

APPENDIX

METHODOLOGY

The methodology used in this research was highly dependent upon the collaboration of two groups of professionals, architects and theater people. The hypothesis of the research was that regional theater was making important changes in the idea of what constitutes an acceptable theater facility. To test this hypothesis the architects would 1.) work with the Milwaukee Repertory Theater Company (MRT) to assess their own facilities; 2.) assess the facilities and operation of other companies who had recently built or were planning facilities; 3.) evaluate the impact of facilities on company operations; 4.) develop an ideal operations and facilities model working with the MRT; 5.) develop preliminary design proposals which tested the model in several different situations; 6.) evaluate the impact of alternative proposals and MRT expectations; and 7.) summarize these findings in a set of guidelines and strategies which might be used by MRT and other theater companies. Following is an elaboration on how each of these tasks were performed.

1. Assessment of Milwaukee Repertory Theater Co. and their facilities:

This task was performed in two steps. First the architects familiarized themselves with the MRT's facilities and operations by direct observation of all the theater's activities at every conceivable time, including production planning, rehearsal, shop production, technical set-up and theatrical performance. The second part of the assessment was done in collaboration with MRT personnel. The MRT established a Facilities Committee which included at least one person from each of the several specialized areas of theater production, performance and management. In addition several board members served on this committee. The architects first met with the entire committee. At this meeting committee members were given four-by-five index cards, two matrices and a calendar with future meetings. The index cards were to be used by members of the committee to identify elements within the matrices. One matrix was concerned with MRT's structure. The instructions for filling in that matrix were as follows:

Assessment

1:1

MRT:NEA 12:17

MRT STRUCTURE

A matrix has been formed which is intended to allow broad participation in the development of what we need to know about MRT.

The matrix identifies four specific components of the theatre:

PERFORMANCE	types of productions
USERS	audience and people involved in production
OPERATION	production support activity
ECONOMICS	fixed and operational costs overhead and cash flow

and a range of descriptors of those components

GOALS	long term ideals
OBJECTIVES	measurable means to achieve goals
PRESENT STATE	existing situation or condition
ISSUES	perceived relationships and problems
STRATEGIES	organizing ideas

The matrix creates twenty boxes into which bits of information and ideas can be sorted. The boxes can be filled in any order. To fill in the boxes one simply asks the question: what descriptors apply to each of the components of the theatre?

WHAT are the PERFORMANCE: GOALS, OBJECTIVES, PRESENT STATE, ISSUES, CONCEPTS
 WHAT are the USERS :
 WHAT are the OPERATION :
 WHAT are the ECONOMIC :

Assessment

1:2

MRT STRUCTURE	GOALS Long Term Ideals	OBJECTIVES Measurable Means To Achieve Goals	PRESENT STATE Existing Situation or Condition	ISSUES Perceived Relationships And Problems	STRATEGIES Organizing Ideas
PERFORMANCE Types of Production					
USERS Audience And People Involved In Production					
OPERATION Production Support Activity					
ECONOMICS Fixed and Operational Costs, Overhead Cash Flow					

The second matrix was concerned with issues. The matrix was used as a way of eliciting a list of the conflicts and complexities which existed in the theater which were probably not noticeable by "outsiders" and possibly ignored by "insiders." The instructions for that matrix were:

Assessment

1:3

ISSUES

A second matrix is intended to help us arrive at issues in a way which will help us see the interrelationships between the components of the theatre.

The components:

PERFORMANCE
USERS
OPERATION
ECONOMICS

are matched with each other.

To fill in this matrix one simply asks the question: how does one component affect another?

HOW do PERFORMANCES affect: PERFORMANCES, USERS, OPERATIONS, ECONOMICS
HOW do USERS affect :
HOW do OPERATIONS affect :
HOW do ECONOMICS affect :

Assessment

1:4

ISSUES
RELATIONSHIPS

PERFORMANCE

USERS

OPERATION

ECONOMICS

PERFORMANCE

--	--	--	--

USERS

--	--	--	--

OPERATION

--	--	--	--

ECONOMICS

--	--	--	--

Common topics in each matrix are PERFORMANCE, USERS, OPERATION and ECONOMICS. These components were agreed upon after discussion with the leader of the Facilities Committee. They were chosen because they characterized both broad concerns and organizational attributes of the theater. These four components served to structure the meetings of the Facilities Committee and the architects. Separate meetings were held from two to three hours duration to discuss each of these topics and to fill in the matrix. One entire wall of the MRT Green Room was used to create a giant matrix on which the 4 x 5 index cards could be attached. Some participants brought cards already filled out, and some were written during the discussion. The matrix was left in place between meetings so committee members could study the cards and add cards if they wished. After four such meetings the matrix was filled. A fifth meeting was used to clarify the statements written and to eliminate redundancies. The architects then used these matrices to form a questionnaire for theater companies to be visited by them.

2. Survey of Other Theaters

The survey took two forms. One was a field trip, inspection and interviews conducted by the architects. Nine theaters besides the MRT were visited. These theaters were chosen because they were all mature theaters which had recently built new facilities or had adapted a building to use as a theater. An additional criterion was that a particular theater had one or more features which were considered to be nearly ideal by theater professionals. Three of these theaters recently occupied new buildings. Two recently added to their existing facilities, two recently adapted existing buildings, one had new facilities under construction and one was still in the planning stages.

	Recently Built New Theater	Recently Added to Existing Facilities	Recently Adapted Existing Building	New Facilities Under Construction	Planning Stages
ARENA STAGE Washington, D.C.		X			
BERKELEY REP. Berkeley, CA	X				
CENTER STAGE Baltimore, MD	X				
CINCINNATI PLAYHOUSE Cincinnati, OH		X			
HARTFORD STAGE CO. Hartford, CT	X				
INDIANA REP. Indianapolis, IN			X		
OLD GLOBE San Diego, CA				X	
SEATTLE REP. Seattle, WA					X
TRINITY SQUARE Providence, RI			X		

On each visit the architects interviewed key people who had been involved in the facilities planning, toured the facility and observed theater operations. Where it was possible, plans and building budgets and operating budgets were also reviewed. The interviews were conducted informally but the architects used a detail questionnaire as a guide to make certain that all the issues believed pertinent had been discussed. Following is that questionnaire:

MRT Facility Impact Study

QUESTIONS to ask other theatres on FIELDTRIPS and by SURVEY

CATEGORIES : Company history
Program
Audience
Facilities
Economics
Building project : Professional services
Construction process
Impact

COMPANY HISTORY**Background**

1. How and When did the company come into being?
2. Is the company the brainchild of an individual or a group?
How is that manifested? (program)
(facilities)
(economics)

Cultural Role

3. Is the Theatre (company) a resource ~~to~~ provide things for the community?
If so, how much does that cost in staff time and money?

Context

4. What other Theatre groups exist serving the same audience and geographical area?
5. What are their programs like?

PROGRAM

Artistic Program

1. What is the primary thrust of the theatre?
 - artistic - actor centered
 - audience
 - do justice to the space
 - be an event
 - technique, production, design
 - script development
2. What type or what is the character of work performed?
 - classics
 - new plays
 - comedy
 - musical
 - american
 - international
3. Does the theatre have a resident playwright program?
4. Does the theatre have a resident artistic director and/or visiting directors?
5. What is the composition and size of the resident company?
 - acting
 - production
 - management
6. What are the company's motivations for doing shows?
 - go to NY
 - for the audience
 - experimentation
7. What is the artistic personality of the theatre?
 - one head honcho
 - changing artistic lead
 - participatory

Performance Program

8. What types of performances and other activities are staged?
 - main stage
 - second house
 - readings
 - travelling
 - children's theatre
 - teaching
 - cabaret
9. What are the program series and their length of season?
 - main stage
 - second stage
 - tours
 - etc.

10. What productions are scheduled at the same time?
11. Are the programs revolving rep or stock?
12. Who is involved in the process of determining what will be performed?
13. What performances or events share each space?
14. How many plays are staged in a season?
How long do they each run?
How much changeover time is there?

Operational Program

15. What is the management structure of the theatre?
16. What is the annual production budget?
What is the production budget for each show?
What production things are done in-house?
What production things are sub-contracted?
17. Does the company provide any services for revenue?
18. What company members are permanent?
How are they organized?
What staff are part-time?
19. What is the average cast size?
20. How much does the company depend upon the local community?
artistic
props
support (labor, skills, fund raising)
financial

AUDIENCE

Demographics

1. What is the size of the community the Theatre serves?
2. What is the size of the region the Theatre serves?
3. Is the community gaining or losing population or stable?
4. Is the region gaining or losing population or stable?
5. Is the audience stable, growing or declining?
6. Is the sub-audience stable, growing or declining?
7. What is the economic character of the community?
 industrial
 service industry
 institutional
8. Does the community have notable ethnic characteristics?
9. How do any of the above affect immediate or long term audience size?
10. What is the size of the performing arts audience in your community?
11. What is the size and scale of your theatre and does it "fit" the audience (potential)? If not how many seats should it have?
12. Is audience "interest" consistent?
 Is audience "interest" affected by type of performance?
 Is audience "interest" affected by economy?
13. Is your audience local?
 or regional?
 or national?
14. What (total) audience do you perform before (in residence) each season?
15. What portion of this audience is subscription?
16. What would you regard as the ideal proportion of subscription audience? (or what is your goal?)
17. Did your audience change with new facility?
 quantity?
 character?
18. What type of audience do you have?
 affluent
 (what is the audience like?) socially and economically mixed
 boring
 old
 young

AUDIENCE (continued)

19. What are the audiences expectations?
intellectual stimulation
entertainment
night-out
20. What is the effect of a larbe subscription audience?
vs. a single-ticket audience?
21. How does your audience affect your performances?

FACILITIES

Description

1. Where is your theatre? downtown?
 neighborhood?
2. What other activities are in the vicinity?
3. What night-life amenities are in the vicinity?
 eating
 drinking
 other performing arts theatres
 movies
4. Are you a magnet for other activities?
5. Do other local activities enhance your location?
6. What would you most like as a "new neighbor?"
7. Are there areas in the vicinity perceived as having crime problems?
8. Is your area perceived as safe?
9. Is it statistically safe?
10. Does your audience primarily arrive via public transportation or private car?
11. What parking facilities are there associated with your theatre?
12. Are there any special access features or problems associated with your location?
13. What is your IMAGE within the community?
14. Is your theatre within a new building or an older building?
15. Is all your space within a single building?
16. Is all your space on the same floor level?
17. What is the character of your theatre?
18. What amenities are within the theatre? (or complex?)
19. How many (mainstage) seats are there in your theatre?
 How many (second stage) seats are there in your theatre?
 How many (other) seats are there in your theatre?
20. How far is the furthest seat from the stage?
21. What type of stage do you have?
 thrust
 arena
 prosceniums

FACILITIES DESCRIPTION (continued)

22. What trap arrangements do you have?
23. What stage flexibility do you have?
24. What is your total floor area?
components area: house
back stage
foyers/lobbies
production (including storage)
management
25. How does the theatre (facility) fit into the community environment?
Is it a civic monument?
Is it a character with its neighborhood?
Does it attract people?
26. Do the audience and the facilities look alike?
27. Does the theatre (facility) reflect the community? should it?
28. Did you attempt to make an architectural impact?
an avantgarde impact?
29. Is the theatre (facility) intimate or formal?
Does this fit the artistic character?

FACILITIES

Functional Analysis

1. Plans and sections of the building(s).

Activity and Space Checklist
 Marquee and Dro-Off Point
 Audience Access From Street (Sidewalk)
 Parking
 Public Transportation
 Access for Deliveries
 Loading Door
 Staff Access

Audience Entrance Foyer	
Lobbies	Green Room
Box Office	Dressing Rooms
Hat and Coat Checkroom	Stage Staff Office
Public Toilets	Scene Construction Shop and Office
Snack Bar	Prop Shop
	Prop Design Office
Auditorium Seating	Stage Man Office
Aisles, Exits	Storage Areas: Lighting
	Prop
Stage	Costume
Booth	Costume Shop
Back Stage	Costume Design Offices
Stage Access, Crossovers	Management Offices
Traps	
Flytower	Library

Schedule of Areas (floor areas each activity)
 Equipment Checklist (To be Formulated)?

2. What is the "heart" of the theatre?
3. Where do audience and staff meet?
4. What is public? and private?
5. Where do part-time activities such as subscription campaign activities occur?
6. What activities create space pressures?
7. What archives or long-term storage do you have? (where?)
8. Do you loan or rent properties/costumes?
What logistics are involved?
9. What proximity priorities did you decide upon?
10. What is the loading - storage relationship?
11. What flexibility do you have? What makes a theatre flexible?

FUNCTIONAL ANALYSIS (continued)

12. What potential for adaptability do you have?
What potential for growth do you have?
13. How did you decide upon house size?
14. Is the facility what you wanted?
What compromises did you accept?
15. Do you have adequate production space?
16. How do the acoustics affect the audience?
actors?
productions?
17. How does stage type and configuration affect productions?
actors?
audience?
18. How visible is the audience?
19. How aware is the audience of being in the theatre?
20. What is the relationship between the performance space and the production needs?
21. What can't you do?

FACILITIES

Form of Tenure

1. Do you own or rent theatre?
2. If rented, how long is lease? or other contracts?
3. Is any space shared?
4. Is any space within building rented to others?

Facility Economics

1. What was the capital cost of the facility?
land
building
improvements
total
2. What was the cost per square foot?
3. What were the element costs?
superstructure
services
finishes
equipment
fees
4. How did the initial planning budget costs compare to the construction contract sum?
5. How did final construction costs compare to contract sum?
6. How was the project financed?
7. What are the annual financing costs?
8. What are the operating costs?
9. What remedial work or alteration costs have there been?
10. Was energy (costs) a design consideration?
11. If rented, what is annual rent?

Upon returning from these trips the architects wrote a narrative report highlighting key insights gained in the visit. These narratives were shared with the MRT Facilities Committee members.

A slightly revised questionnaire was mailed to 167 theater companies who were members of the Theater Communications Group TCG. Of this number 47 (or 28%) were returned. The questionnaire covered a broad range of topics. It was structured in two parts. The first part asked questions about the facilities. The second part asked questions only of those who had recently engaged in construction activity of one kind or another. We found the answers to the questionnaires very informative when we considered them as individual responses. From these we were able to establish an even broader perspective on the variety which exists among regional theaters. The questionnaire is reproduced here because we feel it is a valid tool for soliciting an evaluation of an individual company's attributes. Most architects would find the answers to these questions very useful as a preliminary assessment of a theater company's operations.

FACILITY IMPACT STUDY

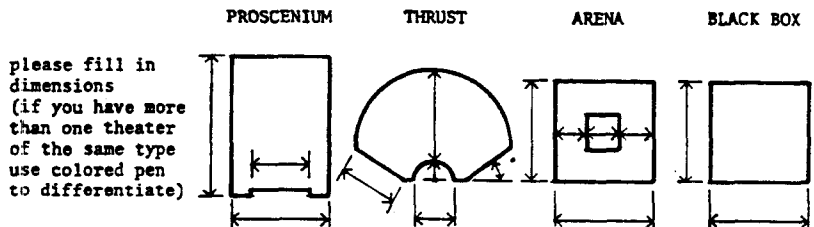
MRT/NEA PART 1

INSTRUCTIONS:

This questionnaire has two parts. The first part we would like everyone to fill out. The second part we would like you to fill out if in the last five years you have built new facilities, added space to an existing facility, made major internal alterations to your facility or acquired additional space. The questionnaire is designed so that most answers can be provided simply by checking the appropriate box.

1. THEATER TYPE:

Please fill in the following information as it pertains to your facilities. Please note that the first questions pertain to the main theater only. The other theaters category applies to all other spaces you may use for performances.



please fill in dimensions (if you have more than one theater of the same type use colored pen to differentiate)

MAIN THEATER

main floor seating	_____	_____	_____	_____
balcony seating	_____	_____	_____	_____
Total seating	_____	_____	_____	_____
number of performances per season	_____	_____	_____	_____
length of performance season (wks)	_____	_____	_____	_____

OTHER THEATERS

main floor seating	_____	_____	_____	_____
balcony seating	_____	_____	_____	_____
Total seating	_____	_____	_____	_____
number of performances per season	_____	_____	_____	_____
length of performance season (wks)	_____	_____	_____	_____

2. TYPES AND LOCATIONS OF SPACES:
Please check the location of the following spaces which you own, lease or otherwise use.

	Main Building	Other Building(s) Within Walking Distance			Other Building(s) Within Driving Distance		
		(use a separate column for each building)					
		1	2	3	1	2	3
PERFORMANCE SPACES							
main stage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other stages (list)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
rehearsal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
dressing rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
green room(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
OFFICE SPACES							
administrative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
artistic personell	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
box office	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
SHOP SPACES							
scene shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
paint shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
trial set up (tech)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
property shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
costume shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
scene storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
prop storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
costume storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
OTHER FACILITIES NOT INDICATED ABOVE							
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

3. What is the square foot area of each of the above buildings?

If you know the gross square foot area of individual spaces above please indicate the square footage next to the appropriate boxes.

4. DEMAND ON FACILITIES:

Please provide the following information on how your theaters are used.

TYPES OF PERFORMANCE (please check)	PROSCENIUM		THRUST		ARENA		BLACK BOX	
	main	other	main	other	main	other	main	other
classics	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
new plays	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
comedy	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
musical	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
other _____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Which of your stages is trapped?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Which houses have moveable seating?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
How frequently is seating changed?	_____							
What is the biggest limitation in your use of flexible seating, if any?	_____							

5. FACILITY OPERATING COSTS:

Please provide the following information on the cost of operating your facilities. If you are housed in more than one building this should represent the combined costs of all the facilities you use.

Ground rent or air rights	\$ _____
Building rental or debt retirement	\$ _____
Utilities (excluding telephone)	\$ _____
Maintenance	\$ _____
Security	\$ _____
Box Office	\$ _____
Insurance	\$ _____
TOTAL Building Operating Cost	\$ _____

If you have major building operating costs not listed above what are they? _____

What are those costs? \$ _____

6. SATISFACTION WITH FACILITIES

Please rank your satisfaction with the following aspects of your facilities.

	not satisfied	satisfied	very satisfied	if not satisfied please explain
Overall satisfaction	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Size, character and location of:				
main stage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
other stages (list)				_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
rehearsal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
dressing rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
green room(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Relation between performance and production space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Relation between rehearsal and production space	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Size, character and location of:				
scene shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
paint shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
trial set up (tech)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
property shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
costume shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
scene storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
prop storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
costume storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Opportunities for all artistic, production and management staff to see and talk with each other.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
Are you contemplating any changes in your facilities? If yes, explain. _____				yes <input type="checkbox"/> no <input type="checkbox"/>
If money were not an issue would you contemplate building new facilities, adapting your existing space or adapting space in another building to better suit your needs? If yes, explain. _____				yes <input type="checkbox"/> no <input type="checkbox"/>
Do you feel your present facilities support your artistic objectives? If no, explain. _____				yes <input type="checkbox"/> no <input type="checkbox"/>
Have you made major improvements to your facilities in the last five years?				yes <input type="checkbox"/> no <input type="checkbox"/>

If your answer was YES to this last question please go on to part 2.
If your answer was NO to this last question thank you very much for helping us
by answering this questionnaire. Please return the questionnaire in the envelope
enclosed.

PART 2

IF IN THE LAST FIVE YEARS YOU HAVE BUILT NEW FACILITIES, ADDED SPACE TO AN EXISTING FACILITY, MADE MAJOR INTERNAL ALTERATIONS, TO YOUR FACILITY OR ACQUIRED ADDITIONAL SPACE, PLEASE ANSWER THE FOLLOWING QUESTIONS.

7. Were the improvements you made for:
- artistic purposes
 - to increase revenue potential
 - maintenance
 - conformance with codes
 - other

8. Were you satisfied with the results of the improvements? yes no
 If no why? _____

9. Please describe the nature of the improvements:

	Space in new building	Space added to existing building	Internal alterations or changes	Acquisition of other space. (please explain)
PERFORMANCE SPACES				
main stage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
other stages (list)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
rehearsal	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
dressing rooms	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
green room(s)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
OFFICE SPACES				
administrative	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
artistic personnel	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
box office	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
SHOP SPACES				
scene shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
paint shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
trial set up (tech)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
property shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
costume shop	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
scene storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
prop storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
costume storage	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
OTHER FACILITIES NOT INDICATED ABOVE				
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	_____

Total cost \$ _____ Square foot cost \$ _____

10. Were these costs greater than expected? yes no
 If yes, What do you attribute these greater costs to? _____

(Please enclose a breakdown of contract sums if one is available)

11. If you built new facilities, did they have an effect on your overall operating budget? yes no
 If yes, please indicate the following:

OPERATING EXPENSE	Previous cost per annum	New cost per annum
Ground rent or air rights	\$ _____	\$ _____
Building rental or debt retirement	_____	_____
Utilities (excluding telephone)	_____	_____
Maintenance	_____	_____
Security	_____	_____
Box Office	_____	_____
Insurance	_____	_____
TOTAL Building Operating Cost	\$ _____	\$ _____

12. Were these costs accurately anticipated? yes no

13. FINANCING
 Please indicate how your facilities were financed:

	\$	% of total
Private fund raising	_____	_____
corporate gifts	_____	_____
foundation gifts	_____	_____
individual gifts	_____	_____
Grants	_____	_____
federal NEA challenge <input type="checkbox"/>	_____	_____
state	_____	_____
local	_____	_____
Other	_____	_____
bonds	_____	_____
bank loans	_____	_____
_____	_____	_____
_____	_____	_____

14. Was your building program initiated by:
 Your board
 A bequest (type) _____
 Catastrophe (non-theatrical)
 Staff initiative
 Downtown redevelopment If yes were UDAG Funds used? yes no
 Preservation interests
 Other (please describe) _____

15. Which of the following consultants did you engage? Please note in what order they were hired. (1,2,...)

<input type="checkbox"/> Architect	_____
<input type="checkbox"/> Fund raising	_____
<input type="checkbox"/> Theater	_____
<input type="checkbox"/> Lighting	_____
<input type="checkbox"/> Acoustic	_____
<input type="checkbox"/> Construction manager	_____
<input type="checkbox"/> Other (explain) _____	_____

16. Were you satisfied with the planning and construction process? yes no
 If no, What would you do differently? _____

17. Did your construction result in new revenues? yes no
 If yes, explain. _____

THANK YOU FOR GETTING THIS FAR and THE TIME YOU HAVE GIVEN US!!!

3. Evaluation of the Impact of Facilities on Company Operations:

The MRT Facilities Committee was convened once again and another series of discussions ensued between the architects and the company. The architects developed large scale plans of the facilities visited, as well as MRT's own facilities. Discussion focused on the way various theaters addressed specific problems. The company members quickly learned to read architectural plans and this process helped the architects and the theater people "speak the same language."

4. Develop an Ideal Operations and Facilities Model:

Another round of discussions ensued. This time the focus was on establishing ideal relationships between the separate elements within the theater. A final meeting was aimed at a synthesis of all the theater's elements. During these discussions the idea of a Hub emerged as a means for unifying the many activities which comprise the support facilities. Interestingly enough the idea was first articulated by the artistic director. The architects constructed colored paper cut outs representing the various elements of the theater including, the Hub as a newly created element. On the same wall used for constructing the matrices the building elements were arranged, shuffled and re-arranged, largely by the theater company personnel themselves. Alternatives were discussed and the virtues of various schemes noted until the committee felt confident it had arrived at a solution which satisfied all its intentions. The architects developed this further into schematic diagrams which were again reviewed by the committee to assure that there was agreement. (see companion report MRT FACILITIES: ANALYSIS AND RECOMMENDATIONS)

5. Development of Preliminary Design Proposals:

Simultaneously the architects were identifying possible sites or adaptable buildings which could be used to test the applicability of the "ideal model" and to determine what options the MRT might have in Milwaukee. Each of the seven sites selected represented a potential building opportunity. After agreement on the sites with the company, the architects developed schematic proposals for each site. (See companion report MRT FACILITIES: ANALYSIS AND RECOMMENDATIONS)

6. Evaluation of the Impact of Alternative Proposals on MRT Expectations

The architects' proposals were reviewed with the company. Each was evaluated using the "ideal model" as a basis of comparison. It was during the discussions which involved thinking of the theater proposals in the context of the city and downtown that the idea for a Public Place clearly emerged. Also with specific proposals before the group, discussion of economic issues, fund raising, financing alternatives etc. could be dealt with less abstractly.

7. Summarize Findings and a Set of Guidelines and Strategies:

With the advent of what appeared to be real opportunities for MRT it was decided that it was most appropriate to present our conclusions in two reports, one addressed to MRT, its board and other interested parties. The other report to be addressed to the theater community at large.

Conclusions:

The research conducted for this project has confirmed several beliefs of the architects. One, seeking solutions to contemporary problems by looking at previous typologies for solutions may often cause fundamental issues to be ignored. However, this approach (typological studies) can provide useful insights if a critical position is taken and such a study is used not to find a solution, but to gain a better understanding of the problem. Secondly, our belief that the development of design concepts and ideas can be generated by creative interaction between the architect and the client has been confirmed. The research which involved both architect and client, became a tool for developing a common language and a clearer understanding of project goals, objectives and priorities. Ideas emerged from this interaction which probably would not have surfaced if there were not such lively and directed communication between the two parties. The research activity itself, served not only to develop new information and ideas but also served as a catalyst in developing a more meaningful dialogue between architect and client.

THEATERS VISITED

This study included site visits to ten theaters, the Milwaukee Repertory Theater in Milwaukee which was studied extensively, and nine others. Of the nine others, one, the Seattle Repertory Theater was still in the planning stages. Following is a list of the theaters, their architects and consultants and the people interviewed for this project:

ARENA/KREEGER

Washington, D.C.

Architect: Harry Weese and Associates
 Interview: Tom Fichandler, Executive Director

BERKELEY REPERTORY THEATER

Berkeley, CA

Architect: Eugene F. Angell
 Consultant: S. Leonard Auerbach & Assoc. SF,
 Theater
 Paoletti/Lewitz Assoc., SF,
 Acoustics
 Ronald L. Pratt, Scenographic
 Interview: Michael W. Leibert, Producing
 Director
 Mitzi K. Sales, General Manager

CENTER STAGE

Baltimore, MD

Architect: James Grieves, Architect
 Consultant: Roger Morgan Studio, Inc., NY
 Interview: Peter Culman, Managing Director

CINCINNATI PLAYHOUSE

Cincinnati, OH

Architect: Hardy, Holzman, Pfeifer,
 Architects
 Interview: Robert Tolan, Managing Director

HARTFORD STAGE COMPANY

Hartford, CN

Architect: Venturi, Rauch, Scott-Brown
 Interview: William Stewart, Managing Director

INDIANA REPERTORY THEATER

Indianapolis, IN

Architect: Evans Woollen
 Consultant: Roger Morgan Studio, Inc. NY
 Interview: Benjamin Mordecai, Producing
 Director

MILWAUKEE REPERTORY THEATER
Milwaukee, WI

Architect: Harry Weese Assoc.
Consultant: George Izenour
Interview: (see BACKGROUND AND
ACKNOWLEDGEMENTS)

OLD GLOBE
San Diego, CA

Architect:
Consultant: Richard Hay, theater design
Landry and Bogan, technical
Interview: Robert McGlade, General Manager
Thomas Hall, Managing Director

SEATTLE REPERTORY THEATRE
Seattle, WA

Architect: Naramore, Bain, Brady, Johanson
Interview: Peter Donnelly, Producing Director
Robert Scales, Technical
Production Director

TRINITY SQUARE REPERTORY THEATER
Providence, RI

Architect: The Providence Partnership
Consultant: Eugène Lee
Adrian Hall
Interview: Timothy Langan, Managing Director
Marion Smith, Director of
Development and Public Relations

 REFERENCES

We have noted a shortage of references on regional theater facilities and its specific needs. There is a breadth of material available on theaters in general, however, that literature is very nicely bibliographed in:

Richard Stoddard, Theatre and Cinema Architecture.
Gale Research Co., Detroit, 1978.

Another publication which represents a monumental undertaking is George C. Izenour's book Theater Design. It is particularly useful because of the numerous examples of existant theaters which it displays in a beautiful graphic style which is very clear. It also contains useful information on acoustics, stage equipment, etc. However, the entire focus of the book is on performance and it is infused with Izenour's own infatuation for multi-use performance facilities. It presents a very graphic commentary on the extreme bias of many theater consultants, architects and even some theater professionals towards the design of performance space without consideration for other aspects of the theater.

George C. Izenour, Theater Design, McGraw-Hill Book Co. 1977, NY.

The Izenour book is perhaps the best of many books on the architecture of theater design. Like most of them it is polemical and supports one particular attitude towards the theater. For others we suggest referring to Stoddard.

A book which is a very good reference on architectural programming is:

William Pena, Problem Seeking: An Architectural Programming Primer, CBI Publishing Co., Inc. 1977, Boston, Mass.

and a related article is:

"The Role and Function of a Theater Consultant"
THEATER DESIGN AND TECHNOLOGY, no. 27 (December 1971) pp. 11-12.

There are two articles on psychological aspects of the design of performance which are related to our research. They are:

"The Architecture and Psychology of Aesthetic Distance"
THEATER DESIGN AND TECHNOLOGY, no. 22 (October 1970)
pp. 21-25, Illus.

Hardy, Hugh, "Designing Random Focus" DRAMA REVIEW 12
(Spring 1968) 121-26 Illus.

Finally, among the references which we will note here are articles on the theaters which we visited or which are noted in our research.

"Architecture for the Arts of Music, Dance and Drama." ARCHITECTURAL RECORD 146 (November 1969): 147-64. Illus., plans.

"Cincinnati One-Ups Lincoln Center." PROGRESSIVE ARCHITECTURE 48 (May 1967): 161-63. Illus., plans.

"Cincinnati's Playhouse in the Park." ARCHITECTURAL RECORD 145 (March 1969): 122-28. Illus., part color; plans.

Fichandler, Zelda. "To Build a Theatre." THEATRE CRAFTS 1 (May-June 1967): 22-29. Illus.

Lee, Eugene. "A Note on the Designs for the New Trinity Square Repertory Company." In BREAKOUT! IN SEARCH OF NEW THEATRICAL ENVIRONMENTS, edited by James Schevill, p. 410. Chicago: Swallow Press, 1973. Illus., pls.

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"New Thrust for Arena Stage." PROGRESSIVE ARCHITECTURE 51 (December 1970): 52-54. Illus., plans.

Pastier, John. "Something Else Altogether in Oklahoma City" (Mummers Theater) AIA JOURNAL (August 1981) p. 40-46. Illus.

Rapson, Ralph. "Tyrone Guthrie Theatre, Minneapolis." ARCHITECTURAL DESIGN 34 (August 1964): 394-98. Illus., plans.

Ray, Melanie "Vaudeville Houses and Movie Palaces Return to Live Performance" THEATER CRAFTS (September 1979) p. 110. Illus.

"The Role and Function of a Theatre Consultant." THEATRE DESIGN AND TECHNOLOGY, no. 27 (December 1971), pp. 11-12.

"The Tyrone Guthrie Theater." PROGRESSIVE ARCHITECTURE
44 (December 1963): 98-105. Illus., including cover
in color; plans.

"Trio of Theaters Restores Preserves Historic Movie
House." (Indiana Rep.) BUILDING DESIGN AND
CONSTRUCTION. (March 1981) p. 64 Illus.