



management
services
incorporated

final report

to: Stage Center Task Force
from: Webb Management Services
regarding: Stage Center Renovation Study
date: July 15, 2011

We are pleased to offer our report on the possibility and feasibility of re-animating Stage Center as a cultural facility.

1. Executive Summary

Study Context

Webb Management Services, a management consulting practice dedicated to the development, redevelopment and operation of cultural facilities, was recently hired by the Cultural Development Corporation of Oklahoma City in cooperation with Allied Arts to consider the feasibility of renovating and reanimating Stage Center. We first advised the Arts Council of Oklahoma City on the future of Stage Center in 2003, when we evaluated the need for arts and cultural facilities in Oklahoma City, particularly considering the use of Stage Center. At that time we worked with study partners Schuler Shook and Rees Associates to suggest two operating scenarios and some physical improvements that were likely to make Stage Center more functional. The facility operated as a multi-user arts facility until it was significantly damaged by a June 2010 flood and has been closed since that time.

Although the flood damage was significant, the condition of Stage Center had been in decline for many years. In light of the extensive renovations needed to address the flood damage and overall condition of the building, the pending transfer of ownership from the Arts Council back to the Community Foundation (July 1, 2011) and Stage Center's changing surroundings, we were hired to reassess the future of Stage Center.

For our current study, we first considered the potential for Stage Center to be revitalized as a multi-user arts facility. We then considered the option of renovating Stage Center for one specific use and/or user. To complete our work, we interviewed more than 70 community leaders, tested demand and evaluated the current supply of other cultural facilities, analyzed market data and researched comparable facilities and projects in other parts of the country.

Within our methodology, the viability of a renovated Stage Center depended on four factors:

1. If and how the renovation of Stage Center might support the broader goals of the Oklahoma City community.

building creativity

Empire State Building | 350 Fifth Avenue, Suite 4005 | NY, NY 10118 | t: 212.929.5040 | f: 212.929.5954 | webbmgmt.org

2. The quality and level of audience demand for programs that might be housed in a renovated Stage Center.
3. How the renovated building could respond to needs not being met by existing facilities.
4. The current facility needs of potential users including artists, arts and cultural organizations and educators.

Community Benefits & Impacts

There is a tremendous amount of change and development occurring around Stage Center with the Myriad Gardens renovation, construction of the Devon Tower and the development of a new elementary school. Arts and cultural programming at Stage Center could complement these initiatives, by diversifying the variety of activities available to the workers, schoolchildren and residents of downtown. A revitalized Stage Center could also provide positive ongoing economic impacts by drawing additional cultural tourists to the area, as local and visiting audiences and participants spend money on food, drink accommodation and more in addition to the cost of admission.

Audience and Market Update

The Oklahoma City population is growing quickly, having expanded by 15% between 2000 and 2010. Another 10% increase is expected between 2011 and 2016. The population is also diversifying, with notable growth projected in the Black or African American population and the Hispanic or Latino population. Levels of educational attainment, the primary indicator of arts attendance, are in line with national averages. Though the State of Oklahoma lags behind the US in household income levels, Oklahoma City has the highest median household income in the state. Oklahoma City is also the largest tourism destination in Oklahoma, so there may be opportunities for Stage Center tied to cultural tourism.

Existing Facilities

Our assessment included a detailed inventory of existing arts and cultural facilities and programs in Oklahoma City. That analysis confirms a high concentration of facilities with seating capacities under 500 seats, but few facilities with seating capacities between 500 and 1,000. Although there are a number of high quality facilities in Oklahoma City and throughout the region, many of these facilities are owned and operated by educational institutions or producing theaters and have limited availability to accommodate outside users.

Stage Center as a Multi-User Arts Facility

Fundamentally, the idea of renovating Stage Center as a multi-user arts center has limited viability. There is need among arts and cultural groups for small to mid-sized performance and support space, but Stage Center cannot meet that need in its current configuration and condition. Although some of the facility's physical problems can be improved at a reasonable cost, others would be costly and there are also a few that cannot be solved.

Even if the poor condition and technical unsuitability of the building could be addressed, potential arts and cultural users are reluctant to use the building due to poor past rental experiences, so a considerable

effort would have to be made to entice the groups to use the building again. Also, the groups that are most interested in using Stage Center have limited budgets; meaning that the facility would rely heavily on contributed income from the community in order to sustain operations.

Single Tenant Opportunities

In addition to assessing demand for Stage Center as a multi-user arts center, we also assessed the potential for a single user to occupy the facility. Ideas included an arts incubator, a center to support the film industry in Oklahoma City, and a home for contemporary art. Though many of these suggestions are creative and include real areas of opportunity, they have all been gradually eliminated, as institutional leadership, broad-based support, short-term funding sources and/or the abilities to advance each concept did not immediately emerge.

Conclusions & Recommendations

Considering the immediacy of the need to resolve Stage Center's future, the limited viability of a multi-tenant operating model and the lack of single tenants prepared to move forward, there are two options:

- * The Community Foundation could issue a Request for Proposals to the public to search for other institutional partners. Even if a realistic user group does not come forward, this public process would ensure that all efforts have been made to find a sustainable use for the building.
- * *Put Stage Center up for Sale:* As has been suggested, the Community Foundation could simply put the property up for sale, letting the market determine the inherent value of the building and land, and its most appropriate use. The risk here is that the Community Foundation (and hence the community interests it represents) would no longer have control over the use of the building, and its cultural purpose could be lost. The discussion then turns to two questions: What are the conditions under which the building and property might be sold? And are there buyers who might respond to those conditions?

2. Project Background

Webb Management Services is a management consulting practice for the development and operation of cultural facilities. We have been hired by the Cultural Development Corporation of Oklahoma City and have been working with Allied Arts to consider the feasibility of renovating and reanimating Stage Center.

To complete our work, we updated our regional market assessment from our 2003 Stage Center study, tested demand and evaluated the current supply of cultural facilities, and considered how the re-animated Stage Center building might serve the broader goals of downtown, Oklahoma City and region.

We met with approximately 70 members of the community, including representatives of educational institutions, businesses, representatives of arts organizations and individual artists, elected officials and residents interested in arts, culture, architecture and historic preservation. We also toured existing local arts, educational and cultural facilities, and then conducted research on comparable projects searching for precedents and other information that might inform the study. Additionally, we considered the long-term goals and vision for Oklahoma City.

Our approach in this report is to first look at the idea of bringing back Stage Center as a multi-user arts center, with resident companies and users covering a range of disciplines and activities. Then we'll look at the option of renovating Stage Center for one specific use and user. For both scenarios, the case for the renovated Stage Center depends on four factors:

5. How the renovated facility supports the broader goals of the community, including such issues as economic development and cultural tourism.
6. The presence of audience demand for the programs that might be housed in renovated facilities.
7. How the renovated building responds to needs not being met by existing facilities.
8. The facility needs of artists, arts organizations, educators and presenters who might be users of the renovated facility.

We will work through these issues in the following chapters, after setting the stage with some contextual issues and a review of some broader issues.

We would take this opportunity to thank all of the individuals and organizations that have participated in this study, helping us search for a meaningful and valid cultural purpose for this important building. Special thanks to the staff of Allied Arts for their planning and logistical support.

3. Stage Center Background

3.1 The History of Stage Center

Stage Center first opened in 1970 as the home of the Mummers Theatre, a local theatre company headed by artistic director Mack Scism. The idea for Stage Center began almost a decade earlier in conversations between Mummer's Theatre leadership and the Ford Foundation. After many years operating as a financially successful and well-loved community theatre, Scism hoped to transition Mummers Theatre to a professional theatre company. As part of that transition, with a grant from the Ford Foundation, Mummers Theatre leadership commissioned architect John M. Johansen, a student of Walter Gropius and Frank Lloyd Wright and a member of the "Harvard Five", to design the building. Stage Center, considered one of Johnsen's most influential buildings, received a National Honor Award from the American Institute of Architects in 1972.

Unfortunately, the rapid growth of the company was unsustainable, and Mummers Theatre folded in 1971. Philanthropist John E. Kirkpatrick led a community group to establish Oklahoma Theater Center at Mummers Theatre, a cooperative community theatre organization. The Kirkpatrick Center paid the remaining mortgage and the Oklahoma Theater Center successfully operated the building until the oil bust of 1986 took its toll on ticket purchases and philanthropic support. The Oklahoma Theater Center closed in 1986.

In 1987, The Arts Council of Oklahoma City purchased the building from the Kirkpatrick Center, with the purpose of renovating it to address energy efficiency, current ADA standards and other functional problems. Local architect Rand Elliott served as renovation architect for the \$2 million project. Stage Center reopened in 1992, and was operated by the Arts Council for more than ten years.

In 2003, Webb Management Services was hired by the Oklahoma City Arts Council to evaluate the need for arts and cultural facilities in general and, in particular, the future of Stage Center. This study concluded that although there was limited demand for performance space, there was a need for support facilities, such as rehearsal, production, storage and administration.

Our study partner, Jack Hagler from Schuler Shook, made a series of recommendations on how to upgrade Stage Center to make it more safe and functional and proposed multiple physical improvement plans. Webb Management Services outlined two business plans: one scenario suggesting how to improve Stage Center's then-current operating model including working with its users and resuming a presenting series and another scenario partnering with University of Oklahoma to operate the facility. As part of our business plan, we recommended operational improvements that addressed security, publicity, Stage Center's mission and other topics. We also projected activity levels and created pro-forma budgets for both operating scenarios.

In March 2006, Oklahoma City Council voted to help operate and maintain Stage Center. The City expected to invest \$184,000 a year on the five-year lease, which included the option to renew the contract for another five years in 2011. The Arts Council agreed to pay the City \$100,000 a year.

The City of Oklahoma City operated Stage Center until 2010, when heavy rains caused Stage Center's basement to flood with more than 5 feet of water. At the time, The Arts Council, Artworks, Carpenter Square Theatre, Metropolitan School of Dance, the Oklahoma Community Theatre Association and Oklahoma Shakespeare Festival were using the basement of Stage Center for office space, rehearsal space and storage. The contents of those spaces were almost entirely lost.

3.2 Stage Center's Current Situation

Immediately after the 2010 flood, the City of Oklahoma City invested several hundred thousand dollars for flood mitigation work and since that time has been paying to keep Stage Center "mothballed" until a decision is made regarding the future use of the building. In July 2011, ownership of Stage Center will revert back to the Kirkpatrick Center Affiliated Fund, which currently owns the land where Stage Center is located.

In 2008, Devon Energy Corporation announced plans to construct a new 50-story office tower in downtown Oklahoma City. Upon completion in late 2012, the tower will be the tallest building in the state of Oklahoma. The building site is located directly northeast of Stage Center, across West Sheridan Avenue and North Hudson Avenue. Myriad Gardens, located on Stage Center's eastern side across North Hudson Avenue, is also undergoing a \$38 million renovation. Additionally, across South Walker Avenue on Stage Center's western side, a site has been selected to build a new elementary school.

Stage Center is now at a crossroads - All around it, the vision for downtown is moving ahead into an exciting new phase. Although Stage Center is situated on a prime downtown location, it has yet to realize its potential and continues to sit vacant and in need of significant investment. Notably, funding to improve Stage Center was not included in MAPS 3, perhaps giving an indicator of the community's perception of any viable future for the building. As ownership changes hands this summer, it is no longer possible to delay a decision regarding the fate of the building.

4. Study Context

4.1 Arts and Culture in Oklahoma City

Oklahoma City is home to a wide variety of both community and professional nonprofit arts and cultural groups representing virtually every genre of visual and performing art. In particular, there are a large number of theatre groups ranging from the older, more established organizations like Lyric Theatre, Oklahoma Shakespeare in the Park and Carpenter Square as well as many emerging groups such as Reduxion Theatre Company and Ghostlight Theatre Club.

Oklahoma City's many educational institutions have robust programs of study in dance, drama, music, musical theatre and visual art and have their own high quality facilities on campus. A number of these institutions try to support community arts and cultural organizations by providing access to these

facilities whenever possible.

Despite support from the educational institutions, the struggle for affordable support space and mid-size performance space is an issue among the smaller and emerging arts organizations in Oklahoma City, as College and University events often fill a number of the spaces.

In 2009, the Cultural Development Corporation of Central Oklahoma hired Webb Management Services with financial support from the City of Oklahoma City, to review and assess plans for new downtown arts support facilities. Allied Arts provided the staff and local coordination for the study. Our study concluded that there was considerable need for support space in Oklahoma City and made recommendations around the design and operation of a Cultural Campus that would provide those necessary spaces.

4.2 Forces and Trends

In addition to these local issues, we see other forces and trends having an impact on cultural facility development and operations. Specifically:

- * **Economic:** The nation is still in the midst of challenging economic times that continue to affect the arts. Nationwide, there is more sensitivity to ticket prices and less demand for touring shows given the proclivity to audiences and the downside of failure. As a result, planning work and related decisions must be conservative, at least for the short-term.
- * **Technology:** Emerging technologies are allowing audiences to see/hear/experience performances with a high level of quality through their home entertainment systems. Other technologies are allowing people to connect electronically through social networking sites. These represent huge threats to live performance, unless groups are able to stress the power of sharing a live experience with other people, and offer opportunities for audience members to talk about that experience with others. Another more positive element of technology is the emergence of the web as a marketing tool. This is critically important as a cost-effective means to build and sustain customer loyalty.
- * **The Environment:** Environmental issues (most significantly climate change) are becoming pervasive. Most significant is the new competition for funding that these issues and movements represent. Also significant is the need for arts groups and facilities to embrace green building and operating practices. One of the other effects concerns support for local culture, in the same way the local food movement has emerged.
- * **Social:** Finally, there are social issues. There is the challenge of cocooning, when people choose to isolate themselves from others, living in a virtual world (enabled by technology). But we also see that many more people still want to exist in a world with others. Recent research on the intrinsic values of the arts focuses on the importance of giving audiences the opportunity to talk about performances with other audience members as a way to process and find meaning in the

experience. To us, the roots of cultural experiences relate to storytelling around a fire, and that primal experience remains valid.

4.3 The Future of Performing Arts Facilities

Recently within the arts industry there has been much discussion around changes taking place in audience behavior, technologies, live performance and more. All of these changes are influencing a number of trends in facility development and redevelopment, summarized below.

- * **Cultural Facilities as Destinations:** The next generation of arts facilities will likely be 24/7 buildings, open all the time with informal programming and an atmosphere that is buzzing and welcoming. One example is the South Bank Centre in London, home to four orchestras, including the London Philharmonic Orchestra, but also a major destination for strollers, lunch-time crowds and younger people who meet and watch and participate in a range of free and low-cost programs.

This is a major shift for performing arts venues that have historically come alive an hour before a performance. New spaces have enlarged lobbies where high quality food and drink are available for sale over longer periods of time. (The newly renovated Alice Tully Hall at New York City's Lincoln Center has a 50-foot bar that is open from breakfast until one hour past performance.) The next step—though it will certainly cause technical directors and operations managers a shudder—may be to open up a performance space as a place to meet and socialize even when a performance is not in progress.

- * **From Friday Night Lights to Community Living Rooms:** Arts facilities are increasingly functioning as places where people congregate; particularly young people. Young cosmopolitans (Yo-Co's) are turning modern and contemporary cultural institutions into hubs of social activity. Sixty-five percent of Yo-Co's participated in cultural activities last year, compared to 35% of the general population. This market segment is event-driven, fundamentally social and motivated by word of mouth. They are not making plans weeks or even days in advance, so venues must provide the place to meet and things to do—and that doesn't necessarily mean buying a ticket for a performance with a set start and end time.

New facilities must be informal but physically attractive too, in the ways they are designed, decorated and configured. They should be warm and inspirational, rather than cold and institutional. And they should facilitate the interaction of artists and audiences, also allowing audiences and enthusiasts for different cultural genres to cross-pollinate and connect when possible.

- * **Facilitating Active Participation:** New facilities must also support a culture of more active participation including audience engagement before, during and after the experience (but perhaps not immediately on either end), whether it is an informal jazz combo in the lobby or a

large-scale production on stage. The list of possibilities includes open rehearsals, political engagement, hands-on training, elevating the patron to the critic and even invitations to formally document an experience.

- * **From Cultural Palaces to Cultural Districts:** Large-scale, indoor, multi-venue cultural facilities are expensive to develop and expensive to maintain. The costs to construct and sustain these buildings, combined with trends in audience behavior that suggest demand for more social and active arts experiences, mean that large palaces for the arts are not as viable as they once were. Instead, smaller pockets of cultural activity and spaces are being woven through the fabric of communities in such a way that they function as an integral element of the life and future of that place.
- * **Re-cycling Facilities:** Another trend we are observing is a greater interest and inclination to re-use existing buildings rather than build new ones. Sometimes this is about the restoration of an historic gem of a theater, but it can also be a renovation or adaptive re-use of an older building towards a contemporary purpose. This is partly driven by cost, but also driven by recognition that the re-cycling of existing buildings is much more environmentally responsible than demolition and new construction.
- * **Multi-form and Multi-purpose:** Lobbies and public spaces are under the most pressure to serve multiple functions and complicated schedules. And increasing educational and public programming is creating the need for more advanced and flexible arts teaching space, labs and learning environments. With active boomers moving into retirement, educational spaces for older audiences pursuing lifelong learning is as paramount as those needed for schoolchildren.

Arts facilities are striving to provide more services for audiences and donors, increase earned income and provide events and activities that attract and serve broader communities. These goals are more often achieved by creating spaces that serve multiple functions with diverse technical requirements. Balancing the programmatic and spatial needs for these multi-use facilities is probably the most challenging of the emerging trends. These spaces pose new architectural, technological, security, operational, functional and image challenges as they accommodate activity that ranges from experimental performance art installation to traditional performance to yoga classes to formal dinner events to community meetings.

- * **Operation of Multiple Sites:** Theaters and performing arts centers around the country have begun to avoid the capital costs involved in developing facilities by programming and/or operating additional sites. These efforts often create economies of scale that support operations and deliver programming into communities that are not as likely to visit formal venues.

5. Community Benefits & Impacts

In order to assess how arts and cultural programs and facilities would impact Oklahoma City and the region, we reviewed community planning documents, including MAPS 3, OKC Plan 2000-2020, Project 180 and Downtown Strategic Action Plan 2010 and gathered input from a number of community leaders and residents.

Downtown Oklahoma City is in the middle of an incredible renaissance as a result of careful planning and both private and public investment and support. Through all of these projects, downtown is poised to become a hub of an incredible variety of business, educational, residential and recreational activity. The Downtown Strategic Action Plan 2010, when describing the vision for Downtown in 2010 articulated it this way, "Downtown can become a place where office worker meets theatre patron and where young and old, rich and poor, come together to work, socialize and live." If Stage Center, were to be reanimated with cultural activities, it would complement the character and purpose of the other buildings near it, including the Devon Office Tower, the new elementary school and Myriad Gardens. Children at the new elementary school could travel less than a tenth of a mile for performances, arts enrichment activities or after school programs. Employees working in the Devon Office Tower, the Continental Resources headquarters and other corporate offices in the immediate area would only have to walk a few blocks to see performances or have participatory arts experiences at Stage Center.

Along with the activities of other downtown arts and cultural organizations like Civic Center, the arts and cultural programs at Stage Center can impact the economy by supporting and boosting tourism. According to the 2009 Arts and Economic Prosperity Report III released by Americans for the Arts, nonlocal audiences for arts and cultural events spend twice as much as their local counterparts (\$40.19 vs. \$19.53) on additional products and services beyond the cost of admission.

Nonprofit Arts & Culture Attendee Spending			
Category	Resident Audiences	Nonresident Audiences	All Audiences
Meals/Refreshments	\$10.77	\$16.35	\$13.00
Gifts/Souvenirs	\$3.32	\$4.78	\$3.90
Lodging	\$1.08	\$10.91	\$5.01
Child Care	\$0.34	\$0.33	\$0.34
Transportation	\$1.62	\$4.37	\$2.72
Other	\$2.40	\$3.45	\$2.82
Total	\$19.53	\$40.19	\$27.79

In summary, arts and cultural activities at Stage Center can enhance the downtown area by solidifying the designation of the Arts District, growing the variety of activities available to the workers, schoolchildren and residents of downtown, and providing an economic boost by drawing additional cultural tourists to the area. And this is the case whether Stage Center is renovated for one group and purpose or as a multi-user arts center.

6. Market Update

Let's now consider potential audiences for arts and cultural programs.

6.1 Resident Market Definition and Characteristics

A series of charts attached to this document as Appendix A compare key characteristics of the market. Based on our interviews and our 2003 study, we've defined the market in the following segments:

1. The City of Oklahoma City
2. Oklahoma County
3. The State of Oklahoma on the US when applicable for context

The demographics and supporting research allow us to describe the market as having the following characteristics:

- * **Quickly Growing:** Oklahoma City's population grew almost 14% between 1990 and 2000, another 15% between 2000 and 2010 and is projected to grow close to 5% between 2011 and 2016. Oklahoma County has experienced similar population growth with an expansion of 11% between 1990 and 2000, another 10% increase between 2000 and 2010 and a projected increase of slightly less than 4% between 2011 and 2016.
- * **Average Levels of Education:** Oklahoma City and Oklahoma County's levels of higher education are almost exactly in-line with overall US levels of higher education. Eighteen percent of Oklahoma City's population over the age of 25 has a Bachelor's Degree, as compared to 18% in the US and 19% in Oklahoma County. Nine percent of Oklahoma City's residents over the age of 25 have a graduate or professional degree as compared to 10% in the US and 10% in Oklahoma County.
- * **Leading Oklahoma in Income:** Although income levels across the entire State of Oklahoma are lower than the US average, Oklahoma City has the highest income levels in the state followed by closely by Oklahoma County. Oklahoma City's median income in 2011 is \$42,298 as compared to \$42,075 in Oklahoma County and \$42,726 in the US.
- * **Gaining Grandparents and Grandchildren:** As is true across the US, the aging of the baby boomer generation has had a significant impact on the age of the overall population. In 2000, only 8% of Oklahoma City's population was between the ages of 55 and 64. In 2011, that percentage rose to 11% and is projected to rise to 12% by 2016. Although the percentage of the population in almost all other age groups is declining, the percentage of children age 0 to 9 is on the rise. In 2000, 14% of Oklahoma City's population was between the age of 0 and 9. In 2011, that percentage is 16% and is expected to remain at 16% through 2016.

- * **Diversifying:** In Oklahoma City, Oklahoma County, the State of Oklahoma and across the US, the Hispanic or Latino population is booming. In Oklahoma City in 2000, Hispanics or Latinos made up 10% of the population. That percentage jumped to 16% in 2011 and is projected to grow to 18% in 2016. The Asian population across Oklahoma has remained relatively flat, as has the Black or African American population in Oklahoma County and the State of Oklahoma. In Oklahoma City, the Black or African American population is expected to grow from 15% in 2011 to 18% in 2016.
- * **Fewer Homeowners:** A larger percentage of Oklahoma City and Oklahoma County residents rent their homes as compared to figures for the State of Oklahoma and the US. Home owners make up just 60% of Oklahoma City's population and 61% of Oklahoma County's population as compared to 68% of the State of Oklahoma's population and 66% of the US population.

6.2 Tourists and Tourism

As reported by the Travel Industry Association of American, Oklahoma County leads the State of Oklahoma in tourism expenditures, payroll, employment and tax receipts. In 2008, Oklahoma County reported the following domestic travel impact numbers:

- Expenditures: \$2.1 billion (34% of total impact for the State)
- Payroll: \$785 million (48%)
- Employment: 30,350 (40%)
- State Tax Receipts: \$114 million (35%)
- Local Tax Receipts: \$57 million (38%)

In 2008, more than 7.5 million visitors came to Oklahoma City, up from 4.7 million in 1998. The 7.5 million visitors had \$1.8 billion in direct spending impact.

6.3 Conclusions on Audiences

As in 2003, we remain confident about Oklahoma City as a market for arts and entertainment. The Oklahoma City population is growing quickly, particularly the population between the ages of 0 and 9 and between the ages of 55 and 64. The population is also diversifying, with particular growth projected in the Black or African American population and the Hispanic or Latino population. These projected demographic changes may indicate a future need for programs that serve the needs of young children and families, seniors and the increasingly diverse racial populations. Oklahoma City is also the largest tourism destination in the State of Oklahoma, so there may be opportunities for StageCenter associated with cultural tourism.

7. Existing Facilities

7.1 Performing Arts Facility Inventory

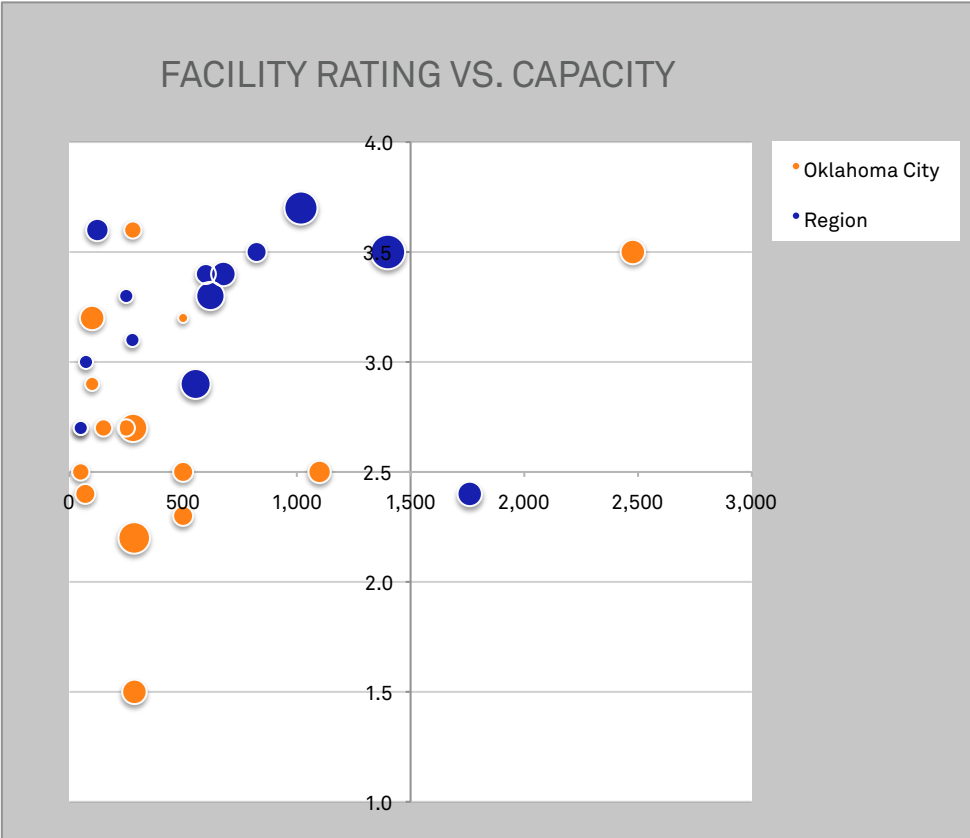
In this chapter we consider the current inventory of performance facilities and their use, condition and availability. If renovated, the theaters at Stage Center are capable of accommodating several different types of performing arts uses and users—as a result, we have closely examined and inventoried performance facilities located within Oklahoma City and the region. For the purpose of this exercise, we have excluded certain nontraditional facilities where performances occasionally occur, including houses of worship, restaurants, school auditoriums, cafes and bars.

The inventory, included as Appendix B, considers the physical features and types of activity hosted within each space. The condition and functionality of each facility has been rated using 8 variables. These include:

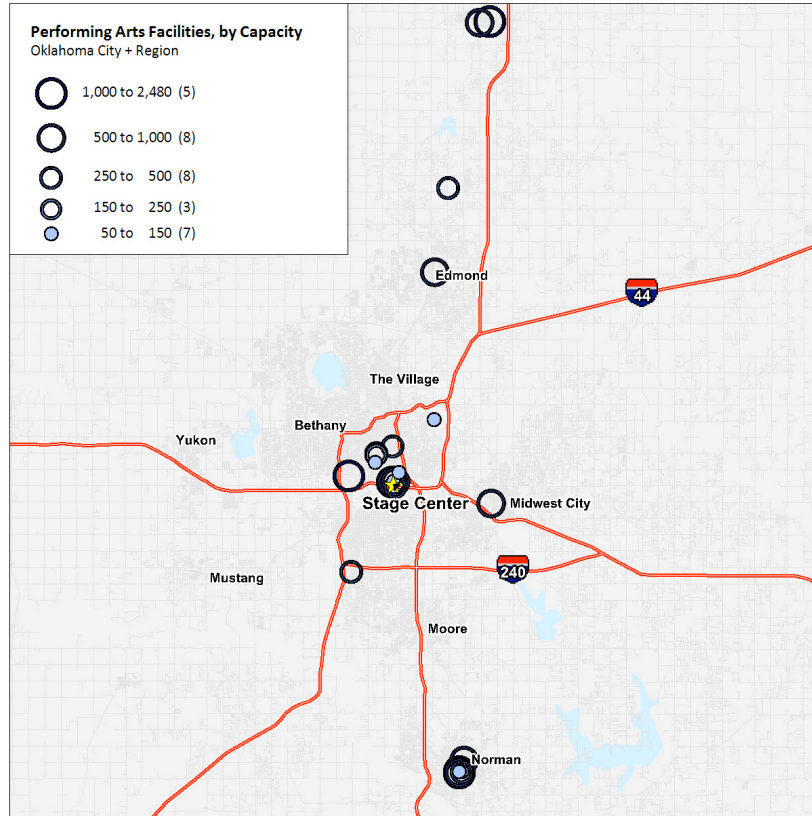
1. Facility condition
2. Staff and support
3. Theatrical functionality
4. Room acoustics
5. Customer amenities
6. Performer amenities
7. Atmosphere and character
8. Suitability for users

Variables are rated on a scale of 1 to 4, higher being best. Building condition and staff and support categories carry the most weight. Some of these facilities have been visited, most regional ratings are self-reported or based on anecdotal information and interview input.

The following graph compares the seating capacity of each venue to the overall rating of each facility. The size of the bubble correlates to the number of activity types accommodated in the given space. The following chart indicates that there are a number of small facilities in Oklahoma City and mid-capacity facilities in the larger region with above average facility ratings.



Overall, the region includes a number of small and mid-size performance facilities, many of which are operated by universities, colleges, and producing theatre companies. The following map indicates where these facilities are located, showing that performance venues are clustered in Oklahoma City and around Stage Center, as well as in Norman at OU.



7.2 Oklahoma City Performance Facilities

Focusing on just the facilities in Oklahoma City, in addition to Stage Center, there are 18 venues with capacities that range from 45 to 2,477 that accommodate live performance on a regular basis. Their capacities, features, and types of activity are detailed in Appendix B. This inventory indicates the following:

- * 15 of the 18 (83%) have capacities of 500 seats or less. At 2,477 seats, the Civic Center’s Gaylord Performing Arts Theatre is the largest performance venue in the City. One other venue, the Kirkpatrick Auditorium at OCU, has a capacity of over 1,000.
- * Notably, there is a complete lack of performance facilities with capacities between 500 and 1,100.
- * Three producing theatre companies including the Lyric Theatre of Oklahoma, Reduxion Theatre and Ghostlight Theatre, operate small-capacity venues, spaces that typically have limited availability to outside users.
- * Additionally, Universities and Colleges operate more than one-third of the performance facilities in the City. These facilities are overwhelmingly utilized as teaching spaces and for educational programming. Seven performance venues are located at Oklahoma City University and Oklahoma

City Community College. Typically, these spaces often have limited community access, however, OCU is known as a strong community partner, providing many cultural organizations affordable access to performing arts facilities.

- * Few facilities regularly present touring artists and acts, particularly theatre, family, dance, Broadway and Off-Broadway. Larger facilities, namely Civic Center, function as roadhouses, renting to outside organizations, presenters and promoters.
- * There are at least three facility projects in the planning stages, including the 1,500-seat Northwest Classen High School Auditorium, Devon Energy Lecture Room and a 1,000-seat venue at Oklahoma City Community College's new Visual and Performing Arts Center.

7.3 Regional Venues

- * 9 of 13 (69%) regional facilities are located on College or University campuses. Geographically, regional facilities are clustered in Norman at Oklahoma University. OU's performance facilities have capacities that range from 50 to 1,018 and include the Sharp Concert Hall and the Pitman Recital Hall at the Catlett Music Center, the Rupel Jones Theatre, Reynolds Performing Arts Center, Weitzenhofer Theatre, and the Lab Theatre and Gilson Studio Theatre. While used primarily for educational activity, OU's performance facilities are diverse and are used for opera, dance, theatre, music, lectures, academic functions and more.
- * Regionally, there is a gap in the market for presented touring artists and organizations, particularly family events, popular music, theatre, dance, off-Broadway and Broadway events.
- * All regional facilities are significant producers of performing arts events. These facilities produce theatre (62%), music (62%), dance (38%) and cultural (31%) events.

7.4 Conclusions on Facilities

In Oklahoma City, there is a high concentration of facilities under 500 seats, but few facilities with seating capacities between 500 and 1,000. Although there are several high quality facilities both in Oklahoma City and the region, many of these facilities are owned and operated by educational institutions or producing theaters and have limited availability to accommodate outside users.

8. Uses and Users

A key part of our work has involved testing demand for arts and cultural facilities on the part of potential users, most relevant as we consider the use of Stage Center as a multi-user arts center. Information on these potential users was gathered through a series of one-on-one interviews with individual artists, representatives of local arts organizations, nonprofits and community organizations. Following are brief notes on a number of local and regional producing and presenting organizations, as well as other educational and civic organizations, which have expressed a need for additional space.

Listed below is a description of each arts group with space needs, including comments on the type of space that is needed, frequency of use, and potential interest in Stage Center. The groups are divided into two categories: recent stage center users and other arts and cultural groups needing space.

8.1 Recent Stage Center Users

Following are summaries of needs on the part of groups who were recently Stage Center tenants and/or users:

Ambassadors' Concert Choir

This 75-voice community choir was formed in 1979 and performs a wide range of repertoire that includes classical, spiritual and gospel works. The choir needs performance space to seat audiences ranging from 500 to 1,000 depending on the program. The choir is also considering expanding its educational programs. Should they move forward with an expansion, leadership predicts a need for a piano lab for 8 to 10 electric pianos, a room for vocal activities, storage space and possibly individual practice rooms.

Carpenter Square

Carpenter Square Theatre, established in 1985, is a non-profit community theatre group that performs modern works, comedy and musicals. Carpenter Square was a tenant and primary user of Stage Center prior to the 2010 flood. Carpenter Square has yet to find a permanent location for its season since that time and is looking for a 200 to 350-seat theater, a smaller flexible space to accommodate 100, rehearsal space and access to a scene shop. The organization performs approximately 8 plays a year.

Dead Center Film Festival

This ten-year-old film festival has used Stage Center in the past for screenings during its annual week-long festival. Although the organization is trying to move its screenings away from converted space towards formal movie venues, leadership expressed that if Stage Center were renovated, there is a possibility that they would host a few screenings a year in Stage Center.

Metropolitan School of Dance

Currently celebrating its 30th season, the Metropolitan School of Dance offers dance instruction in ballet, modern, tap, African and jazz dance to students age 3 through adult. Metropolitan School of Dance was Stage Center's oldest tenant, and regularly used the Tolbert Theatre for recitals and the studio spaces for classes until the 2010 flood. Although leadership expressed some concerns about the past condition of Stage Center and future affordability, Metropolitan School of Dance would be willing to consider using the space again if the building were renovated. They would need access to 3-4 dance studios, storage and the Tolbert Theatre for recitals.

Oklahoma Shakespeare in the Park

Founded in 1985, the primary activities of Oklahoma Shakespeare in the Park include a summer season of outdoor productions at the Myriad Gardens Water Stage, a summer young theatre camp and several other educational activities throughout the year. Oklahoma Shakespeare in the Park had office space in Stage Center prior to the 2010 flood. This organization is in need of a 400 to 600-seat theater for its year-round educational activities in addition to performance space smaller than 300-seats for its staged readings and Bare Bard series. Currently, leadership at Oklahoma Shakespeare in the Park is evaluating their space needs as part of their five-year planning process.

Perpetual Motion Modern Dance

This modern and aerial dance company, created in 2002, has used Stage Center in the past for performances and expressed interest in using the building again for both rehearsals and performances, should it be renovated. Perpetual Motion predicted using the space for two annual productions, in April and August.

Prairie Dance Theater

Focused on providing dance programs for underserved children, the Prairie Dance Theater offers free performing arts programs to select elementary schools and runs a dance company associated with the elementary school program. Prairie Dance Theater primarily performs in schools, but does occasionally have a use for outside rental space.

8.2 Other Groups

Following are summaries of arts and cultural groups and community organizations that have not used Stage Center in the recent past, but have expressed a need for space.

Brightmusic Society of Oklahoma

This residential chamber ensemble, founded in 2003, performs six concerts every season, dividing its time between St. Paul's Episcopal Cathedral and Casady School. If Brightmusic did look for a music venue downtown, the ideal capacity would be 300 to 400.

Cimarron Opera

Originally founded in 1975, the Cimarron Opera is a touring opera company that performs throughout the state of Oklahoma. As a touring company, Cimarron Opera does not need performing space in the downtown area very frequently, but did express interest in a flexible 200 to 300-seat space that takes advantage of technology.

Downtown Elementary School

Although construction on the new elementary school hasn't even begun, there have been preliminary conversations about how the school might take advantage of Stage Center's close proximity for events like graduation ceremonies.

International Photography Hall of Fame

The Hall of Fame has had its headquarters in Oklahoma City since 1983. The organization has over 50,000 artifacts and 10,000 to 20,000 images as part of its permanent collection. Although the Hall of Fame is currently in the middle of a \$3 million campaign to purchase a building to use as a permanent home, it is in need of interim exhibit space.

Oklahoma City Ballet

The Oklahoma City Ballet is currently a resident company of the Civic Center Music Hall. This organization provides ballet training for Oklahoma City residents as well as producing a regular series of professional performances. The ballet is in need of a performance space of approximately 500-seats for up to 15 performance days a season and rehearsal periods between two and six weeks a season. The stage would have to be of suitable size and quality for dance performances.

Oklahoma City Community College

OCCC is currently in the planning phase of constructing a 1,000-seat theater on its campus to complement the existing 285-seat Bruce Owen Theater. These on-campus spaces will house meetings, student productions and the OCCC Cultural Arts Series. Despite having these two facilities, OCCC does project an occasional need for smaller performance space, such as a black box theater and suggests that they might use the Arena Theater at Stage Center between 1 and 2 weeks a year.

Oklahoma Visual Arts Coalition

Since 1988 the Oklahoma Visual Arts Coalition (OKVA) has pursued a twofold mission: to provide support for visual artists living and working in Oklahoma and to promote public interest in the visual arts. Specifically, this statewide group provides grants, workshops, fellowships and other resources to artists and produces publications and exhibits for the general public. Presently, OKVA is in need of more exhibit space as well as artist studio space. The OKVA offices were located in Stage Center for 15 years, but the organization grew to large for Stage Center and moved out.

Red Earth

Red Earth was formed in 1992 with the merger of two organizations devoted to Native American culture: the Center of the American Indian, a museum focused on Native American arts, and the Red Earth American Indian Cultural Festival, an annual summer festival devoted to Native American dance and art. Today the organization has a permanent collection of more than 1,400 items displayed in its gallery spaces, hosts year-round educational programs and continues to produce the annual Red Earth Festival. Although Red Earth has its own building with gallery space and office space and is happy with its current space for the festival, Red Earth does have a need for additional lecture space for its educational programs. Red Earth’s current facilities only accommodate 40 people and with more popular classes, they often have to offer programs on multiple days.

Given all this information, we have a clearer understanding of the demand for performing facilities in Oklahoma City as indicated on the following chart:

Activity Profile: Performance Space Needs					
	Performance Days	On Stage Rehearsal Days	Other	Total	Capacity
Ambassador's Concert Choir	3			3	500-1000
Brightmusic Society of Oklahoma	9			9	300-400
Canterbury Chorale	3			3	400
Carpenter Square Theatre	80	40		120	200-350
Cimarron Opera	1			1	200-300
Dead Center Film Festival*	6			6	580
Metropolitan School of Dance*	3			3	580
Oklahoma Arts Institute*			2	2	220
Oklahoma City Ballet	15	30		45	500
Oklahoma City Community College*			14	14	200-300
Oklahoma City Shakespeare Festival (year round)	8	14		22	400-600
Oklahoma City Shakespeare Festival (year round)	8	7		15	less than 300
Perpetual Motion Modern Dance	4	10		14	580
Prairie Dance Theater	6			6	600-800
	143	101	16	263	

*these users reported desired capacity referring specifically to spaces in Stage Center

The information gathered in the interviews and summarized in this chart indicates the following:

- * After all of our interviews, arts and cultural organizations projected a total of 263 days of use in small and mid-sized performance facilities, defined as venues under 1,000-seats.
- * This is a marked reduction from our 2003 study that reported 773 use days (see the following chart) with 305 performance days and 468 rehearsal days. While we can't directly compare rehearsal days, as the 2003 study lumped together on-stage and regular rehearsal days and our

2011 study only examines on-stage rehearsal days, we can compare performance days. The change in the number of requested performance days (from 305 in 2000 to 143 in 2011) largely reflects the relocation of arts activity to new or different facilities like the Lyric Theater's new spaces, the Civic Center and the new downtown library. Despite this reduction in performance space needs, the request for 263 use days is indicative of a substantial need in the community.

Activity Summary from Webb Management's 2003 Stage Center Study								
Local Organizations	Discipline	Avg attend per perf	Ideal Capacity	Perf Days	Reh Days	Current SC User	Reh Studio Needs	Total
American Choral Directors Assoc.	Music	2000	2,000-2,500	30	20			50
Canterbury Choral Society*	Music	2000	1,500-2,000	4	4		Need Space	8
Oklahoma Youth Symphonies	Music	500	750-1,000	5	36			41
Oklahoma Shakespeare in the Park	Theater	300	400-500	8	0	✓	Need Space	8
University of Oklahoma - Drama*	Theater		350-500	51	30		Need Space	81
Inner City Dance Institute	Dance	300	350-500	6	86	✓	Need Space	92
Carpenter Square Theatre	Theater	122	150-400	92	200	✓	Need Space	292
Lyric Academy*	Theater		400	3	2	✓		5
The Chocolate Factory*	Theater		350	28	60	✓	Need Space	88
Oklahoma City Repertory Theater	Theater	80	300	64	0		Need Space	64
Everybody and their Dog	Improv	100	100-250	6	0	✓		6
ArtWorks	Various	100	200	2	30	✓	Need Space	32
Oklahoma Visual Arts Coalition	Visual Art	30	30-50	6	0	✓	Need Space	6
TOTAL				305	468			773

- * Users who indicated that they might be willing to use Stage Center, should it reopen, had a number of concerns with the spaces in Stage Center from both a technical standpoint (size and shape of rooms, poorly equipped for dance) and in terms of the quality and condition of the spaces.
- * Even beyond practical concerns, there is a tremendous reluctance among representatives of performing arts groups to use Stage Center. This reluctance is based on a long history of repeated negative experiences from past attempts to use the space. Past users relayed stories about the HVAC system failure during August performances, unaffordable rental rates, patrons being unable to purchase tickets from the box office and the presence of rodents and snakes in the basement rooms.
- * One issue that came up in almost every single interview with arts and cultural groups was affordability of performance and support space. Many of the groups that reported a need for space are the smaller, emerging groups. These organizations reported that even prior to the flooding, Stage Center's rental rates were almost unaffordable.

Beyond performance space, groups reported a need for a wide variety of support spaces as reported on the following chart:

Activity Profile: Support Space Needs			
	Type of Space		
Oklahoma Visual Arts Coalition	Exhibition Space	Artist Studio Space	
Metropolitan School of Dance	Office Space	Dance Studios	Storage
Ambassador's Concert Choir	Piano Lab	Practice Rooms	Storage
Carpenter Square	Rehearsal Space	Scene Shop	
International Photography Hall of Fame	Exhibition Space		
Perpetual Motion	Dance Studios		
Oklahoma City Community College	Black Box Theater		
Oklahoma City Shakespeare Festival	Rehearsal Space	Office Space	
Red Earth	Lecture Space (40-100)		

These requests are consistent with the findings of our 2009 study on the need for a Cultural Campus in Oklahoma City. In that study, we concluded that arts and cultural organizations are very much in need of office space, rehearsal space, technical production facilities and classroom spaces to support growth in programmatic activities.

8.3 Conclusions on User Demand

There is significant user demand for small and mid-sized performance space and more significant demand for support space on the part of arts and cultural groups, but a significant investment would have to be made in Stage Center to reconfigure and recondition the spaces to meet the needs of user groups. Also, Stage Center is viewed very negatively in the arts and cultural community, so a considerable effort would have to be made to entice the groups to use the building again, which would certainly involve dealing with the affordability issue.

9. Single Tenant Opportunities

In addition to assessing demand for Stage Center as a multi-user arts center, we also assessed the potential for a single user to occupy Stage Center. We heard a number of ideas in our various conversations that included an arts incubator, a center to support the film industry in Oklahoma City, and a home for contemporary art. Though many of these ideas were creative and potentially addressed real areas of opportunity, they were gradually eliminated as we failed to identify the institutional leadership, broad-based support, short-term funding sources and/or the ability to advance the concept with the speed necessary to gain the support of community leadership.

10. Conclusions

Fundamentally, we are not optimistic about the idea of renovating Stage Center as a multi-user arts center. There is a set of groups who might come (or return) to Stage Center, but there is a great deal of reluctance related to the technical unsuitability of the building and poor past rental experiences on the part of users. There are few champions for the renovation of Stage Center for this purpose. And most key funders and many of the key users recognize the need for small to mid-scale performance spaces, but are already of the opinion that Stage Center is not viable.

Although there is a need for small and mid-sized performance facilities and support space among arts and cultural organizations in Oklahoma City, none of the spaces in Stage Center in its current configuration with its existing amenities meet the needs of these groups. Most of the arts and cultural organizations that reported an interest in using Stage Center have limited budgets, so the financial sustainability of Stage Center would rely heavily on contributed income from the community.

We are then left with the option to renovate Stage Center as a home for a single tenant. Throughout the course of our study, educational, business and community leaders suggested several single tenant creative concepts. Some of these concepts were the product of top-of-mind brainstorming and others were very well thought out ideas that had already been informally discussed. We made every effort to pursue these ideas as far as we could, but ultimately, none of them had the necessary combination of leadership, institutional support and funding needed to move forward in our short time frame.

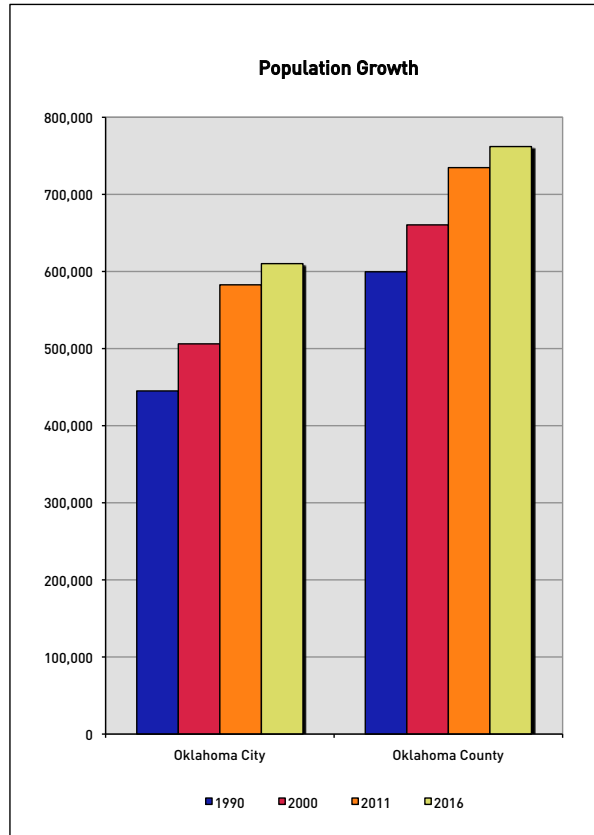
Having concluded that Stage Center would not be sustainable as a multi-user arts space and having failed to identify any viable single tenants, we see the following options:

- * *Issue a Public Request for Proposals:* The Community Foundation could issue a Request for Proposals to the public to search for other institutional partners that have a meaningful purpose in mind for Stage Center. Even if a realistic user group does not come forward, this public process would ensure that all efforts have been made to find a sustainable use for the building. At the same time, this course of action would be highly political in nature and would have to be handled very carefully in terms of the RFP process and content.

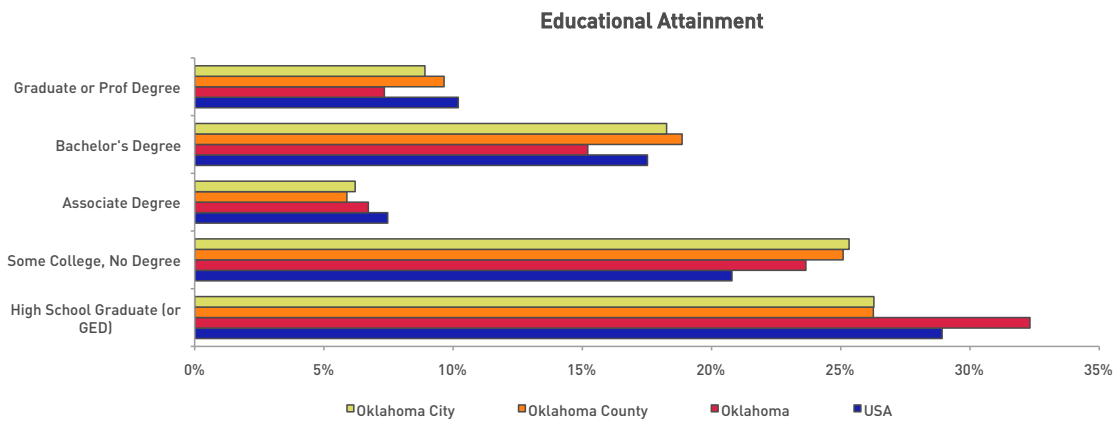
- * *Put Stage Center up for Sale:* As has been suggested, the Community Foundation could simply put the property up for sale, letting the market determine the inherent value in the building and the land and its most appropriate use. The risk here is that the Community Foundation (and hence the community interests it represents) would no longer have control over the use of the building, and its cultural purpose could be lost. The discussion then becomes – what are the conditions under which the building and property might be sold, and are there buyers who might respond to those conditions?

appendix a: market data

1. Population Growth

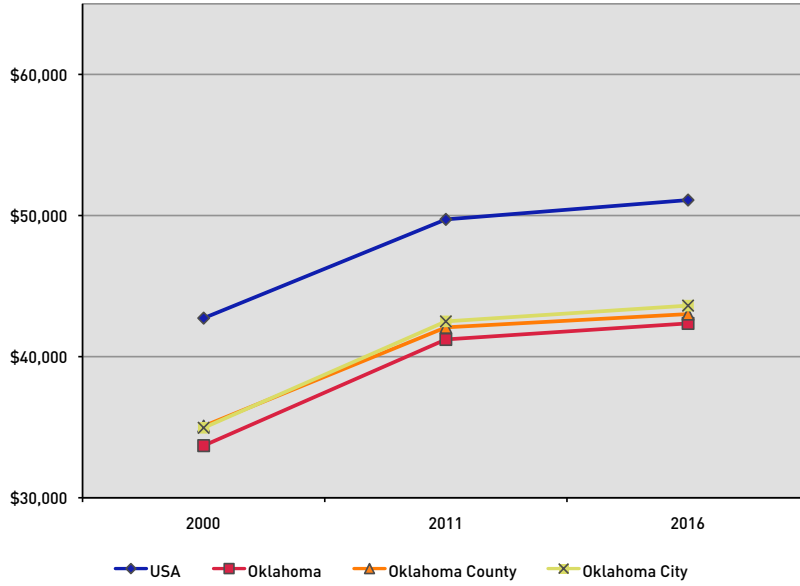


2. Education

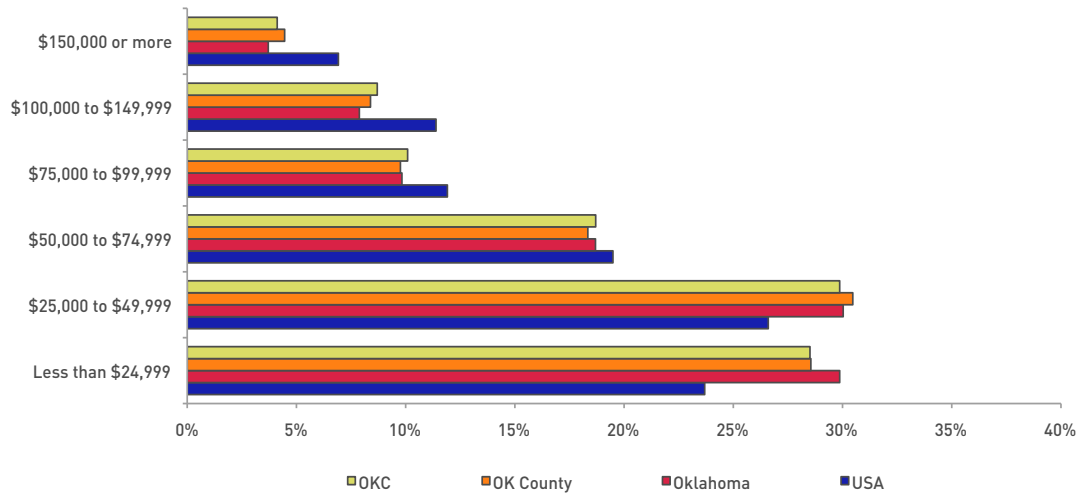


3. Income

Median Household Income Trend

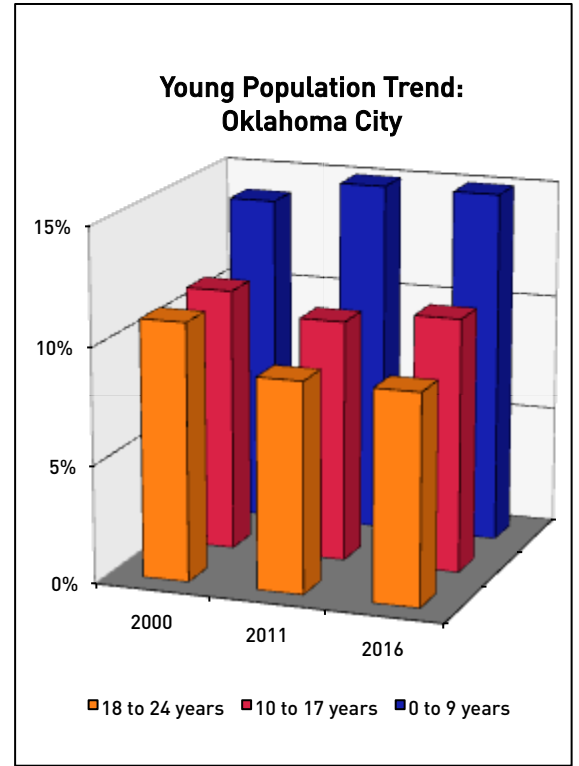
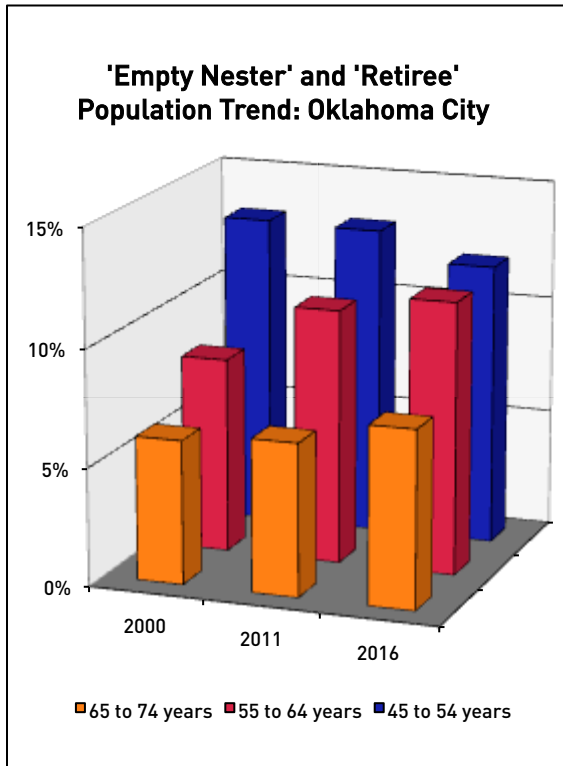
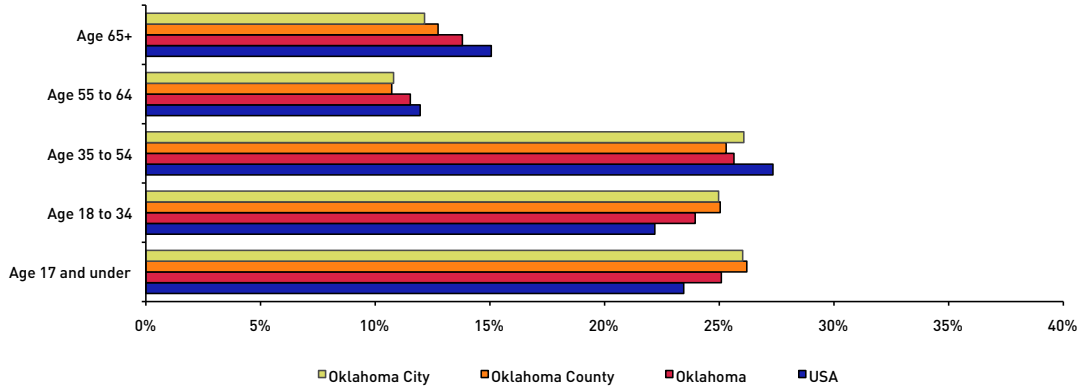


Household Income Distribution



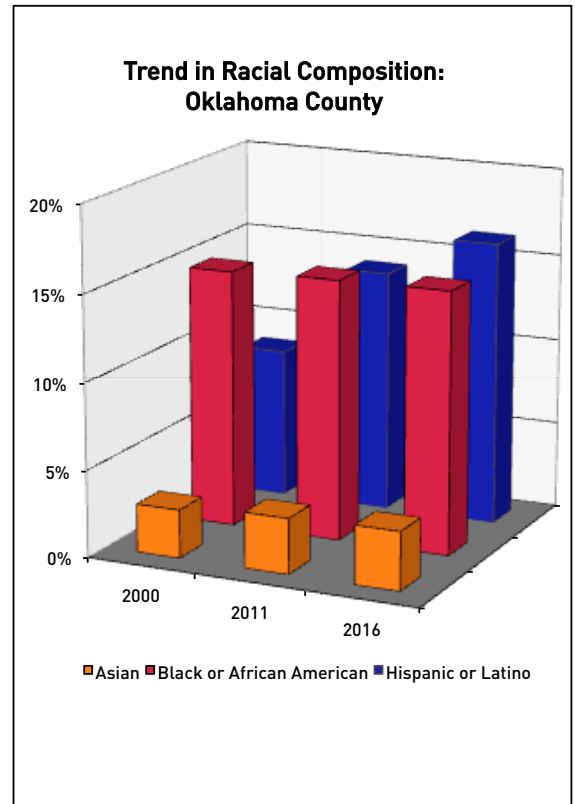
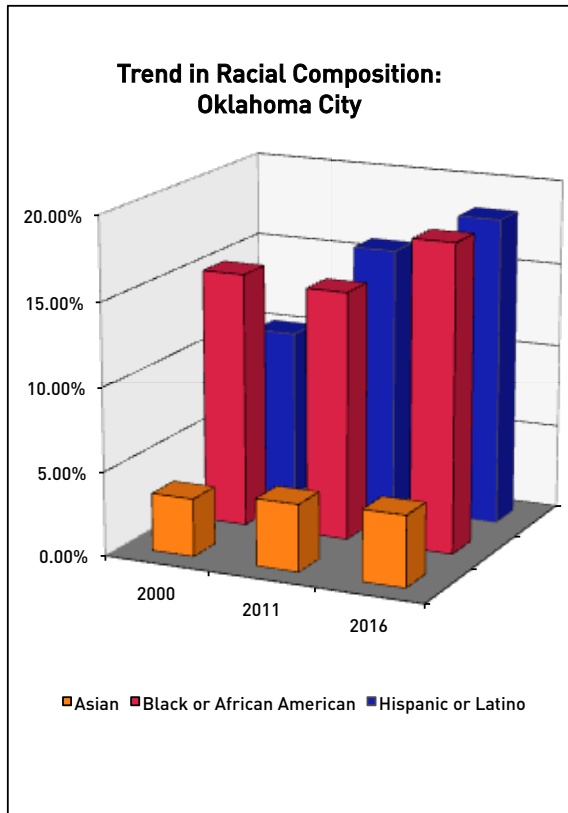
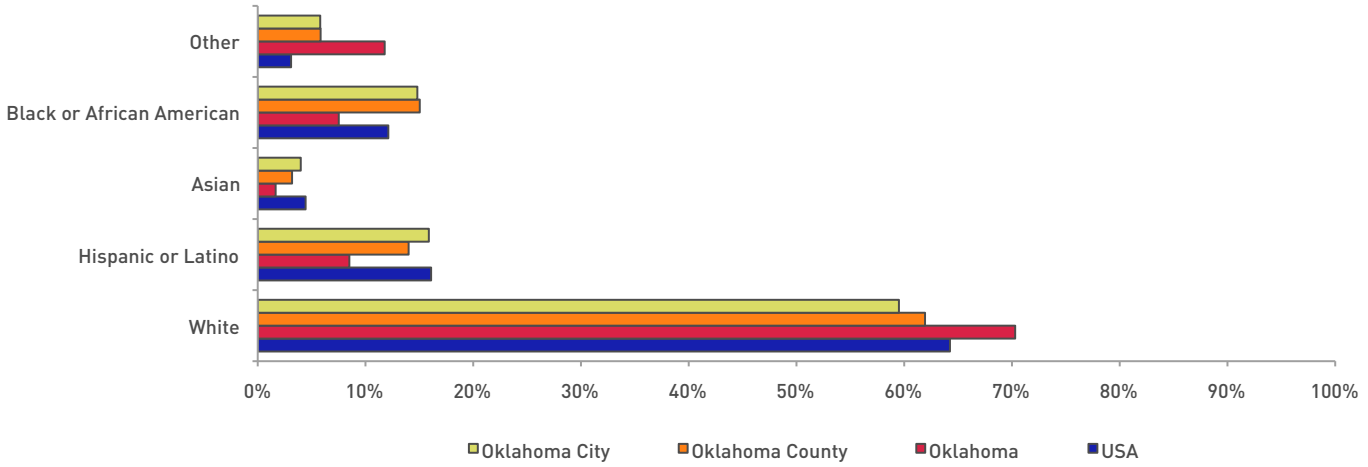
4. Age

Age Distribution

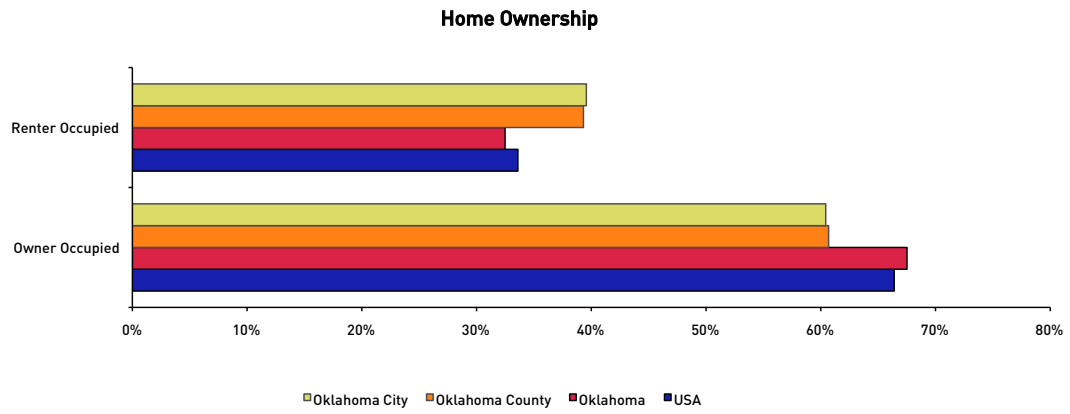


5. Race

Racial Composition



6. Home Ownership



appendix b: performing arts facility inventory

Local and Regional Performing Arts Facilities: Facility Ratings

		Capacity	Types of Activity	Building Condition	Staff and Support	Theatrical Functionality	Room Acoustics	Customer Amenities	Performer Amenities	Atmosphere/Character	Suitability for Users	Rating
Oklahoma City												
Civic Center- Gaylord Performing Arts Theatre		2,477	6	3	4	4	3	4	4	3	3	3.5
OCU-Kirkpatrick Auditorium		1,100	5	2	3	2	3	2	3	3	2	2.5
Myriad Gardens- Water Stage*		500	4	4	2	2	1	2	2	4	2	2.5
OCU-Petree Recital Hall		500	1	4	3	2	4	3	3	3	3	3.2
Science Museum Oklahoma- Auditorium		500	4	3	2	1	3	3	2	2	2	2.3
Civic Center- Freede Little Theatre		286	6	1	2	2	1	2	2	1	1	1.5
OCCC- Bruce Owen Theater		285	10	2	2	2	3	3	2	2	2	2.2
City Arts Center		280	8	3	4	2	2	2	2	2	3	2.7
Plaza Theater		279	3	4	4	4	3	3	3	4	3	3.6
OCU-Burg Auditorium		274	0	3	3	2	3	2	3	3	2	2.7
Oklahoma City Museum of Art- Noble Theatre		250	3	4	2	2	3	3	2	3	2	2.7
OCU- Children's Center for the Arts		220	0	4	4	2	4	3	3	3	3	3.4
Downtown Library-46th Star Auditorium		150	3	4	2	2	3	3	2	3	2	2.7
Civic Center- CitySpace Theatre		100	6	3	4	2	2	4	4	3	3	3.2
OCU- Black Box at Wanda Bass Music School		100	2	4	3	2	3	2	3	3	2	2.9
Reduxion Theatre Company Venue		70	4	3	2	2	3	2	2	3	2	2.4
Ghostlight Theatre Club		50	3	2	3	2	2	3	2	2	4	2.5
OCU- Wimberly Lecture and Recital Hall		50	2	3	3	2	3	2	3	3	2	2.7
Region												
	Area											
Guthrie Scottish Rite Auditorium	Guthrie	1,760	6	3	1	2	2	2	2	4	4	2.4
Rose State Performing Arts Theatre	Midwest City	1,400	12	3	4	4	3	4	3	4	3	3.5
OU-Sharp Concert Hall in Catlett Music Center	Norman	1,018	11	3	4	4	4	3	4	4	4	3.7
Armstrong Auditorium	Edmond	823	4	4	3	4	3	4	4	3	3	3.5
OU- Reynolds Performing Arts Center	Norman	677	6	3	4	3	3	3	3	4	4	3.4
UCO- Mitchell Hall Theatre	Edmond	620	8	4	3	4	3	3	3	3	3	3.3
OU-Rupel Jones Theatre	Norman	600	4	3	4	4	3	3	3	3	4	3.4
Sooner Theatre	Norman	555	9	3	2	4	3	3	3	3	3	2.9
Pollard Theatre	Guthrie	277	2	2	4	3	3	3	3	3	4	3.1
OU- Weitzenhofer Theatre	Norman	250	2	3	4	3	3	3	3	3	4	3.3
OU- Pitman Recital Hall in Catlett Music Center	Norman	123	5	4	4	3	4	3	3	3	4	3.6
OU-Lab Theatre at Old Science Hall	Norman	73	2	3	4	2	3	2	3	2	4	3.0
OU- Gilson Studio Theatre	Norman	50	2	2	4	2	2	2	3	2	4	2.7

* opens July 2011- rental policies and procedures not yet established

Local and Regional Performing Arts Facilities: Facility Features

	Capacity	Types of Space					Features						Base Rental Rates	
		Alcohol Allowed	Outdoor	Film Space/Equipment	Parking	Cafe/Restaurant	Flexible seating	Kitchen Facilities	Large Lobby	Rehearsal or Program Space	Other Event Space	Gallery		Fly Space
Oklahoma City														
Civic Center- Gaylord Performing Arts Theatre	2,477	■		■		■		■	■	■	■		■	Nonprofit: \$2,197 or 8% net ticket sales Commercial: \$2,615 or 10% net ticket sales
OCU-Kirkpatrick Auditorium	1,100							■		■				Rehearsal: \$300, up to 6 hours; Performance \$1,500, up to 4 hours
Myriad Gardens- Water Stage	500		■					■			■			Rental rates will be available July 1, 2011
OCU-Petree Recital Hall	500			■		■								Flat rate: 4 hours- \$1,000, 6 hours- \$1,300,
Science Museum Oklahoma- Auditorium	514	■		■		■		■	■	■	■	■	■	\$2,500
Civic Center- Freede Little Theatre	286	■		■		■		■	■	■	■		■	Nonprofit: \$420 per performance Commercial: \$500 per performance
OCCC- Bruce Owen Theater	285							■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
City Arts Center	280			■		■		■	■	■	■		■	Nonprofit: \$175; Commercial: \$300
Plaza Theater	279	■		■		■	■	■	■	■	■		■	Not usually available for rent
OCU-Burq Auditorium	274			■		■		■	■	■	■		■	Rehearsal: \$200, up to 6 hours; Performance \$750, up to 4 hours
Oklahoma City Museum of Art- Noble Theatre	250	■		■		■		■	■	■	■		■	\$1000 daytime, \$1,200 evening for a four hour rental period
OCU - OCA	220													Not available for rent
Downtown Library-46th Star Auditorium	150					■		■	■	■	■		■	\$100 per hour- note that all events must be free to the public
Civic Center- CitySpace Theatre	100	■		■		■	■	■	■	■	■		■	Nonprofit: \$300 per performance Commercial: \$260 per performance
OCU- Black Box at Wanda Bass Music School	100						■	■	■	■	■		■	Rehearsal: \$200, up to 6 hours; Performance \$750, up to 4 hours
Reduxion Theatre Company Venue	70	■					■	■	■	■	■		■	Case by case, roughly \$200
OCU- Wimberly Lecture and Recital Hall	50			■		■			■	■	■		■	\$300, up to 4 hours
Ghostlight Theatre Club	45	■		■		■		■	■	■	■		■	\$150/ Night
% of Local Facilities		44%	6%	50%	78%	33%	22%	61%	22%	72%	56%	17%	17%	
Region														
Guthrie Scottish Rite Auditorium	1,760	■		■		■		■	■	■	■		■	\$1,000/day
Rose State Performing Arts Theatre	1,400			■		■		■	■	■	■		■	Nonprofit: \$1150 vs 9% net ticket sales Commercial: \$1350 vs 11% net ticket sales
OU-Sharp Concert Hall in Catlett Music Center	1,018			■		■		■	■	■	■		■	N/A
Armstrong Auditorium	823			■		■		■	■	■	■		■	Not available for rentals
OU- Reynolds Performing Arts Center	677			■		■		■	■	■	■		■	N/A
UCO- Mitchell Hall Theatre	620			■		■		■	■	■	■		■	Nonprofit: \$75 an hour Commercial: \$100 an hour
OU-Rupel Jones Theatre	600			■		■		■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
Sooner Theatre	555	■		■		■		■	■	■	■		■	Nonprofit: \$550 per day Commercial: \$850 a day
Pollard Theatre	277			■		■		■	■	■	■		■	N/A
OU- Weitzenhofer Theatre	250			■		■	■	■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
OU- Pitman Recital Hall in Catlett Music Center	123			■		■		■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
OU-Lab Theatre at Old Science Hall	73			■		■		■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
OU- Gilson Studio Theatre	50			■		■	■	■	■	■	■		■	Limited availability to outside renters due to heavy college schedule
% of Local Facilities		15%	0%	77%	46%	0%	15%	31%	23%	69%	69%	8%	46%	

Local and Regional Performing Arts Facilities: Programs & Activity

