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The Brook Run Theater
Feasibility Study

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Feasibility Study

Report of Findings and Recommendations
Regarding Rehabilitation, Adaptive Re-Use and Operations

For

Brook Run Conservancy

By

Tomlinson-Graham Group

And Supporting Reports By

Clark Patterson Lee, TSG Design Solutions, GeoHydro Engineers,
Green Circle Environmental and AMS Planning & Research

January 2016

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January 15, 2015

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Dear Honorable Mayor and City Council Members:

We are pleased to present you the enclosed Brook Run Theater Feasibility Study and accompanying supporting documents. In May of last year the Brook Run Conservancy (Conservancy) contracted with Tomlinson-Graham Group (TG2) to study the potential needs and support for restoring the historic Brook Run Theater (Theater), a 34,000-square-foot facility that once served as the community center for the Georgia Retardation Center at Brook Run. Constructed in 1966 in a style reminiscent of Frank Lloyd Wright, the building consists of a theater with a potential 350 seat capacity, a fly stage and orchestra pit, a chapel, classrooms, office space and a basketball court.

The report conclusively finds "a significant need for theater and meeting/ gathering space in Dunwoody." In addition, "there is significant agreement that providing these spaces should be a very high community priority."

The report provides the detailed order of magnitude costs for restoring the facility and a three-year pro-forma operating statement based on the projected usage. Based on these figures, we believe that the facility can operate profitably. The cost of renovating the Theater ($7.5 million) is 30% of the cost of building a new theater ($24.5 million not including land and parking) the same size.

Please review this report with an understanding that the Conservancy desires to partner with the City in making the restoration of the Theater a reality. With support from the City, the Conservancy will take the lead in the efforts to raise the necessary additional capital from corporations, individuals, foundations and the sale of historic tax credits.

We look forward to discussing this opportunity with you at your earliest convenience.

Sincerely,

Daniel D. Ross
Daniel D. Ross
Chairman & President

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Part I

Brook Run Conservancy:
The Origin, History, Mission and Brook Run Feasibility Study Findings and Recommendations

Background

Brook Run, a hospital, school and home for the mentally challenged (The Georgia Retardation Center), was established by the State of Georgia in 1966. The campus of the facility had 17 buildings on the site with roads and associated parking areas, sidewalks, landscaping and utilities. The buildings occupied 463,000 square feet, consisting of dormitories, hospitals, administration building, theater, chapel, sports facilities, a greenhouse and a country store. It was a freestanding community within the community of Dunwoody. In 1997, the Joint Commission for the Accreditation of Health Care Organizations judged Brook Run to be in the top 1 percent of 11,000 facilities nationally. Yet, a year later in 1998, as a result of the 1990 Americans with Disabilities Act (ADA), the facility was forced to close. An important chapter in the history of Dunwoody and of those who once called Brook Run home closed forever.

Property Sold to DeKalb County

The property, which was owned by the State, was sold to DeKalb County in 1998. Along with the sale of the property to DeKalb County, the State listed six deed restrictions that were intended to guide the development and management of Brook Run. Specifically, the following two deed restrictions were critical guidelines in the development of the master plan concept:

- The property may be used only for parks and recreation purposes, public education purposes, public cultural purposes or any combination thereof by DeKalb County, but not assignee of the County.
- No less than seventy percent (70%) of the property shall be used as urban green space.

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Public–Private Partnership

In an effort to enhance service delivery and expand revenue generation for Brook Run Park, DeKalb County established a public-private partnership with the Dunwoody Preservation Trust (DPT). In the spirit of this partnership, a $150,000 grant was awarded to the DPT by DeKalb County in January 2001 to select the design firm and develop the master plan for the 102-acre property. The following people initially represented the Dunwoody Preservation Trust in the public-partnership:

- David Purcell
- Bill Robinson
- Nick Nicodemus
- Tom La Rock
- Joyce Amacher
- Dick Williams
- Jim Tysinger
- Fran Millar
- Bill McCahan
- David Chesnut

The DPT provided the funding and selected EDAW to develop the initial Brook Run Master Plan. It was believed that an essential component of any community's quality of life is the opportunity for outdoor recreation experiences. Brook Run offered 102 acres of existing infrastructure and buildings that could be transformed into a symbol for DeKalb County's vitality and character.

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The EDAW Master Plan

The master plan was expected to transform the 102 acres of green space, vacant buildings and paved streets into an urban oasis that focuses on education, nature, art and recreation. The specific goals of the master plan were to:

- Create a signature community park with passive recreational and educational opportunities;
- Develop places for community interaction;
- Protect, enhance and restore environmental resources; and,
- Recommend financial resources.

The planning process for Brook Run began with an understanding of the green space and the existing facilities. The inventory and analysis phase examined environmental, architectural, utilities and transportation elements on the site. During working sessions participants were asked two questions:

1) What do you want to be able to do at Brook Run?
2) What is a favorite place that you would like Brook Run to be like?

The Brook Run Master Plan was developed to include Passive Recreation, the Arts, Play and Nature's Way. The total cost for developing (implementing) the plan was estimated at $37,146,898. The Plan provided numerous sources for funding the redevelopment including corporate sponsorships, foundations, partnerships, grants, revenue bonds and others.

To be successful, Brook Run needed to consider a wide variety of funding sourcing, from grant writing and gift solicitation to outsourcing fee-for-service revenue generators and marketing events at the park. It was recommended that the Park should develop a board to set the policy and tone desired in the park and to explore the funding options.

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Formation of the Brook Run Conservancy

Like other successful parks, Brook Run needed a non-profit citizen support group dedicated solely to its survival - the kind of program that provides funding and volunteer coordination for parks across the nation. In Atlanta, the Piedmont Park Conservancy is an excellent example of such a non-profit. It provides outreach and volunteer efforts for the preservation and advancement of Piedmont Park in central Atlanta. It was suggested that such a program be considered for Brook Run.

The recommendation led to establishing the Brook Run Conservancy (Conservancy) as a 501(c)3 non-profit in November 2006. The Federal EIN number is 20-3267119. Bill McCahan was named President, Bill Robinson was appointed Treasurer and Richard Jones was appointed Secretary. The stated purpose of the Conservancy was to work in partnership with DeKalb County to raise the necessary capital to implement the Master Plan.

Brook Run Conservancy Mission

The mission of the Conservancy is to enhance and preserve the Brook Run Park as a vital green space and as a cultural and recreational resource that enhances the quality of life for all the citizens.

Developing the Amenities of Brook Run Park

Vernon Jones, the CEO of DeKalb County, opened the Brook Run dog park in 2004. Since that time, the Dog Park has been supported by the Brook Run Dog Park, a 501(c)3 non-profit organization.

In 2006, the voters of DeKalb County approved a $110,000,000 Green Space Bond Referendum. $11.5 million of that amount was to be directed to Brook Run Park. The Conservancy worked in concert with DeKalb County in developing the Children's Adventure Garden and the Brook Run Skate Park and demolishing the Brook Run Hospital, using $4.5 million from the funds for these projects.

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Dunwoody Becomes a City

$7 million was available for further development in December 2008 when the City of Dunwoody was founded. As a new city, Dunwoody desired to take over the parks located within its 13.2 square miles when the city was established (much as the neighboring City of Sandy Springs had done) and entered into a long negotiation with the County. Finally in 2010 Dunwoody assumed ownership of all the parks (162 acres) located in the city. DeKalb did not agree to turning over the remaining $7 million that had been earmarked for Brook Run from the 2006 Bond Referendum. A protracted litigation pursued, and a settlement was finally reached with $4 million being given to the City of Dunwoody in mid-2015. When Dunwoody assumed ownership of the parks, the City of Dunwoody became the Conservancy's public-private partner.

It should be stated that the Conservancy was inactive from 2008 until early 2015. During this time the City of Dunwoody demolished several of the unused buildings including the administration buildings, two dormitories and a utility building located behind the Theater. Volunteers have built a community garden in the Park. Approximately two miles of multi-use trails were designed and built circling the park. Plans are currently underway for connecting the Brook Run Park Trail system with the Georgetown area. All the funds for these projects have been provided by the City of Dunwoody from General Funds.

In January 2015, Danny Ross was named President of the Brook Run Conservancy, and Wade Wright was named Treasurer. Rick Jones remains Secretary.

The Peeler Road Dormitory

Plans were being made at that time for the demolition of the last remaining dormitory, a 29,416-square-foot building located just off Peeler Road. Originally used as housing for the residents, the building underwent renovation during the late 1990's. The dormitory had a maximum capacity of 86 residents with approximately 39 double-occupancy rooms. It also had two large kitchens, two dining facilities, recreation

space and two outdoor atriums complete with basketball courts. The structure of the building was concrete and brick veneer and in 2003 was deemed to be in good condition by EDAW. In 2007, Olympic athletes were allowed to stay in the facility to prepare for the summer games of 2008.

The new Conservancy President requested that the City of Dunwoody defer demolition of the building until a feasibility study could be conducted on the potential of repurposing the facility. Potential ideas for repurposing the building included making it into a senior center, a business incubator, a summer camp facility for musicians and other artists, a dormitory for the nearby Perimeter College (which had recently started a four-year program) and even a home for the Dunwoody Police. Without knowing the feasibility of repurposing this structurally sound building, the City denied the request and in early 2015 proceeded to raze it at a cost of $200,000 (double the budgeted amount).

About the Brook Run Theater

The last remaining major building at Brook Run is the historic multi-purpose Brook Run Theater, which was constructed in February 1966 to serve as the town center (gathering place) for the residents of the mental health facility. The architectural firm of Jones and Associates of Augusta, Georgia, designed the theater. Originally constructed for the disabled residents of Brook Run, the theater accommodated only 200 seats, giving ample room for wheel chairs and even beds. The theater is professionally equipped with a fly loft stage, an orchestra pit, dressing rooms, a chapel and a similar size room used for wheel chair basketball (both capable of seating up to 125 people), three smaller classrooms capable of seating up to 40 people and ideal for breakout sessions in a conference and a loading dock with overhead doors. The stained glass windows in the chapel portion of the building were handmade by the Trappist Monks at the Monastery of the Holy Spirit in Conyers, Georgia. People involved with the theater's early days say that the stained glass work was commissioned and donated by the John F. Kennedy family. The building has a total of 34,000 square feet of theater and meeting spaces. This makes the Brook Run Theater an ideal setting for a multi-

use facility that could provide much needed space for meetings, civic events and most importantly the performing arts.

Introduction of the Feasibility Study for the Theater

In March, the Conservancy proposed partnering with the City of Dunwoody to conduct a feasibility study to determine if there was a need, with support for that need, to restore the Brook Run Theater, the only remaining building now left from the mental health facility. The City agreed to perform a cost analysis of restoring the facility, but that study did not include the feasibility needs study as proposed by the Conservancy. TSG Design Solutions provided a study that provided an analysis on how the facility could be used (a renovation vs. new build report).

Thus, the question of whether or not the community actually needed or wanted such a facility remained. So, the Conservancy agreed to provide up to $40,000 for a feasibility study to evaluate the need and support for a theater. The Conservancy agreed to present the findings to the community and the City Council upon completion. The Conservancy selected the firm of Tomlinson-Graham, a nationally recognized consulting firm known for its work with the Woodruff Arts Center in Atlanta and the Gaillard Center in Charleston, South Carolina.

In fulfillment of the agreement, the Conservancy herein presents the results of that feasibility study.

About the Feasibility Study

The feasibility study provides answers to the following questions:

- Who could be the users of a renovated/adapted multi-use theater?
- Which arts and civic organizations will use the facility?
- How will they use the facility?

- Can the theater be renovated/adapted to meet the needs and desires of Dunwoody audiences, arts organization and civic groups?
- What will it cost to accomplish the renovation and adaptive re-purposing of the theater?
- What business model is best for the theater's long-term operational and financial sustainability?
- What models for ownership, governance and management should be considered?

How the Feasibility Study Was Conducted

The feasibility study was conducted in two phases:

The *first phase* of the study was a needs assessment. During this phase, stakeholders, including civic and corporate leaders, arts organizations and other potential users, educators, public officials and the philanthropic community were interviewed.

The *second phase* included programmatic concept and facility business planning. This phase was designed to ensure that the theater configuration be able to meet the needs and desires of the community. Work in this area will provide a working concept and building program for the facility; capital cost estimates; a user analysis; audience assessments; ownership, governance and management recommendations; and a business plan addressing operating costs and income, including staffing and any need for financial subsidy.

The Conservancy retained a project architect during the second phase of the study. The report used the study provided by Clark Paterson to analyze the theater's design and equipping (sound systems, acoustics, etc.).

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Deliverables of the Feasibility Study

The results of the work provided the following deliverables:

1) A statement of community needs for such a facility, identifying potential users, functions, frequency of use and technical requirements;
2) A programmatic concept and conceptual space plan (i.e., a building program) for a configuration best suited to meet those needs; and
3) A combined operating and business pro forma and "order of magnitude" capital construction cost estimates, options and recommendations about operating the facility.

Rational for Recommendation

The feasibility study is the missing link in this saga. It finally answers the two most important questions:

1) Are there needs and support for the restoration of the theater?
2) Can the theater be renovated at an acceptable price?

By answering these questions, the feasibility study provides the City and the community the necessary facts to make an informed decision on the future of this historic facility.

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Comprehensive Asbestos Survey

In January 2014, the City of Dunwoody commissioned GeoHydro Engineers to perform a comprehensive study on asbestos in the buildings remaining at Brook Run. This document includes the portion of that study pertaining to the Brook Run Theater.

The study was done under the assumption that the theater would be demolished. Demolishing the theater creates an entirely different concern about asbestos than restoring it. The report, authored by Jarrett Baggett, a certified Asbestos-In-Buildings Inspector, did not provide the cost of abating the asbestos in the theater. In early December of 2015, to include asbestos abatement costs, the Conservancy contacted Mr. Baggett for referrals to qualified asbestos abatement firms. Attached is a copy of the proposal from one of them, Green Circle Environmental, to abate the asbestos in the theater facility. The entire cost of the abatement will be $14,500.

Economic Development

According to Governor Nathan Deal, the arts are extremely beneficial to the Georgia state economy. They create jobs, attract businesses, enhance our quality of life, advance the excellence of education and inspire creativity among the citizens. Collectively, Georgia's creative industries represent 200,000 jobs, $8 billion in wages and earnings and $29 billion in revenue. The creative industries account for 5 percent of all employment and 6 percent of all business revenue in the state. Although we cannot estimate the impact the restoration and development of the Brook Run Theater will have on our local economy, the feasibility study points to the fact it will improve the quality of life in Dunwoody and allow the city to compete with our neighboring cities in attracting businesses.

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City of Dunwoody Comprehensive Plan

The restoration of the historic Brook Run Theater supports many of the long-range community goals stated in the Dunwoody Comprehensive Plan, including the following:

1) Grow the arts as part of what makes Dunwoody special.
2) Commit to maximizing resources through incentives and grants, especially targeting opportunities to promote unique development, such as adaptive use of buildings with historic value.
3) Create and maintain programs to support historic preservation and/or campaign for grant dollars that award preservation dollars.
4) Support the arts and opportunities for cultural activities and events.

Potential Financing Resourses

The results of the study show conclusive proof that (1) there is a need and (2) the cost of restoration is acceptable when compared with new build. The Conservancy stands ready to launch a major capital campaign to support the funds from the available park bonds or other revenue sources from the City. The additional funds can be derived from individuals, corporations, foundations, historic preservation tax credits, grants and other potential sources such as a CVB Dunwoody outreach office and a mental health history museum similar to the medical history museum at the Warm Springs Institute. The officers and directors have substantial experience in fundraising efforts and are confident that if the theater moves forward, the necessary additional funds can be raised. The Conservancy recognizes that the most important thing to raise in a capital campaign isn't money…it's your vision.

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Answers to Frequently Asked Questions

Is there adequate parking space available at Brook Run Park to facilitate the space required by the multi-use theater facility?

The Brook Run Theater will be reconfigured to accommodate a seating capacity of 350 seats. The City code requires 120 parking spaces for this size facility. Within the Park there are more than adequate parking spaces available to meet this requirement. More than 400 parking spaces are available within one block of the theater location. Making parking even more accessible, much of the use of the theater will occur in the evenings when other facilities in the park are not being used.

There are no restaurants near Brook Run Park. Where will patrons dine?

The Stage Door Players' is currently located at Dunwoody Village. Attendees who dine before attending the theater eat at restaurants located two or three blocks away and even further and then drive by car from the eatery to the theater, never walking. The same is true for most other theater and entertainment establishments in the metropolitan area. For example, the Cobb Energy Center, the newest performing arts venue in the area, is not located near any restaurants. So, to accommodate patrons who wish to dine close by, it offers on-site catered dining by advanced reservations. The plan for the Brook Run Theater will include a catering kitchen where the finest restaurants may qualify to provide catering service to attendees in advance of an event (theater, business or community).

Is a park the right location for a theater?

There are numerous examples across the nation of theaters located in public parks, some of the most significant being Ravinia in Chicago, Tanglewood in upstate New York and Balboa Park in San Diego. Smaller cities such as Raleigh, North Carolina, and Fort Lauderdale, Florida, have successful theater venues in public parks.

Does the theater have asbestos? Can the asbestos be abated at an acceptable price?

The study that was conducted by GeoHydro Engineers for the City (See Part V) states that asbestos was found in three areas of the theater. According to a proposal from Green Circle Environmental, a company recommended by GeoHydro Engineers (See Part VI), that was requested by the Conservancy, the cost to abate the asbestos in the theater wold be $14,500.

Renovate the Brook Run Theater or Build a New Theater?

Our neighboring city of Sandy Springs is embarking on building a $250 million (including land cost) City Center that will include City Hall, a regional performing arts center (theater), green space, retail stores, restaurants and living space. The needs of Sandy Springs are different than those of Dunwoody. Our community is blessed to have a thriving business center – Perimeter Center – and a town center – Dunwoody Village. A portion of Perimeter Center is in Sandy Springs, but not Perimeter Mall, which is entirely within Dunwoody.

When the city of Sandy Springs was formed in 2005, the community was primarily the sprawling mixed bag of office buildings, restaurants, strip shopping centers and car dealerships along Roswell Road. There was no defined town (city) center. The Sandy Springs City Center project will give Sandy Springs the definition it needs. The vision for the theater is to host nationally and internationally recognized talent necessitating a larger regional performing arts center. Recently Sandy Springs issued over $156 million in revenue bonds to finance this project.

An alternative to restoring the Brook Run Theater would be a new build. Some people have suggested that Dunwoody follow in Sandy Springs and build a new city hall and theater in the same complex. However, as this feasibility study shows, Dunwoody needs a smaller LOCAL performing arts center, not a larger regional one as is being built in Sandy Springs.

Using as a basis a study conducted by the nationally recognized arts and entertainment-consulting firm AMS Planning & Research, a local performing arts center with 34,000 total square feet of space (the size of the Brook Run Theater) would cost $24.5 million, not including the cost of land and parking. This figure is more than three

times the cost of renovating and restoring the Brook Run Theater. For a detailed analysis of the cost of constructing a 34,000 square feet theater (the size of the Brook Run Theater), please see Part VII of this report.

Update to the TSG Design Solution Report

The TSG report presented to the Council in June 2015 was completed without knowing that the intended uses of the Theater would include a multi-purpose community-based theater with a seating capacity of 350 – 450 seats and community meeting space for civic and City events. With this new information, TSG agreed to update its report. In the revised section entitled "The Case for Renovation" (Part IV, page 14), TSG states that the case for renovation is strong and the positive aspects of the existing location outweigh the benefits of building a new theater.

Specifically, the TSG report states "the existing Brook Run Theater offers the necessary spaces for administration services, backstage support services, catering and restaurant services, and storage spaces to more than adequately support the intended uses." In the opinion of TSG, "with the proper renovation considerations and realistic financial goals, the Brook Run Theater can be transformed into a vibrant, lively, efficient place of creative expression." For details, please go to Part IV, page 14.

Final Thoughts

What would Atlanta do without its iconic, beloved Fox Theater? In 1975, when the Fox was slated for demolition to make room for another parking lot, the community rose up to save it. Today, thanks to "Save the Fox," it is the third most used theater in the country, hosting more than 300 events a year. The Brook Run Theater stands today at the same crossroads as did the Fox in 1975.

Dunwoody already has many of the elements of a dynamic 21st Century city – increasing walkability and bike-ability, growing green space, a police force second to none, world-class shopping and eating

establishments and a forward-thinking government. The only missing link in its economic development is the arts.

Noted historic preservationist Elaine Bergman once said: “Historic Preservation requires you to look into the future. You have to project into the future to see what the effects of something now are going to have later.”

As our feasibility study shows, we have looked into the future and believe that the restoration of the Brook Run Theater as the cultural center of our community is that missing link. If we save the Theater today, might we not all someday be saying, “What would we do without the Brook Run Theater?”

We at the Brook Run Conservancy are ready to get started. If you accept the results of the feasibility study, let’s get started together. Working together, we can Save the Brook Run Theater and give all of us in the Dunwoody the cultural home we need and deserve.

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Brook Run Theater *Circa* 2008

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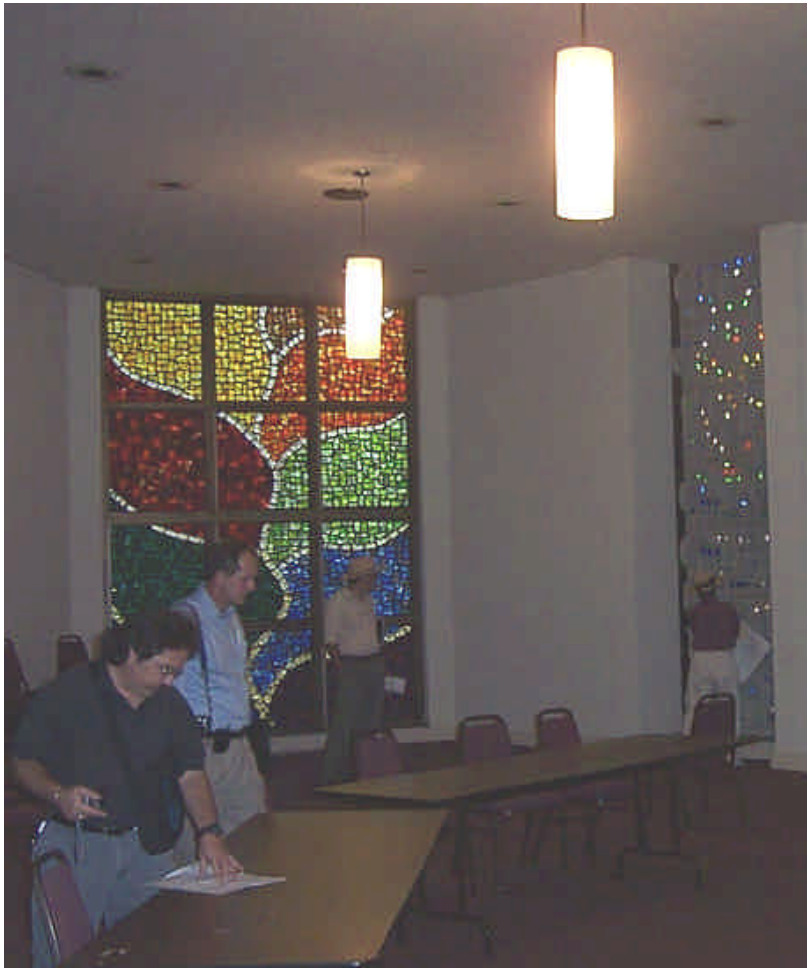
Brook Run Chapel with Stained Glass *Circa* 2008



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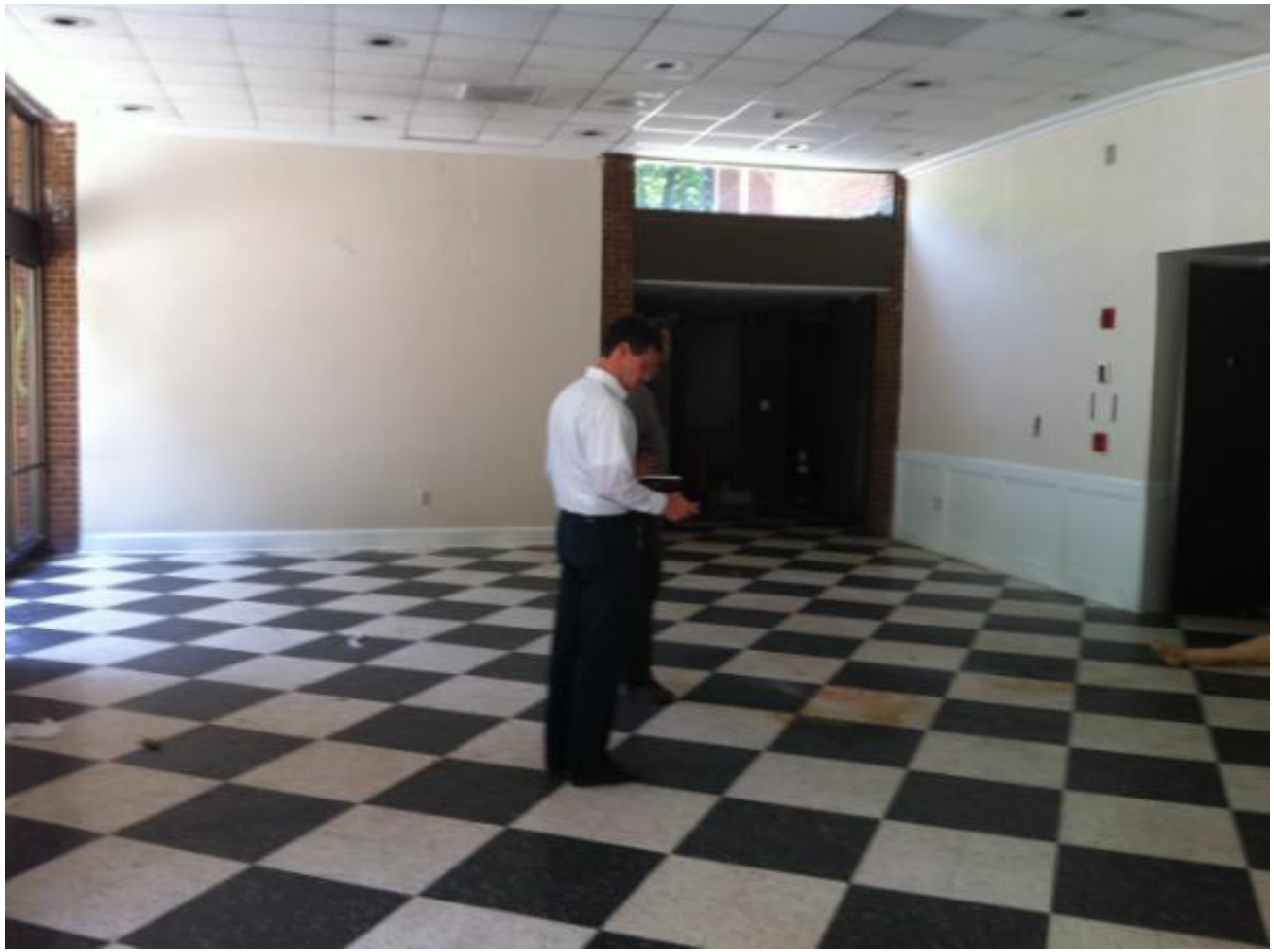
Brook Run Theater Main Lobby *Circa* 2011



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Brook Run Theater Loading Dock & Fly Stage *Circa* 2011

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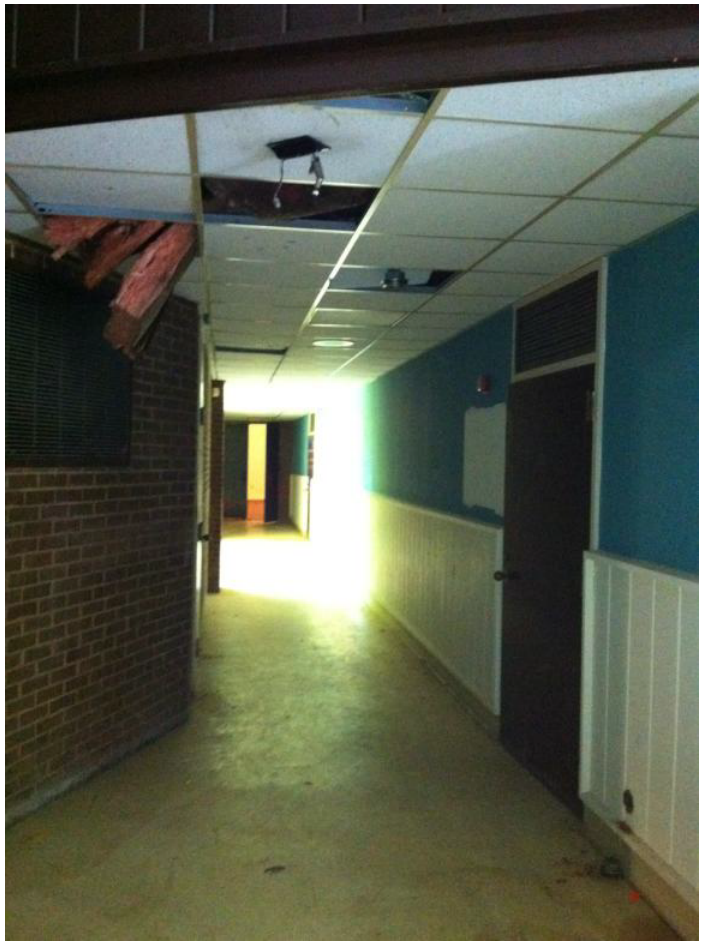
Hallway to Classrooms *Circa* 2011



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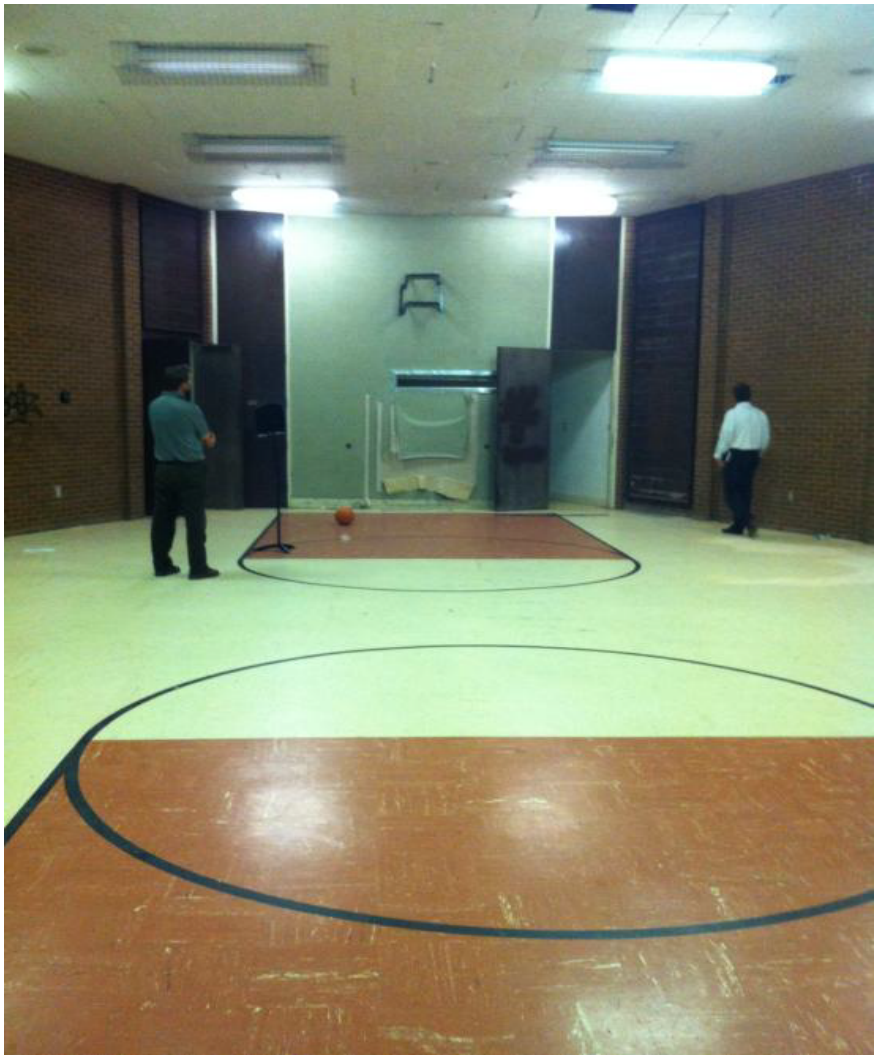
Basketball Court *Circa* 2011



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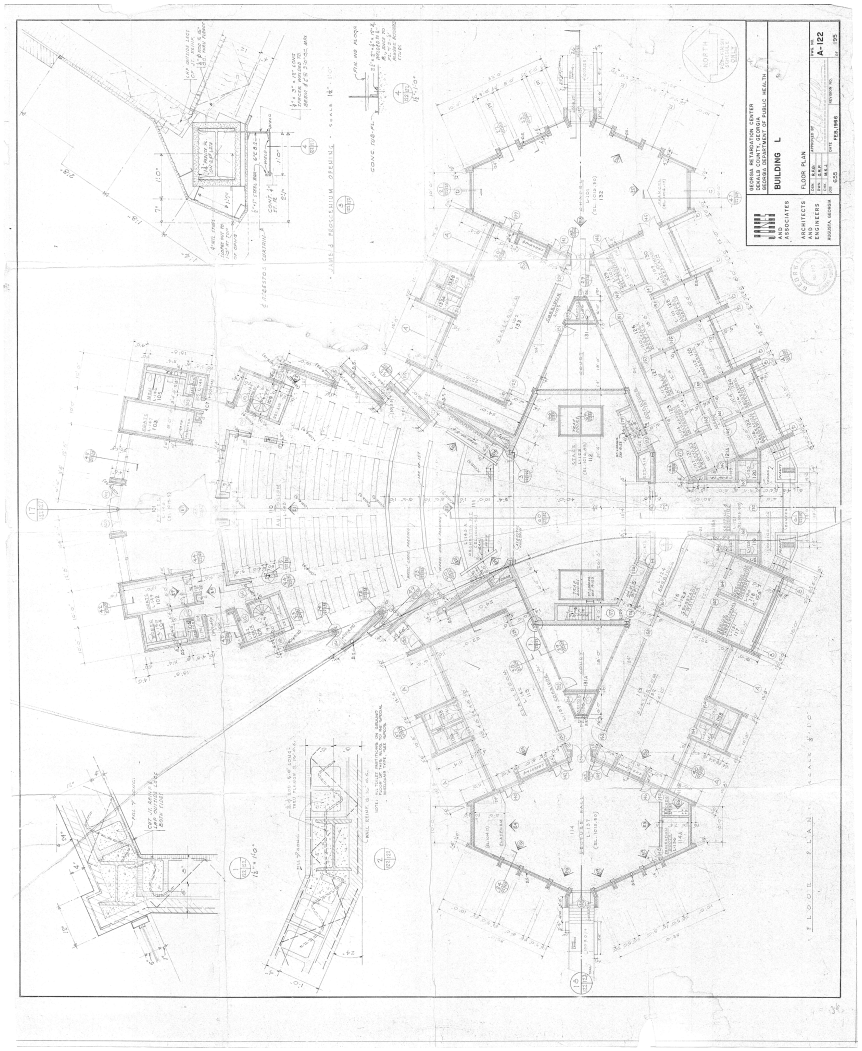
Architectural Drawing of Theater



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Part II

Brook Run Theater

Report of Findings and Recommendations Regarding Rehabilitation, Adaptive Re-use and Operations

for

The Brook Run Conservancy
Danny Ross, Chair

tg² tomlinson-graham group
culture + community

December 2015

Brook Run Theater:
Report of Findings and Recommendations

Purpose, process and scope

The Brook Run Conservancy engaged the services of Tomlinson-Graham Group (TG2) to provide advice and counsel regarding the rehabilitation, adaptive re-use and operations of the Brook Run Theater (BRT).

A community needs assessment was undertaken to determine Dunwoody's need for theatrical spaces and how the Brook Run Theater might meet those needs. This involved one-on-one and small group interviews with forty-one civic, community, and arts leaders. In some instances, multiple meetings were held with some. Interviewees were assured that their statements would be treated confidentially, reported collectively and without individual attribution. In addition, TG2 toured the theater on numerous occasions, reviewed past plans and studies of the theater, and attended City Council meetings where the theater was on the agenda.

This report is intended for the leadership of the Brook Run Conservancy. Its use otherwise is up to the client. When reading it, it is important to remember that these findings reflect the opinions of those interviewed. In some instances, statements of fact are included to place certain opinions in context. Opinions or recommendations by Tomlinson-Graham Group are indicated by *italics*.

Attached to this report are order-of-magnitude capital rehabilitation and equipping cost estimates and a three-year operating pro forma budget.

While the scope of this study did not envision Tomlinson-Graham Group making recommendations about the next steps the Conservancy might take as a result of these findings, at the client's request we have done so at the conclusion of the report.

Findings

Assessment of need

There is a significant need for theater space in Dunwoody. With the exception of performance spaces in a few local churches and the Marcus Jewish Community Center, the only public theater space is that housing Stage Door Players in the Spruill Art Center. A need was expressed for stage and rehearsal space for other local performing groups: Dan and Company, Atlanta Young Singers, and Dunwoody Music, among others,

The Players' space in the Spruill Arts Center is a "make do" large room not intended or equipped to be a professional theater, into which the Players have inserted storage, scene shop, office/ticket booth/lobby space, seating for about 125, and a playing area the small size of which poses significant artistic, technical and financial challenges.

Finding

While the City has provided welcome facility upgrade funds to the Players, it is certain that no amount of money could turn the space into a true home for a professional theater company such as the Players, which now is operating at maximum financial and production capacity.

The space is unable to accommodate touring productions of shows readily found elsewhere in the Atlanta metro area. Also, the space occupied by Stage Door Players carves out square footage that is pressingly needed by the Arts Center for its growing programming.

Other performances spaces in Dunwoody are generally limited to commercial hospitality venues presenting small musical groups.

In addition, many interviewees believe that there is a lack of meeting/gathering space other than those in local hotels or churches. Groups of 300+ cannot generally be accommodated; there is no space for larger meetings, such as town halls or important civic events; nor is there readily available and affordable space in which community groups – bridge clubs, watercolor and painting groups, etc. -- can meet. There is also a lack of office space for community non-profits.

The need's priority in the community

There is significant agreement that providing these spaces should be a very high community priority. They are viewed as critical parts of the quality of life and "sense of

place" in Dunwoody, and as important tools for educating young people in the arts. They are important tools for artistic growth and community development. They are recognized as economic development tools, without which Dunwoody will be at a competitive disadvantage with surrounding communities in attracting businesses and new residents. The direct economic impact of the rehabilitation itself and the continuing operation of such a facility as the BRT is difficult to quantify, but there will be benefit never the less.

However, there is not universal consensus about the priority of such needs in Dunwoody. Some see them as less important than other community needs: basic infrastructure, traffic, park expansion and the development of a centralized government complex.

There is also some disagreement about whether the Brook Run Theater is in an appropriate location. However, there are numerous examples across the nation of theaters located in public parks, some of the most significant being Ravinia in Chicago, Tanglewood in upstate New York and Balboa Park in San Diego, CA. Smaller cities such as Raleigh NC and Fort Lauderdale FL have successful theater venues in public parks.

Finding

The civic priority of rehabilitating Brook Run Theater and the appropriateness of its location must be addressed as the first step in moving the project forward. The position of City government is anticipated to be more supportive than in the past. The CVB board

and staff must make it a higher priority for leadership and, potentially, funding.

Meeting the need in the Brook Run Theater

Having been built in the mid-1960's as part of the Georgia Retardation Center, BRT has a theater space with audience seating and a stage equipped with fly-rigging and a small orchestra pit. In addition, there are ancillary spaces that were once offices or classrooms, and a chapel and a basketball court, both of significant size.

The inherent physical limits of the structure (proscenium opening, volume, ceiling heights, etc.) dictate the types of uses to which the theater can be put. As indicated in the TSG report mentioned below, theater uses will be for medium scale drama (<20 performers), smaller music and choral ensembles, small dance recitals, solo performers, film and dais-type presentations. The ancillary spaces can be renovated for offices, social gatherings, rehearsals and other theatrical functions.

The renovation would result in:

- A theatrical stage of moderate size, seating capacity of 325-350; fly loft; small orchestra pit; modern sound and lighting systems circulation, back stage wings and crossovers, loading dock, dressing rooms, and lighting/sound booth.
- An expanded lobby with ticket window, code+ restrooms, cloak room, concession and seating areas. Expansion of the lobby, ticketing and restrooms

can, in the opinion of many, make the facility much more appealing, while preserving its original architectural character. There may be architectural solutions to these needs which do not require expansion of the space given the total square feet available. Thought must be given to arranging seating to have a center aisle, a design that would make the space more attractive for weddings and other "processional" events.

- The basketball court converted for other uses, depending on what is found in a detailed analysis of the users and during the creation of a building program for the architect. It could be a simple black-box type theater with minimal technical capability, useable for small performances, experimental theatrical work, rehearsals and warm ups, set building, and general gatherings, additional dressing room space, etc.
- The future use of the chapel is similarly unknown until a building program is developed; however, it too would make an adequate large meeting space, banquet hall, wedding and other social gatherings space, etc.
- The existing offices upgraded for building management and local nonprofit organizations, as art studios, or additional dressing rooms. Existing storage and ancillary spaces upgraded for use by the facility, one of which should be a limited catering space.

Almost all interviewees believe that there would be significant benefits for the community if the theater is rehabilitated and configured in this way.

- It would become the anchor for a performing arts educational center similar to the Spruill Center's visual arts programming.
- It would enliven the park during nighttime hours, helping increase the public's sense of security.
- It would contribute to the vitality of the neighborhood
- It would be a strong focus for the performing arts in Dunwoody and encourage expanded programming and artistic growth among local arts groups
- It would be the core of civic space for the community, providing meeting and gathering space that is sorely lacking currently.
- It may be cheaper to rehab BRT than to build a new facility elsewhere in the community.
- The building is part of Dunwoody's civic and architectural heritage, and should be preserved and protected as such.

Finding

When rehabilitated and fully equipped, BRT would contribute significantly to meeting the community's need for performance and gathering space; the benefits from which form the case for securing public support from the City and other governmental bodies, and private funding from the philanthropic community.

Considerations in rehabilitating the theater

There are some important considerations in moving forward with the restoration and rehabilitation of the Brook Run Theater. The current condition of the theater, after years of neglect and vandalism, presents unusual architectural and engineering challenges.

Two professional studies were previously carried out to assess the theater's physical condition:

1. A renovation vs. new build report by TSG prepared for Clark, Patterson Lee dated June 12, 2015, including a cover report from Kevin McOmber, the City's engineer; and,
2. A facility engineering report prepared by Clark, Patterson Lee on June 16, 2011.

The former addresses the types of events that can be supported in the theater given the limitations imposed by the structure itself, and architectural, engineering, acoustical and theatrical upgrades necessary to accommodate changes since the theater was built: the predominance of amplified music, expectations about theatricality and the visual experience; technological developments in theatrical, sound and lighting systems; and more stringent codes for accessibility, restroom counts, fire and safety, and environmental efficiency and impact.

There are accessibility issues in the backstage areas that must be addressed to comply with ADA requirements. The TSG study also points out numerous issues about access,

sightlines, stage size and level with back stage, structural capacity, and technical systems, and makes significant recommendations about changes needed if the building is to be made usable. A major and expensive upgrade would be to level the back stage to the stage. This might be avoided by some engineering solutions such as ramping. In any event, the theater can be operated with this leveling, but it is best to understand the potential cost of leveling, either in the initial phase of rehabilitation or at a later date.

The presence of asbestos in the building was confirmed by a survey conducted by GeoHydro Engineers, an asbestos abatement engineering firm, in January 2014. The survey identify necessary abatement work needed in the theater as part of a renovation and rehabilitation program as envisioned herein. In December 2015, Green Circle Environmental provided estimates of the cost of carry out this work, which is reflected in the capital cost estimates included in this report. Also, the removal of mold and mildew in the building is essential.

Tightened fire and safety codes since the 1960's will necessitate upgrading or installing an alarm and sprinkler systems. It is likely that the cost of removing debris and other materials will be considerable.

Finding

These studies are critically important in any attempt to rehabilitate the theater. The capital construction cost order of magnitude projection included in this report assumes significant allowances for building and equipment upgrades to today's code and audience and theatrical standards, and for further investigation and mitigation of asbestos and other hazardous materials found in the building.

Finding
A careful review of all legal documentation surrounding the transfer of the theater from the state and county to the city to determine any restrictions about permitted and non-permitted uses.

Challenges in operating the theater

It is of paramount importance that the theater be economically sustainable. It must have long term financial and institutional capacity. From a revenue viewpoint, there must be 1) Sufficient uses and attendance, 2) a rental rate that is equitable and affordable for users, particularly nonprofits; 3) and, any major users or tenants must possess the institutional and financial capability to operate in the theater.

Finding
Stage Door Players will be challenged to grow from a near-capacity 125-seat venue to one with 325 or more seats. In the time before any move to BRT as a major tenant, the Players' institutional capacity must be ready to attract and serve larger audiences, increase the number of productions per season with consistently growing quality and theatricality, have adequate staff and a board totally committed to finding the funds to make the move successful. The Players' current production model will need to be modified into one that is more efficient in terms of manpower and scheduling, but likely at higher cost.

The cost of running the theater day-to-day must be balanced by earned income from rentals, admissions, concessions, etc., and unearned support from the City, sponsorships, fund raising events, grants and contributions. There is no reason to believe that some amount of subsidy will not be required.

Finding

Establishing an appropriate balance among unearned income sources is essential. The operating pro forma shows the amount of unearned income needed each year to achieve sustainability. The City's commitment to public/private partnerships and contracting out services to non-government organizations will help guide this process.

Considerations and recommendations for a successful project

Finding

The following represents the opinion of TG2 based on past experience in theater development projects. These considerations must govern the theatrical, engineering and architectural planning for the theater

Flexibility

To be successful, Brook Run Theater must be flexible; able to accommodate a range of activities and events serving multiple segments of the population. Its design must allow for concurrent events: a performance on stage; rehearsal, warm-up or set building in other spaces; art classes, meetings or gatherings elsewhere including the redesigned chapel. Such flexibility is key to the theater's ability to generate earned income and to serve as many Dunwoody residents as possible.

Equipment and systems

As pointed out in the TSG report, the choice of theatrical systems for staging, lighting and sound is determined by the programming in the theater. The building's electrical system will need to be upgraded to meet current standards. The interior design of the seating area poses problems for the installation of modern lighting fixtures. In order to install modern equipment there may need to be significant upgrades to the structure to accommodate them.

Finish

It is important that the rehabilitated theater be finished and equipped in such a manner that the community can look on it with pride. However, the level of "finish" (seating and other furniture, architectural image, interior decor, quality and extent of equipment, etc.) is a major cost factor. Careful consideration must be paid to choosing the level of finish that is appropriate to the theater's character and the availability of funding.

Audience amenities

Occasionally, a seemingly successful theater restoration/rehabilitation project falls victim to inadequate planning and attention to audience amenities. Brook Run was built in a time and with a specific intent that pose challenges to making it inviting, comfortable and appealing to today's audiences.

As pointed out in the TSG study, sightlines will be impacted by the configuration of the stage proscenium and the rake of the seating area. These cannot be significantly

changed within the budgets suggested, although the budgets do assume a re-raking of the auditorium floor. Therefore, decisions about seating configuration and design should focus on good sightlines and comfort rather than maximizing seat count. Clearly, this becomes a matter of balance between comfort and capacity, the latter having significant impact on earned revenue opportunities. Also, there may be opportunities to reduce expenses for seating if used seats can be found that would be consistent with the desired level of finish.

The number of restrooms is governed by local code. It is always wise to exceed those numbers, especially the women's facilities. Concession areas must be easily accessible for patrons and staff. The HVAC system should be designed to provide comfort with a minimum amount of noise and drafts. The addition of some level of catering capability will make the facility more appealing to potential users for weddings and events, and be a source of earned income for the theater. The box office must be easily identified and convenient to ticket buyers.

One cannot over-estimate the importance of a theater's "sense of arrival." Going to a play or concert is an event to be celebrated by carefully designed arrival, entries and lobbies. The Brook Run Theater, while considered by some to be an excellent example of a 1960's architectural style, is visually dated and unappealing by today's tastes. Architectural renderings have been developed to address this issue by a glass-walled extension of the entry and lobby out toward the street drop-off lane. Though the theater can operate initially without this kind of addition, a construction phasing plan should include it as a high priority.

Staffing and management structure

The theater's staff must be able to provide aggressive marketing to potential users and have a firm commitment of high level customer service for both audiences and users. There will be standard building management needs, plus those specific to theaters. If the theater is more than a rental house, staff will need both artistic and marketing skills to choose and sell those shows being presented as its own productions.

There are a number of options for the management structure of the theater. Since it belongs to the City of Dunwoody, most reasonable is for it to be managed by City employees through the Department of Parks and Recreation. However, given the City's policy of outsourcing many civic functions through public/private partnerships, the management of BRT might well be carried out by an existing nonprofit group (e.g., Stage Door Players), a newly organized nonprofit operating company, or a for-profit theater management company under contract with the City.

The operating budget pro forma in Attachment B shows the minimum required staff functions for Brook Run Theater operating as a rental house, with management by an outside operating company. Should the City decide to manage the theater internally, there will be numerous opportunities to reduce annual operating costs. These items are indicated on Tab C.

Conclusion and recommended next steps

There is significant enthusiasm in the community for the rehabilitation and restoration of the Brook Run Theater. It remains to be seen if there is sufficient financial support. To

date, the vision and leadership for the project have come from the Brook Run Conservancy. The following next steps are proposed to move the project forward:

- The Conservancy and TG2 meet with Mayor Shortal to plan activities to increase civic and public support for the project:
    - TG2 assist in the creation of a "talking point" document outlining the findings, recommendations and cost projections to increase support and enthusiasm for the project
    - TG2 conduct a town hall meeting to present this information to the Dunwoody residents
    - The City must identify this project as a high priority for its resources – staff and financial.
- As needed, TG2 will meet with City Council and staff, the CVB and Chamber of Commerce boards to explain the report's details, answer questions about both capital and operational requirements, and assess the levels of their financial support for the project.
- The Conservancy will actively support efforts by the CVB and others to establish a community arts commission or coalition as a partner in the BRT project. TG2 will assist as needed in this effort.
- The above identified meetings and discussions will lead TG2, a selected theatre consultant or an architect in the creation of a building program, which will define each space need and identify how existing spaces are to be rehabilitated to meet the need.

- A project committee, working with TG2 or a recognized theatre consultant, should be established to expand participation and ownership of the project beyond the Conservancy. The committee should guide the project and be the leadership nucleus for a fund raising campaign. It should commission a fund-raising feasibility study.
- The City should fund the development of preliminary schematic designs, engineering studies and equipment options to develop firm cost estimates.
- TG2 will assist the Conservancy and the City in confirming the institutional capacity and role, if any, of Stage Door Players as potentially a primary tenant.
- TG2 will advise the Conservancy and the City about options to be explored to generate capital funds for this kind of civic project.

It is clear there is a need in the community for a performing and meeting space for approximately 300 people. Simply stated, just because there is a need, a building which meets the need may not be warranted unless there is also the community passion, will, and financial support for its Capital and Operational expenses.

Without these it will not be successful. The community must carefully evaluate its desire to meet this need, and to do so with the Brook Run Theater. It must become a high priority for the City and seen by the CVB and the City's economic development programs as essential tools in community growth, and most importantly, the arts organizations who wish to use it must prepare themselves to do so and actively participate in its construction. With these parties fully engaged in the project, success is a nearly assured.

BROOK RUN THEATER, DUNWOODY, GA
Order of Magnitude Capital Re-habilitation and Equipping Cost Estimates

	High Quality Facility	Standard Facility	Essential Facility
Building area: 34,000	**$300 per sq. ft.**	**$200 per sq. ft.**	**$150 per sq. ft.**
Basic Renovation including building systems and interior furnishings	$ 10,200,000	$ 6,800,000	$ 5,100,000
	$ -	$ -	$ -
Allowances for:	$ -	$ -	$ -
Asbestos Abatement - **As per GCE proposal dated 12/10/2015**	$ 14,500	$ 14,500	$ 14,500
Theatrical Lighting - Dimmers, control, fixtures	$ 750,000	$ 500,000	$ 200,000
Theatrical Sound - Speakers, control, microphones, paging, intercom	$ 400,000	$ 300,000	$ 150,000
Theatrical Stage Equipment: counter weights, rigging, etc.	$ 175,000	$ 100,000	$ 50,000
Theatrical Draperies	$ 100,000	$ 75,000	$ 25,000
Auditorium Seating - 350 seats	$ 105,000	$ 70,000	$ 52,500
Level backstage spaces to stage level -- ***ADA compliance without leveling must be assessed***	$ 1,000,000	$ -	$ -
Electromechanical Orchestra Pit Lift to allow for additional seating or orchestra pit use	$ 350,000	$ -	$ -
Landscaping and Exterior work	$ 75,000	$ 50,000	$ 15,000
Acoustical Treatment	$ 150,000	$ 150,000	$ 50,000
Other Furniture, Fixtures and Equipment	$ 350,000	$ 250,000	$ 100,000
	$ 13,669,500	$ 8,309,500	$ 5,757,000
15% CONTINGENCY -- ***Standard for dealing with older theaters of this type***	$ 2,050,425	$ 1,246,425	$ 863,550
TOTAL CONSTRUCTION COSTS	*$ 15,719,925*	*$ 9,555,925*	*$ 6,620,550*
A&E Services including all consultants 10%	$ 1,571,993	$ 830,950	$ 575,700
Project Management 5%	$ 864,596	$ 415,475	$ 287,850
TOTAL PROJECT ESTIMATE	**$ 18,156,513**	**$ 10,802,350**	**$ 7,484,100**

tg2 v.4 12/14/2015

BROOK RUN THEATRE

OPERATING PROFORMA - THREE YEAR PROJECTION
beginning one year after opening

TABLE OF SCHEDULES

Operating Summary	Schedule	A
Detail of Activity	Schedule	B
General Administration and Facility	Schedule	C
Staffing Detail	Schedule	D
Catering Detail	Schedule	E
Ticket Office	Schedule	F
Assumptions	Schedule	G

SCHEDULE A - Operating Summary

OPERATING SUMMARY	SCHEDULE	TOTALS Year One	TOTALS Year Two	TOTALS Year Three
REVENUES				
Earned Revenue				
Management Contract*		$ 235,000	$ 235,000	$ 240,000
Gross Ticket Revenue	B	$ 443,800	$ 443,800	$ 465,990
Rental Income	B	$ 99,130	$ 99,130	$ 104,087
Ticket Office Rent	F	$ 5,550	$ 5,550	$ 5,828
Ticket Surcharge for Repair and Replacement		$ 13,863	$ 13,863	$ 14,556
Food and Beverage Net	E	$ 44,441	$ 44,441	$ 46,663
Total Earned Revenue		**$ 841,784**	**$ 841,784**	**$ 877,123**
Contributed Revenue				
Annual Fund		$ 70,000	$ 73,500	$ 77,175
Sponsorships		$ 30,000	$ 31,500	$ 33,075
Grants and major gifts		$ 150,000	$ 157,500	$ 165,375
Total Contributed Revenue		**$ 250,000**	**$ 262,500**	**$ 275,625**
TOTAL REVENUES		**$ 1,091,784**	**$ 1,104,284**	**$ 1,152,748**
EXPENSES				
Gross Ticket Revenue	B	$ 443,800	$ 443,800	$ 465,990
Personnel Costs	C&D	$ 347,498	$ 357,922	$ 368,660
General and Administrative	C	$ 121,672	$ 124,714	$ 127,832
Marketing Non-Event	C	$ 3,000	$ 3,075	$ 3,152
Information Technology	C	$ 1,850	$ 1,896	$ 1,944
Facility Costs	C	$ 134,609	$ 137,974	$ 141,423
TOTAL EXPENSES		**$ 1,052,428**	**$ 1,069,381**	**$ 1,109,000**
NET before reserves		**$ 39,356**	**$ 34,903**	**$ 43,748**
Reserves for Repair and Replacement		**$ 13,863**	**$ 13,863**	**$ 14,556**
NET AFTER RESERVES		**$ 25,493**	**$ 13,863**	**$ 14,556**

SCHEDULE B
Use Detail

ACTIVITY DETAIL	Uses	Non-Public	Public	Rental Rate Non-Public	Rental Rate Public	% Est. Attend	Total Attendance	Average Ticket Price	Ticket Income	Base Rent	% Increase	Increase by %	Total Rent
Regular Users													
Stage Door Players	228	168	60	$ 75	$ 300	60%	12,600	$ 20	$ 252,000	$ 30,600	10%	$ 25,200	$ 55,800
Dan and Company	36	17	19	$ 75	$ 300	60%	3,990	$ 20	$ 79,800	$ 6,975	10%	$ 7,980	$ 14,955
Total Regular Users	**264**	**185**	**79**				**16,590**		**$ 331,800**	**$ 37,575**		**$ 33,180**	**$ 70,755**
Other not-for profit users	**103**	**71**	**32**	**$ 75**	**$ 300**	**50%**	**5,600**	**$ 20**	**$ 112,000**	**$ 14,925**	**10%**	**$ 11,200**	**$ 26,125**
For Profit Meetings, etc.	**3**	**0**	**3**	**$ 75**	**$ 600**	**50%**	**525**			**$ 1,800**			**$ 1,800**
Other small meetings, breakout, etc	**6**	**0**	**6**	**n/a**	**$ 75**	**n/a**	**24**			**$ 450**			**$ 450**
TOTAL	**376**	**256**	**120**				**22,739**		**$443,800**	**$54,750**		**$44,380**	**$99,130**

SCHEDULE C - Gen. Admin. Facility

GENERAL OPERATING & FACILITY COSTS		Annual	*Possible reductions if City operated
Total Full Time	$	210,000	
Full Time Benefits	$	52,500	
Part Time			
Maintenance, Admin. & Technical	$	75,000	*
Part Time Benefits	$	9,998	*
Total Personnel	**$**	**347,498**	
Professional Fees			
Payroll Services	$	252	*
Legal, website, all other contributed			
Total Professional	**$**	**252**	
Misc. Office Expense			
Office Supplies	$	10,000	*
Bank Fees	$	120	*
Total Supplies	**$**	**10,120**	
Insurance			
General Liability	$	25,000	*
D&O	$	3,500	*
Total Insurance	**$**	**28,500**	
Communications - General Office			
Telephone	$	3,000	
Internet Connectivity	$	3,000	
Office Equipment and Office Printing	$	6,000	
Postage & Delivery	$	500	
Total Communications	**$**	**12,500**	
Professional Development/Travel / Hospitality			
Local Travel/Parking/Hospitality	$	300	
Conferences/Meetings/Professional Dev.	$	5,000	*
Total Management Travel / Hospitality	**$**	**5,300**	
Fundraising	**$**	**65,000**	*
Non-Event Marketing	**$**	**3,000**	
Information Technology (non-capital)			
Software Licenses	$	800	*
Equipment Maintenance & Contingency	$	1,050	*
Total Information Technology	**$**	**1,850**	
Venue Operations and Management			
Exterior Grounds	$	500	
Janitorial Supplies	$	34,109	
Technical Supplies	$	15,000	
Utilities and Misc. Venue Supplies	$	85,000	
Total Venue Operations/Maintenance	**$**	**134,609**	
Total Non-Personnel	**$**	**261,131**	
Total Expenses/Disbursements	**$**	**608,628**	

SCHEDULE D
Staffing Detail

Position		Annual Salary
Executive Director	$	75,000
Marking and Scheduling Assistant	$	45,000
Technical Director	$	40,000
Maintenance and Janitorial	$	50,000
	$	210,000

SCHEDULE E
Catering Detail

CATERING DETAIL In-House Operations		Total Guests	Check Average	Sales	% Profit	Center Income
Events: weddings, etc.	50 events with 75 guests avg	3750	$ 35.00	$ 131,250	20%	$ 26,250
Intermission Beverage	Event Attendance	22,739	$ 4.00	$ 90,956	20%	$ 18,191
				TOTAL CATERING INCOME		$ 44,441

SCHEDULE F
Ticket Office

TICKET OFFICE SPACE RENTAL		
Number of Events	Cost per Use	Total
111	$ 50	$ 5,550

SCHEDULE G
Assumptions

Surcharge Ticketed Events	3%
Surcharge Non-ticketed Events	$ 1.00
Compensation Benefit Rates	25%
Part-Time Benefits	13%
Utilities and Misc. /sq. ft.	$2.50
Number of Seats	350
Building area	34,000

BROOK RUN
CONSERVANCY

Part III

Dunwoody
Smart people – Smart city

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MEMORANDUM

To: Mayor & City Council

From: Kevin McOmber, PE

Date: June 22, 2015

Subject: Brook Run Park Theater

BACKGROUND

In April of this year, staff was asked to re-evaluate the existing Brook Run Park Theater and provide an opinion for the potential renovation of this facility. This new request is a follow-up to a previous effort when Clark Patterson Lee completed a Facility Report for this building on June 16, 2011. This report is referenced here and included as background for this topic.

On April 29, 2015, Brent Walker, Michael Smith and Kevin McOmber made a site visit to assess the condition of the building. New observations are documented below.

Clark Patterson Lee commissioned the firm, TSG Design Solutions, Inc., a firm that specializes in Theatre and Acoustic Consulting. Their June 12, 2015 Renovation Versus New Build Evaluation is referenced here and included as additional background for this topic.

OBSERVATIONS

The April 29th site visit uncovered numerous changes to the facility since it was last evaluated in 2011. Despite significant efforts to keep the building secure, the facility has been broken into numerous times and has been vandalized. New damage includes broken windows, graffiti, holes in walls and major impacts to the building systems. Copper thieves have removed much of the copper piping and wiring in the building, which has rendered the HVAC and electrical systems inoperable. As such, the indoor air quality has not been conditioned in quite some time. Mold can be seen throughout the facility. Due to the presence of mold and the lack of critical life safety systems, the building is not safe to occupy in the current condition.

SUMMARY

The structure of the theater is the only significant remaining component of the building that appears to be in good condition. As such, all interior systems and finishes would need to be removed and replaced. We estimate the construction cost of this renovation, as currently configured, to be between $150/sf to $200/sf, which is $5.1M to $6.8M. Furniture, Fixtures and Equipment (FF&E), Design Services and Operational Costs would be in addition to this estimate.

The TSG Design Solutions evaluation has identified the types of uses that could be accommodated in the building, as currently designed. We recommend that a study be completed to determine community needs and develop a detailed program for theatrical uses. This study should include interviews of the Mayor and City Council along with key community stakeholders. Once this study is completed, the evaluation can compare the renovation of the Brook Run Park Theater with a new facility tailored to the specific theatrical needs and desires in the community.

FACILITY REPORT

City of Dunwoody
Brook Run Park Theater

June 16, 2011

Clark Patterson Lee

Facility Study

City of Dunwoody: Brook Run Park Theater

ARCHITECTURAL NARRATIVE

General Overview

A general walk-thru of the exterior and interior spaces occurred June 3, 2011. The facility has been closed to the public and not used for an extended period of time.

The lack of conditioned air has resulted in humidity damage to most of the interior finishes including peeling and mold growth on painted surfaces, broken/sagging acoustical ceilings, rusted ceiling grids, deteriorated gypsum board wall surfaces, loose floor tile, mold growth in carpets, deteriorated millwork, warped and peeling wood door veneers, and mold growth on theatre seating, curtains, drops, and wall/ceiling grilles & registers.

Vandalism has resulted in damage to many of the interior finishes, notably paint spilled on floor surfaces, graffiti painted on both painted and brick wall surfaces, torn wallpaper, broken millwork door fronts, paint splattered on drinking fountains, and missing ceiling tile. Vandalism has also occurred on the exterior including broken windows and graffiti painted on glazing.

An interior renovation of the facility should include testing for asbestos, lead paint, mold, and other hazardous materials prior to any demolition, the complete demolition of all interior finishes and built-in furnishings & equipment, repairs to any damaged surfaces and materials, and the construction of new interior finishes and built-in furnishings & equipment.

No cracks or settlement were noticed in the interior and exterior masonry construction and the overall substructure of the facility appeared in solid condition.

Concerning the exterior skin of the facility and how it measures up to the current energy code, the age of the existing roof and the thickness/condition of the existing roof insulation will determine if it should be considered for replacement. The existing aluminum windows, storefront and curtainwall should be replaced with thermally broken systems including energy efficient low-e, tinted and insulated glazing.

Floor Finishes

VCT: Existing vinyl composition flooring is in poor condition showing wear from heavy use and damage from high humidity and vandalism. All existing VCT, resilient flooring accessories and flooring adhesives should be completely removed with floor slabs prepped to receive new flooring applied with no-VOC adhesives. All floor slabs should be tested for excessive moisture content due to the age and condition of the existing underslab vapor barriers and the humidity levels maintained in the closed facility, prior to new flooring installation.

Rubber Flooring: Existing rubber flooring is in poor condition showing wear from heavy use and lack of floor maintenance. Existing floor pattern is miniature basketball court. All existing rubber flooring, accessories and flooring adhesives should be completely removed with floor slabs prepped to receive a new floor finish applied with no-VOC adhesives. All floor slabs should be tested for excessive moisture content due to the age and condition of the existing underslab vapor barriers and the humidity levels maintained in the closed facility, prior to new flooring installation.

Carpeting: Existing carpeting is in poor condition showing wear from heavy use and lack of floor maintenance as well as mold from high humidity. All existing carpeting, accessories and adhesives should be completely removed with floor slabs prepped to receive a new floor finish applied with no-VOC adhesives. All floor slabs should be tested for excessive moisture content due to the age and condition of the existing underslab vapor barriers and the humidity levels maintained in the closed facility, prior to new flooring installation.

Ceramic Tile Flooring: Existing ceramic tile flooring is in poor condition showing wear from heavy use and lack of floor maintenance. Existing floor pattern is a random mosaic with "dated" colors. All existing ceramic tile flooring, accessories and setting mastics should be completely removed with floor slabs prepped to receive a new floor finish. New tile flooring installed on elevated slabs subject to bending stresses should be installed with a cleavage membrane on a thick-set setting bed if the existing structure and floor transitions allow.

Stage Flooring: Existing stage flooring is in fair condition showing wear from heavy use and lack of floor maintenance. The existing flooring could be stripped, sanded, and re-finished, a typical treatment for stage flooring.

Concrete Flooring: Existing concrete flooring is in good condition showing wear from heavy use and lack of floor maintenance but is free from cracking or damage. The existing flooring could be mechanically cleaned to be returned to new condition.

Ceiling Finishes

ACT: Existing acoustical tile ceilings are in poor condition showing damage from high humidity and vandalism. All existing ACT and suspension grid system and accessories should be completely removed and replaced with new ceiling finishes.

SPC: Existing suspended panel ceilings are in poor condition showing damage from heavy use and high humidity. All existing SPC and suspension grid system and accessories should be completely removed and replaced with new ceiling finishes.

Painted Gypsum: Existing painted gypsum board ceilings and soffits are in fair condition showing some paint damage from high humidity. All existing painted gypsum ceilings and soffits should have any damaged gypsum board repaired, all surfaces sanded and prepped for painting, and new paint finishes.

Wall Finishes

Masonry: Existing masonry walls are in good condition showing some paint damage from high humidity. All existing masonry walls should be thoroughly cleaned and prepped for new paint finishes. Any existing masonry walls with wallpaper should have the wallpaper and adhesives removed with surfaces thoroughly cleaned and prepped for new paint finishes. Some walls surfaces located in restrooms are in poor condition and will require additional effort to repair damaged areas and prep for new finishes.

Painted Gypsum: Existing painted gypsum board walls are in fair condition showing some damage from high humidity and mold/mildew. All existing painted gypsum board walls should have any damaged gypsum board repaired, all surfaces sanded and prepped for painting, and new paint finishes.

Ceramic Tile: Existing ceramic tile walls are in fair condition showing wear from use and lack of maintenance; grout is discolored. Existing ceramic wall tile may be thoroughly cleaned and disinfected. If the grout can be cleaned, the existing tile could remain; if the grout cannot be cleaned, the existing wall tile should be replaced with new finishes.

Wood Wainscot & Trim: Existing painted wood wainscot panels and trim are in good condition showing typical wear from its age. Existing painted wood wainscot panels and trim may be thoroughly cleaned and prepped for new paint finishes.

Millwork

Existing built-in millwork including base cabinets, upper cabinets, shelving, and countertops are in very poor condition with broken and missing components, and damage from humidity and vandalism. All existing millwork should be removed and replaced with AWA "Premium or Custom" grade materials that meet ADA requirements.

Wood Doors & Hardware

Wood Doors: Existing wood door leaves are in fair condition showing wear from age and typical use; all door leaves should be replaced to allow for proper hardware templating, prep, fit, and installation of new door hardware required to meet Codes. Existing door veneer surfaces are aged and in need of refinishing, also prompting the replacement of all wood doors.

Door Hardware: Existing door hardware is in poor condition showing wear from age and typical use and does not meet current Code/ADA requirements. All existing door hardware should be replaced including all exit devices in both interior and exterior door leaves. New door hardware should be heavy duty commercial grade, be provided with ADA levers, and may want to have cores keyed to City of Dunwoody master key system. Electronic security door hardware may be desired at specific exterior doors to facilitate access and entry and monitoring of door latching.

Theater Furnishings & Equipment

Seating: Existing theater seating is in fair condition showing wear from age and mold growth from being exposed to long durations of high humidity levels. Existing seating has cushioned golden/yellow vinyl upholstery seats, backs, and armrests which has a "dated" appearance. Existing seating has excessive spacing between the rows of seating reducing the amount of seating that could otherwise fit in the theater. Seating has not been installed in a large area closest to the stage due to prior occupancy needs. For maximum seating occupancy and aesthetics within the main theatre space, the replacement of the existing theater seating should be considered. Placing rows of seats close to the stage will require the demolition of the existing built-up platforms and curved brick low height wall. New theater seating with current textile fabric and chair finishes could be installed within a new seating layout incorporating rows of seating close to the stage, typical row spacing to increase the number of seats, and ADA seating locations. Replacing the theater seating will facilitate the replacement of the theater flooring.

Stage Curtains & Draperies: Existing theater stage curtain and draperies are in fair condition showing wear from age and mildew odor from being exposed to long durations of high humidity levels. Existing theater stage curtain and draperies are brown fabric which has a "dated" appearance and are located on the theater seating side of the proscenium opening. New theater stage curtain and draperies with current textile fabric and track assemblies should be considered in lieu of reconditioning the existing materials.

Theatrical Rigging System: Existing theatrical rigging system is in fair condition showing typical wear from age. Existing theatrical rigging system is a conventional manual counterweight system. Due to the high cost of new theatrical rigging systems, reconditioning the existing system, including all battens, lines, blocks, counterweights, arbors and hoists, should be considered.

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Facility Study

City of Dunwoody: Brook Run Park Theater

BUILDING CODE AND LIFE SAFETY NARRATIVE

Codes and Standards

Building Code and Life Safety upgrades are per:

- International Building Code – 2006, with Georgia amendments.
- NFPA 101 Life Safety Code – 2000 edition.
- Georgia Accessibility Code for Buildings & Facilities – 120-3-20 Handicap Accessibility Law

Existing Facility

The Existing Facility is the Brook Run Park Theater which consists of a Theater, Lecture Hall, Chapel, three classrooms and supporting administrative offices. This building is a Mixed Occupancy with the primary occupancy being A-1 – Assembly with secondary occupancies of A-3 Assembly and E- Educational

Proposed Changes

Primary Occupancy Type:	A1 – Theater
Secondary Occupancy:	A3 – Lecture Hall
	A3- Chapel
	E - Classrooms
Construction Type:	IIB
Area:	Approx. 22,416sf
Occupant Load:	981
Allowable Area per Table 503:	8,500sf
Sprinkler Area Increase:	25,500sf
Total Allowable Area:	34,000sf

Based on the occupant load of the Auditorium (greater than 300) this building will need to be sprinklered.

The existing theater already has space to accommodate 34 wheel chair spaces. Based on the Theater's occupant load of 388 the current building code only requires six wheelchair spaces.

The seating area in the auditorium will need eight assistive listening devices with two of these devices required to be hearing aid compatible.

An accessible ramp or a platform lift will need to be added to the front of the stage to provide an accessible route between the seating area and the performance area. The current ramp does not have the required 1:12 slope to make it accessible. Based on the floor height difference of 3'-4" between the stage and the theater floor, 40 linear feet of ramp excluding landings would be needed. A platform lift may be more feasible given the space requirements for an accessible ramp.

Based on 981 occupants we would need the following number of plumbing fixtures:

Male WC's:	7
Male Lavatories:	6
Female WC's:	11
Female Lavatories:	6
Drinking Fountains:	2
Service Sinks:	1
Unisex Restroom:	1

Currently there are 6 male WC's and 6 Female WC's to serve the building. Existing restrooms at the Theater would need to be enlarged to accommodate the required number of fixtures. Also, restrooms would need to be added in close proximity to both the Lecture Hall and the Chapel. All existing restrooms will need to be enlarged to provide for accessibility requirements.

All existing exit doors would be required to have the exit hardware upgraded.

An accessible exit to grade would be required at both the Lecture Hall and the Chapel. Also, based on the occupant load in these spaces a second means of egress to the exterior would be required.

Currently the double doors that exit from the corridor between the classrooms and the theater are 2'-6" wide. These would need to be changed to a pair of 3'-0" doors.

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Facilities Study

City of Dunwoody: Brook Run Park Theater

MECHANICAL SYSTEMS NARRATIVE

Central Plant

Heating potential is generated by two Weil McLain gas-fired hydronic boilers. Each boiler has an input of 1,950,000 Btu and an output of 1,579,500 Btu. Under perfect conditions these boilers are 81 percent efficient. Currently only one of the boilers is operational and has been run throughout the winter to temper the building. These boilers were manufactured in 1987 and installed in 1990. Distribution is accomplished by one base-mounted pump sized for 138 gallons-per-minute (gpm).

Cooling is generated by a 100-ton Trane chiller. The manufacturer does not have the serial number on record, but it is estimated that the chiller was manufactured and installed in 2000. Distribution is accomplished with two (one redundant) base-mounted five-horsepower pumps sized for 198 gpm and 51-feet head. One of the pumps was observed to be running during the site visit, and there is evidence that it has been rebuilt at some point in the past.

Hot water and chilled water piping are routed below grade from the boiler house into the basement mechanical room of the theater. The chilled water piping runs to each air handling unit. Hot water piping is routed to each air handler, a domestic water heat exchanger/storage tank unit, and is also distributed through the crawl space to a series of re-heat coils.

HVAC System

The Theater is served by two constant-volume air-handling units. The unit manufacturer is Air Therm. The model and serial number could not be obtained during our visit, but the units appeared to be original to the building. AHU-L1 serves the theater and front lobby. Ductwork for the theater is routed from the basement mechanical room up to above the ceiling in the theater and runs out to the front lobby above the ceiling. AHU-L2 serves the classroom/office portion of the building. AHU-L2 is a constant-volume re-heat system, meaning each classroom or zone has a duct-mounted hot water re-heat coil to regulate temperature. The ductwork and piping is routed in the crawl space of the building to registers mounted in the floor of each space.

Temperature Controls

Currently all controls are pneumatic. Compressed air is generated by a compressor in the boiler house. The compressor appears to be original to the boiler plant or approximately 1990; however, this could not be confirmed.

Recommendations

Clark Patterson Lee (CPL) recommends that the existing boilers and associated pump be replaced should the facility be renovated. The boilers are past their average useful life span and

by today's standards are inefficient. CPL recommends new modular condensing boilers be utilized. These boilers can have efficiencies from 92-96 percent.

The average useful life of an air-cooled chiller is approximately 20 years. The existing chiller is 11-years-old and appears to be in good condition. As the chiller has not been run recently, CPL recommends that a factory-trained technician be contacted to inspect the chiller, start-up the unit, and provide a condition report on the chiller. This chiller could potentially be utilized for another 10 years.

CPL performed schematic-level cooling load calculations on the facility using the current number of seats in the theater and today's ventilation standards, and based on these calculations, the existing chiller appears to have sufficient capacity should the facility be renovated.

Both existing air-handling units will need to be replaced should the facility be renovated. The existing ductwork for the theater and front lobby does not appear to be lined, and if this is the case, the ductwork could potentially be cleaned and reused. Schematic level load calculations confirm that, should the seating capacity not change greatly, the existing ductwork is of sufficient size for the air volumes required for the theater. Currently the stage area has no air outlets.

The ductwork for the classroom/office area is located in the crawl space. Supply air is delivered to each space through floor registers and is transferred through louvers above the doors into the corridor. There is a common return grille in the corridor wall on each side of the theater; this is against current codes as a corridor cannot be used as a return air plenum for life safety reasons. CPL would recommend removing all of the supply and return ductwork and providing new overhead distribution to these areas.

The existing mechanical room appears to be of sufficient size to accommodate new equipment should the facility be renovated.

If the building is renovated, the existing air compressor and all associated piping should be removed, and new Direct Digital Control (DDC) controls should be installed for the HVAC system.

PLUMBING SYSTEMS NARRATIVE

All of the existing toilet rooms should receive new fixtures should the facility be renovated. A number of the toilet rooms will be required to be brought up to current accessibility codes. The building plumbing fixture count is addressed in the architectural portion of this narrative.

The existing domestic water heat exchanger should be removed and replaced with a tank-type water heater that will not require the boilers to be running in order to provide hot water for domestic purposes.

Facilities Study

City of Dunwoody: Brook Run Park Theater

ELECTRICAL SYSTEMS NARRATIVE

Service and Power Distribution system

The existing Main incoming 600A, 208V, 3-phase, 4-wire electrical service consist of a pad mounted Georgia Power utility company transformer with a pedestal mounted meter next to the transformer. Service laterals are delivered underground to the main Distribution Panel "PP-L" located in a basement mechanical room.
The main Distribution Panel "PP-L" feeds a total of five branch circuit panels.
The original electrical service equipment appears to have been installed sometime in the late 1960's. The electrical equipment shows signs of water damage and is outdated and it would be difficult to find the required new parts, such as internal panel parts, breakers, and fuses, etc for restoration of the existing Theater building.
Installation of a new main Distribution Panel and branch circuit panels is recommended. The existing 600 amp service should be more than adequate for the renovation of the existing Theater building and some of the main feeders may be able to be re-used in the renovation depending on exact conductor type, size, condition, and location.

A second incoming 600A, 208V, 3-phase, 4-wire electrical service fed from the same Georgia Power transformer was installed to serve the new chiller plant in approximately 1990. This service is delivered underground to an exterior mounted 600A fused disconnect switch located inside the chiller fence area on the exterior wall of the apparatus building and powers the chiller and chiller support equipment located in the apparatus building.
This second electrical service and associated electrical equipment appears to be in good condition and could most likely be re-used in a future Theater building renovation.

There is also a utility transformer located at the front side of the building that feeds a series of disconnects located on the exterior wall of the Theater building that appear to serve the site lighting. This service appears to a 240/120V single phase service and independent of the other electrical services serving the Theater building. The site lighting fixtures are in a dilapidated condition and would need to be replaced during a building renovation.

General Lighting

Most of the lighting in the general space areas is either outdated or damaged and should not be re-used. New energy saving technology light fixtures should be designed into any future renovation. All new lighting fixtures should be energy efficient fluorescent, LED, or similar. Local switching, occupancy sensors and watts per square foot lighting allowance should be in accordance ASHRAE 90.1 with Georgia amendments.

Emergency Egress Lighting

Currently, emergency egress lighting is achieved with low voltage fixtures connected to a central battery system. This system should be demolished and emergency egress lighting should be addressed with new battery ballast fixtures. This would include interior egress as well as exterior egress per current code.

Exterior Lighting

The Exterior lighting fixtures are outdated, damaged, and it was not clear at the time of site visit if these fixtures were functional. Newer, energy saving and decorative fixtures are recommended at any future building renovation to illuminate all pathways and sidewalks. Control of all outdoor lighting would be via a new exterior lighting control system.

Telephone and Data

The existing telephone and data equipment is outdated and would require new technology panels to be installed for optimum service. Installation of fiber optic cabling would be recommended.

Theater

General lighting for the Theater seating area appears to be in good shape and could possibly be re-used. However; it is recommended that the existing light fixtures be replaced with newer energy efficient type fixtures utilizing existing ceiling cutouts and locations. Some of the stage lighting was intact, and some stage light supports were observed to be dismantled and laying on the stage floor. Exact condition and working order of the stage lights is not known at this time. The dimming panels/lighting controls for the stage lighting were found to be outdated and a new digital lighting control system along with new stage lighting system is recommended to be designed and installed should the building be renovated.

Fire Alarm System

The building is equipped with an addressable Fire Alarm “voice evacuation” type system that appears to be in working condition however, the system should be serviced and inspected by the manufacturer’s representing service agent to determine exact working condition and feasibility for continued use. At the least, it is proposed that all system devices be replaced.
Fire Lite model MS-9200.

Facility Study

City of Dunwoody: Brook Run Park Theater

PHOTOGRAPHS OF EXISTING FACILITY

Main Entry of Theater

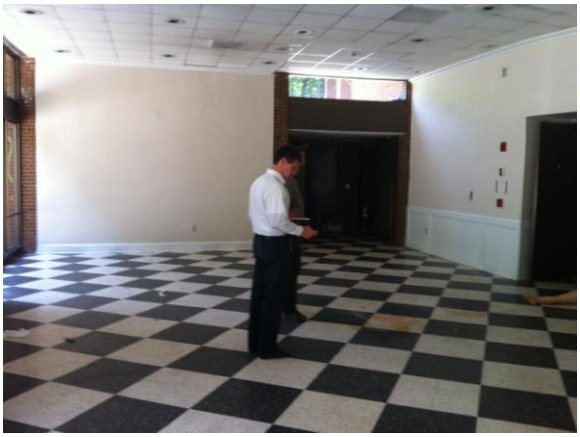
Original Glazing in Aluminum Storefront

Side Exits of Theater

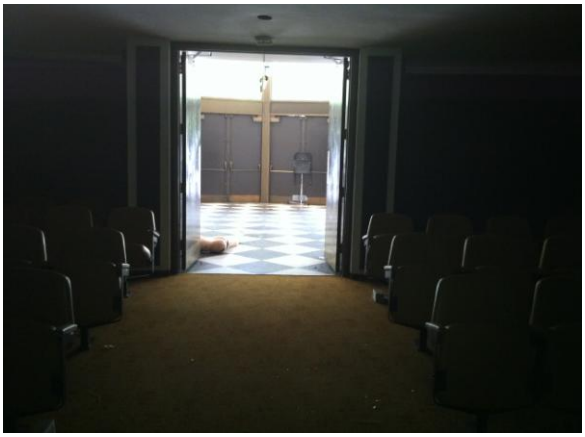
Chiller at Rear of Facility

Loading Dock at Rear of Facility

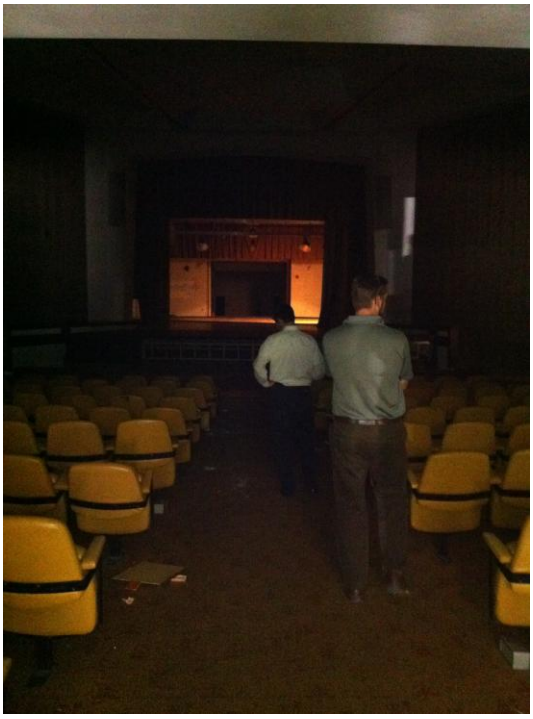
Rear of Facility and Fly Loft



Main Lobby

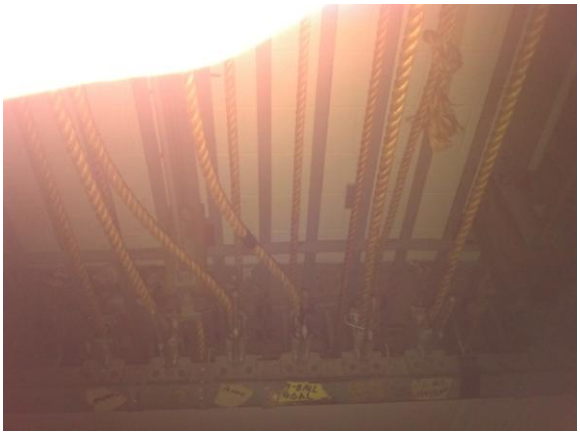


View from Theater to Main Lobby



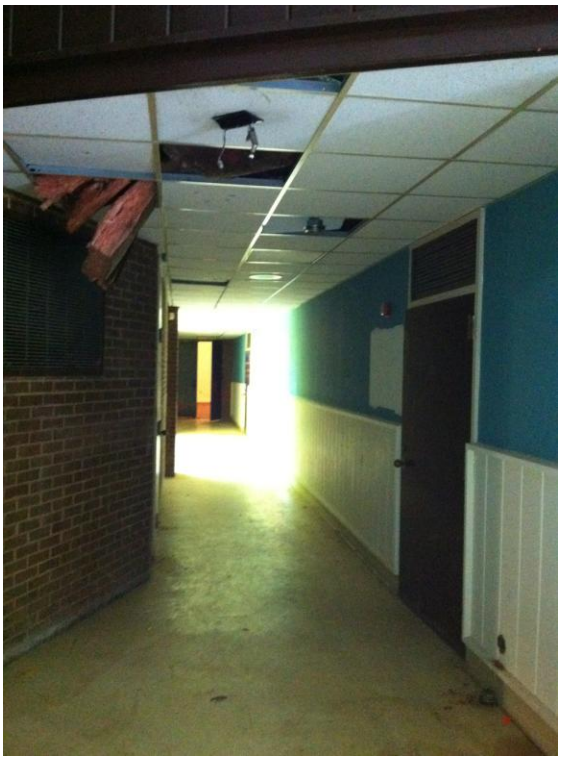
Interior of Theater

Raised Platform at Front of Theater



Theater Rigging System

Back Stage Area



Typical Condition at Corridors

Restroom

Damaged Wall at Restroom/Shower

Damaged Flooring at Restroom

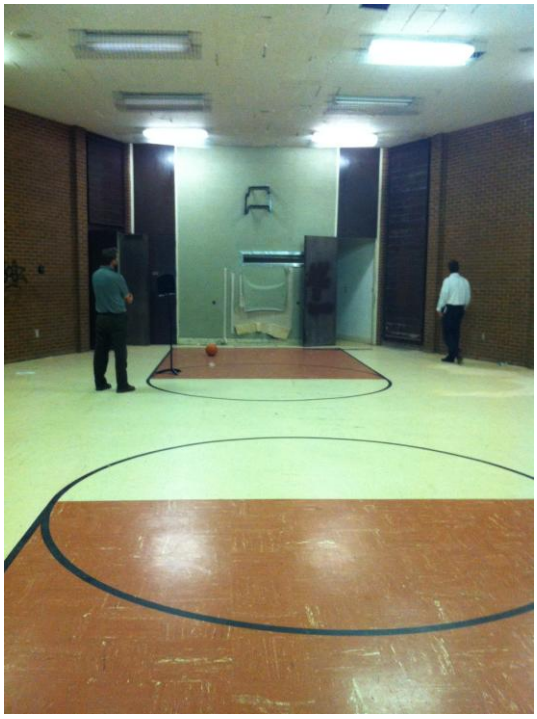
Vandalism at Classroom

Damaged Flooring & Millwork

Damaged Flooring & Millwork

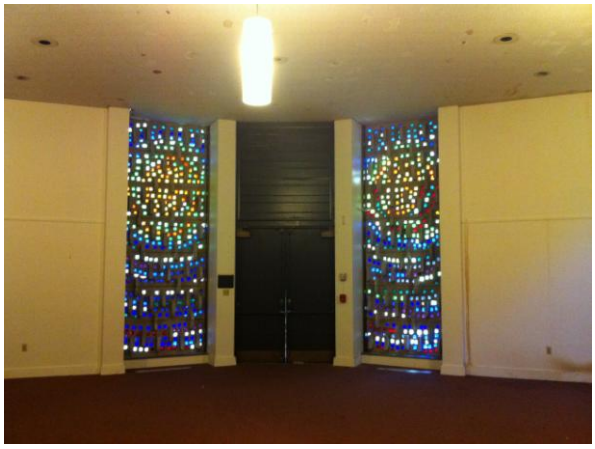
Water Damage & Mold at Wall

Vandalism at Corridor



Damaged Walls at Recreation Room

Vandalism at Chapel Windows



Stained Glass Panels at Chapel

Stained Glass Panels at Chapel

Close Up of Stained Glass Panel

Overgrown Weeds at Interior Courtyard

Damaged Wall at Basement

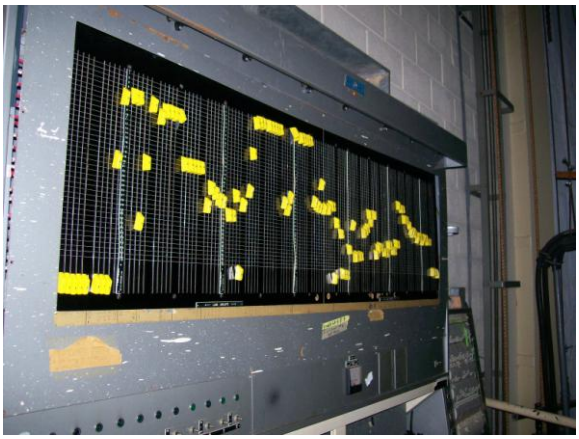
Deteriorated Basement Door & Hardware

Basement Corridor and Stair

Ductwork in Basement

Domestic Water Heat Exchanger

Theater Dimmer Module Control Center



Theater Lighting Dimming Controls

Gas-Fired Hydronic Boiler

Pumps

Boiler Burner Controls

Air Handling Unit

Water Damage at Main Distribution Panel “PP-L”

Water Damage at Main Distribution Panel “PP-L”

Main Distribution Panel “PP-L”

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BROOK RUN
CONSERVANCY

Part IV

TSG
DESIGN SOLUTIONS, INC

Theatre Design Consulting
Theatre Systems Design
Acoustic Consulting

BROOK RUN THEATRE
City of Dunwoody, Georgia

RENOVATION VERSUS NEW BUILD EVALUATION

JUNE 12, 2015
Revised January 2016

Prepared for:

Kevin J. McOmber, P.E.
Senior Vice President
Clark Patterson Lee
Design Professions

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INTRODUCTION

TSG Design Solutions, Inc. has been commissioned by Clark Patterson Lee Design Professionals to assist with the evaluation of the Brook Run Theatre in the City of Dunwoody, Georgia for a potential renovation. We have been asked to review the existing drawings of the facility and provide our professional opinion on the feasibility of restoring the existing building as compared with the alternative option of building a new theatre. In order to do that in an equitable manner it is helpful for us to understand the equivalent programming intention of the two spaces.

As is common with buildings of this type, the design is driven by the anticipated programming requirements of the building. Simply put, these programming requirements are the "types of presentations" that are planned for the venue. It is evident by the architectural design that the Brook Run Theatre had unique and specific programming requirements for the Georgia Department of Public Health. It is also evident that those specific programming requirements were reflective of the time (1966) during which the building was designed. However, as we were not privy to the original programming and design discussions, the original programming intention of the Georgia Department of Public Health and the designer team will need to be inferred by our review.

Understanding that much has changed technologically since the 1960's, every attempt has been made to respect the design choices of the original architectural design team while commenting on the programing capabilities of the Brook Run Theatre. Comments that appear to be critical are done with the benefit of hindsight and from the perspective of modern day programming choices. Comments will only be offered on architectural, acoustical, and theatre systems design choices affecting the programming of the building. As we are not qualified to address codes and design criteria, we shall address ADA requirements, building code requirements, NFPA requirements, NEC requirements, and structural design capabilities only when they might affect the general programming capabilities.

METHOD

We shall first define general types of programming possibilities for buildings of this type. This shall include the quantity of performers and general format the presentations require. We will then discuss the general architectural, acoustical, and theatre system requirements of those general types of programming possibilities. This will then serve as a common programming vocabulary for the remainder of the document.

Next we will review the existing architectural drawings dated February 1966, along with the Facility Report done by Clark Patterson Lee on June 16, 2011. For this portion of the work our review comments will focus on the general architectural, acoustical, and theatre system designs of the existing theatre. Then, using the general programming requirements, and the information obtained by the drawing review we will be able to infer the original specific programming intent of the Brook Run Theatre as it was designed in 1966.

Then we will comment on the suitability of the existing theatre architectural, acoustical, and theatre system design requirements to support (or not) the different types of modern day programming possibilities. Based upon those discoveries, and in conclusion, we shall discuss the pros and cons of restoration versus building new. That discussion assumes that the existing building envelope and structure shall be maintained.

GENERAL TYPES OF PROGRAMMING

The primary consideration in the architectural design of a performing arts building is the type of programming, or in this case, the types of programming that may be accommodated. This consideration is primary because the size, format and theatre system capabilities of the facility support specific types of programming that are possible in the venue. What follows is a summary of general types of programming and some basic architectural acoustic and theatre system requirements. We shall use the following summary as a tool to discuss the drawing review of the Brook Run Theatre.

Classical Music

There are various types and scales of classical music. They are generally defined by the size of the orchestra (players) and/or choir (singers). The presentation or format of classical music is generally static with the players, singers, and conductor staying in the same place throughout the performance. The types of classical music programming are as follows:

Symphony	90 – 120 players
Chamber Orchestra	40 – 50 players
Small Ensemble	5 – 25 players
Recitals	1 player
Organ Music	1 player
Large Choir	65 – 100 singers
Medium Choir	25 – 65 singers
Small Choir	Under 25 singers

Dance

Dance productions can vary in cast size (soloists and corps de ballet dancers), orchestra size (players), and scenic complexity. The presentation or format of dance productions are usually without words and with expressive movements to music, which can be live (players), recorded, or electronic. Although this section deals primarily with ballet, the requirements of all types of modern dance apply. The types of dance programming are as follows:

Story Ballet	100 or more soloists and corps de ballet, 50 players
Petit Ballet	25 or more soloists and corps de ballet, 25 players or pre-recorded music
Short Program Ballet	Multiple short ballets put together in a single performance. 2- 8 corps de ballet, usually pre-recorded music

Recitals	School produced events that can be either a Petit Ballet or a Short Program Ballet

Musicals

There are various scales of musical productions, which are defined by the size of the cast (principals and chorus), size of orchestra (players), visual and technical complexity. Musicals combine music and drama with sung and spoken dialogue either in verse or prose. Although this section deals primarily with musical theatre, the requirements of opera programming also apply. The types of musical programming are as follows:

Large Scale Musical	50 or more principals and chorus, 35 players
Standard Musical	Up to 35 principals and chorus, up to 25 players
Small Musical	Up to 10 principals, 10 players
Variety Acts	Up to 4 principals, 10 chorus, 10 players

Drama

There are various scales of drama productions, which are defined by the size of the cast (actors), visual and technological complexity. Drama productions (also referred to as plays) are essentially concerned with the spoken word, but also to a great extent with facial expression and body language. The types of drama programming are as follows:

Large Scale Drama	Up to 20 actors with many extras (actors with limited roles)
Medium Scale Drama	Up to 20 actors
Small Scale Drama	Up to 10 actors, and moderate scenic complexity
Scene Work	Up to 5 actors, little or no scenic elements
Comedy	Between 1 – 5 comedians

Jazz/Pop/Rock/Folk Music

Over time jazz, pop, rock and folk music has risen to the formal location of the concert hall from the informal clubs, and arenas. The number of players varies from solo, trio, groups up to ten, and orchestras up to thirty with soloists as instrumentalists and singers.

Pop and rock music is mostly focused on the principal singer with the musicians, backup singers, and dancers usually on the stage behind the principal.

Acoustic folk music is usually two types, traditional world folk music and popular folk music.

Cinema

The two most common forms of cinema programming are 35mm film projection and high definition video projection.

Educational

The most common forms of educational programming are general assemblies, testing, guest lectures, and convocations.

REQUIREMENTS FOR GENERAL PROGRAMMING TYPES

Architectural Requirements

Traditionally classical music programming generally requires a rectangular room shape that places the audience, the players and/or singers in the same room. Usually the players are on an elevated platform at one end of the rectangle with the audience seated on all sides and at various levels. However, with good design choices, it is also possible for classical music to perform well in a modern multi-purpose space with a proscenium stage.

Dance performances are usually held on a proscenium stage with orchestra in a pit between the audience and the dancers. For dance programming, a relatively wide proscenium opening is required to afford good sight lines to the stage. Large off stage wing space is needed for the momentum of the dancers to exit the stage space. Performances can be held on a proscenium stage with the orchestra in a pit between the audience and the stage, or using prerecorded music.

Musicals also require large off stage wing space for scenic elements to be moved on and off stage rapidly. Musicals are generally performed on a wide proscenium stage with the orchestra in a pit between the audience and the performers. For standard and small musicals, the orchestra may be onstage or pre-recorded, electronically amplified music may be utilized. Good sightlines are also important for musicals.

Drama requires the audience to be able to observe the actor's facial expression and body language. This begins to be adversely affected from a distance of seventy – five feet or more. Good sight lines to the stage are important.

Jazz/pop/rock/folk performance is primarily concerned with intimacy of the experience for the audience and the performer. Good sightlines to the stage are important with the last row of seating also not more than 75 feet away. The format for this type of programming remains simple with a raised stage and the audience facing the stage.

Educational programming requires a simple format, with a raised stage and the audience facing the stage. Good sightlines are important for educational uses of the space.

Acoustic Requirements

It is paramount in classical and acoustical music programming that the sound received by both the audience and other players/singers arrives cleanly, crisply and unobstructed. The listener should not feel separated from the source but rather bathed in sound from all sides; yet at all times the sound must identifiably originate from the source so that the sense of hearing agrees with that of vision. Even though there must be repeated reflections of sound off the walls, none of those echoes should be perceived as separate; rather, all reflections must blend together smoothly. There needs to be a uniformity of sound in different parts of the room and

reverberation must have the appropriate loudness relative to the original sound. There also needs to be a pleasing rate of dissipation throughout the room. Soft passages in the music should not be disturbed by external noise or internally generated noise caused by ventilation and electrical systems.

For dance programming with a live orchestra the orchestra pit must be acoustically treated to control the volume of sound within the room. The room should behave similarly to that of classical music. For electronically amplified sound it is important that the sound pressure levels of the amplification system be taken into account when designing the acoustic wall treatment. Additional absorption materials may be required for amplified sound.

For musicals, jazz, pop and rock, the quality of the music and ability to understand spoken dialogue are equally important for the audience. The acoustic design of the room needs to accommodate those attributes of clarity, envelopment, uniformity, with freedom from echo appropriate reverberation time and control of internal/external noise. Because a sound reinforcement system is generally used additional absorption is required to control the relatively high sound pressure levels created by the reinforcement system.

For drama and educational programming, it is generally accepted that the performers will project their voices to all audience members without the aid of electronic vocal reinforcement. However, some general reinforcement of the stage area is acceptable. Clarity is especially important because the intelligibility of words depends directly on the clarity of articulation. The room must be free of distracting echoes and simultaneously provide enough direct and reflected sound to allow for affective and adequate communication between the performers and audience members. Reverberation time in this type of room is much shorter than a room designed for classical music. Control of external and internal noise is important.

For cinema programming, which relies primarily on amplified sound, the room acoustics require a short reverberation time with freedom from destructive reflections off the walls.

Theatre Systems Requirements

Classical music requires that the players be in the same acoustic environment as the audience. In a proscenium theatre this is accomplished with the addition of a portable acoustic shell on stage. The portable acoustic shell consists of a quantity of ceiling pieces and rolling stage towers that when deployed form a performance environment suitable for classical music. Accommodations to store the portable acoustic shell need to be considered. The stage rigging system needs to be designed to support the portable acoustic ceiling pieces and the stage lighting over the musicians, and the main drape. Stage lighting system requires a simple but specialized stage lighting system. It needs to provide light to the musicians to read their music, provides lighting to allow the audience to see the musicians and if desired some special effects lighting to create mood and atmosphere. The primary purpose of the audio reinforcement system is a simple public address type system concerned primarily with general announcements and play back of prerecorded music before the performance and during intermission.

Dance requires a stage rigging system that has the ability to support the high scenic and stage lighting complexity of a story ballet, the moderate scenic and lighting complexity of a petit ballet and a simple scenic and stage lighting complexity of a short program ballet. A stage lighting system for dance needs to evoke the complex visual atmosphere that dance depends on. This is done with a stage lighting system that has the ability to light forms from many angles in many colors. Dance requires a good quality performance audio system capable of high fidelity playback of pre-recorded sources. Modern dance in all forms can also use video projection to enhance the visual atmosphere.

Musicals require visual composition and scenic settings that are integral to evoking an atmosphere to support the material being performed. This is accomplished by changing large scenery pieces rapidly and can be aided by complex stage machinery. All musicals require a sophisticated stage rigging system capable of flying multiple backdrops and other scenic elements and a high quality complex stage lighting system. Musicals also require a high quality performance audio system with audio playback, high fidelity audio reinforcement via wireless microphones to the audience area, and foldback capabilities to the performers on stage and in the orchestra pit.

For drama programming, visual composition, stage lighting, and scenic settings are integral to evoking a supporting atmosphere or mood that fits the dramaturgy. Large and medium scaled productions have high scenic complexity. Small-scale drama uses moderate scenic complexity while scene work uses little to no scenic elements. The stage rigging system is primarily concerned with a main drape to begin and end acts, black masking drapes and scenic elements. The stage rigging system also needs to accommodate a flexible stage lighting system. The stage lighting system can be moderate but requires a high degree of control and multiple stage lighting fixture locations. A quality performance audio system with audio playback and stage reinforcement is important.

Jazz, pop, rock, folk, cinema and educational programming requires a simple stage rigging system to support stage masking, stage lighting and simple background, a stage lighting system that is similar to drama and amplification of the music is normal and video screens aid the visual and aural presentation. For jazz, pop, and rock music a quality sound reinforcement system with foldback capabilities is required.

DRAWING REVIEW OF THE BROOKS RUN THEATRE

Architectural Design

In order to infer how the original architectural design was meant to support the specific programming the following drawing review was performed.

Projection Room: This room at the rear of the auditorium is raised above the audience seating area. It is accessed by two spiral staircases. There are five small projection room ports with automatic fire closures (shutters). Fusible links are located over projector locations. The room is configured for two 35mm film projectors. Drawing references: A-131, A-136, A-138, E-36 A.

Auditorium: The ceiling in the auditorium is shaped to maximize interior volume and has one stage lighting slot located over the orchestra pit. There are two sound chambers for an organ left and right of the proscenium with rolling doors on fusible links. Drawing references: A-127, A-134, E-35.

Orchestra Pit: The Orchestra pit is approximately 220 square feet. It is possible to fit about 15 musicians and their instruments comfortably inside the pit. There is also an elevated platform in the pit for an organ. The orchestra pit is accessed from a stair in the stage left wings that goes down into a basement area to doors into the pit. Drawing references: A-122, A-127, A-136.

Proscenium: The proscenium arch is approximately 28' wide by 20' tall at its highest point. It is equipped with an asbestos fire safety curtain. Drawing references: A-122, A-127.

Stage: The existing stage floor is constructed of clear pine on top of a sub floor of plywood on top of wooden sleepers. There are trap doors in the stage left and right wings that open into the basement area. There is a staircase in the stage left wings that leads up to an elevated concrete slab where the stage lighting dimmers are located, and an additional ladder that leads up to a steel platform where the stage lighting control console is located. There are two doors and sets of steps left and right through sound and light locks on the rear wall of the stage. These give access to the stage from the backstage corridor which is at a lower level then the stage. There is also a large loading door centered on the rear wall of the stage for scenery and equipment access from the loading dock to the stage area. Drawing references: A-122, A-127, A-137.

Gridiron: There is a steel gridiron over the entire stage area to support a stage rigging system. There is also a loading platform for the loading of stage counterweights to balance the stage rigging system. Drawing references: A-127, S-52.

Backstage Support Areas: There are circulation corridors that encircle the stage and lead to a lecture hall, two classrooms, an administration wing, a therapy wing, two courts, and a chapel. There is a loading dock with a tall roll up door for unloading and loading equipment and scenery into the theatre. All these areas are at a lower elevation than the stage. Drawing reference: A-122.

Acoustical Design

In order to infer how the original acoustic design was meant to support a specific programming type, it must be understood that in the 1960's room acoustic design did not take into account the high sound pressure levels associated with the performance sound systems we have become accustomed to today. They simply did not exist yet. Also, popular music presentations in general were not as heavily amplified as they are in these modern times.

That being said, based upon the interior volume, side wall construction materials, and building envelope shape, it appears that the acoustic design for the Brook Run Theatre seemed well suited for a typical multipurpose theatre of the early 1960's. The dimensions lend themselves to specific programming types that are more acoustic in nature and less electronically amplified. This type of acoustic environment requires a reverberation time that is relatively long and results in a space which is not well suited to high sound pressure levels.

In addition, accommodation has been made for the necessary sound chambers and orchestra pit platforming for a pipe organ or an electronic organ typical of the times. Drawing references: A-122, A-127, A-136.

Theatre Systems Designs

In order to infer how the original theatre systems design was meant to support the specific programming the following drawing review was performed.

STAGE RIGGING SYSTEM

The existing theatre had an upright, single purchase, manually counterweighted stage rigging system with five lift lines and stage battens that extended approximately 6'-0" beyond the proscenium. There were thirty-eight general purpose line sets included in the system. Five line sets were designated for stage lighting. There was a compliment of stage curtains, a main curtain, a cyclorama, and a projection screen. There was also an asbestos fire safety curtain with a full height smoke pocket located just upstage of the proscenium. Drawing references: A-122, A-127, E-35, Facility Report.

STAGE LIGHTING SYSTEM

The existing stage lighting was typical for the time. The basic layout of the system consists of a manual 5 scene pre-set stage lighting console controlling thirty 2.4kW dimmer modules that serve 120 stage lighting circuits through a slider patch panel. The system is fed from a 225amp 120/208 volts, 3 phase, 4 wire panel. The stage lighting circuits are distributed to the auditorium ceiling cove, the orchestra pit, the stage floor, and five movable stage lighting battens over the stage, with five circuits designated for auditorium light dimming, and four circuits designated for non-dimmed auditorium lighting.

The original stage lighting fixtures consisted of eighteen short throw ellipsoidal spot lights, 20 medium throw ellipsoidal spot lights, 28 Fresnel's, 9 scoops, 10 border lights, and 4 border lights on casters. There was a far throw stage lighting position in the ceiling with 12 medium throw ellipsoidal spot lights, a near throw stage lighting position in the ceiling with 8 medium throw ellipsoidal spot lights to light performers from the front. There were 18 Fresnel's on the first over stage pipe for a soft stage wash, 18 short throw ellipsoidal spot lights on the next stage pipe to light performers farther upstage, 10 Fresnel's on the next over stage pipe for back and down lighting, 10 borders on the next pipe to light backdrops, and 9 scoops to light a cyclorama curtain. Drawing references: E-35, E-36 A, Facility Report.

AUDIO SYSTEM

There is no record of an audio system in the documentation provided however it is clear that there was an organ that required sound chambers. Drawing reference: E-35.

CINEMA SYSTEM

There were two film projectors located in the projection room. Drawing reference: E-36 A.

INFERRED PROGRAMMING TYPES

Based upon the above drawing review of the existing architectural, the existing acoustic conditions, and original theatre systems, and given that the building was designed for 1960's programming types, it is our opinion that the Brook Run Theatre was built to present small classical music ensembles and recitals, organ music, small choirs, variety acts, small scale drama, scene work, comedy, acoustic jazz, folk music, pop music of the day, and 35mm film cinema.

MODERN DAY PROGRAMMING POSSIBILITIES

Architectural Design

In order understand how the existing architectural design will need to change to support modern programming the following drawing review was performed.

Projection Room: The spiral staircases leading to the projection room create difficulty moving equipment in and out of the room. Access to the room needs to be reconfigured to allow for easy movement of equipment in and out. Modern day lighting, sound and video systems control are operated from this location with an additional location for audio control in the seating area. The existing projection room ports need to be reconfigured into large operable windows in order to accommodate modern lighting, sound, and video control visibility.

Audience Seating Area: Currently the theatre seating has two distinct areas, a sloped section that runs into a flat section towards the stage. The sloped section is approximately 34'-0" long and has an approximate rise of 1:17; this makes for difficult viewing of the stage. The current accepted standard for sloped seating rise is 1:12. The flat section is approximately 22'-0" long with no vertical sightline rise. This may have been to accommodate wheelchairs and hospital beds but creates sightline obstructions for typical theatre seating.

Catwalks over the seating area are required for modern stage lighting systems to maintain, change, and aim the stage lighting fixtures. The height of the roof steel over the seating area makes this prohibitive.

Orchestra Pit: The Orchestra pit is approximately 220 square feet. It is possible to fit about 15 musicians and their instruments inside the existing pit comfortably. There is an elevated platform in the pit that appears to be for an organ. If an organ is not required then the platform can be removed for a larger orchestral footprint. The existing structure is a good depth for the orchestra pit. If more than 15-18 musicians in the pit is a programming requirement then the orchestra pit will need to be enlarged.

Proscenium: The proscenium arch is approximately 28' wide by 20' tall at its highest point. Although the existing architecture has reasonably good horizontal sightlines from the seating area, the proscenium width forces the seating area to become very narrow as it gets closer to the stage. This creates a condition on stage that limits horizontal sightlines and usable stage

space. The narrow proscenium width also creates a condition that shortens the lengths of battens/line sets for a stage rigging system. All of this limits the size of modern productions that can be accommodated on stage.

Stage Floor: The existing floor of clear pine on top of a sub floor of plywood on top of sleepers lacks resilient pads. For the new floor we recommend adding resilience pads underneath the sleepers to accommodate modern programming that requires performers to dance.

Gridiron: The gridiron in a typical modern day fly tower is rectangular. The existing gridiron is a rectilinear octagonal. This creates a condition where there is 28'-0" of usable stage depth and only 23'-0" of available rigging wall. This 5' gap in rigging wall depth creates difficulty with the design of the main curtain, first stage lighting electric, and first set of legs and borders. The design of the gridiron well channels also contributes to the relative short length of the battens/line sets. If these battens need to be extended for modern programming requirements the stage rigging system will require truss batons to support the unsupported extensions at the pipe ends.

Except for the unusual shape (plan view) of the gridiron, the structural design appears to be able to accept a modern stage rigging system. However, the gridiron design requires a detailed structural study to determine if the loads of the desired stage rigging system can be accommodated by the existing structural steel.

Stage Left: The vertical ladder leading to the concrete slab and up the ships ladder to the stage lighting console connect station can all be reconfigured and updated. Modern stage lighting systems place the control console in the control room at the rear of the auditorium and the stage dimmers in an electrical room near the stage.

Backstage Access: There is a need to elevate the surrounding backstage areas to stage level. The stairs leading to the stage from the corridor makes it difficult for actors to get on and off the stage. There is also no handicap access from backstage to onstage. Having a backstage that is at the same level as the stage creates ease of load-in/load out, actor movement on and off stage, equipment movement on and off stage and handicap movement on and off stage. This must be considered if a renovation is planned.

Backstage Access: There are a lot of support spaces missing back stage. Although not a comprehensive list, modern theatres typical backstage areas generally include men's and women's large and small dressing rooms, scenery and prop storage areas, costume shop and storage, green room, production offices, back stage restrooms, janitor closet, piano storage, and other areas required to support the specific programming. Accommodating these areas will need to be considered if a renovation is planned.

Loading Zone: The existing loading dock is acceptable for unloading and loading however; there is no direct level access from the loading dock to the stage.

Acoustical Design

Based upon the existing interior volumes and building envelope shape, the Brook Run Theatre does not seem to be well suited for multipurpose modern programming. Modern multipurpose

programming tends to be either acoustic in nature (low sound pressure levels) or electronically amplified with full range high sound pressure levels. This creates an acoustic condition where depending on the surface treatments chosen (reflective, absorptive, or diffusive) the shape of the theatre can either support relatively short reverberations times for those programming types that require intelligibility or relatively long reverberations time for those programming types that require envelopment.

So, to support both types of modern programming within the existing building envelope some approach to variable acoustic interior design must be taken. Without undertaking a variable acoustic interior design the existing interior volumes and building envelope can either be arranged to support non amplified acoustic music programming and some choir programming or all drama presentations, as well as jazz/pop/folk music but not both.

Even more concerning is due to the narrowness of the seating area as it gets closer to the stage and how that acoustically affects the sense of spaciousness for mid-range reverberations and high sound pressure levels, all types of musical theater and rock music will be compromised.

Theatre Systems Design

It is assumed that all new theatre systems and associated electrical infrastructure will be new for either a renovation or a new building project. Some of the limitations of the existing building to accommodate modern theatre systems have been discussed above. What follows is a general description of modern theatres systems.

STAGE RIGGING SYSTEM

Modern day stage rigging systems are comprised of several component groups: a motorized fire safety curtain, stage rigging line sets or battens, stage curtains, and stage curtain tracks. The fire curtain is a heat resistant fabric panel located at the proscenium opening, which will automatically close and separate the stage from the auditorium in the event of a fire. The line sets or battens are used to hang scenery and painted backdrops, stage curtains and tracks, portable acoustic ceilings, and stage lighting. They can be made to move up and down within the fly space with the use of a manual or motorized hoist system.

The stage curtains are hung on the line sets and usually include a front curtain, and black masking curtains one the sides and top to prevent the audience from seeing into the wings beyond the performance area or up into the fly space. Scenic curtains such as a rear stage cyclorama, and black traveling curtains to close off whole areas of the stage are also hung from these line sets. All stage masking curtains shall be fabricated from inherently flame retardant polyester velour fabric.

Additional stage rigging equipment is used to suspend the audio speaker system, and adjustable acoustic material in the auditorium area.

STAGE LIGHTING SYSTEM

The basic components of modern day stage lighting system for the theatre are dimming (for stage and auditorium lighting), control (for stage and auditorium lighting), stage lighting fixtures, and accessories. The types and quantities of stage lighting fixtures to be used determine the complexity and level of sophistication of the overall stage lighting system.

The modern stage lighting system for the theatre makes use of both conventional (tungsten halogen), LED, and programmable moving stage lighting fixtures with the necessary control infrastructure. Conventional fixtures utilize incandescent lamps and must be connected to a stage lighting dimmer in order to control the intensity. Multi-parameter fixtures, such as LEDs and moving light fixtures utilize a low voltage signal to control several channels such as position, intensity, red, blue, green, amber, and white. This type of system requires a networked control infrastructure along with a stage lighting console that allows the operator to easily program multi-parameter fixtures.

A dedicated stage lighting transformer and panel board is required to power the stage lighting system. Power receptacles for the stage lighting system are distributed to all the stage lighting fixture locations.

Main control of the stage lighting system is located in the control room at the rear of the auditorium. Auditorium light control is through on/off entry stations located at the entrances to the theatre, in the control room, on stage, and other control locations.

AUDIO SYSTEM

A modern day theatre audio system is also broken down into several sub-systems. The sound reinforcement system provides playback and amplification of sound to the auditorium via a speaker system in front of the proscenium and to performers via stage monitor speakers located onstage. These are also used for special effect sounds. The show monitor system provides a performance audio feed to speakers located in the foyer and public areas and the backstage support areas. A production intercom allows for technical communication between theatre technicians during a performance and an assisted listening system sends program to receivers with earphones for the hearing impaired.

Included is a wireless microphone system to reinforce performers speaking and singing. A digital mixing console to control the entire audio system is located in a control area built into auditorium seating area. The digital mixer has the capability of being remote controlled through a wireless iOS device. Two compact disc players and an iOS dock (for MP3 players) for playback of pre-recorded source material is usual.

In some cases a small events audio system with a task light located on the stage left wall is also furnished. This is capable of turning on the entire system, and activating two microphone inputs with a local volume control. A stereo input for audio with a local volume control is also included.

MULITMEDIA & VIDEO SYSTEM

With the advent of modern high definition video and high lumen output projectors, theatres can now be equipped with a multimedia & video system instead of a 35mm cinema system. These

systems consist of four main groups of equipment: the screens and projectors that display the magnified images for the audience to see; the control, playback, and system inputs that allow for a signal to be introduced to the system and directed to the appropriate device in the proper format; the cameras that allow for live shots of a performance; and the TV connections that allow for viewing content on a standard flat screen television.

The system can utilize one large center projection screen located on stage and/or two smaller screens located on the sides of the proscenium. Control of the motorized screens is located within the video system racks. These systems utilize control infrastructure to control the output to the various devices. A Blu-ray player, a DVD/VHS combo player and a computer video interface panel with audio inputs for the connection of computers to the video system are usually provided for the playback of prerecorded sources.

The camera system can consist of cameras with remote control pan, tilt, and zoom functions. The cameras are located in the auditorium. Additional camera inputs can be located around the theatre for other specific uses.

The TV connections allow for the use of traditional TVs to be utilized within the system. TV connections are usually located backstage, on stage, in the orchestra pit and in the lobby.

CONCLUSION- RESTORATION VERSUS NEW BUILD

Architectural Design

Obviously, the overall design of the auditorium and stage supports those presentations as discussed in the inferred programming types section of this report. If it is the intention to renovate the Brook Run Theatre to present small to moderate classical music ensembles and recitals, organ/piano music, small choirs, variety acts, small scale drama, scene work, comedy, acoustic jazz, folk music, moderately amplified pop music (a soloist and small combo), and video presentations then renovation may be a good thing to explore. If the intention is to have a venue that can accommodate larger types of presentations (many performers and large scenery), presentations that utilize high fidelity amplified sound (Broadway type musicals), dance of any kind, rock music and large choral music, then building new may be a good thing to explore.

If renovation is chosen then the inability to accommodate stage lighting catwalks over the seating area is a constraint as is the current seating slope. The orchestra pit will work well for 15-18 musicians with little architectural renovation. The proscenium width is narrow when compared to a typical proscenium of 40’ wide by 25’ tall that are the minimum acceptable dimensions for most modern productions. The narrowness of the proscenium also limits the usable performance space. This is a constraint for presentations with 25 or more performers that will not be feasible to remedy.

The projection room and backstage areas will require a complete renovation. The entire backstage area will need to be elevated to the stage level. The existing spaces will need to be reconfigured to create men’s and women’s large and small dressing rooms, scenery and prop storage areas, costume shop and storage, green room, production offices, back stage

restrooms, janitor closet, piano storage, and other areas required to support the specific programming.

As with any renovation plan, any proposed changes may prompt the need to bring certain building elements into compliance with present day building and safety codes. The owner is advised to consult with the necessary code experts before proceeding with any renovation plans.

Acoustical Design

One again, the overall acoustic design of the auditorium and stage supports those presentations as discussed in the inferred programming types section of this report. The natural dimensions lend themselves to specific programming types that are more acoustic in nature and less electronically amplified. This aligns with the programming discussed in the architectural design section above. If renovation is chosen, then a suitable acoustic design to support the acoustic nature of the room will be possible. If the intention is to renovate and have a venue that can accommodate modern multi-purpose programming then a relatively complicated variable acoustic interior design must be taken. And like the architectural constraints, If the intention is to present all types of musical theater and rock music then building new should be considered.

Theatre Systems Design

The current condition of the building and the tremendous changes in technology that have taken place since this building was designed means that all new theatre systems and associated electrical infrastructure will be designed new for either a renovation or a new building project. Some of the limitations of the existing building to accommodate modern theatre systems have been discussed above. However, it is our opinion, that if the proper programming choices are made, and the decision to renovate or build new is made based upon those choices, then either choice will support the appropriate theatre system designs.

The Case for Renovation

There can be many sentimental and financial reasons why restoration of the existing theatre is more beneficial to building a new one. Community traditions and historic architecture, a prominent community location, and the ability to “phase in” renovation costs over time all seem to support renovation of the Brook Run Theatre.

However, proper assessments that understand the intended uses of the facility prior to beginning fund raising and design are essential. These assessments include the specific development of a business “pro-forma” model, an architectural and theatre design programming study, the current condition of the existing building shell and structural soundness, and the varied required code upgrades.

Knowing that the intended use of the Brook Run Theatre currently includes a multi-purpose community based theatre company and a community meeting space for civic and City events with a seating requirement of 350 – 450 seats, the case for renovation seems an appropriate choice.

The positive aspects of the existing location seem to outweigh the benefits of building a new theatre in another location. While building a new theatre in a more downtown location may position the theatre nearer to shops and restaurants new land may not be available, or may be prohibitively expensive, or not have ample parking available. The “pro-forma” of the Brook Run theatre renovation can include the creation of a theatre restaurant or café and an onsite catering kitchen that can offer the project opportunities for increased revenues. It will also make the theatre a convenient “one stop” destination for theatre patrons interested in having dinner prior to a performance, or corporations looking for a unique experience for their meetings. The existing lecture hall and/or chapel spaces may be reconfigured to accommodate these uses.

Cost and sensitivity to the original design have a lot to do with how successfully a renovation project turns out. Matching the materials and detailing of the original style (both exterior and interior) seem to be achievable and cost-effective in this case. The basic structure of the building is sound and renovating the building and replacing systems may very well turn out to be the more economical solution.

The intended uses will require reconfiguring the entire seating area and proscenium opening. This will restructure the stage to support modern day programming. This may also have the benefit of enlarging the lobby and backstage spaces without adding to the existing footprint of the building. Updating the spaces to accommodate the intended use will require reconfiguration of interior walls. The type of construction and the materials used to accomplish this will affect the cost of the renovation. Load-bearing concrete or masonry walls will be more costly to modify than walls of stud construction. Removing load-bearing walls to reconfigure program spaces may involve reinforcing the structure, adding columns and beams, and underpinning foundations. These will add cost. This should be keep to a minimum to keep renovation costs down.

The existing Brook Run Theatre offers the necessary spaces for administration services, backstage support services, catering and restaurant services, and storage spaces to more than adequately support the intended uses. It is our opinion that with the proper renovation considerations and realistic financial goals, the Brook Run Theatre can be transformed into a vibrant, lively, efficient place of creative expression. Successful theatre renovation projects all over the country have proven that.

BROOK RUN
CONSERVANCY

Part V

GEO HYDRO ENGINEERS

Report of Comprehensive Asbestos Survey

Brook Run Park
Dunwoody, DeKalb County, Georgia

Dunwoody Public Works
January 23, 2014

Mr. Brent Walker
Dunwoody Public Works
41 Perimeter Center East
Suite 250
Dunwoody, Georgia 30346

January 23, 2014

Report of
Pre-Demolition Environmental Assessments
Brook Run Park Buildings
Dunwoody, DeKalb County Georgia
Geo-Hydro Project Number 130572.00

Dear Mr. Walker:

Geo-Hydro Engineers, Inc. has completed the Pre-Demolition Asbestos Survey for Brook Run Park's two one-story administrative buildings, a theater, and a two-story dormitory. Brook Run Park is located at Georgia Way South in Dunwoody, DeKalb County, Georgia. The purpose of the pre-demolition surveys is to identify and quantify regulated materials that require special handling during demolition.

Our work was done in general accordance with our proposal 16291 dated October 14, 2013. This report and our observations are intended solely for the benefit of Dunwoody Public Works and may not be used or relied upon by any other party without Geo-Hydro's prior written consent.

SITE DESCRIPTION

The subject property consists of two one-story administrative buildings, a theater, and a two-story dormitory located on the Brook Run Park property located at Georgia Way South in Dunwoody, DeKalb County, Georgia. The approximate site location is shown on Figure 1 in the Appendix. Details of the two one-story administrative buildings, a theater, and a two-story dormitory listed below:

- The two one-story administrative buildings are unoccupied slab-on-grade concrete block and brick structures with shingle/paper roof systems. The exterior walls are brick. The above-ceiling space was observed to be un-insulated. The buildings' ceilings were suspended 12-inch and 24-inch ceiling tiles, the interior walls were brick and concrete block, and the concrete floor was covered by 12-inch and 36-inch floor tiles. The observed plumbing systems were un-insulated or insulated with fiberglass.

- The theatre building is an unoccupied concrete, block and brick structure with a basement and with a shingle/paper roof system. The exterior walls are brick. The attic space was observed to be un-insulated. The building's ceilings were suspended 24-inch ceiling tiles and spray-on insulated ceilings. The interior walls were brick, concrete block, and concrete block covered by a plaster skim coat. The concrete floor on the main level was covered by 12-inch and 36-inch floor tiles and the concrete floor in the basement was uncovered concrete. The observed plumbing systems were un-insulated or insulated with fiberglass.

- The dormitory building is an unoccupied concrete, block and brick structure consisting of two levels with a metal roof system. The exterior walls are brick. The attic space was observed to be un-insulated. The building's ceilings were suspended 12-inch and 24-inch ceiling tiles. The interior walls were brick, concrete block, and drywall. The concrete floor on the main level was covered by 12-inch and 36-inch floor tiles and the concrete floor in the basement was uncovered concrete. The observed plumbing systems were un-insulated or insulated with fiberglass.

PROCEDURES

Suspect Asbestos and Lead-Based Paint Sampling

Mr. Jarrett Baggett a certified Asbestos-In-Buildings Inspector (Toxic Substances Control Act (TSCA) Title II) performed an asbestos and lead-based paint screen for the subject property administrative buildings on November 1, 2013, the dormitory building on December 5, 2013, and the theatre building on December 12, 2013. The asbestos screen was performed in general accordance with **ASTM E2356-10** *Standard Practice for Comprehensive Building Asbestos Surveys*. Mr. Baggett expended reasonable time and effort to identify and sample as many homogeneous areas of suspect asbestos containing building materials (ACMs) and lead-based paint (LBP) as possible. Visually identified suspect materials were sampled to represent conditions of accessible building space.

Due to the hidden nature of many building components it may be impossible to determine if all of the suspected building materials have been located and tested. Destructive testing in some cases is not a viable option. Therefore, we cannot guarantee that all suspect ACMs have been located and sampled. For the same reasons, estimates of ACM quantities and current physical conditions are subject to observations made during the site visit. In the event that suspect ACMs are discovered, please contact Geo-Hydro to examine and possibly collect additional building material samples.

A total of 75 samples of suspect ACMs were collected and analyzed for asbestos. The suspect asbestos samples were submitted to EMSL Analytical, Inc. (EMSL) in Smyrna, Georgia. EMSL is accredited by the National Voluntary Laboratory Accreditation Program (NVLAP) and the American Industrial Hygiene Association (AIHA) for bulk asbestos fiber analysis. The samples were analyzed for asbestos content using polarized light microscopy (PLM) and dispersion staining (EPA Method 600/R-93/116). During transportation and storage, a chain-of-custody form was maintained and signed by each individual in possession of the samples. Copies of the analytical test results and chain-of-custody form are included in the Appendix.

FINDINGS

Asbestos Containing Building Materials

The ACM samples and corresponding percent (%) of asbestos detected are noted below. The quantities of ACM noted are provided for informational purposes only, and are not to be used for asbestos abatement cost

estimates. **Asbestos contractors are expected to calculate their own ACM quantities for cost estimating and regulatory notification purposes.**

Two One-Story Administrative Buildings:

Mechanical Room Fire Doors: Laboratory analysis detected 30% chrysotile asbestos and 20% amosite asbestos in sample BRN-13 of the mechanical room fire door in the northern administrative building. All of the building's fire doors should be considered Category I non-friable ACM as long as the fire door is removed using methods that will not cause the interior of the door to be friable.

White (12-Inch Square) Ceiling Tile: Laboratory analysis detected 2% chrysotile asbestos and 2% amosite asbestos in samples BRS-05 and BRS-06 of ceiling tile. The ceiling tile system is a Category I non-friable ACM as long as the ceiling tile system is removed using methods that will not cause the ceiling tile system to be friable. Approximately 3,800 square feet of ceiling tile were observed in the northern administrative building, and approximately 2,600 square feet of ceiling tile were observed in the northern administrative building.

Dormitory Building:

Central Room Fire Door: Laboratory analysis detected 60% chrysotile asbestos and 30% amosite asbestos in samples DS-13 and DS-14 of the central room fire doors that close off the quarter sections of the dorms. The fire doors are a Category I non-friable ACM as long as the fire doors are removed using methods that will not cause the interior of the doors to be friable.

White (12-Inch Square) Ceiling Tile: Laboratory analysis detected 3% chrysotile asbestos and 3% amosite asbestos in sample DS-9 of the ceiling tile. The ceiling tile system is a Category I non-friable ACM as long as the ceiling tile system is removed using methods that will not cause the ceiling tile system to be friable. Approximately 216 square feet of ceiling tile were observed in the in the upstairs computer room of the dormitory.

Mastic under Beige (36-Inch Square) Floor Tile: Laboratory analysis detected 2% chrysotile asbestos in sample DS-07 of the beige, 36-inch square floor tile mastic, and laboratory analysis did not detect asbestos minerals in sample DS-08 of the beige, 36-inch square floor tile mastic. The floor tile system is a Category I non-friable ACM as long as the floor tile system is removed using methods that will not cause the floor tile system to be friable. Although laboratory analysis did not detect asbestos minerals in sample DS-08, it is the opinion of Geo-Hydro that mastic beneath all beige, 36-inch square floor tile be treated as an ACM. Approximately 3,500 square feet of floor tile were observed in the upstairs central room of the dormitory building.

Theatre Building:

Mastic Under Black and White (12-Inch Square) Floor Tile: Laboratory analysis detected 5%, 3%, 2%, and 2% chrysotile asbestos in samples TS-01 through TS-04, respectively, of the black and white, 12-inch square floor tile mastic. The floor tile system is a Category I non-friable ACM as long as the floor tile

system is removed using methods that will not cause the floor tile system to be friable. Approximately 1,300 square feet of black and white, 12-inch square floor tile were observed in the front lobby area of the theatre building.

White (24-Inch Square) Ceiling Tile: Laboratory analysis detected 2% amosite asbestos in samples TS-05 and TS-06 of the ceiling tile. The ceiling tile system is a Category I non-friable ACM as long as the ceiling tile system is removed using methods that will not cause the ceiling tile system to be friable. Approximately 5,000 square feet of 24-inch square ceiling tile were observed throughout the main floor of the theatre building. An additional 2,700 square feet of 12-inch square ceiling tile were observed in the chapel room and gym room of the theatre building. Although a sample of this 12-inch square ceiling tile was not collected, it is the same 12-inch square ceiling tile that was observed in the administrative buildings and found to contain 2% chrysotile asbestos and 2% amosite asbestos. It is the opinion of Geo-Hydro that all 12-inch square ceiling tile in the Theatre Building be treated as an ACM.

Spray on Surfacing Material: Laboratory analysis detected 20% chrysotile asbestos in samples TS-10 and TS-11 and TS-14 through TS-18 of the gray spray on surfacing material located on the structural steel in the basement and on the ceiling of the upstairs projection room of the theatre building. The surfacing material system is a Regulated Asbestos Containing Material (RACM). All of the structural steel in the basement and approximately 650 square feet of ceiling area in the upstairs projection room of the theatre of the theatre building contain the surfacing material. It is likely that additional structural members that are coated with the surfacing material will be uncovered during demolition.

CONCLUSIONS AND RECOMMENDATIONS

Prior to renovation or demolition, a licensed asbestos abatement contractor should remove and dispose of the asbestos-containing materials identified by this report. Georgia EPD requires notifications for demolition of ACMs encompassing 10 or more square feet. Additionally, ACMs encompassing at least 10 square feet are regulated by the U.S. Environmental Protection Agency (USEPA) under the National Emission Standards for Hazardous Air Pollutants (NESHAP) and also by the Occupational Safety and Health Administration (OSHA) under its worker protection regulations. These regulations require special handling and disposal procedures when asbestos containing materials are disturbed.

* * * * *

Geo-Hydro Engineers, Inc. has appreciated the opportunity to perform this environmental testing. If you have any questions concerning this report, or if we can be of further assistance, please call us.

Sincerely,

GEO-HYDRO ENGINEERS, INC.

Jarrett Baggett, P.G.
Environmental Services Director
jbaggett@geohydro.com

Mason F. Berryman, P.E., LEED AP
Principal Engineer
mason@geohydro.com

LJB/MFB/130572.00 Brook Run Park ACM Survey Report.doc

FIGURES and PHOTOGRAPHS

GEO HYDRO ENGINEERS

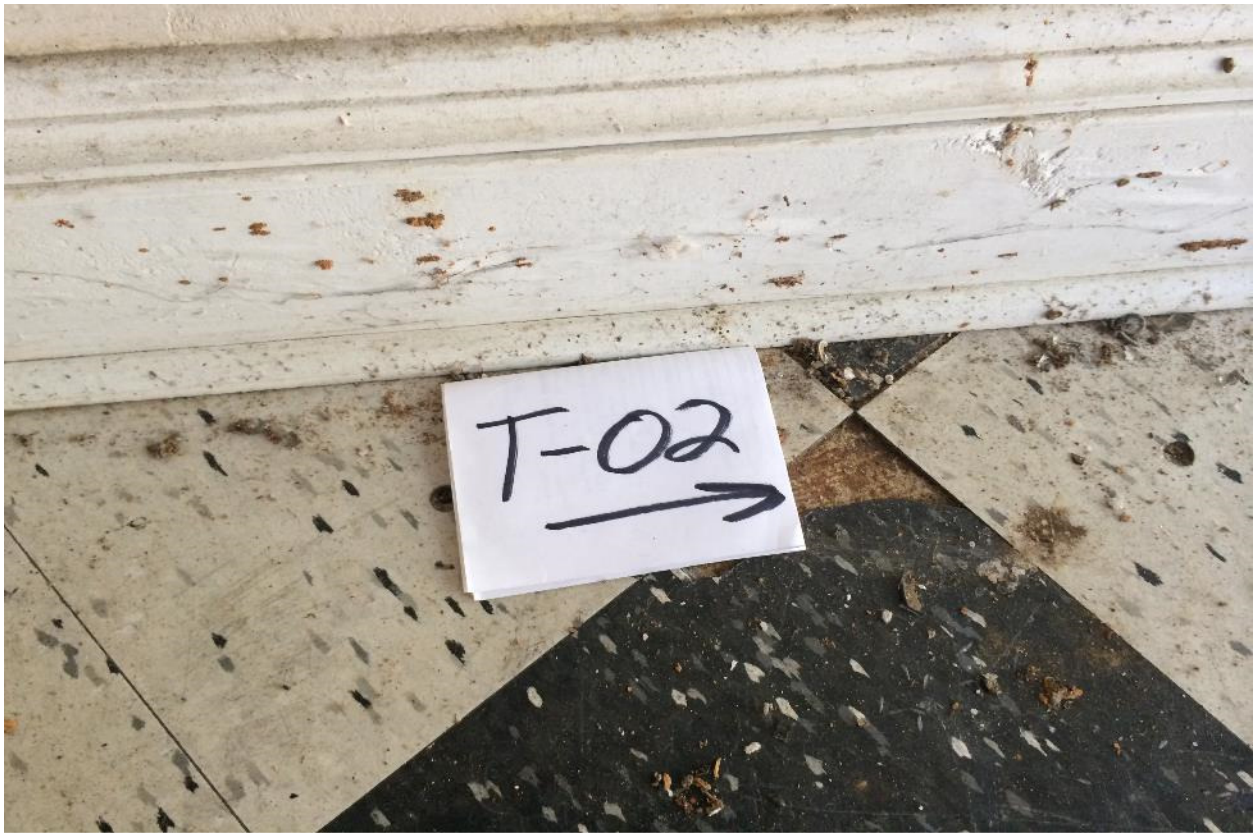


Plate 53: Laboratory analyses did not detect asbestos minerals within the black floor tile from sample TS-02 but did detect 5% chrysotile asbestos in the mastic from sample TS-02 collected from the Theatre Building lobby area.

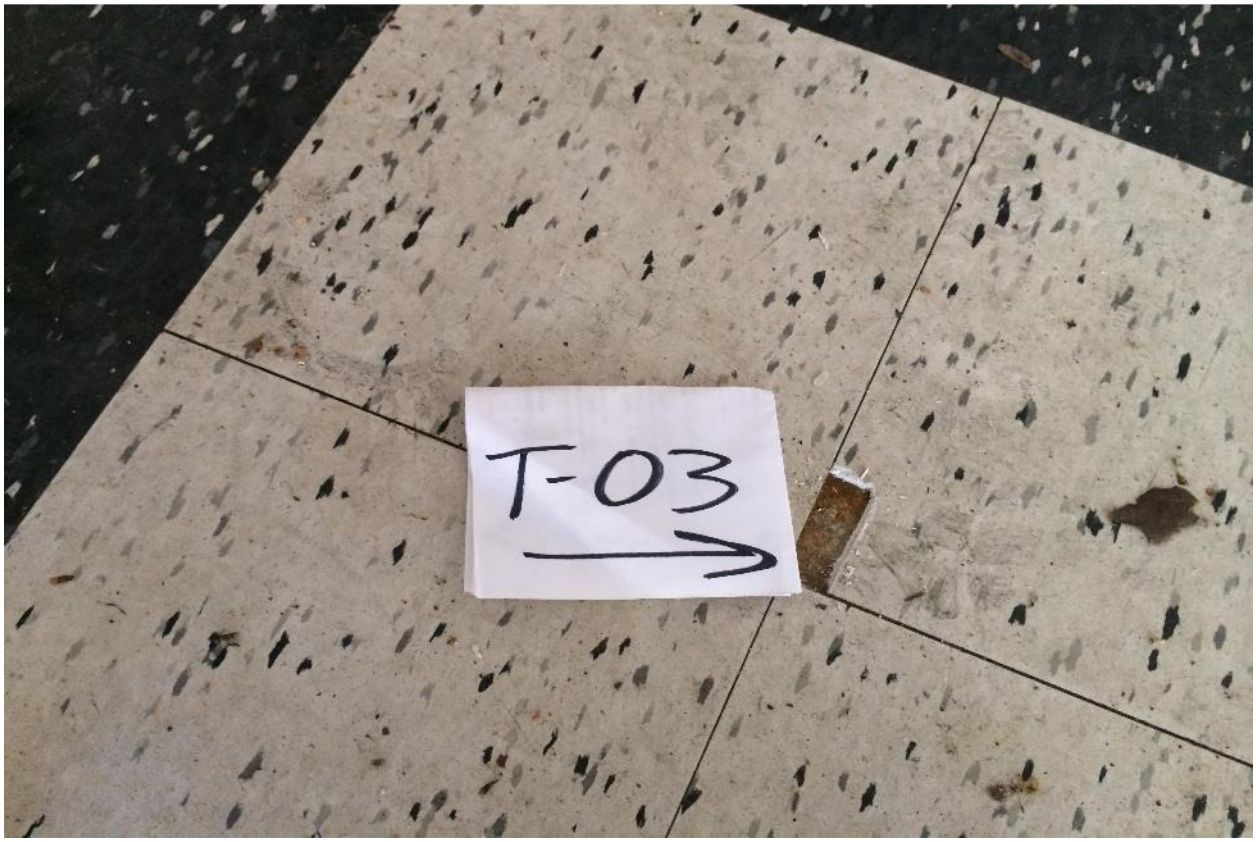


Plate 54: Laboratory analyses did not detect asbestos minerals within the white floor tile from sample TS-03 but did detect 5% chrysotile asbestos in the mastic from sample TS-03 collected from the Theatre Building lobby area.

Plate 55: Laboratory analyses did not detect asbestos minerals within the white floor tile from sample TS-04 but did detect 5% chrysotile asbestos in the mastic from sample TS-04 collected from the Theatre Building lobby area.

Plate 56: Laboratory analyses detected 2% chrysotile asbestos within suspended ceiling tile sample TS-05 collected from the Theatre Building lobby area.

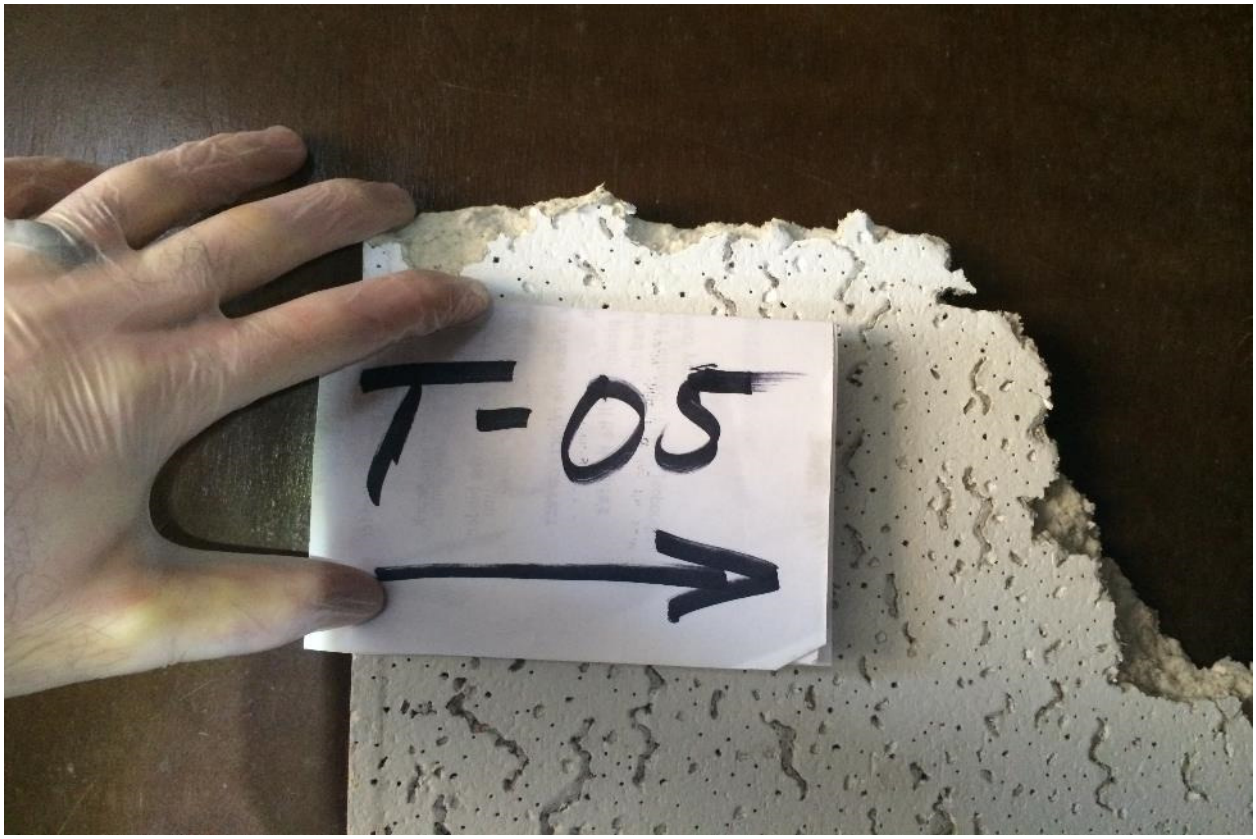


Plate 57: Laboratory analyses detected 2% chrysotile asbestos within suspended ceiling tile sample TS-06 collected from the Theatre Building hallway (sample should be labeled TS-06).

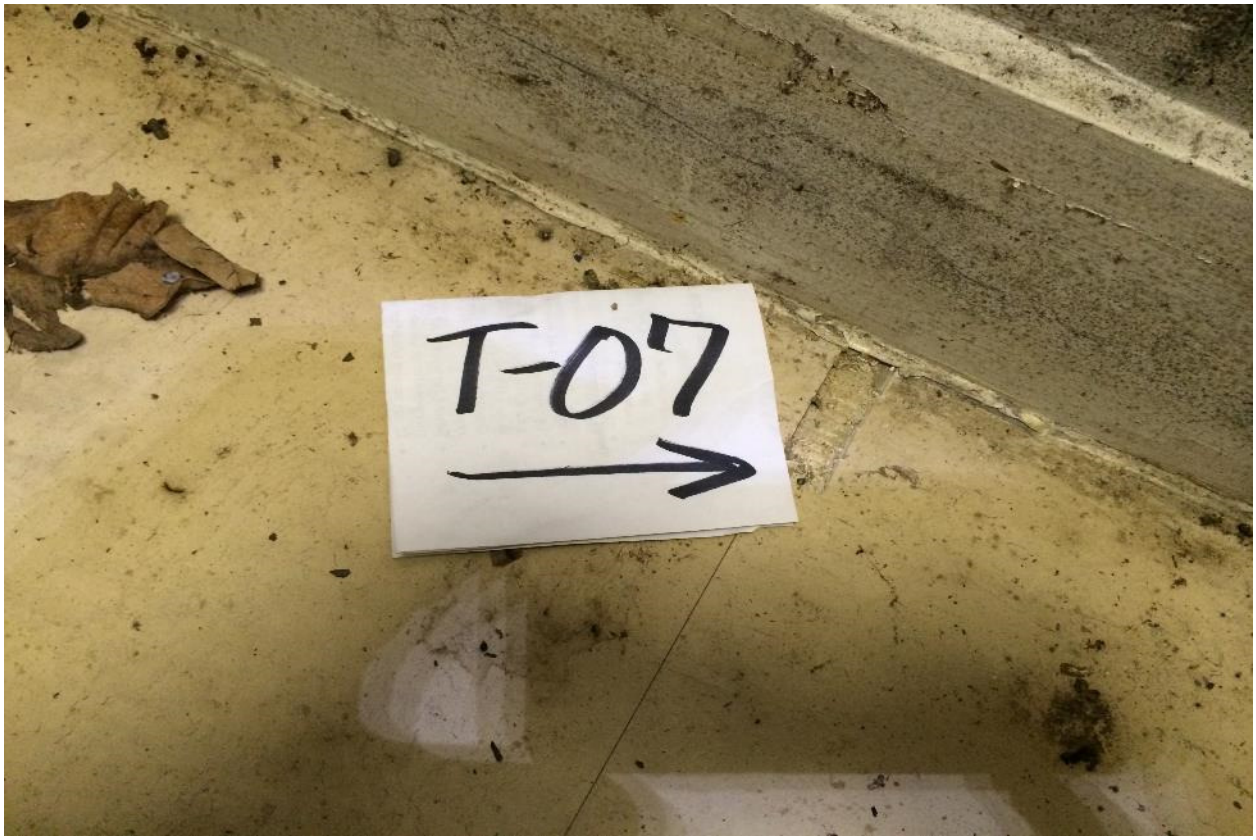


Plate 58: Laboratory analyses did not detect asbestos minerals within the beige floor tile or mastic sample TS-07 collected from the Theatre Building hallway.

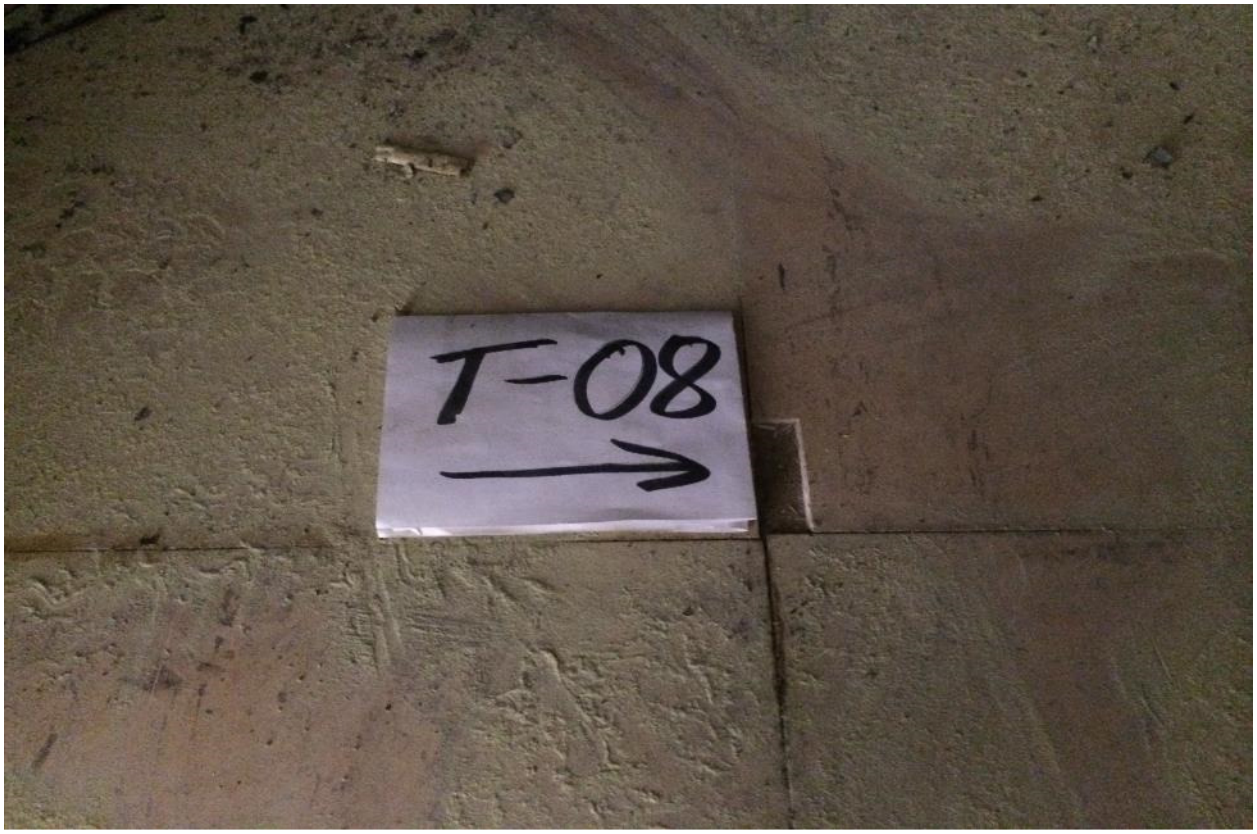


Plate 59: Laboratory analyses did not detect asbestos minerals within the beige floor tile or mastic sample TS-08 collected from the Theatre Building lobby storage room.

Plate 60: Laboratory analyses did not detect asbestos minerals within plumbing insulation sample TS-09 collected from the Theatre Building lobby ceiling.

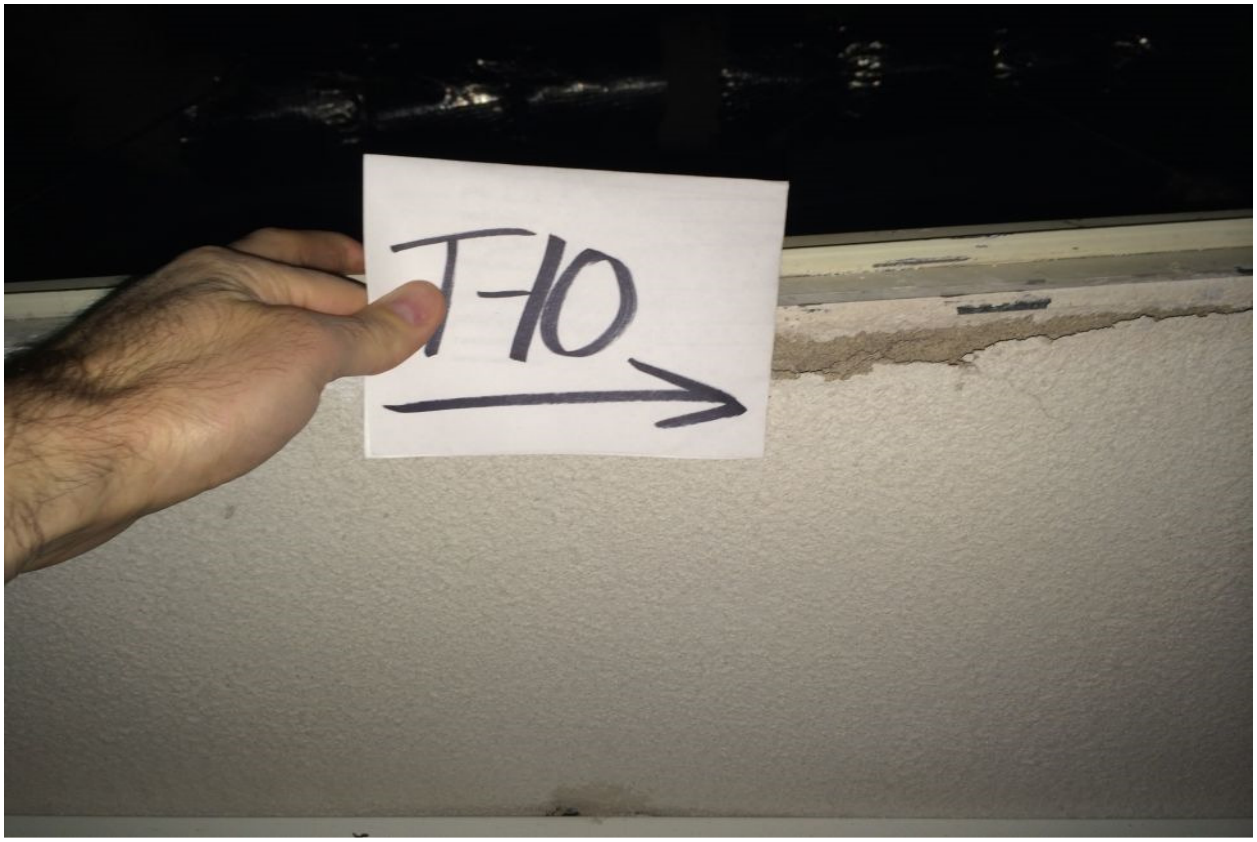


Plate 61: Laboratory analyses detected 20% chrysotile asbestos within spray on surfacing material sample TS-10 collected from the Theatre Building upstairs projection room ceiling.

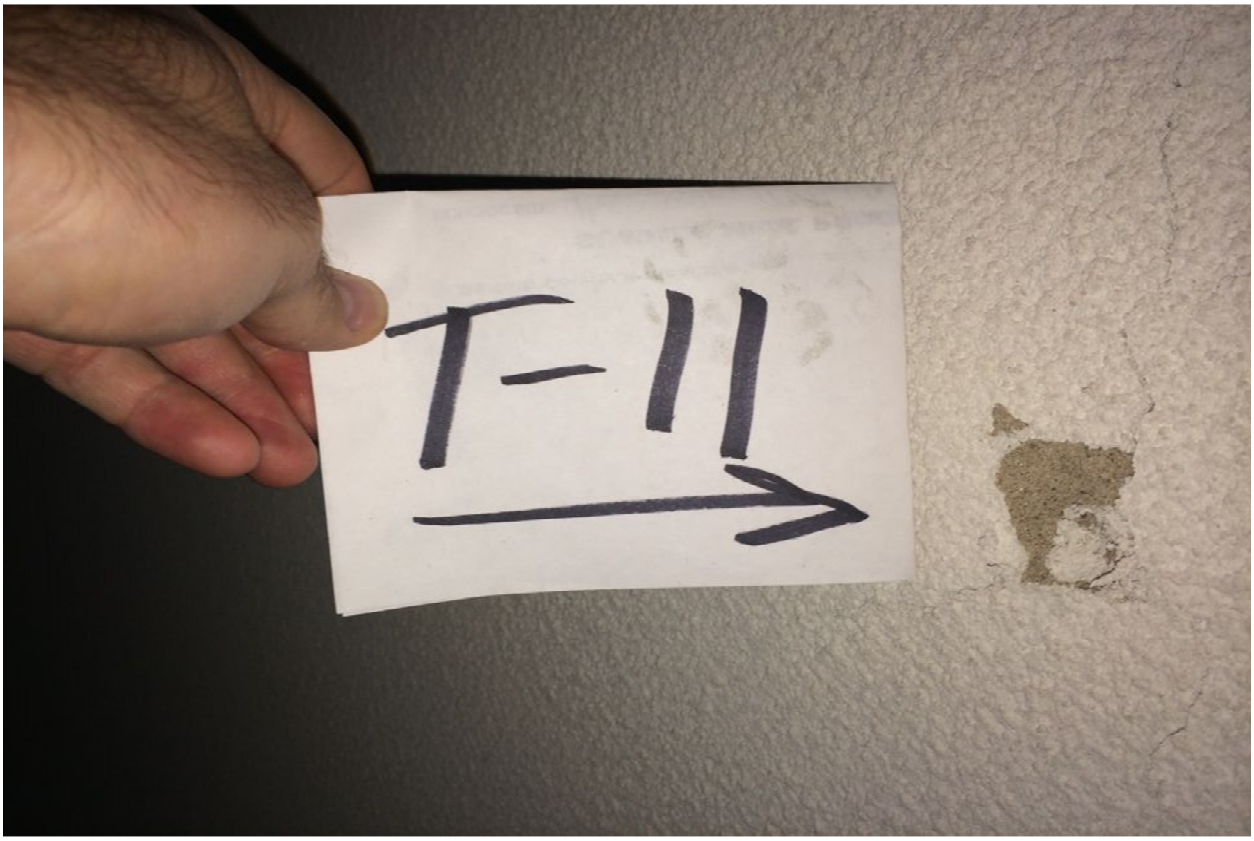


Plate 62: Laboratory analyses detected 20% chrysotile asbestos within spray on surfacing material sample TS-11 collected from the Theatre Building upstairs projection room ceiling.

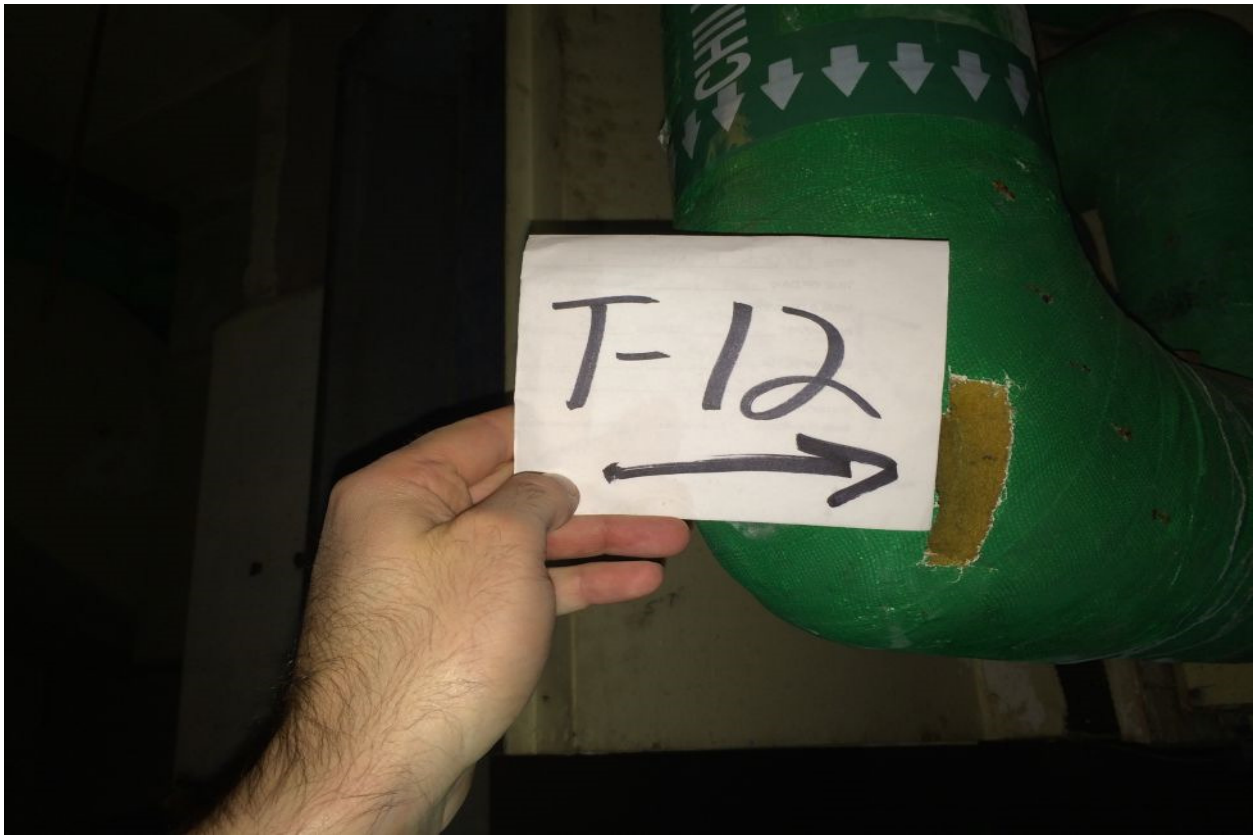


Plate 63: Laboratory analyses did not detect asbestos minerals within plumbing insulation sample TS-12 collected from the Theatre Building basement boiler room.

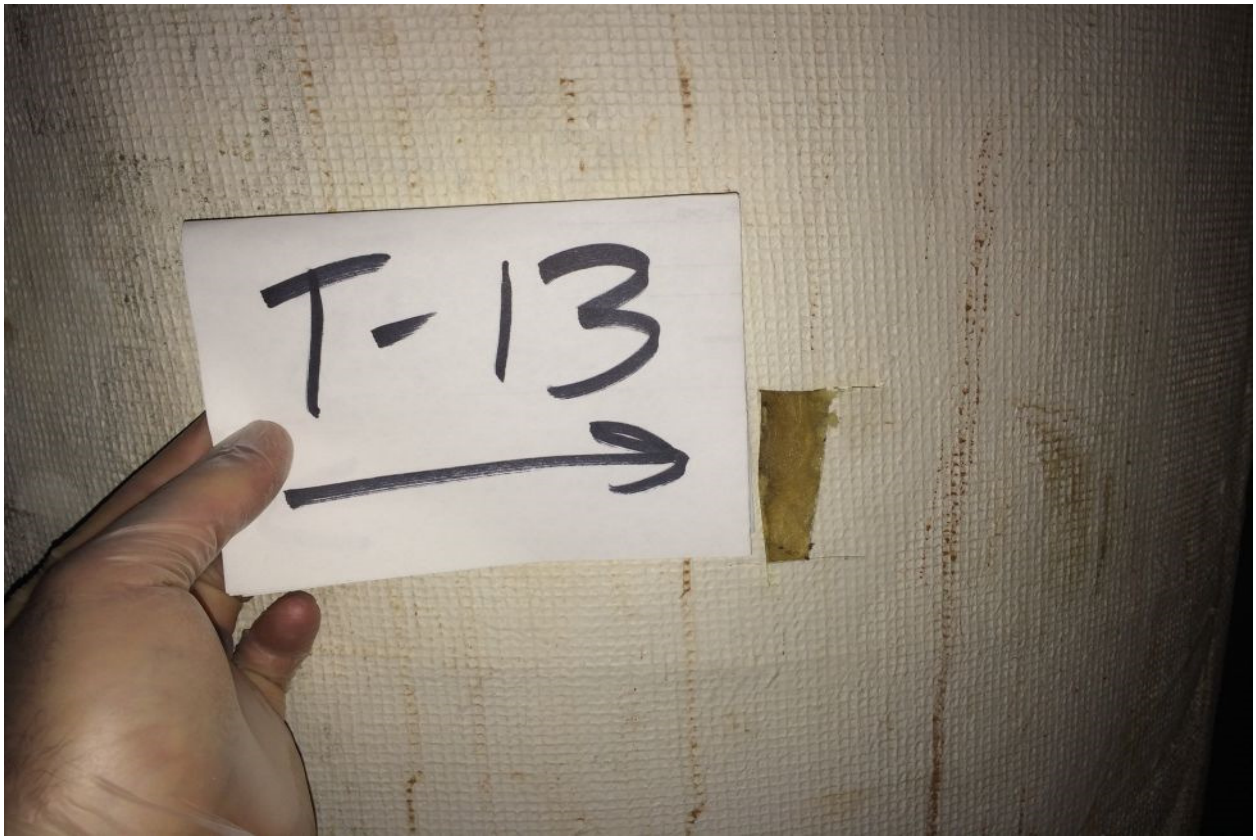


Plate 64: Laboratory analyses did not detect asbestos minerals within boiler wrap insulation sample TS-13 collected from the Theatre Building basement boiler room.

Plate 65: Laboratory analyses detected 20% chrysotile asbestos within spray on surfacing material sample TS-14 collected from the Theatre Building basement structural steel.

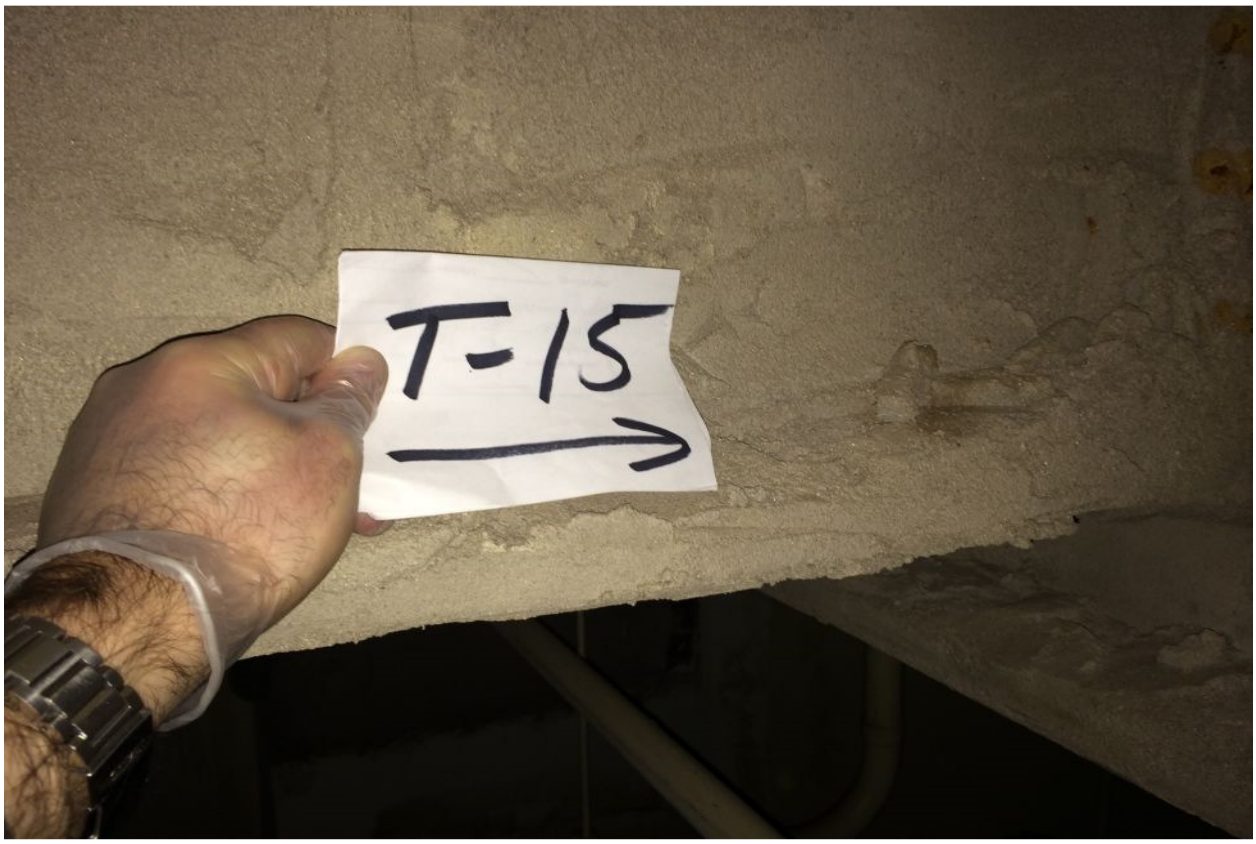


Plate 66: Laboratory analyses detected 20% chrysotile asbestos within spray on surfacing material sample TS-15 collected from the Theatre Building basement structural steel.

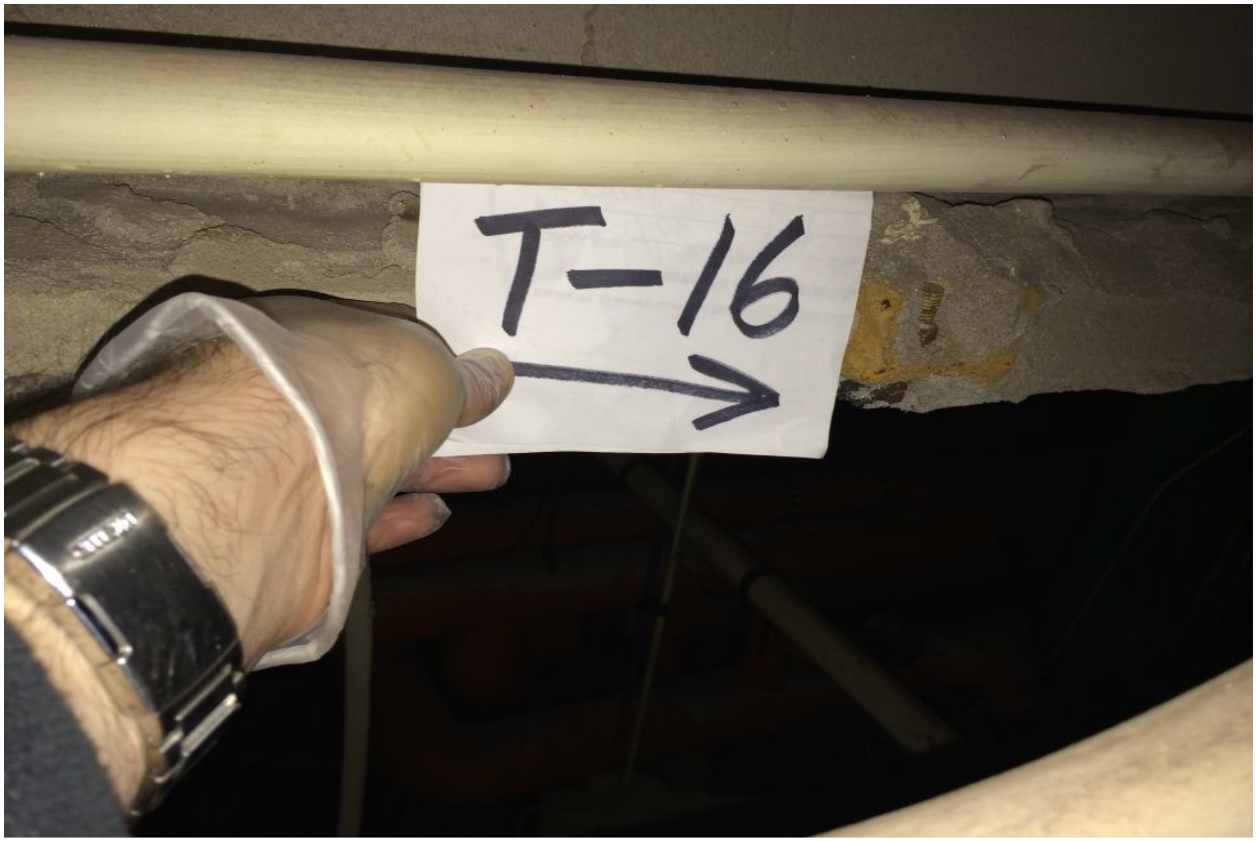


Plate 67: Laboratory analyses detected 20% chrysotile asbestos within spray on surfacing material sample TS-16 collected from the Theatre Building basement structural steel.

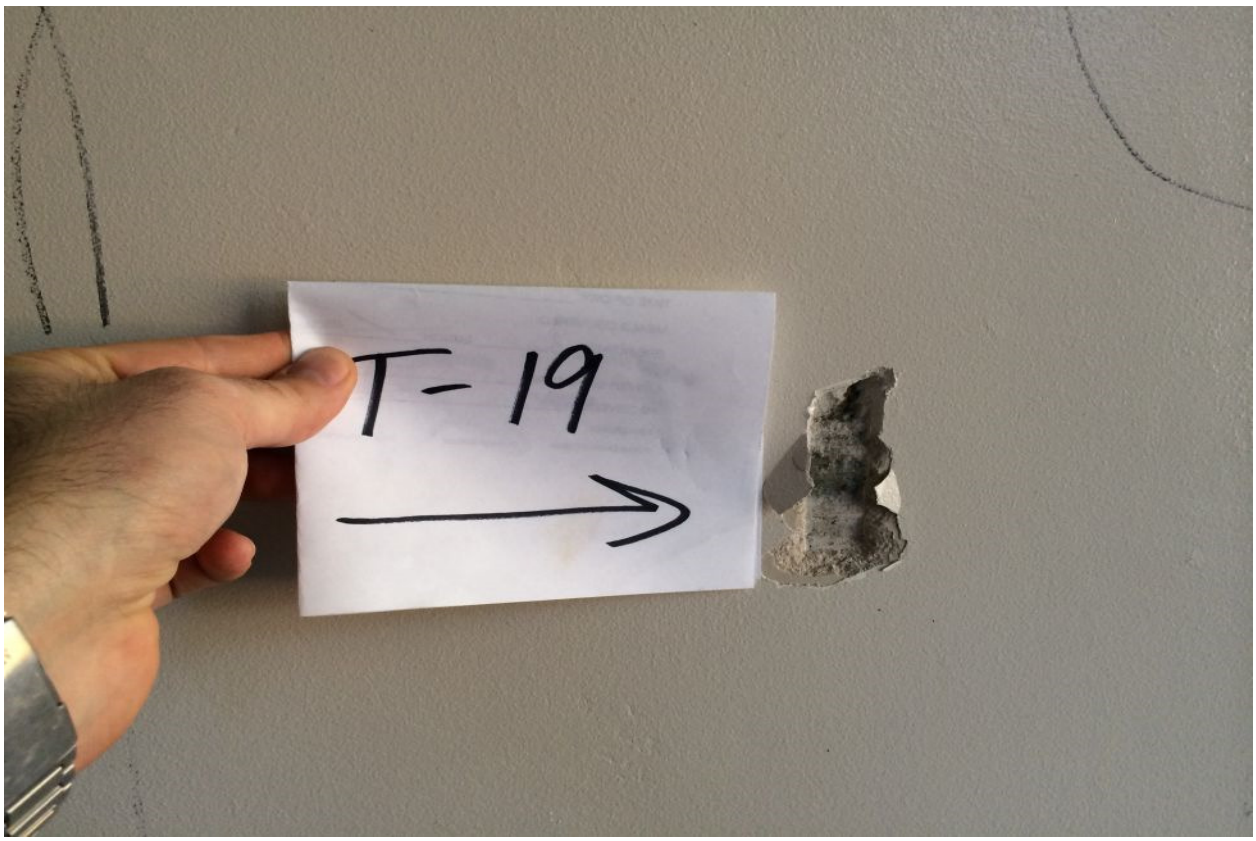


Plate 68: Laboratory analyses did not detect asbestos minerals within troweled on surfacing material sample TS-19 collected from the Theatre Building basement hall wall.

Plate 69: Laboratory analyses did not detect asbestos minerals within troweled on surfacing material sample TS-20 collected from the Theatre Building lobby wall.

Plate 70: Laboratory analyses did not detect asbestos minerals within asphalt roof sample TS-21 collected from the Theatre Building roof.

Plate 71: Laboratory analyses did not detect asbestos minerals within asphalt roof sample TS-22 collected from the Theatre Building roof.

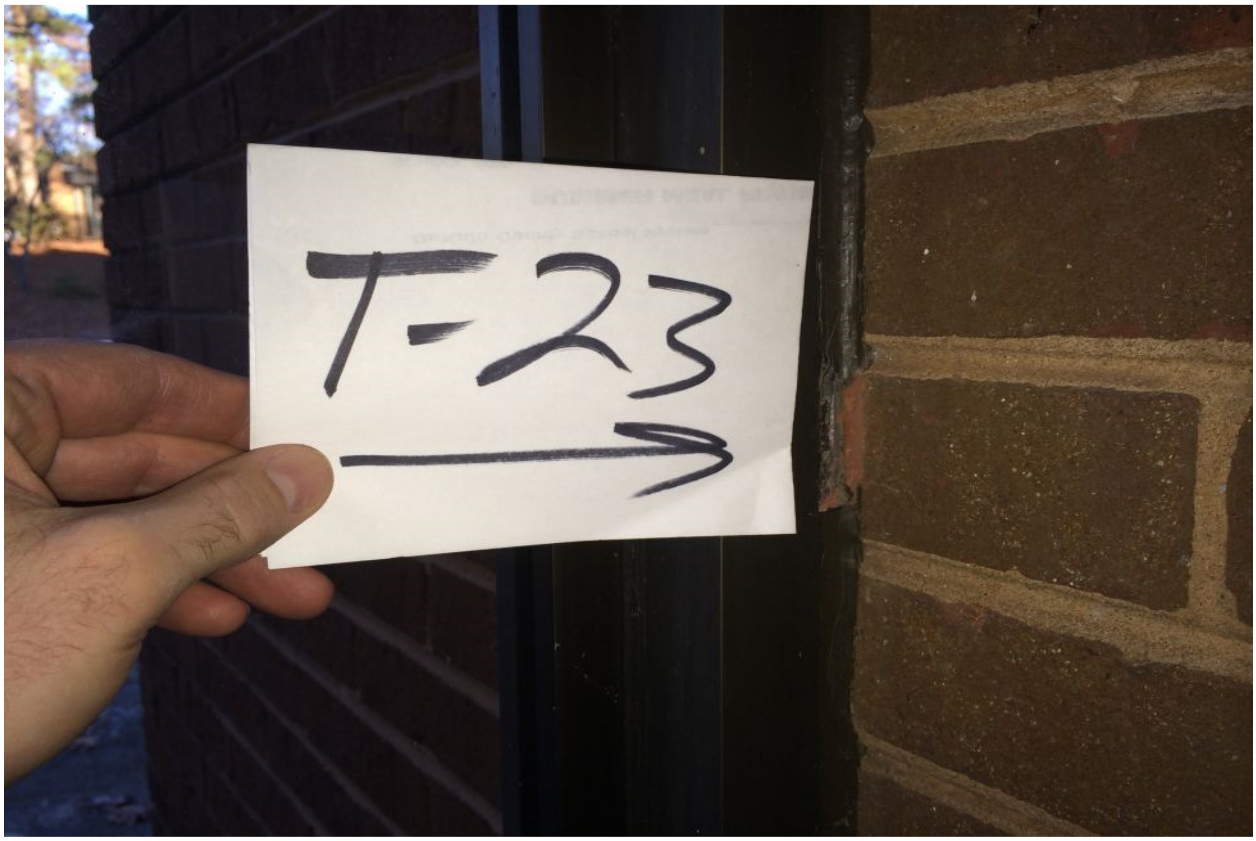


Plate 72: Laboratory analyses did not detect asbestos minerals within the window caulk sample TS-23 collected from the Theatre Building windows.

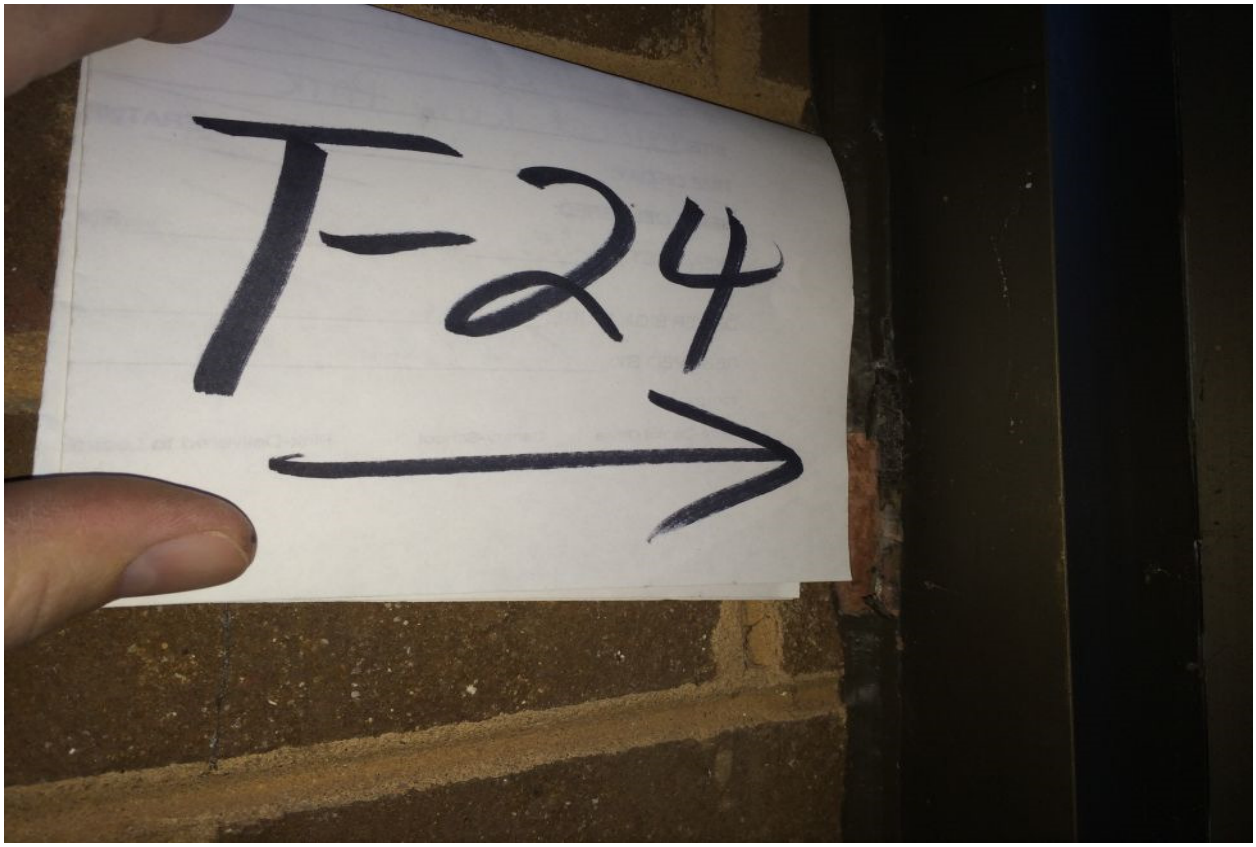
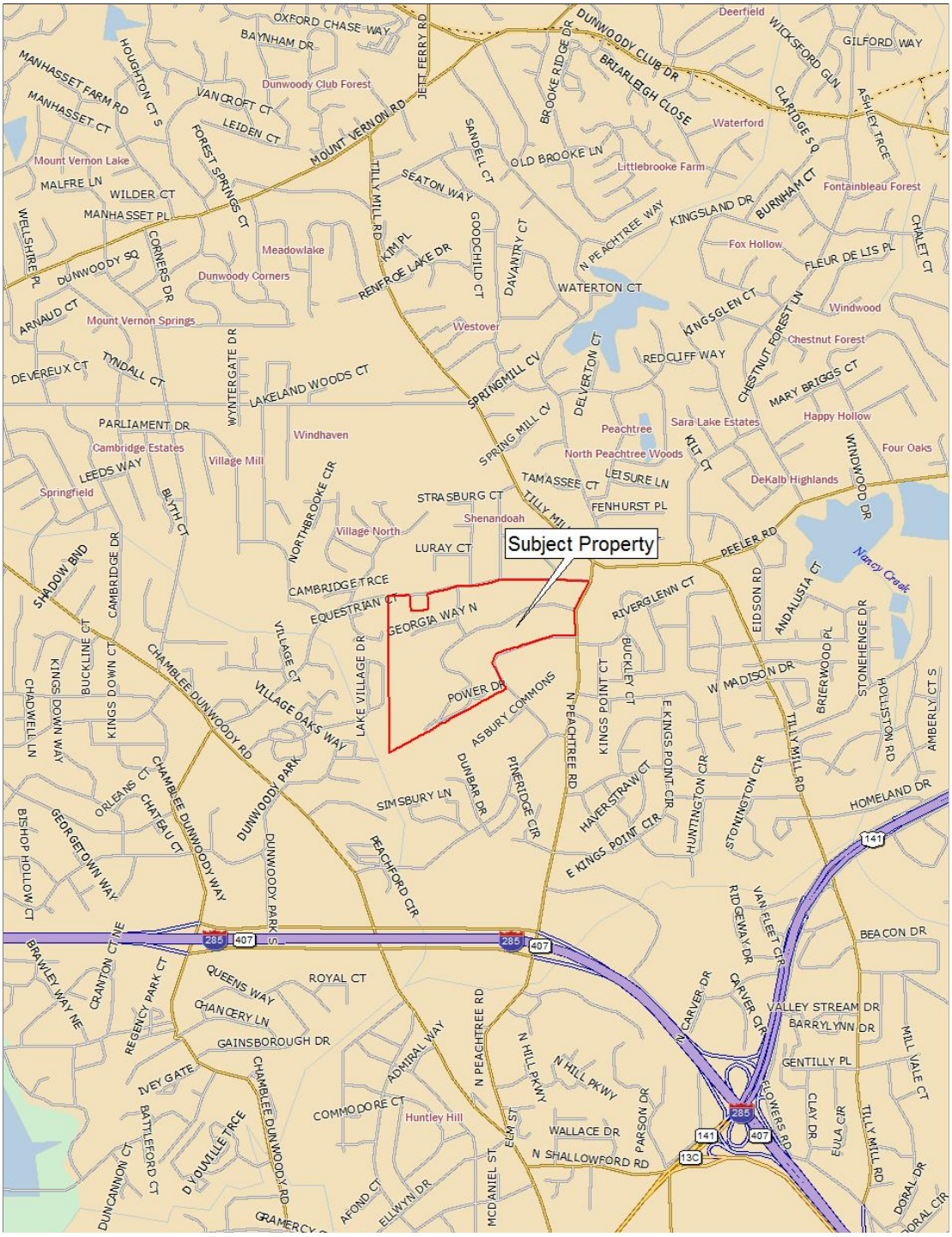


Plate 73: Laboratory analyses did not detect asbestos minerals within the window caulk sample TS-24 collected from the Theatre Building windows.



0 0.25 0.5 1 1.5

Approximate Scale, Miles

Figure 1: Site Location Plan

Brook Run ASB
Dunwoody, Georgia
Geo-Hydro Project Number 130572.00

ASBESTOS INSPECTOR CERTIFICATION

GEO HYDRO ENGINEERS

The Environmental Institute

Jarrett Baggett

Social Security Number - XXX-XX-4730

Geo-Hydro Engineers, Inc. - 1000 Cobb Place Blvd., Suite 290 - Kennesaw, Georgia 30144

Has completed coursework and satisfactorily passed

an examination that meets all criteria required for

EPA/AHERA/ASHARA (TSCA Title II) Approved Accreditation

Asbestos in Buildings: Inspection and Assessment

October 14-16, 2013
Course Date

4568
Certificate Number

October 16, 2013
Examination Date

October 15, 2014
Expiration Date

David W. Hogue - Principal Instructor / Training Manager

Rachel G. McCain - Exam Administrator

(Approved by the ABIH Certification Maintenance Committee for 3 CM points - Approval #11-529)
(Florida Provider Registration Number FL49-0001342 - Course #FL49-0004700)
TEI - 1841 West Oak Parkway, Suite F - Marietta, Georgia 30062 - (770) 427-3600 - www.tei-atl.com

ASBESTOS ANALYSIS SUMMARY TABLES

GEO HYDRO ENGINEERS

Report of Asbestos Survey
Brook Run Park
Dunwoody, DeKalb County, Georgia
Geo-Hydro Project Number 130572.00

Asbestos Analysis Summary Table
Theatre Building

Suspect ACM	Sample Number	Area Observed	Photograph Number	ACM (Yes/No)
Black (12-inch square) and White (12-inch square) Floor Tile and Mastic	TS-01, TS-02, TS-03, & TS-04	Front Lobby Area (Approximately 1,300 Square Feet)	52, 53, 54, & 55	Yes
White (24-inch square) Suspended Ceiling Tile	TS-05 & TS-06	Throughout the Main Floor (Approximately 5,000 Square Feet)	56 & 57	Yes
Spray on Surfacing Material	TS-10, TS-11, TS-14, TS-15, TS-16, TS-17, & TS-18	All Structural Steel in Basement Ceiling and Ceiling in Upstairs Projection Room (Approximately 650 Square Feet of Ceiling Area in Projection Room)	61, 62, 65, 66, & 67	Yes
Beige (36-inch square) Floor Tile and Mastic	TS-07 & TS-08	Hallways and Lobby Storage Rooms	58 & 59	No
Plumbing Insulation (TSI)	TS-09 & TS-12	Main Floor Ceilings and Basement Boiler Room	60 & 63	No
Boiler Wrap (TSI)	TS-13	Basement Boiler Room	64	No
White Troweled on Surface Material	TS-19 & TS-20	Basement Hall and Lobby Area Walls	68 & 69	No
Black and Brown Asphalt Roof	TS-21 & TS-22	Theatre Building Roof	70 & 71	No
Brown Window Caulk	TS-23 & TS-24	Along Windows Throughout Building	72 & 73	No

ANALYTICAL LABORATORY REPORTS
SUSPECT ASBESTOS SAMPLES

GEO HYDRO ENGINEERS

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ProjectID:	

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Phone:	(770) 426-7100
Fax:	(770) 426-5209
Received:	12/13/13 12:35 PM
Analysis Date:	12/18/2013
Collected:	12/12/2013

Project: **Brook Run Park/13057200**

Test Report: Asbestos Analysis of Bulk Materials via EPA 600/R-93/116 Method using Polarized Light Microscopy

			Non-Asbestos			Asbestos	
Sample	**Description**	**Appearance**	**% Fibrous**		**% Non-Fibrous**	**%**	**Type**
T-01-Floor Tile *071307074-0001*	Black 1x1' Tile Floor	Black Non-Fibrous Homogeneous			100% Non-fibrous (other)		**None Detected**
T-01-Mastic *071307074-0001A*	Black 1x1' Tile Floor	Brown Non-Fibrous Homogeneous			95% Non-fibrous (other)	**5%**	**Chrysotile**
T-02-Floor Tile *071307074-0002*	Black 1x1' Tile Floor	Black Non-Fibrous Homogeneous			100% Non-fibrous (other)		**None Detected**
T-02-Glue *071307074-0002A*	Black 1x1' Tile Floor	Brown Non-Fibrous Homogeneous	2%	Cellulose	95% Non-fibrous (other)	**3%**	**Chrysotile**
T-03-Floor Tile *071307074-0003*	White 1x1' Floor Tile	White Non-Fibrous Homogeneous			100% Non-fibrous (other)		**None Detected**
T-03-Mastic *071307074-0003A*	White 1x1' Floor Tile	Brown Non-Fibrous Homogeneous	<1%	Cellulose	98% Non-fibrous (other)	**2%**	**Chrysotile**
T-04-Floor Tile *071307074-0004*	White 1x1' Floor Tile	White Non-Fibrous Homogeneous			100% Non-fibrous (other)		**None Detected**
T-04-Mastic *071307074-0004A*	White 1x1' Floor Tile	Brown Non-Fibrous Homogeneous	2%	Cellulose	96% Non-fibrous (other)	**2%**	**Chrysotile**

Analyst(s)

Lauren Kerber (16)
Victoria Panariello (15)

Victoria Panariello, Asbestos Lab Manager
or other approved signatory

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Samples analyzed by EMSL Analytical, Inc Smyrna, GA NVLAP Lab Code 101048-1

Initial report from 12/18/2013 11:29:23

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ProjectID:	

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Phone:	(770) 426-7100
Fax:	(770) 426-5209
Received:	12/13/13 12:35 PM
Analysis Date:	12/18/2013
Collected:	12/12/2013

Project: **Brook Run Park/13057200**

Test Report: Asbestos Analysis of Bulk Materials via EPA 600/R-93/116 Method using Polarized Light Microscopy

			Non-Asbestos				Asbestos	
Sample	**Description**	**Appearance**	**%**	**Fibrous**	**%**	**Non-Fibrous**	**%**	**Type**
T-05 *071307074-0005*	White 2x2' Ceiling Tile	Gray Non-Fibrous Homogeneous	25%	Min. Wool	73%	Non-fibrous (other)	**2%**	**Amosite**
T-06 *071307074-0006*	White 2x2' Ceiling Tile	Gray Fibrous Homogeneous	25%	Min. Wool	73%	Non-fibrous (other)	**2%**	**Amosite**
		Inseparable paint / coating layer included in analysis						
T-07-Floor Tile *071307074-0007*	Beige 3x3' Floor Tile	Beige Non-Fibrous Homogeneous			100%	Non-fibrous (other)		**None Detected**
T-07-Mastic *071307074-0007A*	Beige 3x3' Floor Tile	Tan Non-Fibrous Homogeneous			100%	Non-fibrous (other)		**None Detected**
T-08-Floor Tile *071307074-0008*	Beige 3x3' Floor Tile	Beige Non-Fibrous Homogeneous			100%	Non-fibrous (other)		**None Detected**
T-08-Glue *071307074-0008A*	Beige 3x3' Floor Tile	Tan Non-Fibrous Homogeneous			100%	Non-fibrous (other)		**None Detected**
T-09-Tape *071307074-0009*	Yellow TSI	Various Fibrous Homogeneous	10% 60%	Glass Cellulose	30%	Non-fibrous (other)		**None Detected**
T-09-Insulation *071307074-0009A*	Yellow TSI	Yellow Fibrous Homogeneous	90%	Min. Wool	10%	Non-fibrous (other)		**None Detected**

Analyst(s)

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Project: **Brook Run Park/13057200**

Test Report: Asbestos Analysis of Bulk Materials via EPA 600/R-93/116 Method using Polarized Light Microscopy

			Non-Asbestos		Asbestos
Sample	**Description**	**Appearance**	**% Fibrous**	**% Non-Fibrous**	**% Type**
T-10 *071307074-0010*	White/Gray Spray On Ceiling	Gray/White Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-11 *071307074-0011*	White/Gray Spray On Ceiling	Gray/White Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-12 *071307074-0012*	Yellow Chill Water Line TSI	White/Yellow Fibrous Homogeneous	80% Min. Wool 10% Glass	10% Non-fibrous (other)	**None Detected**
T-13 *071307074-0013*	Yellow Boiler Wrap	White/Yellow Fibrous Homogeneous	10% Synthetic 80% Min. Wool	10% Non-fibrous (other)	**None Detected**
T-14 *071307074-0014*	Gray, Spray On Fireproofing	Gray Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-15 *071307074-0015*	Gray, Spray On Fireproofing	Gray Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-16 *071307074-0016*	Gray, Spray On Fireproofing	Gray Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-17 *071307074-0017*	Gray, Spray On Fireproofing	Gray Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**

Analyst(s)

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Project: **Brook Run Park/13057200**

Test Report: Asbestos Analysis of Bulk Materials via EPA 600/R-93/116 Method using Polarized Light Microscopy

			Non-Asbestos		Asbestos
Sample	**Description**	**Appearance**	**% Fibrous**	**% Non-Fibrous**	**% Type**
T-18 *071307074-0018*	Gray, Spray On Fireproofing	Gray Fibrous Homogeneous		80% Non-fibrous (other)	**20% Chrysotile**
T-19 *071307074-0019*	White Plaster Wall	Gray Non-Fibrous Homogeneous		100% Non-fibrous (other)	**None Detected**
			Inseparable paint / coating layer included in analysis		
T-20 *071307074-0020*	White Plaster Wall	Gray Non-Fibrous Homogeneous		100% Non-fibrous (other)	**None Detected**
			Inseparable paint / coating layer included in analysis		
T-21 *071307074-0021*	BlackAsphalt Roof	Black Fibrous Heterogeneous	3% Cellulose 10% Glass 5% Synthetic	82% Non-fibrous (other)	**None Detected**
			This is a composite analysis of inseparable roofing layers.		
T-22 *071307074-0022*	BlackAsphalt Roof	Black Fibrous Heterogeneous	15% Cellulose 10% Glass 5% Synthetic	70% Non-fibrous (other)	**None Detected**
			This is a composite analysis of inseparable roofing layers.		
T-23 *071307074-0023*	Brown Window Caulk	Brown Non-Fibrous Homogeneous		100% Non-fibrous (other)	**None Detected**
T-24 *071307074-0024*	Brown Window Caulk	Brown Non-Fibrous Homogeneous		100% Non-fibrous (other)	**None Detected**

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Victoria Panariello, Asbestos Lab Manager
or other approved signatory

EMSL maintains liability limited to cost of analysis. This report relates only to the samples reported and may not be reproduced, except in full, without written approval by EMSL. EMSL bears no responsibility for sample collection activities or analytical method limitations. Interpretation and use of test results are the responsibility of the client. This report must not be used by the client to claim product certification, approval, or endorsement by NVLAP, NIST or any agency of the federal government. Non-friable organically bound materials present a problem matrix and therefore EMSL recommends gravimetric reduction prior to analysis. Samples received in good condition unless otherwise noted. Estimated accuracy, precision and uncertainty data available upon request. Unless requested by the client, building materials manufactured with multiple layers (i.e. linoleum, wallboard, etc.) are reported as a single sample. Reporting limit is 1%

Samples analyzed by EMSL Analytical, Inc Smyrna, GA NVLAP Lab Code 101048-1

Initial report from 12/18/2013 11:29:23

071307074

Asbestos Chain of Custody

EMSL Order Number (*Lab Use Only*): 071307074

EMSL ANALYTICAL, INC.
LABORATORY • PRODUCTS • TRAINING

EMSL ANALYTICAL, INC.
2205 CORPORATE PLAZA PKWY
SUITE 200
SMYRNA, GA 30080
PHONE: (770) 956-9150
FAX: (770) 956-9181

Company: Geo-Hydro Engineers, Inc.	EMSL-Bill to: ☑ Same ☐ Different If Bill to is Different note instructions in Comments**
Street: 1000 Cobb Place Blvd, Suite 290	*Third Party Billing requires written authorization from third party*
City: Kennesaw State/Province: GA	Zip/Postal Code: 30144 Country: US
Report To (Name): Jarrett Daggett	Telephone #: 770426-7100 x107
Email Address: jbaggett@geohydro.com	Fax #: 770-426-3209 Purchase Order:
Project Name/Number: Brook Run Park / 1305720	Please Provide Results: ☐ Fax ☑ Email
U.S. State Samples Taken:	Connecticut Samples: ☐ Commercial ☐ Residential

Turnaround Time (TAT) Options* – Please Check

☐ 3 Hour ☐ 6 Hour ☐ 24 Hour ☐ 48 Hour ☑ 72 Hour ☐ 96 Hour ☐ 1 Week ☐ 2 Week

**For TEM Air 3 hr through 6 hr, please call ahead to schedule. *There is a premium charge for 3 Hour TEM AHERA or EPA Level II TAT. You will be asked to sign an authorization form for this service. Analysis completed in accordance with EMSL's Terms and Conditions located in the Analytical Price Guide.*

PCM - Air ☐ Check if samples are from NY
- ☐ NIOSH 7400
- ☐ w/ OSHA 8hr. TWA

PLM - Bulk (reporting limit)
- ☑ PLM EPA 600/R-93/116 (<1%)
- ☐ PLM EPA NOB (<1%)

Point Count
- ☐ 400 (<0.25%) ☐ 1000 (<0.1%)

Point Count w/Gravimetric
- ☐ 400 (<0.25%) ☐ 1000 (<0.1%)
- ☐ NYS 198.1 (friable in NY)
- ☐ NYS 198.6 NOB (non-friable-NY)
- ☐ NIOSH 9002 (<1%)

TEM – Air ☐ **4-4.5hr TAT (AHERA only)**
- ☐ AHERA 40 CFR, Part 763
- ☐ NIOSH 7402
- ☐ EPA Level II
- ☐ ISO 10312

TEM - Bulk
- ☐ TEM EPA NOB
- ☐ NYS NOB 198.4 (non-friable-NY)
- ☐ Chatfield SOP
- ☐ TEM Mass Analysis-EPA 600 sec. 2.5

TEM – Water: EPA 100.2
- Fibers >10µm ☐ Waste ☐ Drinking
- All Fiber Sizes ☐ Waste ☐ Drinking

TEM- Dust
- ☐ Microvac - ASTM D 5755
- ☐ Wipe - ASTM D6480
- ☐ Carpet Sonication (EPA 600/J-93/167)

Soil/Rock/Vermiculite
- ☐ PLM CARB 435 - A (0.25% sensitivity)
- ☐ PLM CARB 435 - B (0.1% sensitivity)
- ☐ TEM CARB 435 - B (0.1% sensitivity)
- ☐ TEM CARB 435 - C (0.01% sensitivity)
- ☐ TEM Qual. via Filtration Technique
- ☐ TEM Qual. via Drop-Mount Technique

Other:
- ☐

☐ **Check For Positive Stop – Clearly Identify Homogenous Group** **Filter Pore Size (Air Samples):** ☐ 0.8µm ☐ 0.45µm

Samplers Name: Jarrett Daggett **Samplers Signature:** [signature]

Sample #	Sample Description	Volume/Area (Air) HA # (Bulk)	Date/Time Sampled
T-01	Black 1x1' tile Floor	Bulk	12-12-13/1335
T-02	Black 1x1' tile Floor	Bulk	12-12-13/1336
T-03	White 1x1' Floor tile	Bulk	12-12-13/1338
T-04	White 1x1' Floor tile	Bulk	12-12-13/1340
T-05	White 2x2' ceiling tile	Bulk	12-12-13/1345
T-06	White 2x2' ceiling tile	Bulk	12-12-13/1347
T-07	Beige 3x3' Floor tile	Bulk	12-12-13/1351
T-08	Beige 3x3' Floor tile	Bulk	12-12-13/1355

Client Sample # (s): **Total # of Samples:** 24

Relinquished (Client): [signature] **Date:** 12-13-13 **Time:** 1235

Received (Lab): [signature] **Date:** 12/13/13 **Time:** 1235

Comments/Special Instructions:

EMSL ANALYTICAL, INC.
LABORATORY • PRODUCTS • TRAINING

Asbestos Chain of Custody

EMSL Order Number (*Lab Use Only*): 071307074

EMSL ANALYTICAL, INC.
2205 CORPORATE PLAZA PKWY
SUITE 200
SMYRNA, GA 30080
PHONE: (770) 956-9150
FAX: (770) 956-9181

Additional Pages of the Chain of Custody are only necessary if needed for additional sample information

Sample #	Sample Description	Volume/Area (Air) HA # (Bulk)	Date/Time Sampled
T-09	Yellow TSI	Bulk	12-12-13/1405
T-10	White/Gray Spray on Ceiling	Bulk	12-12-13/1425
T-11	White/Gray Spray on Ceiling	Bulk	12-12-13/1430
T-12	Yellow, Chill Water Line TSI	Bulk	12-12-13/1450
T-13	Yellow Boiler Wrap	Bulk	12-12-13/1455
T-14	Gray, Spray on Fireproofing	Bulk	12-12-13/1459
T-15	Gray Spray on Fireproofing	Bulk	12-12-13/1510
T-16	Gray Spray on Fireproofing	Bulk	12-12-13/1515
T-17	Gray Spray on Fireproofing	Bulk	12-12-13/1525
T-18	Gray Spray on Fireproofing	Bulk	12-12-13/1540
T-19	White Plaster Wall	Bulk	12-12-13/1545
T-20	White Plaster Wall	Bulk	12-12-13/1555
T-21	Black Asphalt Roof	Bulk	12-12-13/1605
T-22	Black Asphalt Roof	Bulk	12-12-13/1608
T-23	Brown Window Caulk	Bulk	12-12-13/1615
T-24	Brown Window Caulk	Bulk	12-12-13/1620

***Comments/Special Instructions:**

BROOK RUN
CONSERVANCY

Part VI

GREEN CIRCLE ENVIRONMENTAL

www.greencircleenvironmental.com

Danny Ross

RE: Brookwood Run Park
VIA: ddross@bellsouth.net

Dear Danny,

Please find following our proposal for the above referenced.

Scope: **GCD shall provide all necessary regulatory notifications, labor, materials, insurance and incidentals to properly remove and dispose of asbestos containing materials (ACM) as identified by laboratory analysis. Specific materials addressed and approximate quantities shall be as indicated in the table following. All work shall be accomplished by trained and certified personnel in accordance with Federal, State, and Local regulations and industry standards. All work shall be covered by GCD standard insurance. (Certificate Attached) Upon completion, GCE shall provide complete project documentation illustrating full regulatory compliance.**

Time: **GCD currently has the manpower available to prosecute the work upon your direction. It is anticipated that the work as described will require four one (1) phase and 8 shifts**

Price: **Accordingly, our price to accomplish the work as above stated shall be as indicated by the table following. For informational purposes only this price may be distributed substantially as indicated by the individual line items. GCE shall invoice for the work upon phase completion with payment in full due upon receipt. Any balance will accrue interest at the rate of 0.05% per day beginning on the 31st day past due.**

GCE appreciates the opportunity to provide this proposal. We look forward to working with you to help make this project a success for all concerned. If we may provide additional information or answer questions, please call.

Sincerely,
Green Circle Environmental

Matt Bacon
President

Green Circle Environmental
3549 McCall Place
Atlanta, Georgia 30340

(O) 770-458-8662
(C) 770-298-3003
(F) 770-458-8699

GREEN CIRCLE ENVIRONMENTAL

www.greencircleenvironmental.com

Brook Run Park
Asbestos Containing Materials Removal

Scope of Work

Admin Building

- **Mechanical Fire Door_____$100/ea**
- **Ceiling Tile 6,400SF_____ $7,040**

Dormitory Building

- **Fire Door_____$100/ea**
- **Ceiling tile _____ $240**
- **Mastic 3,500SF_____$3,850**

Theater Building

- **Mastic 1,300SF_____$1,430**
- **Ceiling Tile 7,700SF_____$8,470**
- **Spray on TSI 650SF_____$2,600**

Additional Cost

Mobilization and PreWork	**$500**
Georgia EPD Project Notification Fee	**$1,000**
Independent Third Party Clearance Inspection and Air Testing (Optional)	**$500 *Per Project Area**

Total Cost Excluding 3rd Party Testing _____ $ 25,330

*****Quantities which vary from shown by more than + or - %10 to be adjusted using unit prices derived from above stated quantities and line item price**
***** No provision has been made for site security**
***** Site sanitary facilities are to be provided to GCE by others at no cost**
***** Power and water to be provided by others at no cost to GCE (110/15 amp service and hose bib)**
***** MEP make safe operations to be provided by others at no cost to GCE**
*****GCE has made no provisions for stipulated wage rates**
***** Floor tile removal area to be free of demolition and tenant debris prior to GCE's mobilization**

Green Circle Environmental
3549 McCall Place
Atlanta, Georgia 30340

(O) 770-458-8662
(C) 770-298-3003
(F) 770-458-8699

GREEN CIRCLE ENVIRONMENTAL

www.greencircleenvironmental.com

Georgia Environmental Protection Division

License To Conduct Regulated Asbestos Activities in Georgia

Lead-Based Paint and Asbestos Program

Certification, Accreditation, Licensing Unit
Judson H. Turner, Director
4244 International Parkway, Suite 104
Atlanta, Georgia 30354

Green Circle Demolition LLC

Having satisfied the requirements of The Georgia Asbestos Safety Act, O.C.G.A. 12-12-1, et seq and the Rules for Asbestos Removal and Encapsulation, Chapter 391-3-14, Is Hereby Licensed as an ASBESTOS CONTRACTOR To Remove and Encapsulate Friable Asbestos Containing Materials Within the State of Georgia. This Certificate May Be Subject To Revocation, Suspension, Modification Or Amendment By The Director For Cause Including Evidence Of Noncompliance; Or For Any Misrepresentation Made In The Application, Supporting Data Entered Therein Or Attached Thereto, Or Any Subsequent Submittals Or Supporting Data; Or Any Alterations Affecting The Ability To Perform Duties Properly.

Company Owner/President Sam Bacon

Company Mailing Address 3549 McCall Pl.

Atlanta , GA 30340

Phone: (770) 458-8662 *FAX* (770) 458-8699 *E-Mail Address* baconsam@greencircledem

Company License Number 70 NF 091859

Principal Agent's Name Matthew Bacon

Agent's Date of Birth	*Agent's Height*		*Agent's Weight*
	Ft.	*In.*	
6 /5 /1986			

Agent's Authorization Number 8 5127859

The Company License and the Agent's Authorization are interconnected, and the issue and expiration dates run concurrently. The issue and expiration dates shown below apply to both the Company License and the Agent's Authorization. If the agent ceases his authorization to serve, a replacement agent must be submitted immediately for approval consideration.

ISSUE DATE	*EXPIRATION DATE*
9 /30/2014	9 /30/2017

GEORGIA DNR EPD ENVIRONMENTAL PROTECTION DIVISION ASBESTOS PROGRAM

ISSUED BY Aljosie Larkins

Jennifer Vogel

Jennifer Vogel, Program Manager
Lead-Based Paint and Asbestos Program
(404) 363-7026

September 30, 2014

Green Circle Environmental
3549 McCall Place
Atlanta, Georgia 30340

(O) 770-458-8662
(C) 770-298-3003
(F) 770-458-8699

GREECIR-02 NIBLACKD

ACORD

CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY): 10/10/2014

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AFFIRMATIVELY OR NEGATIVELY AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW. THIS CERTIFICATE OF INSURANCE DOES NOT CONSTITUTE A CONTRACT BETWEEN THE ISSUING INSURER(S), AUTHORIZED REPRESENTATIVE OR PRODUCER, AND THE CERTIFICATE HOLDER.

IMPORTANT: If the certificate holder is an ADDITIONAL INSURED, the policy(ies) must be endorsed. If SUBROGATION IS WAIVED, subject to the terms and conditions of the policy, certain policies may require an endorsement. A statement on this certificate does not confer rights to the certificate holder in lieu of such endorsement(s).

PRODUCER	CONTACT NAME: Eric Dotson
Insurance Office of America-LNG 1855 West State Road 434 Longwood, FL 32750	PHONE (A/C, No, Ext): (407) 788-3000 FAX (A/C, No): (407) 788-7933 E-MAIL ADDRESS: Eric.Dotson@ioausa.com

INSURER(S) AFFORDING COVERAGE	NAIC #
INSURER A : Crum & Forster Specialty Insurance Company	44520
INSURER B : Auto-Owners Insurance Company	18988
INSURER C : AmGUARD Insurance Company	42390
INSURER D : Admiral Insurance Company	24856
INSURER E :	
INSURER F :	

INSURED

Green Circle Demolition, LLC
3549 McCall Place
Atlanta, GA 30340

COVERAGES **CERTIFICATE NUMBER:** **REVISION NUMBER:**

THIS IS TO CERTIFY THAT THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR LTR	TYPE OF INSURANCE	ADDL INSD	SUBR WVD	POLICY NUMBER	POLICY EFF (MM/DD/YYYY)	POLICY EXP (MM/DD/YYYY)	LIMITS	
A	X COMMERCIAL GENERAL LIABILITY CLAIMS-MADE X OCCUR X Transportation Pollu X Contractors Pollutio GEN'L AGGREGATE LIMIT APPLIES PER: POLICY X PRO-JECT LOC OTHER:	X		EPK103875	04/23/2014	04/23/2015	EACH OCCURRENCE DAMAGE TO RENTED PREMISES (Ea occurrence) MED EXP (Any one person) PERSONAL & ADV INJURY GENERAL AGGREGATE PRODUCTS - COMP/OP AGG	$ 1,000,000 $ 50,000 $ 5,000 $ 1,000,000 $ 2,000,000 $ 2,000,000
B	AUTOMOBILE LIABILITY X ANY AUTO ALL OWNED AUTOS SCHEDULED AUTOS HIRED AUTOS NON-OWNED AUTOS	X		4914182000	04/23/2014	04/23/2015	COMBINED SINGLE LIMIT (Ea accident) BODILY INJURY (Per person) BODILY INJURY (Per accident) PROPERTY DAMAGE (Per accident)	$ 1,000,000 $ $ $
A	UMBRELLA LIAB X OCCUR X EXCESS LIAB CLAIMS-MADE DED X RETENTION $ 10,000			EFX101347	04/23/2014	04/23/2015	EACH OCCURRENCE AGGREGATE	$ 1,000,000 $ 1,000,000
C	WORKERS COMPENSATION AND EMPLOYERS' LIABILITY ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED? (Mandatory in NH) Y If yes, describe under DESCRIPTION OF OPERATIONS below	N/A		R2WC599138	05/30/2014	05/30/2015	X PER STATUTE OTH-ER E.L. EACH ACCIDENT E.L. DISEASE - EA EMPLOYEE E.L. DISEASE - POLICY LIMIT	$ 1,000,000 $ 1,000,000 $ 1,000,000
D	Excess Auto Liab			EX00001420601	04/23/2014	04/23/2015	Each Loss	8,000,000
D	Excess Auto Liab			EX00001420601	04/23/2014	04/23/2015	Aggregate	8,000,000

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES (ACORD 101, Additional Remarks Schedule, may be attached if more space is required)
Project: ALC Office Renovation - Kennesaw, GA - Job#3999
Buildrite Construction Corp is addtional insured as respects to general liability per forms CG2010 07/04 & CG2037 07/04 on a primary and non-contributory basis and for auto liability when required by written contract.

CERTIFICATE HOLDER

Buildrite Construction Corp.
600 Chastain Rd.
Suite 326
Kennesaw, GA 30144

CANCELLATION

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, NOTICE WILL BE DELIVERED IN ACCORDANCE WITH THE POLICY PROVISIONS.

AUTHORIZED REPRESENTATIVE

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BROOK RUN
CONSERVANCY

Part VII

Excerpts from Feasibility Study Done by AMS Planning & Research With Analysis of Projected Cost to Build*

Our neighboring city of Sandy Springs is embarking on building a $250 million (including land cost) City Center that will include City Hall, a regional performing arts center (theater), green space, retail stores, restaurants and living space. The needs of Sandy Springs are different than those of Dunwoody. Our community is blessed to have a thriving business center – Perimeter Center – and a town center – Dunwoody Village. A portion of Perimeter Center is in Sandy Springs, but not Perimeter Mall, which is entirely within Dunwoody.

When the city of Sandy Springs was formed in 2005, the community was primarily the sprawling mixed bag of office buildings, restaurants, strip shopping centers and car dealerships along Roswell Road. There was no defined town (city) center. The Sandy Springs City Center project will give Sandy Springs the definition it needs. The vision for the theater is to host nationally and internationally recognized talent necessitating a larger regional performing arts center. Recently Sandy Springs issued over $156 million in revenue bonds to finance this project.

As for the Brook Run Theater, some people have suggested that Dunwoody follow Sandy Springs and build a new city hall and theater in the same complex. However, as this feasibility study shows, Dunwoody needs a smaller LOCAL performing arts center, not a larger regional one as is being built in Sandy Springs.

Nevertheless, we feel it's worth looking at what it might cost if we were to take the new-build approach to a local performing arts center for Dunwoody. What follows below are examples of new-build costs for (1) a regional performing arts center and (2) a local performing arts center similar to what is needed in Dunwoody Both analyses are provided by AMS Planning & Research, a nationally recognized arts and entertainment-consulting firm.

Regional Performing Arts Center

Please see Figure 1 below for a sample building program for a 2,000-seat proscenium (picture-frame) stage regional performing arts center. Such a center could be expected to include full theatrical technical capabilities, including fly loft, orchestra pit, orchestra shell; backstage loading and preparatory space; performer support spaces including multiple dressing rooms, toilets, showers and green room; "front of house" public-service spaces including lobby, concessions, box office and restrooms; and administrative offices. The estimated net square feet has been increased or "grossed up" by a factor of 1.5 to account for necessary but non-programmed building components such as circulation, wall thickness, utility spaces and others. The resulting figure is the total, or gross, square footage of the facility.

Figure 1: Regional Performing Arts Center Program

Space Category	Square Feet
Auditorium & Stage	31,000
Public Areas	19,000
Backstage Support	5,000
Administration	2,000
Subtotal (Net)	**57,000**
Grossing Factor (1.5)	28,500
Total (Gross)	**85,500**

At an estimated project cost of $1,000 per square foot, a typical benchmark cost for a project of this kind, the facility described would cost approximately $85.5 million (2009 dollars) excluding land costs and parking.

Local Performing Arts Center
Please see Figure 2 for a sample building program for a 500-seat locally-serving performing arts center. Such a center could be expected to include many, but not all, theatrical capabilities, such as lighting, sound and fly gallery; performer support spaces, including a rehearsal space for local organizations; patron accommodations; and administrative offices. The program for a local performing arts center has been grossed up by a factor of 1.4, in recognition of the facility's smaller size and reduced complexity.

Figure 2: Local Performing Arts Center Program

Space Category	Square Feet
Auditorium & Stage	9,000
Public Areas	5,300
Backstage Support	5,000
Administration	1,000
Subtotal (Net)	**20,300**
Grossing Factor (1.4)	8,120
Total (Gross)	**28,420**

At an estimated project cost of $650 per square foot, a typical benchmark cost for a facility of this kind, the facility described would cost approximately $18.5 million (2009 dollars), excluding land costs and parking.

Cost Analysis of Developing a New Build Theater and Meeting Space*
The cost of living has increased 11% since this study was completed in May 2009; hence, the estimated cost of the regional performing arts facility referenced above would be $94.9 million today and the cost of the local performing arts facility would be $20.5 million.

The Gaillard Center in Charleston, SC, began renovation in September 2012. The building has 260,000 square feet of space including a new performance hall that seats 1,800 patrons and includes approximately 16,000 square feet of meeting, exhibition and convention space and 7,300 square feet of accessible outdoor terrace lawn space. It has a standing reception capacity of 2,000 and a seated capacity of 1,700 (indoor and outdoor). The facility is fully ADA-compliant, friendly to the elderly and disabled, LEED certified and cost $142 million to renovate. Tom Tomlinson, a principal in Tomlinson-Graham, who conducted the Brook Run Theater feasibility study, is the Executive Director of Gaillard.

Sandy Springs is constructing a performing arts center with 1,000 seats, a fly loft and orchestra pit including meeting space and ballrooms consisting of 7,500 square feet of ballroom and banquet space for 375 patrons and 3,750 square feet of breakout meeting space. The pro-forma cost of this facility is projected to be $66.9 million (see below the first two line items in the City Center estimate). The project is projected to have a projected cost in line with the regional performing arts center described above.

SANDY SPRINGS CITY CENTER

Overall Conceptual Estimate

Sandy Springs City Center Program Summary

Project	Function	Estimated Budget
PAC	Performing Arts Center ("B+")	$37.7MM - $41.7MM
Public Meeting	Flexible Ballroom/Meeting Space	$18.9MM - $25.2MM
Office Building	City and Private Offices	$26MM - $32MM
Parking	Subgrade / Surface	$39MM - $45MM
Park and Infrastructure	Green, Roads, Util (CC blk)	$18MM - $23MM
Artwork	Various sculptures / features within City Center	Est $500K
Mt Vernon Rd Improvement Project	Road Widening, Pkg, Mt V/SS Cir Intersection, Bluestone	$3.8MM (not incl util or ROW)
Sandy Springs Circle Streetscape Improvements	SS Cir (Mt V inter. to JFR) Typ Streetscape Section including Multi-use	$1.5MM (not incl util or ROW)
Johnson Ferry Road Streetscape Improvements	JFR (Roswell to SS Cir) Typ Streetscape Section	$1.5MM (not incl util or ROW)
Utility Program	Utilities for Streetscape / Rd improvement, Elec relocation	Est $22.4MM
Total Estimated Program		Approx. $169.3MM - $196.6MM

Based on conceptual cost estimates

The Brook Run Theater is expected to be a LOCAL performing arts facility. Based on these estimates, since the Brook Run Theater has a seating capacity of 360 and 34,000 square feet of usable theater with a fly loft and orchestra, storage, meeting, banquet and office space, the estimated cost of building a SIMILAR FACILITY AT ANOTHER SITE today from the ground up would be $24.5 million. Land cost and parking would be added to this cost estimate.

To protect the historical aspects of the building, the Conservancy recommends that improvements to the building be done within the footprint of the existing structure. The "Essential Facility" cost estimate is believed to be the appropriate facility for the Brook Run Theater. The Theater is 50 years old and could be registered on the National Historic Register. Registering the Theater on the Historic Register would provide an additional source of funding, the sale of "historic tax credits." TG2 estimates a renovation cost of $7.5 million, or less than 30% when compared to building a new equivalent size facility that includes the land and parking spaces required.

**This analysis was done by the Brook Run Conservancy using the cost estimates of AMS, a professional theatrical consulting firm and information found on the Sandy Springs and Gaillard Center websites.*