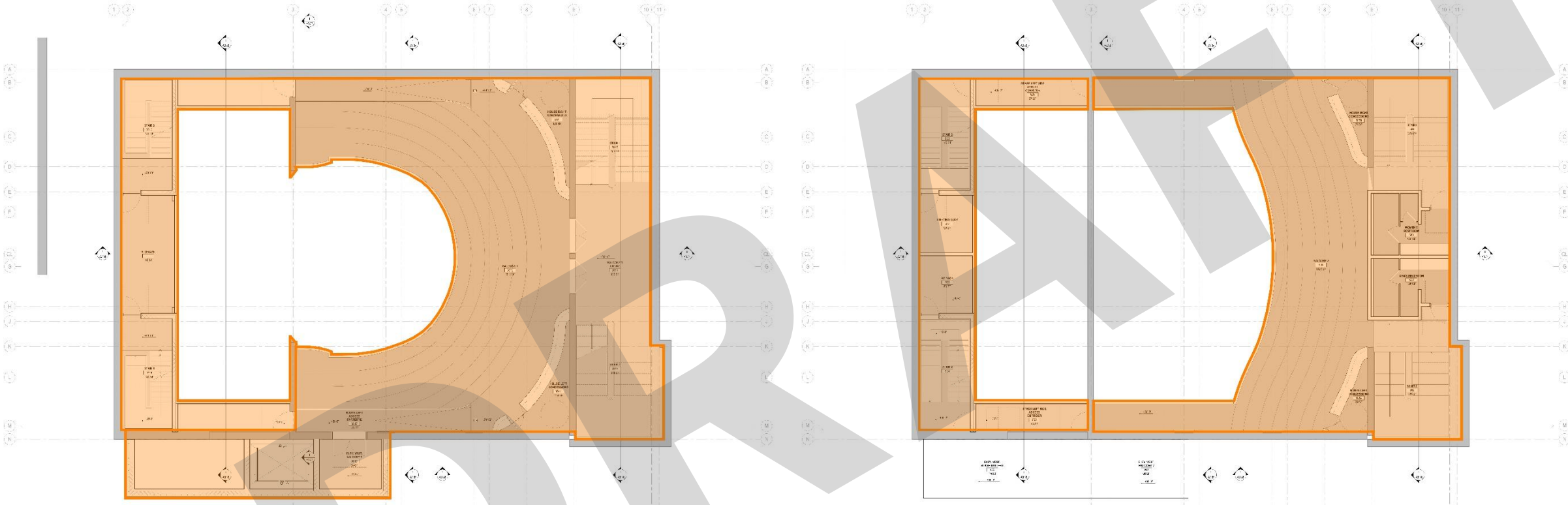
BELOW-STAGE LEVEL

ORCHESTRA LEVEL

- EXTERIOR SCOPE OF WORK AREA.
- PHASE 2B - EXTERIOR
- EXTERIOR MECHANICAL PAD
+ PAD TO BE CONSTRUCTED IN PHASE 1
+ EQUIPMENT INSTALLATION TO BE SEQUENCED PER PHASE.
- BASEMENT WORK AREA:
+ BASEMENT SHELL, LIGHTING, AND LIFE-SAFETY RELATED SYSTEMS TO BE CONSTRUCTED IN PHASE 1.
+ INSTALLATION OF ALL MEP EQUIPMENT (NOT REQUIRED DAY 1) TO BE SEQUENCED PER PHASE.
- PHASE 1A WORK AREA.
PRIMARY COMPONENTS FOR THE VENUE TO OPEN ON DAY 1.
- PHASE 1A WORK AREA.
BASEMENT RELATED WORK AREA; CONNECTIVE CORRIDOR THROUGH FUTURE WORK TO CONNECT TO PHASE 1 MEANS OF EGRESS ELEMENTS. MINIMAL WORK ONLY TO IMPLEMENT MEANS OF EGRESS.
- PHASE 1B WORK AREA.
BELOW-STAGE PERFORMER SUPPORT
- PHASE 2A WORK AREA.
STREET-LEVEL PERFORMER & PRODUCTION SUPPORT

PHASING RECOMMENDATIONS

PHASING PLANS



BALCONY 1 LEVEL

BALCONY 2 LEVEL

- EXTERIOR SCOPE OF WORK AREA.

- PHASE 2B - EXTERIOR

- EXTERIOR MECHANICAL PAD
 + PAD TO BE CONSTRUCTED IN PHASE 1
 + EQUIPMENT INSTALLATION TO BE SEQUENCED PER PHASE.

- BASEMENT WORK AREA:
 + BASEMENT SHELL, LIGHTING, AND LIFE-SAFETY RELATED SYSTEMS TO BE CONSTRUCTED IN PHASE 1.
 + INSTALLATION OF ALL MEP EQUIPMENT (NOT REQUIRED DAY 1) TO BE SEQUENCED PER PHASE.

- PHASE 1A WORK AREA.
 PRIMARY COMPONENTS FOR THE VENUE TO OPEN ON DAY 1.

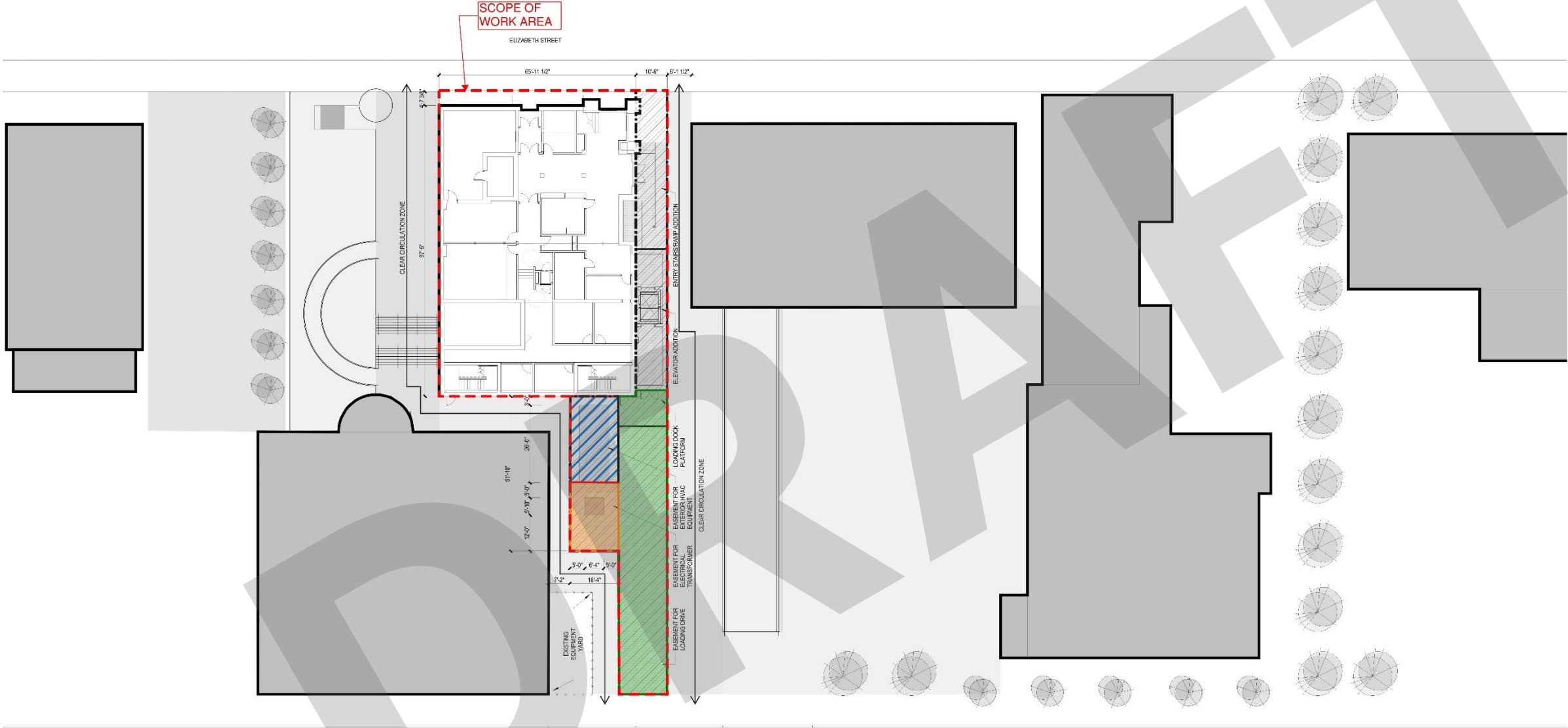
- PHASE 1A WORK AREA.
 BASEMENT RELATED WORK AREA; CONNECTIVE CORRIDOR THROUGH FUTURE WORK TO CONNECT TO PHASE 1 MEANS OF EGRESS ELEMENTS. MINIMAL WORK ONLY TO IMPLEMENT MEANS OF EGRESS.

- PHASE 1B WORK AREA.
 BELOW-STAGE PERFORMER SUPPORT

- PHASE 2A WORK AREA.
 STREET-LEVEL PERFORMER & PRODUCTION SUPPORT

PHASING RECOMMENDATIONS

PHASING SITE PLAN



- EXTERIOR SCOPE OF WORK AREA.

- PHASE 2B - EXTERIOR

- EXTERIOR MECHANICAL PAD
 + PAD TO BE CONSTRUCTED IN PHASE 1
 + EQUIPMENT INSTALLATION TO BE SEQUENCED PER PHASE.

- BASEMENT WORK AREA:
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- PHASE 1B WORK AREA.
 BELOW-STAGE PERFORMER SUPPORT

- PHASE 2A WORK AREA.
 STREET-LEVEL PERFORMER & PRODUCTION SUPPORT

STRUCTURE OF COST ESTIMATE

DRAFT

STRUCTURE OF COST ESTIMATE

	PHASE 1A	PHASE 1B	PHASE 2A	PHASE 2B	TOTAL
HARD COSTS					
TRADE CONSTRUCTION COST					
CONSTRUCTION COST MARK-UPS <ul style="list-style-type: none"> • General Conditions • Insurance • Fees • Contingency • Escalation 					
Total Hard Construction Cost	Total Construction – 1A	Total Construction – 1B	Total Construction – 2A	Total Construction – 2B	Total Construction Cost
SOFT COSTS					
• FURNITURE, FIXTURES, & EQUIPMENT (FF&E)					
• PERFORMANCE EQUIPMENT (LIGHTING, AV, RIGGING)					
• PROFESSIONAL FEES					
• ABATEMENT					
• PERMITTING					
• MISC. & LEGAL					
Total Soft Costs	Total Soft Cost – 1A	Total Soft Cost – 1B	Total Soft Cost – 2A	Total Soft Cost – 2B	Total Soft Cost
TOTAL PROJECT COST	TOTAL PROJECT – 1A	TOTAL PROJECT – 1B	TOTAL PROJECT – 2A	TOTAL PROJECT – 2B	TOTAL PROJECT COST
<i>Total Contingency Included</i>					
<i>Total Escalation Included</i>					

ORGANIZATION OF FINAL REPORT

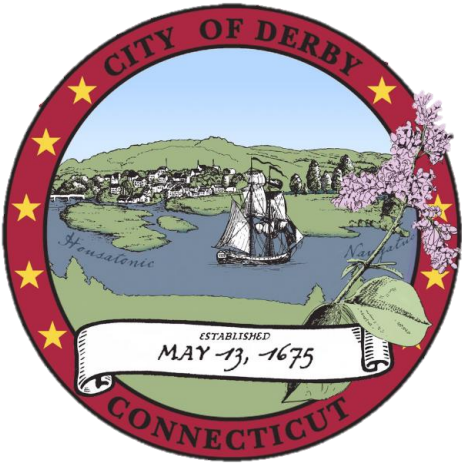
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STUDY OUTLINE

1. Executive Summary
2. History and Background
 - a. City of Derby
 - b. Sterling Opera House
3. Summary of Study Process
4. Existing Building Assessment
 - a. Summary of Findings
 - b. Building Code Requirements
 - c. Architectural Assessment
 - d. Accessibility
 - e. Theatrical Assessment
 - f. Structure
 - g. MEP Infrastructure
 - h. Life Safety Systems
5. Market Needs Assessment
6. Proposed Building Alterations
 - a. Summary of Capital Improvements
 - b. Overall Building Arrangement
 - i. Audience Chamber
 - ii. Stage
 - iii. Stage Support Areas
 - iv. First Floor
 - v. Basement & Sub-Basement
 - vi. Exterior
 - c. Accessibility
 - d. Theatrical and Performance Alterations
 - e. Structure
 - f. MEP Infrastructure
 - g. Life Safety Systems
7. Cost Estimate
8. Project Phasing and Sequencing
9. Recommendations and Conclusions
10. Appendices







THANK YOU!

