

# the **ASTIC** letter

The Newsletter of the AMERICAN SOCIETY OF THEATRE CONSULTANTS

## NATEAC Conference exceeds expectations

*This article is reprinted with permission from the Fall 2008 issue of Protocol, the journal of the Entertainment Services and Technology Association, www.esta.org. All rights reserved.*

It was the evening of Saturday, July 19, and my wife, Diana, and I had just arrived at Pier 16 at the South Street Seaport, for the kick off of the inaugural North American Theatre Engineering and Architects Conference (NATEAC). We had arrived an hour early as the “meet, greet, and herd the cats” team in preparation for a three hour cruise of New York harbor on the Circle Line flagship, the Zephyr.

In the months leading up to the conference there was, as might be expected, a bit of trepidation and anxiety about the conference. Would anybody show up? Would the people who compete for business behave in a civil manner toward each other? Would conference director, Bill Sapsis, have to sell his home to pay for the whole thing? No one knew for sure.

People started arriving soon after we got to the pier. It became obvious immediately that this was going to be a special event. By the time the registration team began to sign in the guests, well over 100 people had appeared and there was a buzz that could be heard above the roar of the shark boat engines on the adjacent pier. People were greeting long lost colleagues and introducing them to new acquaintances, creating a crowd in which no one was more than three degrees separated from anyone else.

The cruise was a complete success. We toured the harbor and enjoyed a close up view of the waterfalls (the lighting designers among us had a lot to say about how they should have been lit). We ate,

drank, and visited. We danced (well at least Diana and I did) and were treated to a surprise fireworks display as we headed to the dock at the end of the cruise. Through it all, the buzz never ceased. It was the perfect kickoff event.

The conference began Sunday morning at Pace University with breakfast and registration. It was all pretty standard fare for a conference, except that there were no lone individuals perusing their programs trying to figure out if there would be any interesting panels to attend. The buzz from Saturday night picked up where it left off, a theme that continued

**[Richard Brett’s] golden nugget for all attendees was, “Companies don’t succeed, people do.”**

throughout the conference. People talked to each other all the time; they talked in the panel rooms with the panelists, they talked in the rooms after the panels, they talked in the hallways, and they talked in the beautiful if not muggy courtyard. It seemed as though people were meeting old friends and making new ones with every opportunity.

The conference began at 9:30 a.m. with a keynote address by Richard Brett, founder of the Theatre Engineering and Architects Conferences in London in 2002 and 2006, and Hugh Hardy, founder of H3 Collaborative Architecture. The address was given in the main theatre at Pace, in front of the set for *Inside the Actor’s Studio*; all that was missing was James Lipton.

Richard, who was seemingly everywhere during the conference, stressed the need for training, knowledge, understanding, and, above all, experience in the design and execution of performance spaces. His golden nugget for all attendees was, “Companies don’t succeed, people do.”

Hugh did a brief but amusing recap of the evolution of theatres, and how that evolution led us to the current state of the art. Pointing out the diversity of performance spaces we now enjoy, but emphasizing the common purpose of them all, to help tell a story.

There were three one hour and twenty minute panel slots each day, with three concurrent panels in each slot. It was difficult to choose between the panels offered, but the

distribution of attendees seemed surprisingly even.

The first panel I attended was “Structural Issues in a Motorized World” moderated by Shawn Nolan, President of Nolan Engineering Services; with panelists William Gorlin, P.E., S.E., SECB, Vice President of the Entertainment Division at McLaren Engineering Group; Steve Rust, Director of Technical Services at Sachs Morgan Studio; and Scott Fisher, President of Fisher Technical Services. They spoke about the demands that new machinery and technical expectations place on a building’s structure, particularly older and historic buildings. Emphasizing that the load factors are not only bigger, but also increasingly three

*(NATEAC—Continued on page 3)*

# Closing the Gap between Program and Budget

There are relatively few projects where money is no object. In the overwhelming majority of projects, the budget is a continuing matter of debate between those on the team who insist that “we gotta have it” and those who say “we can’t afford it.”

Negotiating the proper balance between programmatic needs and the project budget is something that all members of the project team accept as a fact of life and part of their professional responsibility in getting the best final product.

The tension which exists between the needs of the program and the limits of the budget can, however, have dramatic implications if it is allowed to rise to crisis proportions; for example, when tender documents are nearly complete and significant cuts must be made.

In these last minute situations, there are no winners and the decisions which are made to cut space and equipment will always compromise the project to the detriment of the end users.

As Theatre Consultants, we can play a significant role in harmonizing the program vs budget debate by encouraging the team to address the alignment between program and budget right from the outset.

In our office, we encourage clients to keep their focus on the fundamental concepts before authorizing the team to go full speed ahead with design. Our advice is always, “Get the fundamentals right and the details will look after themselves.”

Initially, the debate is usually framed by the questions “are we building the program; or are we building the budget?” These are valid initial questions which should not be seen as setting up adversarial positions. Rather, they should be seen as the frame of reference for our collective goal of delivering the best product for the available dollars.

The task of achieving a middle course between program and budget ultimately relies on our ability to manage the various expectations which have been set up.

Early in the process, the owner may have publicly described the project in rather grand terms accompanied by seductive renderings and a confident declaration that this visionary project will be built for “X” dollars. All too often, these announcements occur well in advance of any real thought being given to the scope and details of the project.

Having made this commitment, the owner’s expectation is that it will simply happen as prescribed. This expectation and the expectations which the owner has raised in the mind of the public and the users about the scale of project in relation to capital cost may not be at all congruent.

Is such a disparity a problem for the project team? Not if we make its resolution our first priority. Is it a challenge for the team to resolve it? Absolutely. In this context, what is our responsibility as Theatre Consultants? Keep the team’s attention on the program.

In the end, there are only two ways to look at resolving the program vs budget debate: increase revenues or reduce costs.

It is not, for example, beyond the realm of possibility that the owner can find ways to increase the revenue side of the budget and it is appropriate for the team to suggest this as an option.

But if the owner has made a public statement about the project’s cost and this cost is now to be changed, the team will need to provide the owner with a plausible case for budgetary increase to avoid the appearance of the project being “over budget.”

The second way is to “reduce program” -- to cut spaces and equipment. If this second option is the only way to go, the difference between a good project and a not so good project is how and when the cuts are done.

As noted earlier, making cuts late in the process is never a good idea. On the other hand, continual refinement of the program through detailed examination of the quality and quantity of program components starting very early in the process is always a good idea.

Program refinement can include reducing all program areas by a small percentage for a large overall saving and it can include a careful look at how the facility is scheduled so that room utilization is optimized.

The trade-off here – and it is a positive one – is to spend planning time (at this stage, a miniscule percentage of the project cost) to achieve capital savings (which may be a considerable percentage of the project cost) without compromising the quality and functionality of the project.

If the timetable is tight, there will be pressure on the planning phase and this critical time can be compromised in the attempt to meet real or perceived deadlines. The project manager or owner’s representative can play an important role in this phase by managing the work of the architectural team to focus on the most positive outcomes.

The goal of every project is to go to tender with a contract package that meets the expectations within the budget. The means of achieving this goal is through a programming phase which leaves no stone unturned.

*Brian Arnott  
Novita Consultants*

---

*Editor’s Note: As of this 2008 edition of the ASTC Newsletter Robert Shook has bestowed the Editorship on Rose Steele, principal consultant of Landry & Bogan, Inc. On behalf of the ASTC I want to thank Bob for his years of service and his confidence in me. I will endeavor to live up to that confidence.*

(NATEAC—Continued from page 1)

dimensional, they spoke about construction difficulties and some strategies to address those ever increasing load factors. Their slides and DVD's were fascinating and demonstrative of the points they were making and the time flew by.

Immediately following the session lunch was served in the courtyard, and the buzz continued. Attendees gathered in groups large and small to talk about the sessions they had just attended. The 245 attendees and the more than 60 panelists mixed seamlessly, and it became apparent that people had come from everywhere to attend the conference. Among them were 48 attendees from 8 countries (Canada, the UK, France, New Zealand, Brazil, Singapore, and Korea) who seemed excited to mingle with their US counterparts.

After lunch I chose the panel exploring the "Architect's Role in Theatre Facility Design," moderated by Robert Shook, ASTC, of Schuler Shook Theatre Planners. The panelists included Leigh Breslau, SOM, architect; Mark Holden, FASA, JaffeHolden, acoustics consultant; Joe Mobilia, ASTC, Fisher Dachs Associates, theatre planning consultant; Joe Perryman, MRICS MAPM LEED AP, Donnell Consultants, cost consultant; and



ASTC member Robert Shook, left, moderates "The Role of the Architect in Theatre Facility Design". Panel members include (from left) Shook, Leigh Breslau, Rick Pffannenstiel, Mark Holden, Joe Perryman and ASTC member Joe Mobilia

Rick Pffannenstiel, Pfocus, owner's representative. The panel spoke about the changing environment of performance spaces and the need for the architect to understand the intended use and programming of a space in order to be true to each building's intent. They addressed the artful marriage of form and function and the ways in which all performance spaces are similar, and yet unique to their end users. The panel also discussed the complicated hierarchy of a theatre project

and where the architect fits into that chain of command.

The third and final slot for me was the panel I was to moderate on "Designing a Safe Work Space." My stellar panel consisted of Monona Rossol, Founder, ACTS (Arts, Crafts, Theatre and Safety); Drew Landmesser, Production Director, San Francisco Opera; and Darrell Ziegler, ASTC, Associate, Theatre Specialist, Westlake Reed Leskosky. The goal was to point out the world as we find it today, and to suggest things to consider as we move forward with an ever increasing awareness of the safety of theatre technicians. Judging from the spirited Q&A at the end and the fact that no one wanted to leave at our appointed hour, I believe we can judge the panel a success.

That evening people were free to enjoy New York, and Conference Coordinator Donna Frankel had arranged for group rate tickets to either *Spamalot* or *Blue Man Group* for attendees. It was a beautiful summer night in the Big Apple.

Monday morning again began with breakfast in the Student Union building to get out of the heat and to provide better seating—and the energy was still there. If only we could have bottled that electricity and passed it out to the attendees to use when they needed a boost back home—that would have been the best swag ever!



Member Len Auerbach with Marie-Flore Gignac of Cirque du Soleil, Steve Ehrenberg and David Rockwell before the "Single Purpose Theatres" presentation.

The first panel I attended Monday was “Inspections and Maintenance,” moderated by conference director Bill Sapsis, President, Sapsis Rigging, Inc., with Tom Young, Vice President at J.R. Clancy, Inc.; and Charles Swift, Graham, Swift & Company, LLC as panelists. Their approach was to describe the theatre as a factory of ever increasing complexity and precision that, like any machine (say your automobile), needs a regular and documented prescription of maintenance. They talked about the need in both new designs and refits to account for accessibility to areas that have maintenance needs, and that all stage machinery needs maintenance. Also emphasized was the requirement of ongoing education and communication about maintenance schedules and procedures in the forms of training, documents, and signage.

The next session was “The Greener Theatre,” a subject nearer and dearer to us all in these environmentally uncertain times. David Taylor of Arup was the moderator, with panelists Andy Hales, Managing Director of Charcoalblue Ltd, a leading UK theatre consultancy; Scott Geogeson, AIA, NCARB, LEED AP and award-winning architect; and Juhi Shareef, a member of Arup’s Sustainable Business Management team in London who helped develop the British Standard on Sustainable Event Management (BS 8901). They spoke about sustainability and how a building as unique as a theatre can address issues such as the avoidance of energy use, the reduction of energy use that “must be,” and the use of renewable energy. Examples of LEED certified theatres were illustrated as were the opportunities to explore these energy use subjects in future buildings. The UK standard for sustainable events, BS 8901, was discussed as a model for managing large events with a reduced environmental impact.

Lunch was served back in the Student Union Building. Not to sound like a broken record, but...buzz, buzz, buzz; high energy, and warm collegiality.

The final session I attended was “Single Purpose Theatres—Vegas and Beyond,” moderated by Steven Ehren-

berg, President of Technical Production at BASE Entertainment; with panelists Len Auerbach, Founder and President of Auerbach Pollock Friedlander and Auerbach Glasow French; David Rockwell, Founder, Rockwell Group; and Marie-Flore Gignac, Head of Architecture and Design for the Theatre Projects department at Cirque du Soleil. They discussed and demonstrated the process of designing and building a space intended to be the home of a single production. Examples of such spaces as *KÁ*, Cirque du Soleil’s show at the MGM, *Phantom of the Opera* at the Venetian, both in Las Vegas were used to discuss the scope of such projects, the expectations of new audiences, the partnerships required to successfully complete such a project, and the philosophy behind such undertakings.

My only regret in all of this was that I had to choose between sessions. The twelve others were equally compelling, but there are just so many slots available in two days. While it is probably unfair to exclude any of the panels from mention, two were widely talked about. These included “Educational Facilities,” presented by Robin Crews, Wrightson, Johnson, Haddon & Williams, Inc.; and Scott Butler, Wilson Butler Architects; and Tom Young, J.R. Clancy, serving as moderator, and “Value Engineering,” the process of getting the most for your dollar, led by Robert Hamilton, Douglas Welch Design Associates; with presenters Dr. Joel Rubin, Joel E. Rubin & Associates; Joe Perryman, Senior Cost Con-

sultant, Donnell Consultants Incorporated; and Josephine Márquez, J. Márquez Consultants, Inc.

The wrap up before we departed to dinner (more on that in a bit) was the plenary session led by Steven Ehrenberg and David Taylor. Standing at lecterns on either side of the main stage, they reminisced about the conference in a casual and humorous way; at times debating their points of view on the state of the theatre and how it reflects the state of our culture. At times they called on and interacted with members of the audience, panelists, and attendees alike, asking for clarification of points made and reactions to the sessions. It was a delightful summary of two intense days of panels.

The farewell dinner for the conference was held at Sardi’s Restaurant in the heart of the Manhattan Theatre District. As it was a Monday, the restaurant was closed to the public, so this family of diners had the run of this 82 year old theatre business icon. Surrounded by cartoon images of famous Broadway celebrities, the guests spoke animatedly about their experiences of the last two days and enjoyed being in each other’s glow.

The dinner speaker was Ron Austin, Executive Director of the Lincoln Center Development Project. He began his entertaining address by pointing out that if something happened to the collected audience, there wouldn’t be a theatre project built for years, such was the pedigree



Members Bill Conner, Mike McMackin, and Jim Read between sessions

of the attendees. His delivery was crisp and natural; clearly at home in front of a microphone. Ron could have been accused of being a stand-up comic, dressed up for the role and used as a ringer to guarantee a good send off for the crowd.

The dinner ended around 11:00 p.m., but no one wanted to leave, so the party carried on at various establishments around the theatre district. It continued into the wee hours of the morning, and only those with reservations for the Tuesday morning tours of the New York State Theatre, Jazz at Lincoln Center, and Radio City Music Hall left before 1:00 a.m.

What can be said about the conference is that it met its mission statement goal to “promote communication between the architects, engineers, consultants, and manufacturers responsible for designing and building new theatres and renovating existing facilities in North America” and, “to promote a higher level of interaction between these professionals and the end users of their facilities.” I believe they hit the nail squarely on the head.

For more information and pictures go to [www.nateac.org](http://www.nateac.org).



*Edward L. Raymond is Vice President of IATSE Local 16 in San Francisco. In 2006 Ed was a recipient of the Frank Stewart Volunteer of the Year Award for his work developing the ETCP Rigging Certifications, serving as a tri-chair of the Rigging Skills Working Group, leadership as a subject matter expert, and service on the ETCP Council. Ed is also a member of the ESTA Board of Directors.*

## Valuing Arts Education

It's that time again; money is tight and the value of arts education in schools has to be justified once more. Again we are hearing that the arts are a frill, we can't afford the arts, the arts aren't necessary to a basic education, though both the California State University system and the University of California system (for example) include one year of visual or performing arts class as a basic requirement for admission. Arts education is no longer an elective or strictly an extracurricular activity. It is in integral part of education and of life.

As arts professionals we must be able to effectively and convincingly communicate the real, documented, demonstrable benefits of arts education to the student, now and in the future, to the school, and to the community.

The benefits of the arts are not just squishy stuff like confidence and self-esteem. There are educational, social, and economic benefits that are studied, proven and documented, and a bunch of them are quoted below.

Students who participate in the arts have higher test scores and lower dropout rates than students who do not, according to studies conducted by the Colorado Board of Education and the Colorado Council for the Arts, in addition to studies from Georgia, Texas, Florida and others. Studies also show that arts education, like athletics, keeps at risk kids at school.

The connection between music study and academic achievement is so strong that the American Music Conference website cites 15 separate studies or articles with results of research into areas of testing, graduate school admissions, and business. The full list can be found here: [http://www.amc-music.org/research\\_briefs.htm](http://www.amc-music.org/research_briefs.htm). I'll quote only one:

Music training helps under-achievers. In Rhode Island, researchers studied eight public school first grade classes. Half of the classes became "test arts" groups, receiving ongoing music and visual arts training. In kindergarten, this group had lagged behind in scholastic performance. After seven months, the students were given a standardized test. The "test arts"

group had caught up to their fellow students in reading and surpassed their classmates in math by 22 percent. In the second year of the project, the arts students widened this margin even further. Students were also evaluated on attitude and behavior. Classroom teachers noted improvement in these areas also. Source: *Nature* May 23, 1996

Many of the benefits of arts education are like those of athletics, which can be a potent comparison when cuts are contemplated, because the arts often compete - ineffectively - for the same funding.

Those not actively involved may not regard performing arts as requiring teamwork and promoting discipline, but the dedication, cooperation, and memorization it takes to be a member of the marching band, choir, orchestra, or to produce a musical comedy or a dance recital is surely equivalent to that required to be an effective member of an athletics team. And I submit that "the show must go on" is the equivalent of "win one for the Gipper."

The arts are inclusive; they don't require a certain amount of strength, a certain body type or level of agility to participate, and in general, participants fully participate; there are no benchwarmers in dance class.

The arts are gender neutral and teach skills useful to all - from using a sewing machine to running a computer lighting console to basic electricity and carpentry - in a coeducational way. "Stage manager" carries no inherent gender identity.

The arts are not as expensive as they appear - theatres are expensive buildings but one theatre can support many events and can be shared with or rented to other groups in the community. Athletics are expensive too, yet we seldom have to justify the cost of a football field, a baseball diamond, a pool and a soccer field. I don't wish to promote arts against athletics, merely remind us that we can easily justify the cost when we understand the value, as we already do for athletics. (It is important to note that athletics pro-

*(Arts Education—Continued on page 7)*

# ASTC MEMBER NEWS

**Lawrence Graham of Graham, Swift and Co.** has written, "Peculiar Clothing: Episcopal Church Vestments" (ISBN 9781440429958). It includes many illustrations, a special chapter for stage and screen designers, reduced-size patterns and fabrication instructions. It is available through Amazon

**Charles Swift** participated in two panels at LDI (Lighting Dimensions International, Oct 22-26 in Las Vegas) this year. They are, "Catwalks for Technicians not Models" and "Rising Above it All: Pros and Cons."

**Jim Tetlow of Nautilus Entertainment Design** in San Diego served as lighting designer for all of the Presidential debates and the Vice-Presidential debate this year. Jim is not new to these occasions and he had this to say about them, "This is the third cycle of debates that I've done and by far the most interesting. Because the CPD (Commission of Presidential Debates) is non-profit, this is not a well-paid project, but you do have some very close contact with the candidates, which makes it worthwhile. On each debate day, each candidate has a private hour onstage when we look at the camera shots, make-up, etc, and they familiarize themselves with the staging and camera locations. The debate hall is closed to everybody but the core team and the candidate's campaign personnel (and of course the ubiquitous secret service), so you get to see the candidates in a more relaxed setting. Technically, the big difference for this cycle is that it was the first time that we have done the debates in Hi-Def. The different networks share the pool responsibilities, so normally we have a different crew and video truck for each debate. We were fortunate this year to have CBS providing pool services for two of the debates, so we had more consistency than usual, and also a great camera and video crew."

**Bill Allison at Jones & Phillips** sent these descriptions of some of their current notable projects:

Music City Center - Nashville, TN  
J&P's most recent new commission teams the consultant again with the Atlanta-

based architecture firm of Thompson, Ventulett, Stainback & Associates (TV&S) as the lead firm for design of Nashville's new Music City Center convention facility. This estimated \$340 to \$650 million project will cover nearly 1.2 mil sqft of convention center spaces, and will include two theatre performance rooms. Groundbreaking for the Music City Center is scheduled for mid-2009 with opening in 2012.

J. B. Chambers Performing Arts Center - Wheeling, WV

**Jones & Phillips Associates, Inc.** has just been selected by the The Ohio County Board of Education to be Theatre Planner for a new Performing Arts Center at Wheeling Park High School. Wheeling-based McKinley and Associates is the architect for this new facility, which is intended to enhance fine arts education and serve the entire Wheeling and nearby Eastern Ohio communities, as well. The center is scheduled to be completed during the 2010-11 school year.

Kansas City Convention Center Ballroom Expansion / Bartle Hall - Kansas City, MO

**Jones & Phillips Associates, Inc.** were the Lighting Control Systems designers for this LEED® Silver project. Architects were HNTB + BNIM, with Derek Porter Studios as the Architectural Lighting Designer. This outstanding 46,500 sqft expansion project, ingeniously spanning Interstate 670, has also garnered the 2008 IALD Award of Excellence in the Hospitality category. At the heart of the design criteria for the lighting control system was illuminating the stretch fabric ceilings, which are backlit by a complex LED fixture package. The controls are programmed to provide a richly flexible event-specific palette of lighting scenes to illuminate the ceilings, the walls and the spaces within.

**Auerbach Pollock Friedlander** projects received the following awards and recognition:

The Pearl at the Palms Hotel Casino, Las Vegas, Nevada  
Live Design Excellence Awards, Venues Category, 2006-2007  
MGM Hotel and Casino, KÀ™ for



*The Pearl at Palms Hotel Casino  
Photo by Tim Griffith*

Cirque du Soleil, Las Vegas, Nevada  
TEA 14th Annual THEA Awards, Award for Outstanding Achievement, 2008  
Sandler Center for the Performing Arts, Virginia Beach, Virginia



*Sandler Center for the Performing Arts  
Photo by Steve Budman*

AIA Hampton Roads Chapter, Award for Design Excellence, 2008  
The Historic Salt Lake Tabernacle of The Church of Jesus Christ of Latter-day Saints, Salt Lake City, Utah  
AIA Utah, Honor Award 2007  
AIA Utah, Peoples Choice, 2007  
Associated General Contractors, Building Project of the Year \$25+ million, 2008  
Intermountain Contractor, Best Renovation/Restoration Project, 2007

**Theatre Projects Consultants** announces personnel Updates:

**Millie Dixon** – promoted to Principal  
**Gene Leitermann** – promoted to Managing Director  
**David Rosenberg** – promoted to Principal  
**John Runia** – promoted to Senior Associate

**Landry & Bogan, Inc.** is pleased to announce that the Paul Shaoigian Concert Hall in Clovis, California has been awarded an Impact on Learning award

## New Members

The ASTC is pleased to welcome three new members

from the CEFPI (Council of Educational Facility Planners Institute) and was displayed at the convention in San Diego in October.

This an excerpt from the architect's description for the October 2008 "CMU Profiles in Architecture"

On the interior of the 750-seat Concert Hall, the masonry units have been exposed to create the hard, massive interior surfaces of the reverberation chambers. Precision masonry units make an excellent sound reflecting wall when exposed to the interior of the Concert Hall. The reverberation time of the room can be changed from one second to a full two seconds by retracting the acoustic drapery and exposing the sound to the reverberation chambers that surround the room. These masonry unit reverberation chambers make possible the presentation of a wide variety of musical styles.

We are especially pleased that project architects Marty Dietz of Darden Architects in Fresno, CA credits **Jack Bogan** and **Landry & Bogan, Inc.** as Associate Architects. The acoustician was Bill Dohn of Dohn & Associates, Cambria, CA.

**Robert McVay, ASTC**, is a Project Consultant with the Dallas office of Schuler Shook. Bob has over 30 years of experience as designer, technician, contractor, arts administrator and consultant. Bob has provided consulting and design services for a variety of performing arts facilities, worship and entertainment venues. Projects of note include MGM Grand at Foxwoods, Mashantucket, CT; Texas A&M University at Commerce; Reach Media Studio for the Tom Joyner Morning Show, Dallas, TX; and East Central University, Ada, OK. Bob remains active as a production lighting designer and is a member of Board of Directors for Project X: TheatreDanceMusicFilm in Dallas.

**Rene Garza, ASTC WJH&W, Inc.** Rene has been with WJHW for more than eight years working as a theatre consultant and project manager. His dad was in the military and Rene grew up in Texas and Germany, and attended Incarnate Word University in San Antonio. He is an active volunteer for March of Dimes and at his church. A notable quote is "I enjoy the challenge of a new theatre and meeting the owner's expectations."

**John Runia**, Senior Associate at Theatre Projects Consultants, has contributed to hundreds of projects in his career. With over 30 years experience, his expertise ranges from facility planning and design to computer analysis and modeling. John began his career working with the Canadian theatre architect Fred Lebensold. Since 1988 he has been involved with TPC on every type of live performance venue. John received a Bachelor of Technology from Ryerson University in Toronto. In addition to ASTC, he is a member of USITT (United States Institute of Theatre Technology), ICC (International Code Council, International Building Code), associate of the AIA (American Institute of Architects and ASA (American Acoustical Society). John is also LEED-AP (Leadership in Energy and Environmental Design - Accredited Professional). His current work includes major projects such as Dallas Winspear Opera House, New World Symphony, and Stavros Niarchos Foundation Cultural Center.

*(Arts Education—Continued from page 5)*

grams, again like arts programs, generate a great deal of individual and corporate support in addition to their institutional funding.

The arts are safe; there are very, very few career-ending injuries in high school or college music or drama programs. (OK, that was a little slap at athletics, but I'm tired of explaining that catwalks are safe – much safer than a football field.)

The arts can provide a life-long career or avocation for far more participants than the few who will ever become professional athletes, and those who do not choose arts careers can still be patrons, providing the economic activity referred to below.

Arts education promotes creativity – one of the key skills employers look for and a major driver of the new non-manufacturing-based US economy, commonly referred to as the Creative Econ-

omy. Are the arts being connected to creativity? "Ready to Innovate," a new study conducted by the the Conference Board, Americans for the Arts, and the American Association of School Administrators, "provides the first research-based evidence that shows the answer is "yes." Business leaders identified "arts-related study in college" and "self-employed work" as the top two indicators of creativity, while school superintendents ranked arts degree study as the highest indicator of creativity." Americans for the Arts Monthly Wire, November 2008

Arts supporters and participants have a large and ongoing positive effect on the economy –

America's nonprofit arts industry generates \$166.2 billion in economic activity every year, resulting in \$29.6 billion in federal, state, and local tax revenues. Source: Americans for the Arts, Arts & Economic Prosperity III:

The Economic Impact of Nonprofit Arts and Culture Organizations and Their Audiences, 2007.

Please note it's billion with a B and that's only the non-profit sector, and that translates to 5.7 million full-time positions. That doesn't include Broadway, professional touring attractions, the motion picture industry, the concert industry or permanent installations like Vegas shows, shows in Nashville, Branson, Orlando, etc. all of whom employ actors, dancers, technicians, designers, stagehands, administrators, accountants, human resource professionals.....

Afford to support the arts? The answer is the same as it ever was, but more so: We can't afford not to. Now go out there and win one for Willy! Shakespeare, that is.

*Rose Steele  
Landry & Bogan, Inc.*

---

## THEATRE PROJECTS IN PROGRESS

*The following theatre and assembly projects are in various stages of design and construction in ASTC members' offices*

---

AUERBACH POLLOCK FRIEDLANDER, *San Francisco, CA*  
Boston Conservatory of Music, Boston, Massachusetts  
Cyprus Cultural Centre, Nicosia, Cyprus  
MGM City Center Convention Center and Elvis Theatre for Cirque  
du Soleil, Las Vegas, Nevada

BILL CONNER ASSOCIATES, *Oak Park, IL*  
Faith Lutheran Performing Arts Center, Las Vegas, NV  
Houston First Baptist Church, Houston, TX  
Centennial Chapel, Olivet Nazarene University, Bourbonnais, IL

FACILITY STRATEGIES LIMITED, *Columbus, OH*  
Shadowbox Cabaret, Columbus, OH  
The Columbus Foundation, Columbus, OH  
First Community Church, Columbus, OH

GEORGE C. IZENOUR ASSOCIATES, *East Hampton, CT*  
Lenape Regional High School District, NJ Two high school theater  
additions.  
Center for the Arts, Charleston County School District, SC  
King & Low Heywood Thomas School Performance theater,  
Stamford, CT

GRAHAM, SWIFT & COMPANY, *Atlanta, GA*  
Mortimer Jordan High School Performing Arts Theatre,  
Birmingham, Alabama  
The Gem Theatre, Calhoun, Georgia  
The Newton County Civic Center, Covington, Georgia

JK DESIGN GROUP, *Van Nuys, CA*  
Vision Theatre - Los Angeles, California.  
Carrie Hamilton Theater, Pasadena Playhouse - Pasadena California  
Performing Arts Magnet High School - Simi Valley (California)  
Unified School District.

J&M LIGHTING DESIGN INC., *Kennebunkport, ME*  
Leura Hill Eastman Performing Arts Center, Fryeburg, ME  
West Brook Middle School Auditorium, Westbrook, ME  
Ogontz Hall, Lyman, NH

JONES & PHILLIPS, INC, *Lafayette, IN*  
Music City Center, convention & theatre facility, Nashville, TN  
J. B. Chambers Performing Arts Center, Wheeling WV  
Kansas City Convention Center Ballroom Expansion/Bartle Hall,  
Kansas City, MO

LANDRY & BOGAN, INC., *Mountain View, CA*  
Livermore Regional Performing Arts Center, Livermore, CA  
University of Redlands black box theatre, Redlands, CA  
Herberger Theatre Center renovation, Phoenix, AZ

ROBERT LORELLI ASSOCIATES, *Speonk, NY*  
Chipola College Center for the Arts -Marianna, FL  
Studebaker Theater – Chicago, IL  
New York University – Provincetown Theater – New York, NY

LUSTIG & ASSOCIATES, *St. Louis, MO*  
Bonhomme Presbyterian Church, Chesterfield, MO  
Cherokee Nation Casino Theatre, Catoosa, OK  
Hempstead Auditorium, Hope, AR

NAUTILUS ENTERTAINMENT DESIGN, INC., *La Jolla, CA*  
Carnival Dream- 1,100 seat theatre and 24 other entertainment  
venues including an interactive photo gallery  
Phoenician Resort Ballroom expansion - A/V and rigging consultants  
Intrepid Air, Sea, and Space Museum - A/V show control and  
exhibit lighting design

NOVITA TECHNE LIMITED, *Toronto, Ontario*  
Talbot Theatre, University of Western Ontario, London, Ontario  
Redeemer College Auditorium, Ancaster, Ontario  
University of Winnipeg Theatre, Winnipeg, Manitoba

SCHULER SHOOK, *Chicago, Minneapolis, Dallas*  
Dallas Center for the Performing Arts, Dallas, TX  
Logan Center for the Fine and Performing Arts, University of  
Chicago, Chicago, IL  
Burnsville Performing Arts Center, Burnsville, MN

THEATRE CONSULTANTS COLLABORATIVE, LLC,  
*Chapel Hill, NC*  
Universal Studios Dubailand Theatre, Dubai, UAE  
Duke University: Baldwin Auditorium Renovation, Durham, NC  
Hobart and William Smith Colleges: Performing Arts Center,  
Geneva, NY

THEATRE PROJECTS CONSULTANTS, *Norwalk, CT*  
São Paulo Dance Theatre, São Paulo, Brazil  
Stavros Niarchos Foundation Cultural Center, Athens, Greece  
Virginia Tech Center for the Arts, Blacksburg, Virginia

TSG DESIGN SOLUTIONS, INC.  
South Florida Community College Fine Arts Auditorium  
(Renovation) – Avon Park, Florida  
G-Star School of the Arts Motion Picture Sound Stage – West Palm  
Beach, Florida  
Ave Maria University Black Box Theatre – Fort Myers, Florida

WESTLAKE REED LESKOSKY, *Phoenix, AZ*  
Sacramento Community Center Theatre, Sacramento CA  
Chandler Center for the Arts, Chandler AZ  
Hanna Theatre/Great Lakes Theatre Festival, Cleveland OH

WRIGHTSON, JOHNSON, HADDON & WILLIAMS, INC,  
*San Antonio, TX*  
Beacon Theatre Madison Square Garden, New York, New York  
Del Mar College Fine Arts Building, Corpus Christi, Texas  
Radio City Music Hall, New York, New York

*the ASTC letter*  
is published annually by the  
**American Society of Theatre Consultants**

*Rose Steele, Editor*

12226 Mentz Hill Road  
St. Louis, Missouri 63128  
Ph: 314 843-9218 Fax: 314 843-4955

To learn more about the ASTC, visit our website:  
[www.theatreconsultants.org](http://www.theatreconsultants.org)