

Recommendations of the Downtown Theater Action Group

*Submitted to the Mayor, Salt Lake City, by the
Downtown Theater Action Committee
July 18, 2008*

INTRODUCTION

In the life of any city, defining moments shape the future. Such a moment exists in Salt Lake City now – the chance to fulfill the Downtown Rising vision and create a sparkling new downtown where residential, shopping, dining and cultural offerings interact to form a vibrant core in our region’s historic, commercial and cultural center.

The missing piece is an anchor for the downtown cultural district – a multi-purpose theater of sufficient size to attract first runs of Broadway touring shows; provide a state-of-the-art venue option for beloved Utah performing groups such as Ballet West and Utah Opera; and attract music and comedy acts.

The new theater must be sized to reflect the realities of the touring-Broadway musical market in the United States, not the smaller size of New York’s Broadway theaters. Of over 50 American cities that host touring shows – over half with markets smaller than Utah’s – fewer than five do so in theaters with fewer than 2,000 seats. (See **Attachment A**) Except for San Francisco, which has a market that can support multiple-week runs, all major, first-run touring Broadway markets have theaters with well over 2,000 seats. The Capitol Theatre and Kingsbury, each with around 1900 seats, are wonderfully restored venues, but 400 of the Capitol’s seats have suboptimal sight-lines and neither is large enough for first-run touring Broadway performances. Load-in, lobby, backstage, seating, parking, concessions and restroom space are challenging.

Road producers of successful Broadway productions such as “The Lion King” and “Wicked” demand minimum weekly investment returns. Consequently, when these shows finally reach Salt Lake on their second or later national tours, ticket prices at our relatively small facilities are high. High prices limit the size of potential audiences. Limited audiences reduce the quality, number and length of runs of shows. The way out of this conundrum is the development of the new downtown theater. The Capitol Theatre will always be an integral part of a concentration of downtown cultural facilities, but that theater, Kingsbury and other existing venues alone cannot meet our present and future needs. When programmed and operated in coordination with existing performance groups, the new theater will contribute operating revenues that can help support our existing arts organizations.

With such a theater as a drawing-card, we can create a critical mass of world-class arts groups and venues, making Salt Lake City a magnetic destination for culture and entertainment. With the inclusion of classroom and small-performance space in the theater complex, new possibilities emerge for educational and performing arts tours; festivals and

seminars; and use by universities. As students, families and entertainment consumers visit downtown in greater numbers, demand for the programming of our existing arts groups will increase, as will use of our existing venues. People will have compelling new reasons to visit and live in downtown Salt Lake City, strengthening the economy of our City, region and State.

Construction of the new theater will be funded in part from New Markets Tax Credits uniquely available to downtown Salt Lake City. Other funding may come from the creation of a Community Development Area previously recommended by the Downtown Theater Action Group. Profits earned from lucrative Broadway touring shows and other popular entertainment will support our arts organizations. The economic activity the theater generates will increase revenues to the ZAP fund that supports local groups. The new theater will be controlled by the community so that it's profits will stay in the community. Its programming will be under local control – carefully calibrated to complement and enhance the cultural offerings already available in our city.

Imagine a future in which cultural tour packages draw families from throughout the region to Salt Lake City to see varied arts performances, visit educational sites, dine out and shop. Imagine music, theater, and dance festivals; backstage tours and celebrity meet-and-greets; and college-credit performing arts workshops. Envision groups of high school students and parents traveling to Salt Lake City for national tours instead of going to Denver or San Francisco. Imagine traffic to our own arts offerings increasing because timely arrivals of first-run Broadway-style shows draw culture-lovers to our downtown. Now, think about giving people compelling reasons to visit, do business, and live in downtown Salt Lake City.

We have one real chance to get this right. Salt Lake City is the place, and now is the time.

BACKGROUND ON THE ACTION GROUP

On February 28, 2008, Ralph Becker, Mayor of Salt Lake City, announced the formation of a pro-bono, Downtown Theater Action Group, comprised of community representatives. He asked the Committee to analyze existing opportunities and make recommendations about a site for the construction of a new, state-of-the-art, legitimate stage theater of approximately 2400 seats in downtown Salt Lake City. The Committee is comprised of business and cultural leaders and activists. Others, comprising an Advisory Committee, have provided support and advice to the Committee. A list of Committee members and of the advisory group is attached (**Attachment B**).

The Committee held public meetings on March 6, 17, and 24; and April 7, 17, and 28; May 12; June 9, and July 14. Three subcommittees were established, Site Selection chaired by Prescott Muir (Prescott Muir Architects), Finance chaired by David Golden (Wells Fargo Bank), and Community Organizations chaired by Raymond Tymas-Jones (University of Utah). The subcommittees each have held meetings as appropriate to their respective functions. And informal groupings of Committee members and other interested members of the public have held numerous meetings since the organization of the Committee.

RECOMMENDATIONS

- (1) **Site Selection.** The Committee concludes that there are several potential sites for location of the new theater. These include (a) the Utah Theater and additional land available on Block 69; (b) the NAC building site and additional parcels that may be assembled on Block 70; (c) a parking lot located behind the Peery Hotel with frontage on Pierpont Street, West Temple, and Broadway adjacent to the Rose Wagner Theater; and (d) the parking lot owned by the I.J. Wagner Trust, across the street from the Rose Wagner Theater. There are distinct public benefits and complications associated with each site; the order of their listing, therefore, should not be construed as any one of the four being preferable to the others. Other sites also are available and would be suitable for the theater, notably including (e) land available as part of the new Camden Centre development planned on the block between 100 and 200 South and 500 and 600 West and (f) a three-acre parcel immediately to the north of the Grand America Hotel. The Site Selection subcommittee considered the Rocky Mountain Power site on Block 69 but concluded that it will not be available in the short term for the theater development.

The Downtown Theater Action Group recommends to the Mayor that the City immediately negotiate with all property owners and conclude a contract for the acquisition of one of the alternative sites specified in the attached summaries of alternative sites. (Some property owners, however, do not concur with all of the terms included in the summaries.) With the summaries are schematic drawings suggesting how the new theater might be located on the proposed site.

Preliminary discussions with the property owners of these sites indicate that the sites all are available for sale at fair market prices to be negotiated. In some instances, the property owners have provided a purchase price which, except for the I.J. Wagner Trust proposal, is being provided to the City in confidence.

Criteria used by the Committee to evaluate these and other potential sites for location of the theater are summarized in the **Attachment C**.

Convenient parking is essential to the location of the new theater. An estimated 800 spaces will be required during peak performance periods. There appears to be sufficient parking available proximate to all of the sites recommended (7501 spaces, excluding City Creek, proximate to Blocks 69 and 70; and 2,240 proximate to the Wagner and Peery sites); but the final determination of the theater location must include long-term provision for adequate parking. Each of the four priority sites are immediately adjacent to, or within one block of, the TRAX light rail line.

A preliminary, prototype theater design prepared by Daniel P. Coffey & Associates, Ltd., architects (**Attachment D**), as well as theatre plans for the Ellie Caulkin Opera House in Denver, Colorado, and the Schematic theatre diagrams found in the "Plan for New Performing Arts Facility in Salt Lake City 1997" authored by Theatre Project Consultants and Webb Management, were used by Prescott Muir Architects to

confirm that the recommended sites are of sufficient size on which to construct a 2,400-seat, state-of-the-art theater.

As emphasized later in this recommendation, the final theater design must be programmed in close coordination with City, County and State performance and presenting organizations and potential users.

The Action Group expects that the principal uses of the theater will include presentation of musical theater, ballet, opera, popular entertainment acts including comedy and amplified music, and civic including convention-related events and programs of religious organizations. The recommended sites are of sufficient size so that additional facilities may be included in the theater development as may be determined appropriate in the pending study by AMS Planning and Research for Salt Lake County. The Committee recommends, in any event, that ancillary facilities include four rehearsal rooms that may be used by local performance groups and the University of Utah, Salt Lake Community College, Utah Valley University, and other Utah educational institutions. Ancillary facilities also should include a black-box theater, with an audience capacity to be determined in consultation with local performance groups and as recommended by the AMS study.

The principal recommended sites are:

- a. Utah Pantages Theater site and a portion of the parking garage immediately to the south of the Utah Theater site. The site to be assembled and location of the theater on the assembled parcel is depicted in **Attachment E**. The use of the additional area from the parking garage will provide sufficient land area for the construction of a state-of-the-art theater with an appropriate configuration of the auditorium and sufficient backstage facilities. Assembly of the site also may enable improvements to backstage facilities of the Capitol Theater, owned and operated by Salt Lake County.
- b. Block 70, immediately south of the City Creek development and to the north of Gallivan Plaza. A tentative location for a site for construction of a 2400-seat theater on the NAC property when combined with property already owned by the City or agencies thereof, is depicted in **Attachment F**. The assembled site will provide sufficient land for development of the theater, rehearsal rooms, and, if funding is secured, for ancillary cultural arts uses such as a black-box theater. Housing, hotel, retail and office development, all designed for job creation and significant benefits for local residents, also may be planned for the assembled site.
- c. Parking lot behind the Peery Hotel. The site and location of the theater on this site is depicted in **Attachment G**. The assembled site will provide sufficient land for development of the theater, rehearsal rooms, and, if funding is secured, for ancillary cultural arts uses such as a black-box theater. The development may be linked physically with the Rose Wagner Theater.

- d. Wagner Foundation parking lot, across Broadway from the Rose Wagner Theater. The location of the theater on this site is depicted in **Attachment H**.
- e. The prospective Camden Centre development. Information about this site will be provided to the City by the Action Group.
- f. The Holdings property to the North of the Grand America Hotel. Information about this site will be provided to the City by the Action Group.

Price and other terms are not included in these summaries so that the public interest is not prejudiced as the City proceeds to negotiate one or more contracts to acquire a site for the theater. Schematics included in the attachments are preliminary and further detailed plans must be developed to locate the theater at each of the depicted locations.

There are other sites that rank well against the Committee's criteria. Information about these other locations also will be provided to the City.

- (2) **Financing.** The Downtown Theater Action Group has received a preliminary cost estimate for construction of the theater prepared by Daniel P. Coffey & Associates, Ltd. (**Attachment I**). The estimate is \$64.1 million for construction in 2008 dollars. This estimate does not include design fees, escalation, land, or owner-related costs. The Committee projects a total project budget of \$81.5 million.

Based on the advice of the National Development Council, the Committee has determined that, uniquely for the State of Utah, the locations recommended for the theater all are located within a Qualified Low Income Community (QALIC) as that term is defined by the U.S. Department of Treasury for the New Market Tax Credit (NMTC) program. It is expected that this program will be extended legislatively by the U.S. Congress beyond the current fiscal year. If that occurs, the Committee has been advised that the downtown theater project likely will qualify for participation in the program and that Community Development Entities with tax credit allotments will provide tax credit financing. If that can be realized, not less than 20% of the total capital cost of the project (upwards of \$14 million) will be available as equity through this program.

The Committee finds and recommends that:

- a. Financing of the theater is practical and achievable because of the availability of outside funds, state enabling laws for community development, and the economic viability of a downtown theater.
- b. Funding sources for the theater development should not impair existing funding sources for cultural activities (e.g., ZAP taxes) or current private sources of funding for existing organizations.
- c. The City immediately establish a Community Development Act (CDA) Area. This Area will include the areas denoted in the Salt Lake City Downtown

Alliance proposed Arts and Cultural District, including areas where the four recommended sites are located. This Area shall be known as the Salt Lake City Cultural and Entertainment District.

- i. The University of Utah has suggested that theaters located at the University of Utah and entertainment areas adjacent to the University also be included in the district. Salt Lake Community College wishes to have three locations included: Library Square Campus, Community Writing Center at Library Square, and the Grand Theatre at the South City Campus. The Committee recommends the inclusion in the district of these and other locations of cultural facilities and related entertainment areas of other educational institutions wishing to be included in the district. If this may not be accomplished under the CDA, then formalized arrangements should be established between the district and the educational institutions wishing to be involved for the sharing the benefits and obligations arising under the provisions for establishing and operating the district.
- d. It is anticipated that incremental sales tax revenues from City Creek Center alone to governmental entities from business and cultural facilities within the District shall exceed \$18 million annually, beginning in 2012 or shortly thereafter. The new theater and restaurants, hotels and other entertainment activities spawned by the new venue will generate additional new sales tax revenues. A portion of these revenues should be made available to underwrite the financing costs for design and construction of the theater project and to underwrite statewide cultural arts and other programs.
- e. With a portion of these incremental sales tax revenues, the City should conclude arrangements with the County and State to provide for funding a portion of the debt service requirements of the new downtown theater, for funding the capital costs of other needed cultural facilities in the County as recommended by the AMS study now pending, for funding the capital costs of needed cultural facilities in other communities throughout the State, and for funding programming initiatives of the cultural arts, including education, throughout the State.
- f. After consultation with the National Development Council, the Committee recommends that the City immediately take appropriate measures to qualify the theater development project for New Market Tax Credits, if available. The Action Group expects that upwards of \$14 million of the projected \$65 million construction cost can be made available as equity for the project through tax credit financing, which uniquely is available in the four recommended locations.
- g. Additional funding sources include, but are not limited to, facility fees and ticket surcharges for touring Broadway and popular entertainment acts, naming rights and sponsorships, co-promotion of Broadway and pop-entertainment programs (a change from the County's method of programming), and net operating income.

(3) **Economic Impact.** The Committee concludes that the new theater will have a substantial and beneficial impact on both the cultural and economic development of downtown Salt Lake City, the County and the State. These impacts include quantifiable and intangible economic benefits.

- a. **Overview.** The Committee chair conservatively projects annual attendance of 175,000 theater patrons and over \$11 million in ticket sales for first run touring Broadway attractions alone at the new venue. (Earlier studies, including the HVS study in 2005, projected higher attendance. Other genres of the performing arts, including dance, ballet, opera, popular music and civic functions will bring the total attendance to a significantly higher total.)

The Committee chair estimates that 15% of theater patrons at the new venue will travel to Salt Lake City from outside of Utah to see first-run touring shows like “Wicked” and “Lion “King.” These new audiences will occupy as a projected 13,125 hotel and motel rooms at an average room rate of \$100 per night. They will spend millions of dollars annually at local restaurants and other business.

James Wood, Bureau of Economic and Business Research, University of Utah, projects \$22 million in spending by Utah residents and by non-residents who attend touring Broadway productions. This includes \$10.99 million annual economic activity related to spending by Utah resident touring Broadway theater patrons, creating 443 jobs. He projects \$2.7 million annual economic activity related to spending by non-residents, creating 121 jobs. (See **Attachment J**)

It’s easy to understand how this economic impact occurs. Salt Lake City is the cultural, economic and religious center of a region that includes northern Nevada, southern Idaho, southwestern Wyoming, western Colorado and Utah. Other cities have found that arts and culture are a “magnet” for tourism, attracting more visitors and keeping them longer when they visit.

Our state already has world-class arts organizations based in Salt Lake City. With the new theater as an anchor, Utah will have a concentration of world-class arts venues in our city’s downtown core – the critical mass needed to create a true arts destination.

The inclusion of classrooms in the theater complex makes it possible for universities throughout the region to send students to Salt Lake City for arts workshops featuring groups such as Utah Opera, Utah Symphony, Ballet West and others.

Educational performing arts tours will attract school classes from around the region – including groups that now travel out of state for these experiences. These could include master classes, gallery tours, meet-and-greets with performers.

“Festival weekends,” built around offerings of our local arts groups and touring-show programming, can be coordinated with lodging, transportation

and dining options to draw visitors to our state throughout the year. The ability to attract and host arts festivals and conventions will be enhanced. In this way, audiences for our city's existing arts groups and venues can be increased, its downtown can be enlivened and its businesses can be boosted by an influx of visitors.

- b. The theater, therefore, will benefit the City, County and State economically by:
 - i. Generating significant new sales tax revenues directly from the presentation of first run, touring Broadway productions that previously have not visited Salt Lake City because of the inadequacy of existing venues;
 - ii. Generating, indirectly, new sales tax revenues from increased patronage at local restaurants by increased audiences at presentations presently not available in the region;
 - iii. Increasing employment opportunities for local residents, as the new venue grows the economy by \$4.6 million annually from touring Broadway and more from other presentations; and directly employs 12 new full-time employees and numerous part-time stagehands, performers, box office personnel, and other staff required to operate and present performances at the venue;
 - iv. Increasing the value of real estate in the presently underdeveloped vicinity of the new theater, and, therefore, increasing real estate tax revenues;
 - v. Attracting national and international performance groups that will enhance income tax collections by the State;
 - vi. Increasing the vitality of the downtown area proximate to the Salt Palace and provide an additional convention asset, thereby increasing the attractiveness of Salt Lake City as a location for conventions;
 - vii. Developing new audiences that may be introduced to existing local performance groups and provide new sources of support for the arts;
 - viii. Providing design and construction employment in the local economy;
 - ix. Providing additional educational opportunities for the university community for students and enhancing the cultural vitality of the City which increases the attractiveness of our universities for prospective students, faculty and administrative personnel. The concentration of arts venues downtown also provides a performance venue option for universities with, or now creating, campuses in downtown Salt Lake City.
 - x. Providing additional cultural and educational opportunities for families and pre-college students through performing arts tours, seminars, and festivals.
- c. To extend and expand these economic benefits on an ongoing basis, the Committee recommends that Mayor Becker establish an ongoing initiative to

cultivate the cultural and creative economy of the region. Such an initiative would not only optimize the economic benefits of a new downtown theater, but would recommend strategies to expand creative industries in Salt Lake City and Utah.

(4) **Community Organizations**. The Committee concurs that in the development of the new venue and of the organizational structure for its operations, the must City address the needs and concerns of community arts organizations and others by assuring that:

- a. Oversight of the design and construction of the new theater must provide for the input and full consideration of the needs of prospective users of the facility, including the Utah Opera, Ballet West, Pioneer Theatre, Kingsbury Hall, the LDS Church and other religious organizations, the Convention and Visitors Bureau, for-profit popular entertainment promoters and presenters, and for-profit Broadway musical and other theatrical promoters and presenters;
- b. Programming direction for this and any other associated new performance spaces shall be overseen by representatives of the City, County and State's arts, cultural, educational and business communities; the governing group should have the legal authority to underwrite and promote new programming for these venues and for the cultural development of the State;
- c. Grants from the SLC Downtown Presentation Fund shall provide for augmentation of the existing ZAP and private sources of funding of existing cultural arts organizations;
- d. Recipients of grants from the SLC Downtown Presentation Fund shall be required to coordinate their marketing and fundraising activities to enhance the attendance of audience to all genres of the performance and visual arts in downtown Salt Lake City;
- e. Contracting for presentation of Broadway road company productions shall seek to maximize the benefits to local, County and State-wide cultural organizations by increasing the interests of the community in theater and the arts and by making available to the SLC Downtown Presentation Fund net cash flow earned from Broadway and other profitable presentations under new presenting arrangements if they can be negotiated for use of the new theater and by local for-profit promoters;
- f. The County shall increase the capabilities and usability of its integrated ticketing and database system so that all cultural arts presenters shall have easily accessible use of the system;
- g. Public and private funding of the capital construction of the new downtown theater and of SLC Downtown Preservation Fund should be secured to the extent possible from new and not existing sources of funding for cultural arts; and

- h. the theater shall be operated as a catalyst to promote Salt Lake City as an arts destination in ways that benefit our existing organizations. These may include college-credit arts workshops, performing arts tours for school students and families and destination arts festivals.

ATTACHMENTS

- A. Capacities of Venues in Touring Broadway and Other Peer Markets
- B. Downtown Theater Action Group and Advisory Committee Members
- C. Criteria for Location of 2400-seat Downtown Theater
- D. Preliminary Prototype (Daniel P. Coffey & Associates, Ltd.)
- E. Summary of Utah Pantages Theater and Block 70 Site and Schematics
- F. Summary of Block 70 Site and Schematics
- G. Summary of Parking Lot Site Behind Peery Hotel and Schematic
- H. Summary of Wagner Foundation Parking Lot Site and Schematic
- I. Estimated Construction Cost (Daniel P. Coffey & Associates, Ltd.)
- J. James Wood, Bureau of Economic and Business Research, University of Utah, Memorandum to William Becker, July 11, 2008

ATTACHMENT A
Capacities of Venues in Touring Broadway and Other Peer Markets

Peer Cities

Appleton Fox Cities PAC 2070
Baltimore France-Merrick PAC 2232
BirminghamBJCC 2814
Calgary Southern Jubilee 2713
Cincinnati Aronoff Center 2623
Columbus Ohio Theatre 2747
Columbus Palace Theatre 2623
Edmonton Northern Jubilee 2525
Ft. Lauderdale Broward Center 2653
Fort Worth Bass Hall 2032
Honolulu Blaisdell Auditorium 2121
Jacksonville Moran Theatre 2856
Kansas City Music Hall 2200
Louisville Kentucky Center 2479
Louisville Louisville Palace 2645
Madison Overture Center 2216
Milwaukee Uihlein Hall 2305
Norfolk Chrysler 2451
Omaha Orpheum Theater 2546
Orlando Bob Carr 2367
Ottawa National Arts Centre 2245
Portland Keller 2992
Salt Lake City Capitol Theatre 1917
Saskatoon TCU Place 2027
Spokane INB PAC 2640
Tampa Morsani Hall 2466
Tempe Gammage 2797
Toledo Stranahan Theater 2409

Road Cities (in ascending order)

San Francisco Curran 1667
Salt Lake City Capitol Theatre 1917
Colorado Springs Pikes Peak Center 1970
Salt Lake City Kingsbury Hall 1971
Albuquerque Popejoy Auditorium 1985
St Petersburg Mahaffey 2030
Fort Worth Bass Hall 2032
Boise Morrison Center 2040
Appleton Fox Cities PAC 2070
Indianapolis Clowes Hall 2074
Palm Beach Kravis Center 2115
Minneapolis State 2119
Honolulu Blaisdell Auditorium 2121
Kansas City Music Hall 2200
San Francisco Orpheum 2203
Madison Overture Center 2216
Baltimore France-Merrick PAC 2232
Washington, DC Opera House 2294
Milwaukee Uihlein Hall 2305
Fresno Saroyan Theater 2343
Miami Arsht CPA 2348
Orlando Bob Carr 2367
Toledo Stranahan Theater 2409
Nashville TPAC-Andrew Jackson Hall 2425
Norfolk Chrysler 2451
Tampa Morsani Hall 2466
Louisville Kentucky Center 2479
Eugene Hult Center 2487
Omaha Orpheum Theater 2546
Minneapolis Orpheum 2588
Boston Opera House 2592
Indianapolis Murat Theatre 2621
Cincinnati Aronoff Center 2623
Columbus Palace Theatre 2623
Houston Hobby Center-Sarofim Hall 2637
Spokane INB PAC 2640
Louisville Louisville Palace 2645
Fort Lauderdale Broward Center 2653
Cleveland Palace Theatre 2658
Pittsburgh Heinz 2663
Los Angeles Pantages 2703
Des Moines Civic Center 2721
Columbus Ohio Theatre 2747
Tempe Gammage 2797
Seattle Paramount 2811
Birmingham BJCC 2814
Pittsburgh Benedum 2824

Jacksonville Moran Theatre 2856
Akron EJ Thomas 2863
San Antonio Majestic 2911
Portland Keller 2992
Costa Mesa Orange County PAC 3034
Cleveland State Theater 3194
Kalamazoo Miller Auditorium 3483
Richmond Landmark 3538
Atlanta Fox Theatre 4480
Austin UTPAC-Bass Concert Hall 4480
St. Louis Fox 5060

ATTACHMENT B
Downtown Theater Action Group and Advisory Committee Members

Theater Committee

Scott Anderson, Zions Bank
Celia R. Baker, Arts Consultant and Writer
D.J. Baxter, Redevelopment Agency of Salt Lake City
Lane Beattie, Salt Lake Chamber
Scott Beck, Salt Lake Convention and Visitors Bureau
William Becker, Theatre Dreams
Nancy Boskoff, Salt Lake City Arts Council
Spencer F. Eccles, Wells Fargo Bank
Bob Farrington, Salt Lake City Department of Community & Economic Development
David Golden, Wells Fargo Bank
Raymond T. Grant, Discovery Gateway
Tom Guinney, Gastronomy, Inc.
Meghan Holbrook, Zions Bank
Ellis Ivory, Deseret News
Johann Jacobs, Ballet West
Larry Miller, Utah Jazz
John Milliken, Milcom, Inc.
Rick Mortensen, Matheson, Mortensen, Olsen & Jeppson, P.C.
Prescott Muir, Prescott Muir Architects
Renn Patch, Office of the Presiding Bishopric of The Church of Jesus Christ of Latter-day Saints
Gary Porter, Office of the Presiding Bishopric of The Church of Jesus Christ of Latter-day Saints
Vasilios Priskos, InterNet Properties Inc.
Jill Remington Love, Salt Lake City Council
Patricia A. Richards, Wells Fargo Bank
Richard Scott, Salt Lake Community College
Dean Singleton, Salt Lake Tribune
Maia Tourangeau, Utah Symphony | Utah Opera
Raymond Tymas-Jones, College of Fine Arts
Jim Wall, Deseret News Publishing Co.
Carla Wise, Downtown Alliance

Advisory Committee

John Ballard, NewSpace Entertainment
Jim Bradley, Salt Lake County Council Office
Clint Ensign, Blinchair Companies
Fred Eapin, University of Utah
Natalie Gochnour, Salt Lake Chamber
Herald Johnson, IJ and Jeanne Wagner Charitable Foundation
Brenda Scheer, College of Architecture and Planning

ATTACHMENT C
Criteria for Location of 2400-seat Downtown Theater

Broadway Theatre
Site Selection Committee Report
Selection Criteria

A. Synergy with Adjacent Uses

1. Existing Theaters

Much of the experience of theatre attendance is the experience of the event, that is seeing and being seen, thus it was felt that the arts and cultural district benefit from a reasonable, one block or 1,000 linear foot maximum separation between the new and existing theatres. If theatres could be co-located in order to facilitate shared load in docks and/or patron services this would be an optimum configuration.

2. Hospitality District (300 South)

Although theatres provide a negative impact on the street face during the day, they do support restaurants and hotels and thus benefit from and contribute to a pre/post performance proximity with a hospitality district. It is suggested that the theatre lobby be held back from the street edge to allow restaurants and more activated uses to inhabit street front lease space. This could provide rental income for the theatre.

3. Salt Palace

The synergistic relationship with the Salt Palace is more difficult to define. The Salt Lake Convention Bureau has indicated they periodically need the use of a 5,000-seat auditorium and to a lesser degree, a 2,400 seat facility. Currently they use the NuSkin Theatre in the Energy Solutions Arena. With a reasonable proximity of 400 linear feet from the Salt Palace entries, it is anticipated that the Salt Lake Convention Bureau would book five dates per year in the new theatre.

4. Economic Development

The task force has identified the economic development potential more extensively elsewhere in this report, however, the site selection committee has prioritized sites that reside in blocks 69 and 70, especially with frontage on Main Street due to the need to revitalize these properties located in the heart of the central business district. Another economic development concern is to create opportunity for multiple property owners rather than the public investment benefiting a sole development entity.

5. Liquor Sales

The ability to serve liquor for hosted events, during intermissions, and in adjoining restaurants and clubs will contribute to the economic vitality of the theatre as well as its immediate vicinity.

B. Access

1. Automobile and Parking

Most patrons use an automobile to travel to the theatre. It is estimated that there will need to be one parking stall for every 2.75 seats. For a 2,400-seat theatre it will require 800 stalls within a 1,000-foot radius with preference for directly adjoining parking. The distance between theatre

and parking structures depends upon the quality of the pedestrian experience, with greater hospitality infill affording greater distance to parking.

Due to the ingress and egress queuing challenges of a singular parking structure, it is felt that multiple structures located within the prescribed proximity would be ideal. Parking structures used for office tenants provide a good opportunity for complimentary or shared use. Structures used for shopping malls, restaurants, and hotels provide less complimentary use.

The City Creek Development has indicated that there will be no surplus stalls available in their structures at this time. However, the theatre project can anticipate complimentary use of the Regent or Orpheum Street structures owned by PRI. Auto circulation for drop-off and access to parking has been weighed in the site selection process.

Proximity to traffic arteries like 400, 500, and 600 south, as well as West Temple, 300, and 400 west would be advantageous. Location of the theatre at the north end of the downtown business district is understood to be a challenge especially during the Christmas holiday season.

2. Transit

As mentioned previously, the use of mass transit rail and bus are lesser-utilized means of access for theatre patrons. However, given the increasing level of acceptance of mass transit and cost of fuel, we felt it is important to prioritize sites that were within 1,500 linear feet of a Trax station and to a lesser degree in proximity to the 200 south bus corridor. A downtown circulator could enable more remote parking.

C. Design

1. Configuration and Constructibility

The committee studied the optimum theatre configuration that will allow for efficient, cost effective management of the facility. It was determined by the task force that the optimum configuration was not to be compromised. We looked for sites that enabled direct multiple truck bay load in with a direct pathway to the stage. This requires simplified truck maneuvering and load in ramps that do not block the street or sidewalk. It would be optimum to allow truck maneuvering off street, but it is realized this would be impractical in a downtown location. Impact on existing street corner curb radii as well as other impediments such as mid-street parking ramps were considered.

The configuration of an adequate lobby with multiple level visual perspectives would enhance the arrival and intermission experience and benefit earned income components like gift shop, food services, and facility rentals. Although not currently programmed as part of the theatre project, the ultimate co-location of rehearsal halls and small black box theatre would be beneficial.

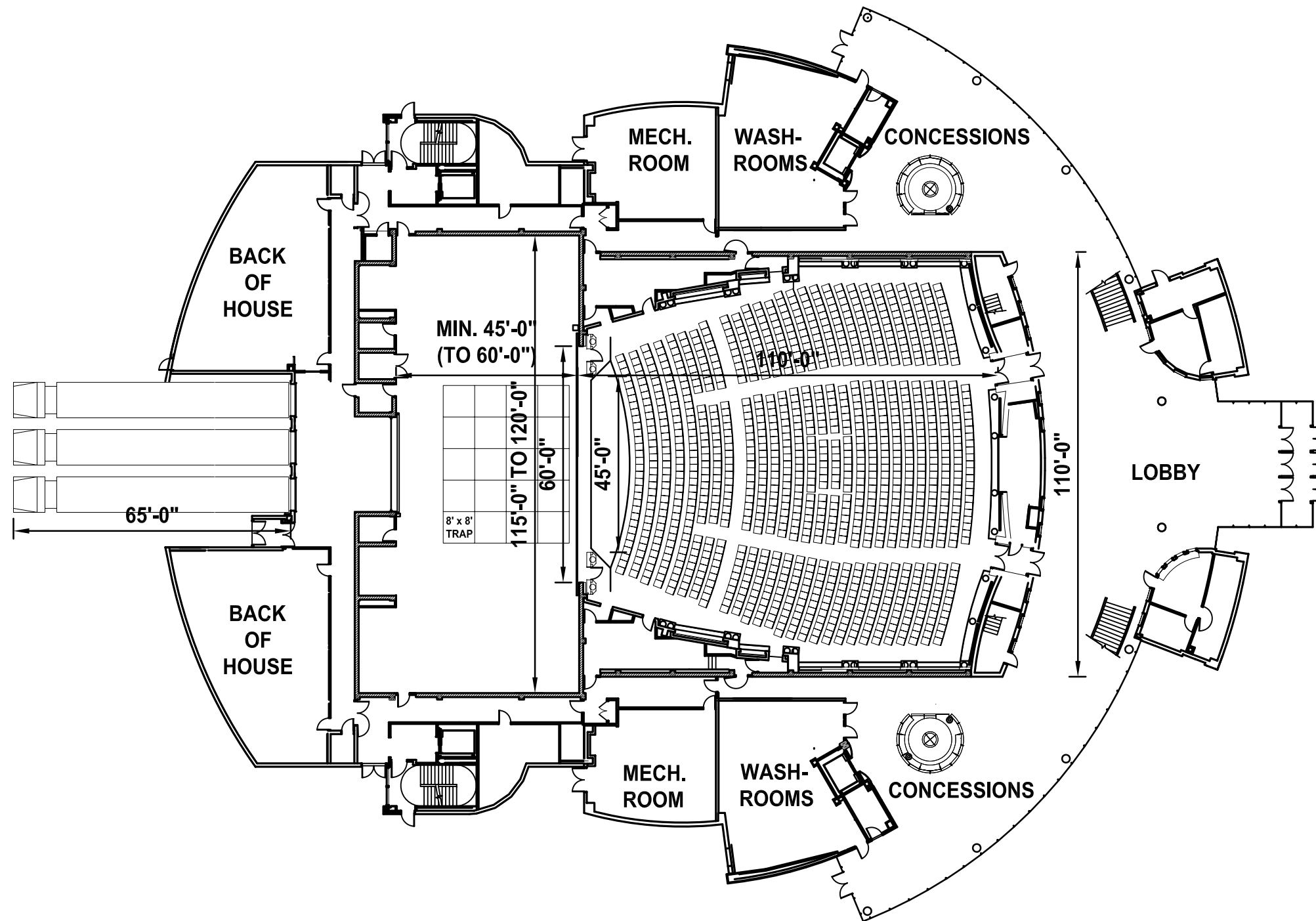
Constructibility issues were considered. Sites that provided adequate areas for construction staging and layout with little need for protection of adjacent structures were prioritized. The amount of demolition, environmental cleanup, and subsoil conditions should be considered as an acquisition cost and thus did not overly concern this committee.

2. Image and Community Concerns

This is an area that is more difficult to assess, however, we felt that a new 2,400-seat theatre should have a certain civic presence. The theatre should have an adequate street frontage in order to accommodate audience arrivals and departures as well as provided a heightened level of experience. However, the committee felt that preserving the day to day economic return on street front retail as well as diminished theatre exterior cladding cost associated with a theatre surrounded by other uses was an optimum approach. The overall civic image would benefit from a cohesive singular mixed-use development.

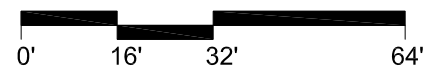
The community has repeatedly voiced support for the revitalization of the Utah Theatre as well as a commitment to Main Street.

ATTACHMENT D
Preliminary Prototype (Daniel P. Coffey & Associates, Ltd.)



THEATRE PROTOTYPE

Daniel P. Coffey & Associates, Ltd.



Mar 21 2008

ATTACHMENT E
Summary of Utah Pantages Theater and Block 70 Site and Schematics

Downtown Performing Arts Theater

Property Name: The Utah Pantages Theatre and Block 69

Property Owner: Howa Properties, Inc. (Rick Howa)), Main Street Investors, LLC, and Glen Young

Address: 144 south Main, 156 South Main

Parcel: 15-01-229-068, 15-01-229-070

Legal Description:

Zoning: D-1

Property Size: .70
 .19
 .89 (Howa property only)

Building Size:

Building Age/Type:

County Assessed Valuation: 2,956,200

Parking: None

Adjacent Uses: Retail and Office

Site or Bldg Description: Remaining portions of the Utah Pantages Theater and adjacent properties

RDA status: Collection Area

Other Comments:

Howa has controlled the Utah Pantages Theatre property for more than 10 years with the intention of restoring it as a theater. In 2003, Martinez & Johnson, renown theater restoration architects, prepared for the owner concept plan design for the construction on the property of a state-of-the-art, 2500-seat Broadway musical theater venue on

the owner's site. The total square footage of the designed facility is 112,050 square feet.

In 2005, Daniel P. Coffey & Associates examined the 2003 design. He estimated the construction cost at \$63 million. He concluded that while the construction of the theater as designed is feasible, there are inadequacies in the design, including a limited backstage area; an excessive proportion of the audience seating in the first and second balconies rather than the orchestra floor; excessive distance of back row seating in the balconies from the stage; stage grid height of 80 feet rather than standard 90 foot; less than desirable access between the front- and back-of-the house; and difficult load-in and load-out configuration.

Although Mr. Howa disagrees, the Downtown Theater Action Group concurs that the current Howa site is inadequate to accommodate a 2,400 seat theater with optimum seating, loading, and patron amenities. The committee concluded that use of the Howa property to construct the downtown theater would require additional property.

Hines Company and its co-owner of the adjacent garage servicing the Kearns Building are not amenable to demolishing their parking garage to the north of the Howa property to accommodate expansion of the site for construction of the new theater.

However, 200 South Main Street Investors, LLC, owner of the US Bank Building located at 299 South Main Street at the corner of 200 South and Main Street (formerly known as the Interstate Bank Building), has confirmed a interest in making available a portion of the parking garage immediately to the west of the US Bank Building and to the east of the Capitol Theater. By including in the assemblage a northerly portion of one of the sites (#1501229060) on which this garage is constructed, there would be sufficient land on which to construct a properly configured 2400-seat theater, meeting the concerns raised by the 1995 Coffey study of the Martinez & Johnson concept plan design. Replacement parking for 47 cars would have to be provided.

Glen Young owns a parcel between the Utah Pantages Theatre site and the US Bank Building property, approximately .07 acre (#1501229074). This property is 23'X145' and Mr. Young states that the property has access rights to the rear, four parking stalls in the US Bank Building parking structure and joint use of dumpsters. Leases encumbering Young building expire within two years. Mr. Young is

willing to sell his property at its fair market value or effect a tax-free exchange.

While there is significant parking of 1000 spaces, primarily used for complementary office uses and apparently available for theater use in the evenings, satisfactory long-term arrangements would have to be made to accommodate theater requirements if the Block 69 site is used for construction of the theater.

The Rocky Mountain Power sub-station to the rear of the Howa property presents some challenges in the short term to the Block 69 location of the theater. However, the Martinez & Johnson design does provide an adequate, temporary, though less than ideal, solution to providing for load-in and load-out for the new theater – and for immediately improvements for loading in and loading out at the Capitol Theater. Rocky Mountain officials have indicated to the City and the Downtown Theater Action Group that within the next ten years, the public utility will be significantly enhancing its sub-station facilities and capacities in downtown Salt Lake City. The timing will depend on development scenarios in and around Block 69. Appropriate arrangements should be made with Rocky Mountain Power to secure proper access to the rear of the new downtown theater and the Capitol Theater at the time when Rocky Mountain Power commences its upgrade of these facilities. In the meanwhile, arrangements must be made with Rocky Mountain Power for interim access to the backstage facilities of both the new theater and the Capitol Theater.

The utilization of these Block 69 properties to aggregate an adequate site for the construction of the new theater provides important and significant public benefits:

First, it may be possible to provide to the US Bank Building owners as consideration for the site provided, additional development rights over portions of the assembled theater site instead of cash consideration.

Second, interim arrangements for load-in and load-out at the new theater can be designed so that load-in and load-out at the County-owned Capitol Theater also can be accommodated. At present, load-in and load-out for the Capitol Theater through the US Bank building parking garage is very inadequate and costly.

Third, when in the future the Rocky Mountain sub-station is relocated or moved from its present location, load-in and load-out of the new theater, as of the Capitol Theater, may be optimized. Design of the new theater should anticipate future changes to load-in and load-out.

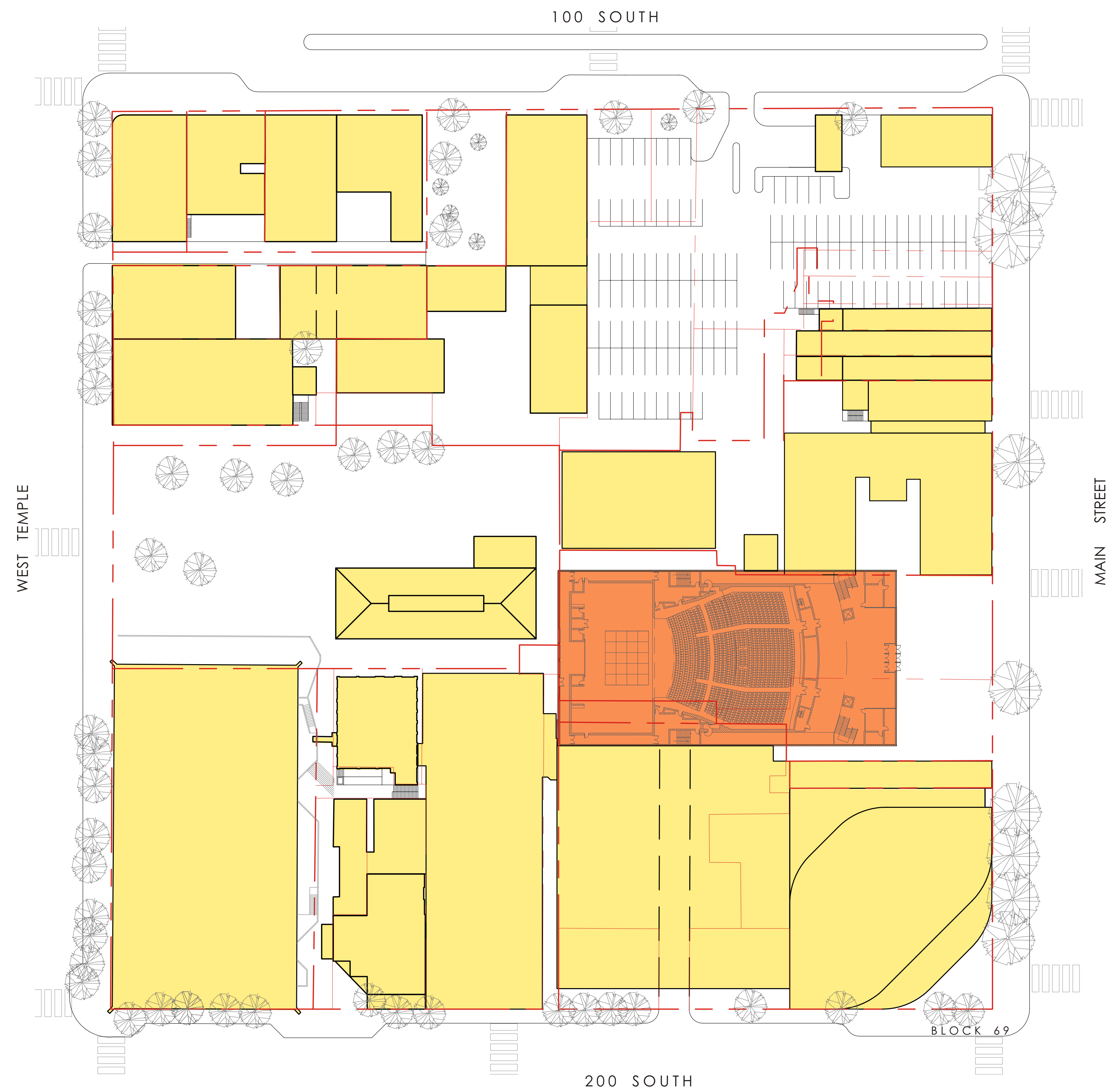
Fourth, the location of the new theater on Block 69 is desirable as catalyst for development as arts and cultural district south of City Creek Center.

Fifth, adjacent and nearby parking structures provide ample shared parking for nighttime uses for current and expanded uses.

Sixth, the adjacent to new City Creek Center is anticipated to draw over 10 million users per year and have over 700 residential units. These users and residential owners will be located within easy walking distance of the new theater on Block 69.

Seventh, the Block 69 site has Main Street entrance and ample street frontage to accommodate retail and other complementary uses.

Eighth, although most of the historic elements of the Utah Pantages Theatre have been demolished, the use of the Howa property will enable the incorporation of the limited number of remaining historic elements of that theater, such as the stained glass ceiling, and the continued use of the site which has been identified as the site of the City's premiere theater facility for generations of Utahans.



- EXISTING BUILDINGS TO REMAIN
- THEATRE PROTOTYPE

01A BLOCK 69 - UTAH THEATRE

SCALE: 1" = 50'-0" ^

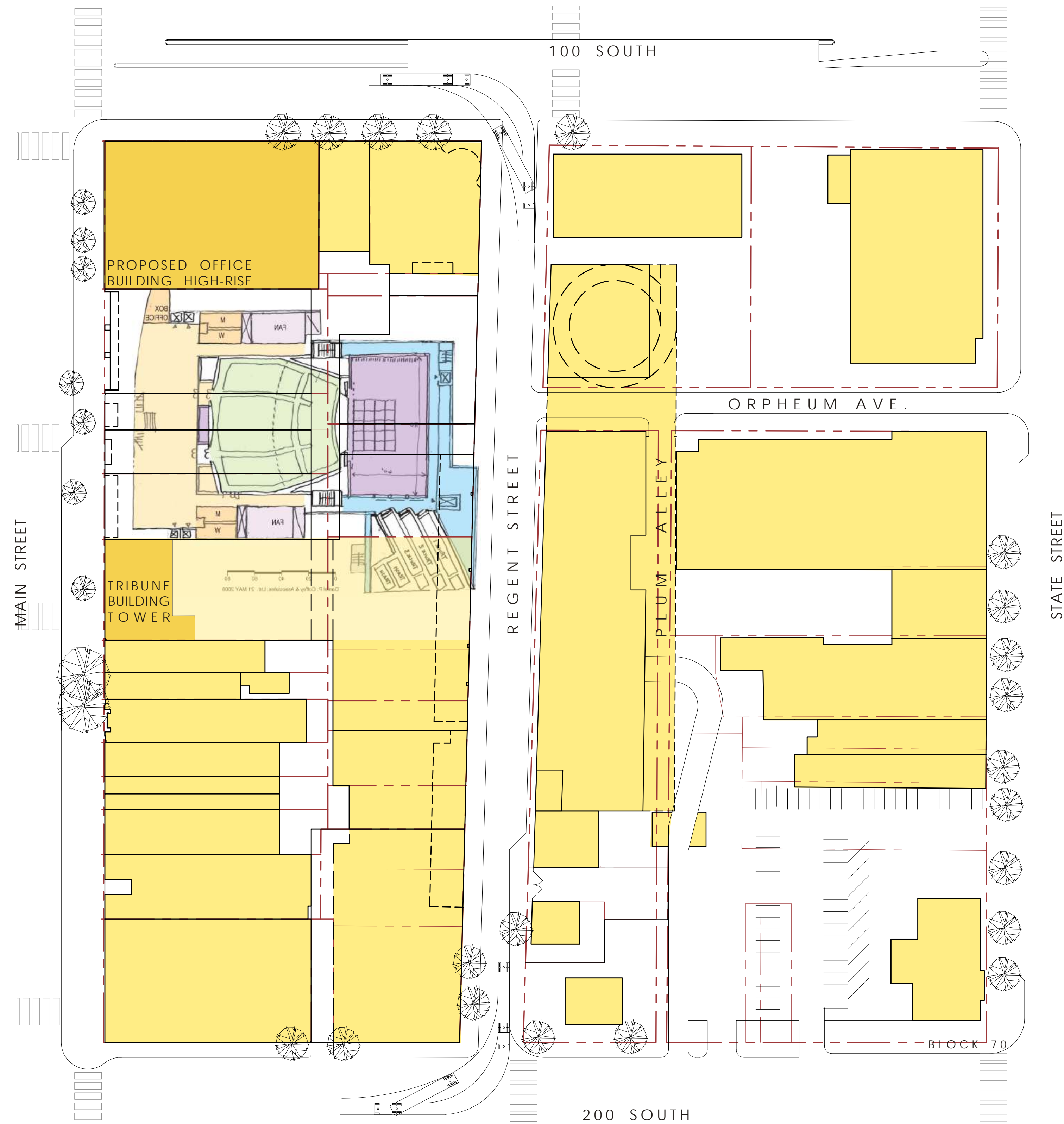


- EXISTING BUILDINGS TO REMAIN
- THEATRE PROTOTYPE

01B BLOCK 69 - UTAH THEATRE

SCALE: 1" = 50'-0" ^

ATTACHMENT F
Summary of Block 70 Site and Schematics



EXISTING BUILDINGS TO REMAIN

03 BLOCK 70 - MAIN STREET

SCALE: 50'-0" \wedge

Downtown Performing Arts Theater

Property Name: NAC/Prudential/Inkleys/MUAH

Property Owner: Suburban Land Reserve; RDA, PRI

			<u>Acre</u>	<u>Assessed</u>
PRI	107 South Main	16-06-105-044	.40	7,635,900
PRI	115 South Main	16-06-105-002	.29	5,148,500
RDA	125 South Main	16-06-105-003	.09	398,300
RDA	127 South Main	16-06-105-004	.11	505,600
D News	120 South Regent	16-06-105-027	.23	421,000
Suburban	135 South Main	16-06-105-046	.18	847,600
Suburban	134 South Regent	16-06-105-028	.19	347,800
Suburban	136 South Regent	16-06-105-030	.32	604,200
Suburban	154 South Regent	16-06-105-032	.05	91,500
Suburban	160 South Regent	16-06-105-034	.10	183,000
D News	162 South Regent	16-06-105-038	<u>.07</u>	<u>128,100</u>
			2.03	16,311,500

Address:

Parcel:

Legal Description:

Zoning: D-1

Property Size:

Building Size:

Building Age/Type:

County Assessed Valuation:

Parking: 1,000 spaces in Regent Street and Orpheum Garages (subject to negotiation)

Adjacent Uses: Office, parking, restaurant

Site or Bldg Description:

RDA status: Collection Area

Other Comments:

Suburban Land Reserve is prepared to sell its properties on Main Street on Block 70 north of the Tribune building to the Salt Lake City RDA at market value for the construction of a performing arts theater and also the NAC building located on Regent Street.

To accommodate a theater, several of the existing structures would require complete or partial demolition. Destruction of the NAC building will be particularly costly, but that cost should be reflected in the purchase price for the property. Phase I and some Phase II environmental studies have been done by the owner; any environmental issues and the cost of remediation also should be reflected in the purchase price.

The properties fronting or adjacent to 100 South would remain. Preliminary schematic designs confirm that the theater could be oriented in either a north/south direction or east/west. Alley easements would have to be resolved, and loading to several properties on 100 South would need to be accommodated. A new theater could be placed in the block and allow for smaller redevelopment opportunities on Main Street as well as Regent Street.

Parking for a theater would be accommodated at existing parking garages used generally during the day by office users; but long-term parking arrangements to service the theater must be negotiated.

Suburban Land Reserve will sell all of the property in question, even those parcels not necessary for a large theater. The Salt Lake Tribune Building rear addition may be required as part of the assemblage for the theater development.

The Block 70 location has several important public benefits, including:

First, the location of the new theater on Block 70 is desirable as catalyst for development as arts and cultural district immediately to the south of City Creek Center.

Second, adjacent and nearby parking structures provide ample shared parking for nighttime uses for current and expanded uses if contractual terms can be negotiated for their use.

Third, the new City Creek Center is anticipated to draw over 10 million users per year and have over 700 residential units. These users and residential

owners will be located within easy walking distance of the new theater on Block 70.

Fourth, the Block 70 site will provide for a Main Street entrance and ample street frontage on Main Street to accommodate retail and other complementary uses.

Fifth, the Block 70 site will provide for a Regent Street entrance and ample street frontage on Regent Street to accommodate retail and other complementary uses.

Sixth, a mid block pedestrian connection from Regent Street to Main Street will facilitate pedestrian access, not only to the new theater, but also to other cultural and entertainment facilities both on Main and on Regent Streets.

Seventh, Regent Street will provide an easy pedestrian connection between the new City Creek development entranceway on 100 South and the Gallivan Center at 200 South.

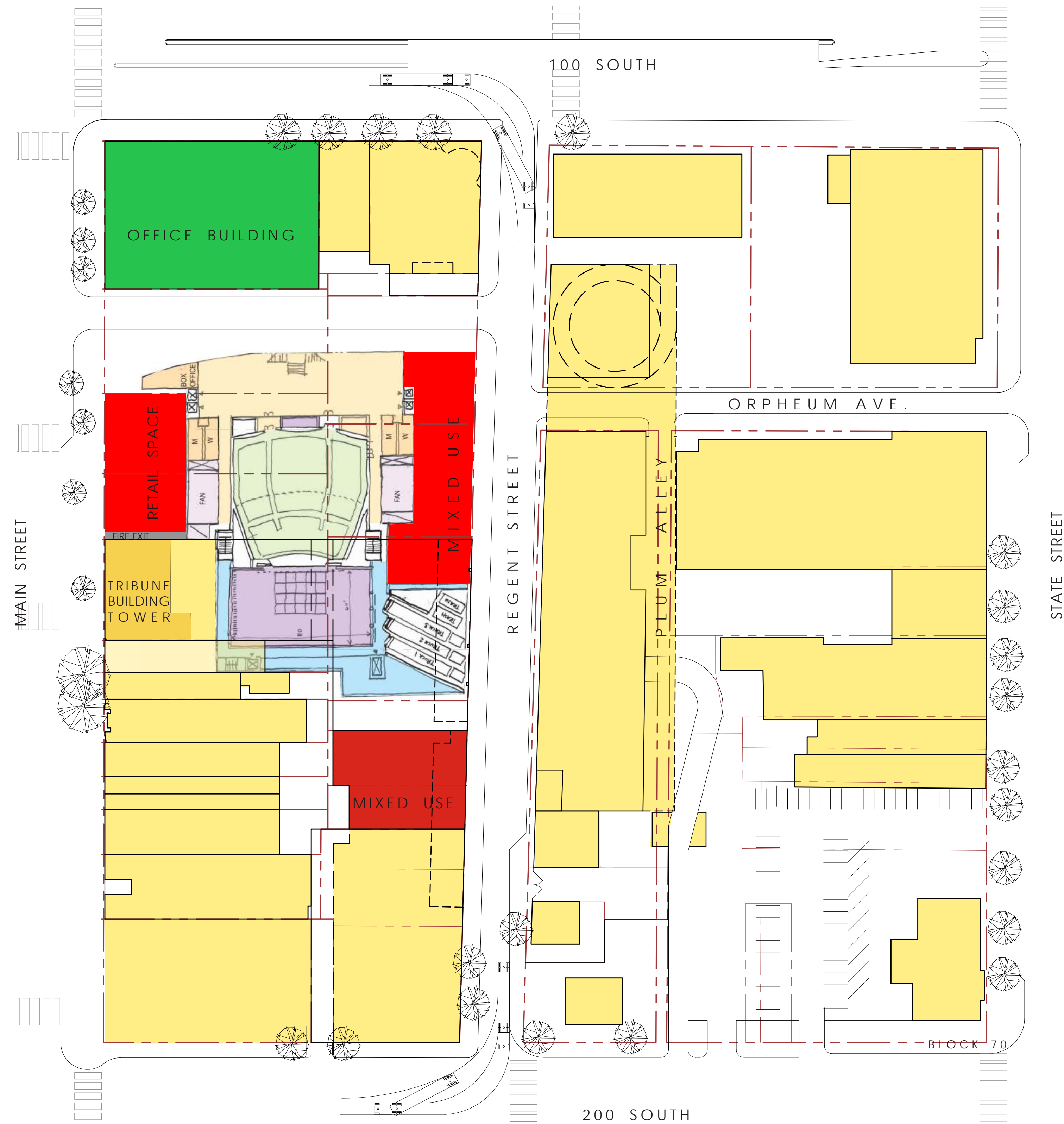


* MUAH GRAND HALL DEPTH MEASURED FROM THE FACE OF THE BUILDING = 100'-0"

- POTENTIAL LEASABLE RETAIL SPACE
- POTENTIAL OFFICE BUILDING TOWER
- PROMINENT EXISTING BUILDINGS
- EXISTING BUILDINGS TO REMAIN

04A BLOCK 70 - REGENT STREET

SCALE: 1" = 50'-0" ^



- LEASABLE RETAIL SPACE
- OFFICE BUILDING TOWER
- EXISTING BUILDINGS TO REMAIN

04B BLOCK 70 - REGENT STREET

SCALE: 1" = 50' - 0"

ATTACHMENT G
Summary of Parking Lot Site Behind Peery Hotel and Schematic

Downtown Performing Arts Theater

Property Name: Peery Hotel Parking Lot

Property Owner: Painless Parking LLC (Bernolfo)

Address: 128 W 300 S, 250 S. West Temple

Parcel: 15-01-227-027, 15-01-277-025

Legal Description:

Zoning: D-1

Property Size: 1.08
.30
1.38

Building Size:

Building Age/Type:

County Assessed Valuation: 1,974,50
628,600
2,603,100

Parking:

Adjacent Uses: Hotels, restaurants, Performing arts facility

Site or Bldg Description:

RDA status: Non-collection Area

Other Comments:

The Peery Hotel parking lot, with street frontage on West Temple, 300 South and Pierpont Avenue. The site wraps around the Peery Hotel which is at the northwest corner of West Temple and 300 South. The property is owned by David Bernolfo. It is of sufficient size to accommodate a theater and ancillary facilities, with the theater fronting on West Temple. Load-in and load-out would be designed for the theater from Pierpont Avenue.

The owner prefers not to have any presentation of his discussions with the committee about the site.

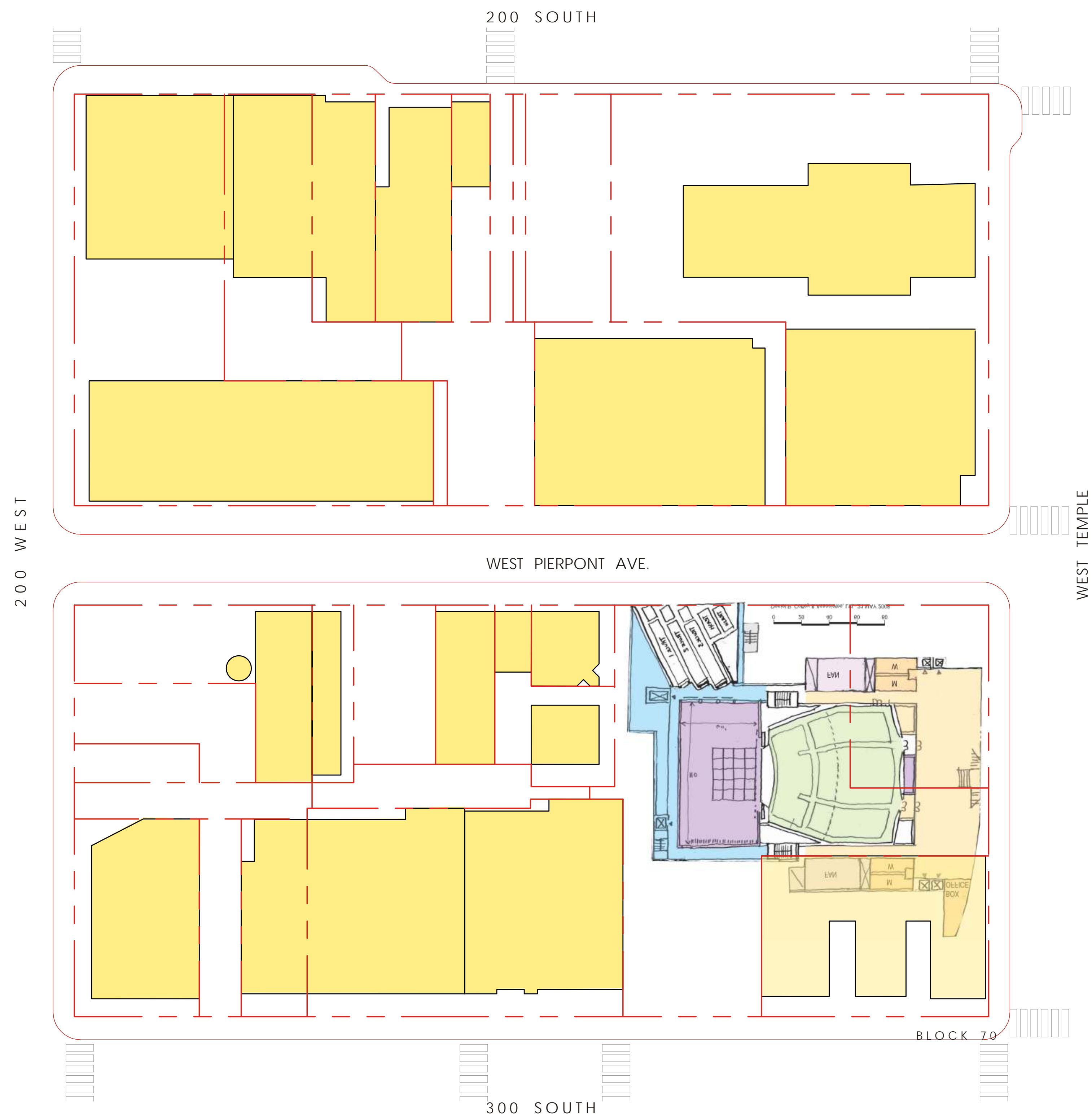
There are several important public benefits that can be achieved by location of the new theater at the Peery Hotel parking lot location, including:

First, the design of the new theater can be integrated with the Rose Wagner Theater so that the new theater, ancillary rehearsal and administrative spaces, and possibly other performance spaces can be integrated with the existing facilities operated by the County.

Second, this location of the new theater is desirable as catalyst for development in the arts and cultural district south of City Creek Center, though the impact is not as important as a location on Block 69 or Block 70.

Third, this location has entrances on West Temple, 300 South (Broadway) and Pierpont, with ample street frontage to accommodate retail and other complementary uses.

Fourth, this location is proximate to the Salt Palace.



EXISTING BUILDINGS TO REMAIN

07 PIERPONT - WEST TEMPLE

SCALE: 1" = 50'-0"

ATTACHMENT H
Summary of Wagner Foundation Parking Lot Site and Schematic

Downtown Performing Arts Theater

Property Name: Rose Wagner Parking Lot

Property Owner: Broadway Parking LLC

Address: 117 & 143 W 300 S.

Parcel: 15-01-278-005, 15-01-279-002

Legal Description:

Zoning: D-1

Property Size: 1.87
 .17
 2.04

Building Size: NA

Building Age/Type: NA

County Assessed Valuation: 1,315,100
 335,200
 1,650,200

Parking: 250 spaces

Adjacent Uses: Restaurants, Hotel, Theater, Condo

Site or Bldg Description:

RDA status: Non-Collection Area

Other Comments:

The Trustees of the Izzi Wagner Foundation will sell this property at market value provided parking is made available at commercial rates for the Rose Wagner Theater per the wishes of Izzi Wagner. They estimate the fair market value at \$50 per square foot, total approximately \$4.5 million. They estimate that the peak Rose Wagner Theater requirement for parking 200 is spaces.

The property is currently surface parking and is used in a limited way for monthly parking and more extensively for night time parking for nearby restaurants and the Rose Wagner Theater patrons. Nighttime rates are \$5. The site nets approximately \$100,000 to the Foundation.

The site is large enough to accommodate a theater and some retail uses on 300 South. Broadway has been envisioned as one of downtown's more active streets with a mix of restaurants, cultural attractions, hotels, and residences. A larger use like a 2,400 seat theater is considered a somewhat larger and less active use than has been planned by the Convention Bureau and others for the block. However, appropriate design of the theater structure, allowing for retail and other ancillary uses along Broadway should meet many of these planning objectives for development of this site.

Future uses for the site, loss of parking at the site, demand for parking by a new theater use, and other changes in the neighborhood for more parking (e.g. Federal Courts Building) require a better understanding of the parking supply and demand dynamic now and in the future. Adjacent owners of surface lots have non-specific plans for their property, generally seeing it used as parking for the short term with development potential in the longer term.

There are several important public benefits that can be achieved by acquisition of this property from the Trustees, including:

First, the site can be used for at least two alternative uses. One alternative is to construct the theater on the acquired site. To accomplish this use, alternative arrangements must be made for 200 parking spaces required for the Rose Wagner Theater and an additional 600-800 spaces must be identified and contracted for use of the theater.

Second, the site might be exchanged for the parking lot site behind the Peery Hotel.

Third, the new theater will be in close proximity to the Rose Wagner Theater so that the new theater, ancillary rehearsal and administrative spaces, and possibly other performance spaces can be integrated with the existing facilities operated by the County across the street.

Fourth, this location of the new theater is desirable as catalyst for development as arts and cultural district south of City Creek

Center, though the impact is not as important as a location on Block 69 or Block 70.

Fifth, this location has ample street frontage to accommodate retail and other complementary uses.

ATTACHMENT I
Estimated Construction Cost (Daniel P. Coffey & Associates, Ltd.)

Salt Lake City Performing Arts Center

Project Budget

21 May 2008

	Option A AREA 140,747	Option B AREA 139,734
1.0 GENERAL CONDITIONS		
2.0 SITE WORK	\$1,857,860	\$1,844,489
3.0 CONCRETE	\$7,187,998	\$7,136,264
4.0 MASONRY	\$1,317,661	\$1,308,177
5.0 METALS	\$6,966,977	\$6,916,833
6.0 WOODS AND PLASTICS	\$1,582,134	\$1,570,747
7.0 THERMAL & MOISTURE PROTECTION	\$5,648,709	\$5,608,054
8.0 DOORS & WINDOWS	\$4,644,651	\$4,611,222
9.0 FINISHES	\$3,921,773	\$3,893,546
10.0 SPECIALTIES	\$302,270	\$300,095
11.0 EQUIPMENT (see FF&E Budget)	\$0	\$0
12.0 FURNISHINGS	\$21,574	\$21,418
13.0 SPECIAL CONSTRUCTION	\$0	\$0
14.0 CONVEYING SYSTEMS	\$455,443	\$452,165
15.0 PLUMBING	\$1,291,875	\$1,282,577
16.0 FIRE PROTECTION	\$1,006,303	\$999,060
17.0 HVAC	\$4,655,424	\$4,621,918
18.0 ELECTRICAL	\$5,316,470	\$5,278,206
19.0 GENERAL REQUIREMENTS	\$910,597	\$904,043
SUBTOTAL	\$45,229,858	\$44,904,325
ESCALATION & CONTINGENCY @ 10%	\$4,522,986	\$4,490,432
GENERAL CONDITIONS @ 6%	\$2,713,791	\$2,694,259
FEE @ 4%	\$1,809,194	\$1,796,173
INSURANCE @ 1%	\$452,299	\$449,043
SUBTOTAL	\$54,728,128	\$54,334,233
FF&E	\$9,405,000	\$9,405,000
TOTAL	\$64,133,128	\$63,739,233

ASSUMPTIONS:

All existing structures on site will be demolished by others

All mechanical rooms and equipment will be structural isolated for sound control

Dressing rooms (75 stations), toilet rooms (fixtures:37 men, 56 women) and concession area (120 lf of counter).

FF&E (see attached list)

Option A has 2 balconies, Option B has 1 balcony both have 2400 seats

2010 Design and Bidding

ATTACHMENT J

James Wood, Bureau of Economic and Business Research, University of Utah,
Memorandum to William Becker, July 11, 2008

MEMO

To: Bill Becker

From: Jim Wood

Re: Economic Impacts and Economic Activity Estimates of Touring Broadway Musicals

Date: July 11, 2008

The Downtown Theater will have an estimated annual attendance for touring Broadway musicals of 175,000 of which 15 percent will be non-residents of Utah. The number of resident attendee will be 148,748 and the number of non-resident attendees 26,250. The average ticket price will be \$62.85.

The theater attendees will spend \$11 million on theater tickets and another \$11 million on ancillary spending and lodging. The 26,250 non-residents attendees will stay in local motels or hotels with an average room rate of \$100/night (*Source: Rocky Mountain Lodging*). One room night was attributed to the theater attendee and the average travel group of non-residents was assumed to be 2 persons. Therefore the number of room nights associated with the non-resident attendees was 13,125.

The ancillary spending by attendees will be comprised of three main categories: food and drink 60 percent of ancillary spending, transportation 24 percent and retail 16 percent (*Source: The Economic Impact of Touring Broadway 2004-2005 Season*).

Detailed estimates of the spending by non-resident and residents are shown in *Tables 1-2*.

Table 1
Non-Resident Spending by Attendees of the Theater

	Amount
Ticket Sales	\$1,650,000
Lodging	\$1,300,000
Ancillary Spending	\$1,650,000
Food and Drink	\$990,000
Retail	\$270,000
Transportation	\$390,000
Total	\$4,600,000

Source: Bureau of Economic and Business Research, University of Utah.

Table 2
Resident Spending by Attendee of the Theater

	Amount
Ticket Sales	\$9,348,811
Ancillary Spending	\$8,051,189
Food and Drink	\$4,830,713
Retail	\$1,304,294
Transportation	\$1,916,182
Total	\$17,400,000

Source: Bureau of Economic and Business Research, University of Utah.

This \$22 million in spending—non-residents spending of \$4.6 million, residents spending of \$17.4 million—generates economic impacts and economic activity for Salt Lake County.

The annual economic impacts (direct, indirect and induced) associated with non-residents spending totals \$2.73 million in additional wages and 121 additional jobs for the local economy. These impacts represent wages and jobs that would not otherwise occur in the local economy *Table 3*.

Table 3
Annual Economic Impact of Spending by
Non-Resident Attendees of the Theater
 (Direct, Indirect and Induced Impacts)

	Earnings Generated	Employment Generated
Impact of Tickets Sales	\$1,169,190	50
Impact Lodging Expenditures	\$665,600	30
Impact of Ancillary Spending by Attendees		
Food and Drink	\$497,178	23
Retail	\$144,673	6
Transportation	\$252,900	12
Economic Impact of Spending by Non-Resident Attendees of the Theater (new wages and jobs)	<u>\$2,729,541</u>	<u>121</u>

Source: Bureau of Economic and Business Research, University of Utah. Derived from BEA RIMS II Multipliers, Table 2.4 Total Multipliers for Output, Earnings and Employment by Industry Aggregation, Salt Lake County, Utah.

The annual economic activity associated with the resident spending totals \$11 million in wages and 443 jobs. These wages and job estimates do not represent additional earnings and employment for the local economy since the source of the spending is local residents. Rather the estimates show the wages and jobs supported by the spending of theater attendees.

Table 4
Annual Economic Activity of Spending by
Resident Attendees of the Theater

	Earnings Generated	Employment Generated
Impact of Tickets Sales	\$6,624,567	283
Impact of Ancillary Spending by Attendees		
Food and Drink	\$2,425,984	78
Retail	\$705,935	24
Transportation	\$1,234,021	58
Economic Activity Related to Spending by Resident Attendees of the Theater	<u>\$10,990,507</u>	<u>443</u>

Source: Bureau of Economic and Business Research, University of Utah. Derived from BEA RIMS II Multipliers, Table 2.4 Total Multipliers for Output, Earnings and Employment by Industry Aggregation, Salt Lake County, Utah.