Hermosa Beach Community Theatre Market and Building Assessment

FOR THE CITY OF HERMOSA BEACH, CALIFORNIA

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The DLR Group team would like to thank the City of Hermosa Beach and the participants listed above for their time and contributions to this study.

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INTRODUCTION

PROJECT BRIEF

Since 1978, the City of Hermosa Beach has owned and operated the Hermosa Beach Community Center, a former elementary-turned-junior high school built in 1935. Along with the Hermosa Five-o Senior Activity Center, Hermosa Beach Historical Society Museum, and multiple dance, meeting, and classroom spaces, the Community Center is home to the 502-seat Hermosa Beach Community Theatre and the 82-seat 2nd Story Theater. Both of these facilities operate primarily as rental venues, with the City occasionally utilizing the Community Theatre for film screenings, special events, and other community gatherings. While the Community Theatre currently serves a number of existing users well, there are physical limitations to the facility—including inadequate ADA accessibility—that challenge operations. With a long-term goal of establishing the Community Theatre as a focal point for high-quality, professional performing arts in Hermosa Beach and the South Bay while providing a diversity of programming designed to engage broad sectors of the community, the City of Hermosa Beach would like to address these issues.

DLR Group is a global, integrated design services practice with a Cultural & Performing Arts Studio specialized in projects that enrich community and empower creative expression. The firm has been retained by the City of Hermosa Beach to complete a Market and Building Assessment for the Hermosa Beach Community Theatre that considers and assesses two options:

- A major renovation that would transform the facility into a regional performing arts center; and,
- A conservative renovation that would maintain and enhance the facility's community focus.

To complete this brief, DLR Group has assembled a team of architects, engineers, and theater planning specialists who have:

- Met with existing and potential facility users and community leaders;
- Studied the market for the arts in Hermosa Beach;
- Reviewed the facility's existing inventory of theater equipment; and,
- Completed an assessment of the Community Theatre's architectural (including historic preservation), structural, mechanical, electrical, acoustical, and audio-visual components;
- Provided recommendations for the future of the Hermosa Beach Community Theatre;
- Developed space programs, schematic drawings, and cost estimates for the renovations options listed above.

The findings of this work, as well as DLR Group's conclusions and recommendations, are detailed in the following pages. Subsequent work will include cost estimates and drawings for the previously described renovation options.

Finally, it must be acknowledged that the scope of this study has been limited to the Community Theatre and its support spaces (the lobby, box office, and greenroom). Any comments or conclusions related to other segments of the Hermosa Beach Community Center, including the 2nd Story Theatre, have been included as a recommendation for further study.

A CONTEXTUAL NOTE

This study began in January 2020 with a community survey. In March, at the onset of the Covid-19 pandemic, the DLR Group team visited the Hermosa Beach Community Theatre, kicking off the Building Assessment and in-person community engagement. At the time of this report's writing, 94% of the United States population (roughly 307 million people) is under some kind of stay-at-home order, with non-essential businesses closed. While the impacts of the pandemic should not have an effect on the findings of the Building Assessment, they may have some effect on Market Assessment findings. In particular, the pandemic is expected to have long-term ramifications on public assembly, the for- and nonprofit sectors, and the global economy, the extent of which is unknown at this time. As such, all study findings are based on the pre-pandemic market and operating environment, with potential pandemic outcomes in mind.

Market Assessment

MARKET ASSESSMENT

DEMOGRAPHIC ANALYSIS

Since 1982, the National Endowment for the Arts (NEA), the Federal government's independent agency for funding and supporting arts and culture in the United States, has periodically partnered with the U.S. Census Bureau to conduct the Survey of Public Participation in the Arts (SPPA). Most recently completed in 2017, the SPPA asks U.S. adults aged 18 and over to report their level of participation in the arts in the 12 months preceding the survey. The resulting data has enabled the NEA to assess long-term trends in arts participation, particularly within the visual, performing, and literary arts.

In 2019, the NEA released initial findings from the 2017 SPPA in two reports: "U.S. Trends in Arts Attendance and Literary Reading: 2002-2017, A First Look at Results from the 2017 Survey of Public Participation in the Arts" and "U.S. Patterns of Arts Participation: A Full Report from the 2017 Survey of Public Participation in the Arts." Focusing specifically on the rates at which U.S. adults have been attending performing and visual arts events, as well as reading literature, the reports suggest that participation in the arts over the last five years has grown, with more than 54% of U.S. adults attending an artistic, creative, or cultural activity in the 12 months prior to the 2017 SPPA.

Data from the survey is shown in the table below, suggesting that the most growth has occurred in "Touring parks, monuments, buildings, or neighborhoods for historic or design value" and attendance at "Outdoor performing arts festivals." Classical music, in the performing arts events category, is the only discipline in which attendance has declined.

Additional survey data suggests that growth in participation is due, in part, to increased participation by African Americans, Asian Americans, and those between the ages of 25 and 54. Other study findings suggest:

- In California, 55% of adults attended a visual or performing arts event in 2017. In the Los Angeles-Long Beach-Anaheim Metropolitan Statistical Area, it is estimated that 47% of adults attended a performing arts event.
- Age has little bearing on likeliness to attend the arts. That said, young adults (ages 18-24) attend arts activities at higher rates than older adults and are more likely to attend a live music performance or fair or festival than adults aged 45 and older.

Percent of Adults Attending Visual and Performing Arts Activities in the Past 12 Months

	2002	2008	2012	2017	2012-2017 Percentage point change	2012-2017 Rate of change
Touring parks, monuments, buildings, or neighborhoods for historic or design value	31.6%	24.9%	23.9%	28.3%	4.4%	18.4%
Outdoor performing arts festivals	N/A	20.8%	20.8%	24.2%	3.4%	16.3%
Art museums/galleries	26.5%	22.7%	21.0%	23.7%	2.7%	12.9%
Performing arts events						
Musical plays	17.1%	16.7%	15.2%	16.5%	1.3%	8.6%
Non-musical plays	12.3%	9.4%	8.3%	9.4%	1.1%	13.3%
Classical music	11.6%	9.3%	8.8%	8.6%	-0.2%	-2.3%
Jazz music	10.8%	7.8%	8.1%	8.6%	0.5%	6.2%
Dance performances other than ballet	6.3%	5.2%	5.6%	6.3%	0.7%	12.5%
Latin, Spanish, or salsa music	N/A	4.9%	5.1%	5.9%	0.8%	15.7%
Ballet performances	3.9%	2.9%	2.7%	3.1%	0.4%	14.8%
Opera	3.2%	2.1%	2.1%	2.2%	0.1%	4.8%

Source: U.S. Trends in Arts Attendance and Literary Reading: 2002-2017, A First Look at Results from the 2017 Survey of Public Participation in the Arts (September 2018)

- Forty-nine percent (49%) of U.S. adults indicated that they attended an artistic, creative, or cultural activity one or two times a year; 30% indicated that they attended an artistic, creative, or cultural activity at least three or four times a year, but not every month.
- Notably, educational attainment is the number one indicator of propensity to attend the arts: 75% of U.S. adults with a Graduate degree attended an artistic, creative, or cultural activity over a period of 12 months compared to 41% of U.S. adults who had only graduated high school.
- When asked where they had participated in an artistic, creative, or cultural activity, 63% indicated that they had attended at a theater, concert hall, or auditorium and 60% indicated that they had attended at a park or open-air facility (between 20 and 23 percentage points higher than the next venue type: restaurant, bar, nightclub, or coffee shop).

Both the "First Look" and "Full Report" are included in Appendix A.

Further data and research from entities like the National Endowment for the Arts, Createquity, SMU DataArts, and others have shown increased interest in direct and active participation in the arts: more people are actively engaged in the creative process, whether that means going to a dance class, filming videos or taking photos on their smart phones, growing gardens, or painting in their garage. Research also suggests that arts attendees and participants are drawn to arts and cultural events because they offer a social experience. In fact, according to "When Going Gets Tough: Barriers and Motivations Affecting Arts Attendance" (NEA Research Report #59, January 2015), 76% of attendees to performances mentioned socializing as a top reason for attending an event. On the flip side, often cited barriers to participation include the perception that an event is not intended for a particular demographic group, cost, lack of time, and limited access to transportation.

At this juncture, it would be remiss not to consider the potential impact of Covid-19 on arts attendance and participation. While some predict a rush of visitors to theaters, museums, and cinemas upon their reopening, others expect arts and cultural consumers to continue to operate with an "abundance of caution." Additionally, many believe that, until there is a vaccine or cure for Covid-19, theater operations will need to drastically change, with policy implementation to inform the wearing of face masks, placement of hand sanitizer dispensers, seating distances, food and beverage operations, and beyond.

On April 14, 2020, Shugoll Research, a Maryland-based marketing research company, released findings from an online survey that asked 2,762 theatergoers in the Washington, D.C. area about their intent to return to the theater after the pandemic. While the survey concentrated on those living in the Washington, D.C. area, it is believed that findings would be similar across markets. Takeaways include:

- Forty-nine percent (49%) of survey respondents indicated that they will wait at least a few months or more before returning to the theater. One quarter (25%) indicated that they will attend right away. Venue size had minimal impact on question response.
- Health concerns are a major factor in theatergoer decision making, followed by concerns about the economy and disposable income.
- Most respondents (67%) indicated that a vaccine would increase their interest in attending the theater. Until one exists, however, respondents would be motivated to attend by the availability of hand sanitizers and face masks and the leaving of every other seat empty.

Full research findings can be found in Appendix B. As Shugoll notes in the report, survey responses are very much a reflection of the current moment in time and are expected to change as the pandemic progresses.

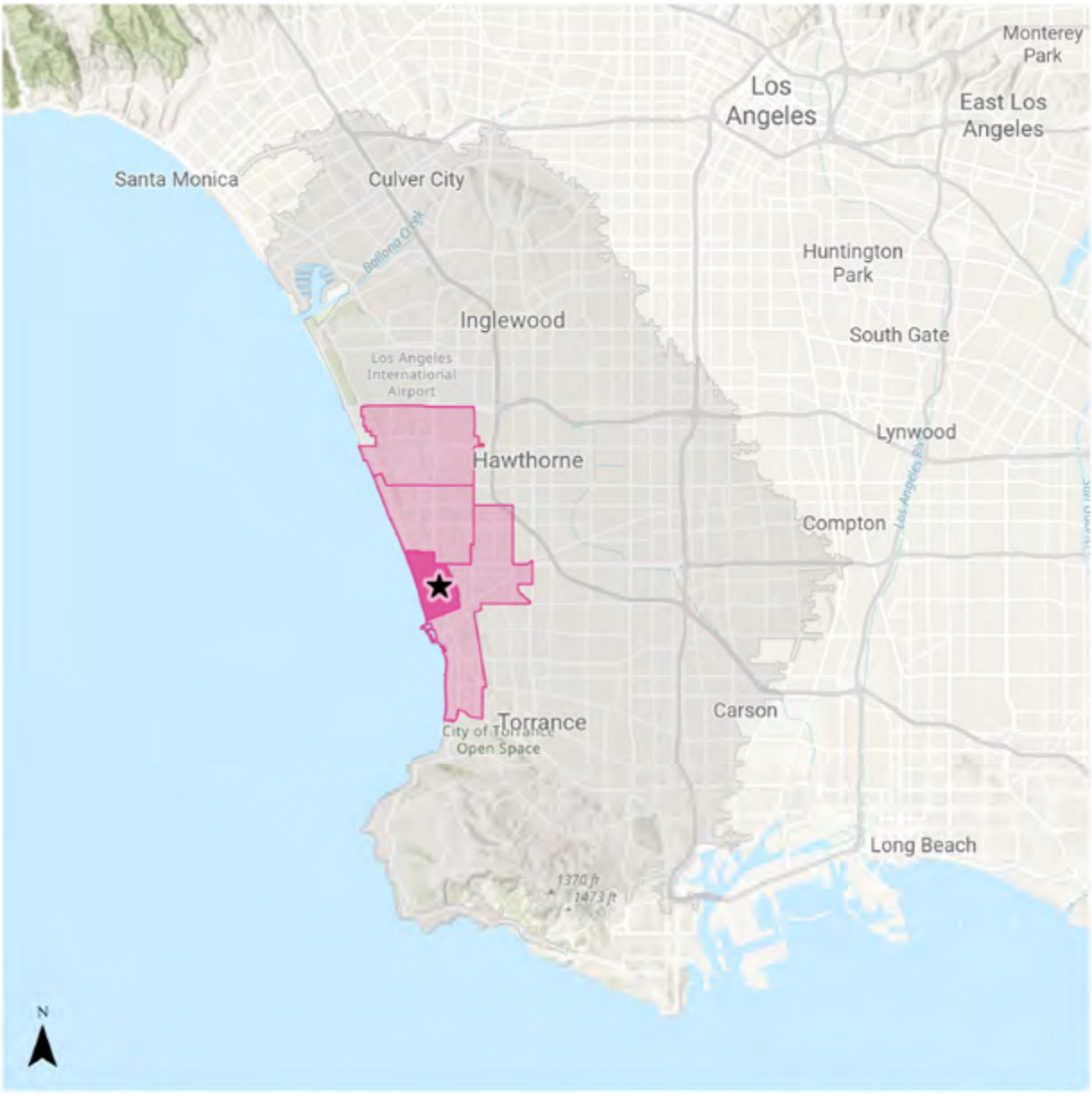
LOCAL AND REGIONAL DEMOGRAPHICS

The findings of the Survey of Public Participation in the Arts allow us to make some assumptions about propensity to support the arts in a market based on population size, educational attainment, household income, and so on. Before that can be done, however, it is necessary to define the market. Because this study is intended to examine the Hermosa Beach Community Theatre's positioning as a local or regional venue, demographic data was examined for three market segments:

- The City of Hermosa Beach (Primary Market)
- The Beach Cities, defined by Beach Cities Transit as El Segundo, Hermosa Beach, Manhattan Beach, and Redondo Beach (Secondary Market)
- The Hermosa Beach Community Theatre's 30-minute, in traffic, drive time radius (Tertiary Market)

These market areas are depicted in the map below. All market data, charts, and correlating maps have been compiled and created using ESRI, the world's leading mapping and spatial analytics software, and are included in Appendix C. The data tell us the following about the market:

Hermosa Beach Theater Study Areas



Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

POPULATION GROWTH

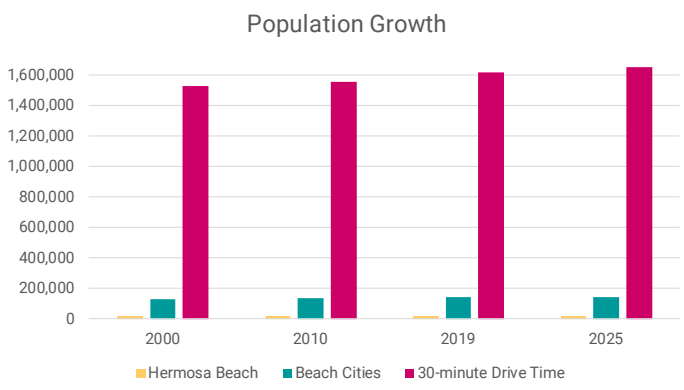
The data indicates that all market segments are, and have been, slowly but steadily growing. Between 2000 and 2010, the Hermosa Beach population grew from 18,616 to 19,523. As of 2019, the population is estimated to be 20,037, with projections to reach 20,211 by 2025. A similar rate of growth has taken place in the Beach Cities, where the population grew from 132,049 in 2000 to 138,162 in 2010. By 2025, it is projected that the Beach Cities population will reach 143,064, a 1% increase over 2019's 141,747.

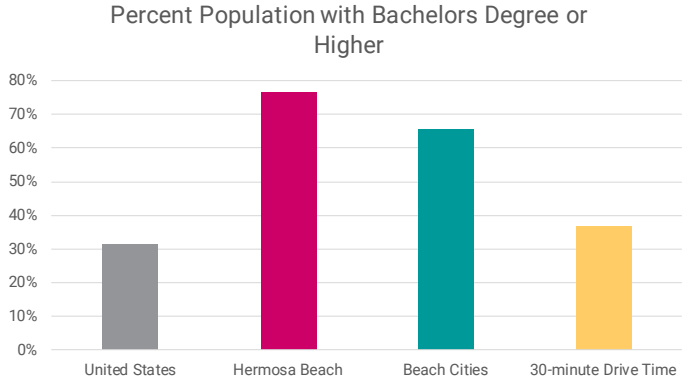
The 30-minute drive time population is the largest. Between 2000 and 2010, it grew from 1.53 million to 1.56 million. Currently, it is estimated at 1.62 million, with an additional 2% in growth estimated to take place between now and 2025, reaching a projected population of 1.65 million. This growth can be seen in the graph below.

EDUCATIONAL ATTAINMENT

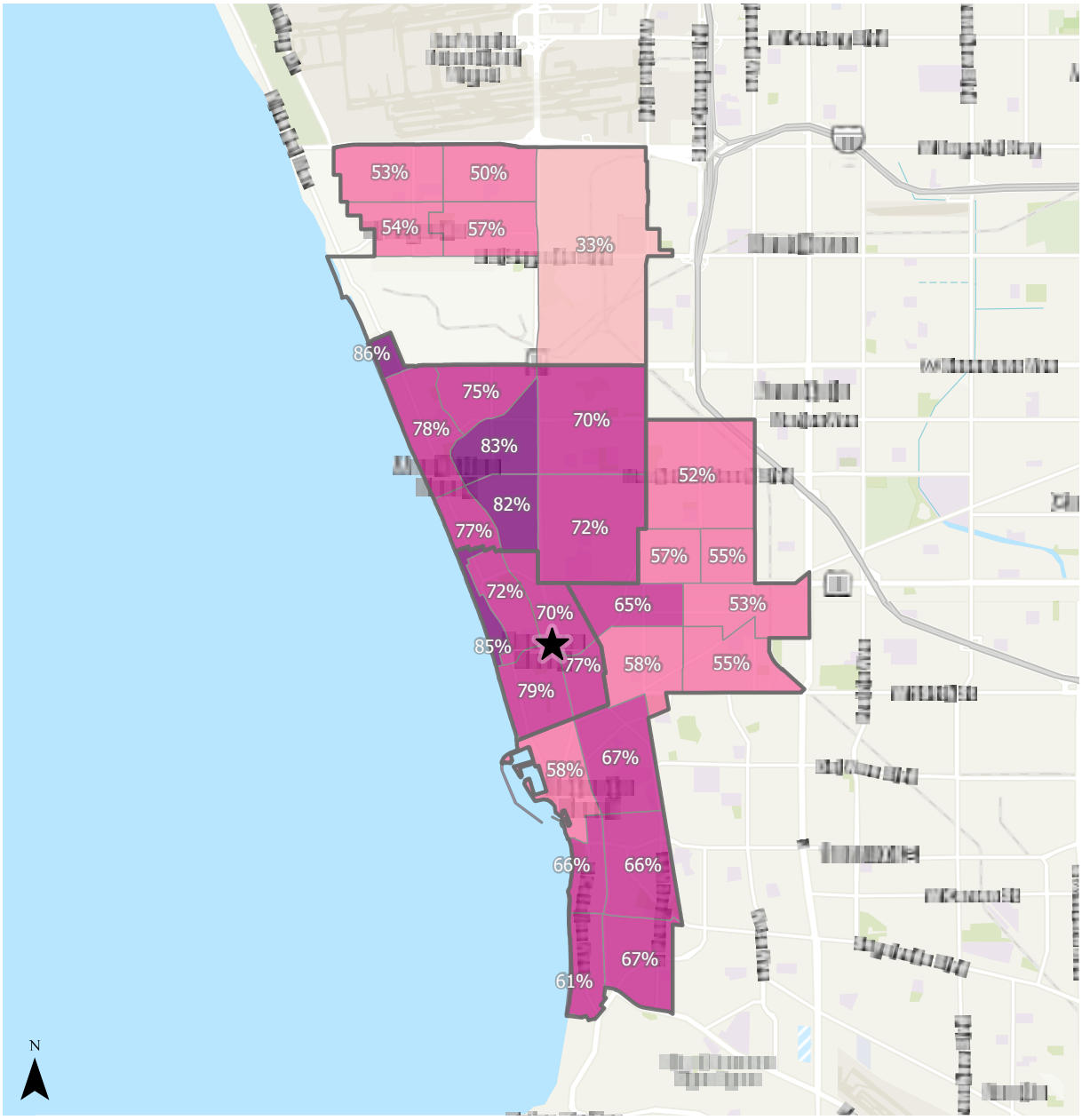
There are very high levels of educational attainment in the market, particularly in Hermosa Beach and the Beach Cities, where 76% and 66% of the populations, respectively, have Bachelors Degrees or higher. These high levels of educational attainment are shown, by census tract, in the map below. In the tracts immediately surrounding the Community Theatre, between 70% and 79% of the population has a Bachelors Degree or higher. These numbers begin to decrease as one looks north of Manhattan Beach, and east and south of Hermosa Beach.

To compare, 37% of the 30-minute drive time population and 32% of the United States population have Bachelors Degrees or higher.





Educational Attainment in the Hermosa Beach Area



% With Bachelors Degree or Higher

- 0 - 20%
- 20 - 40%
- 40 - 60%
- 60 - 80%
- 80 - 100%
- Hermosa Beach Community Theater
- Hermosa Beach and Neighboring Cities

0 0.5 1 2 3 4 Miles

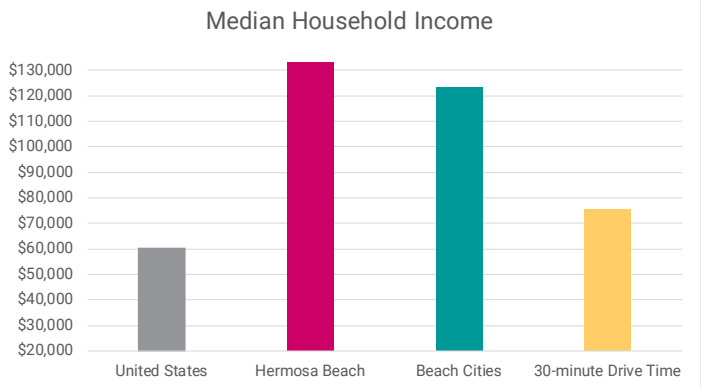
Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

MEDIAN HOUSEHOLD INCOME

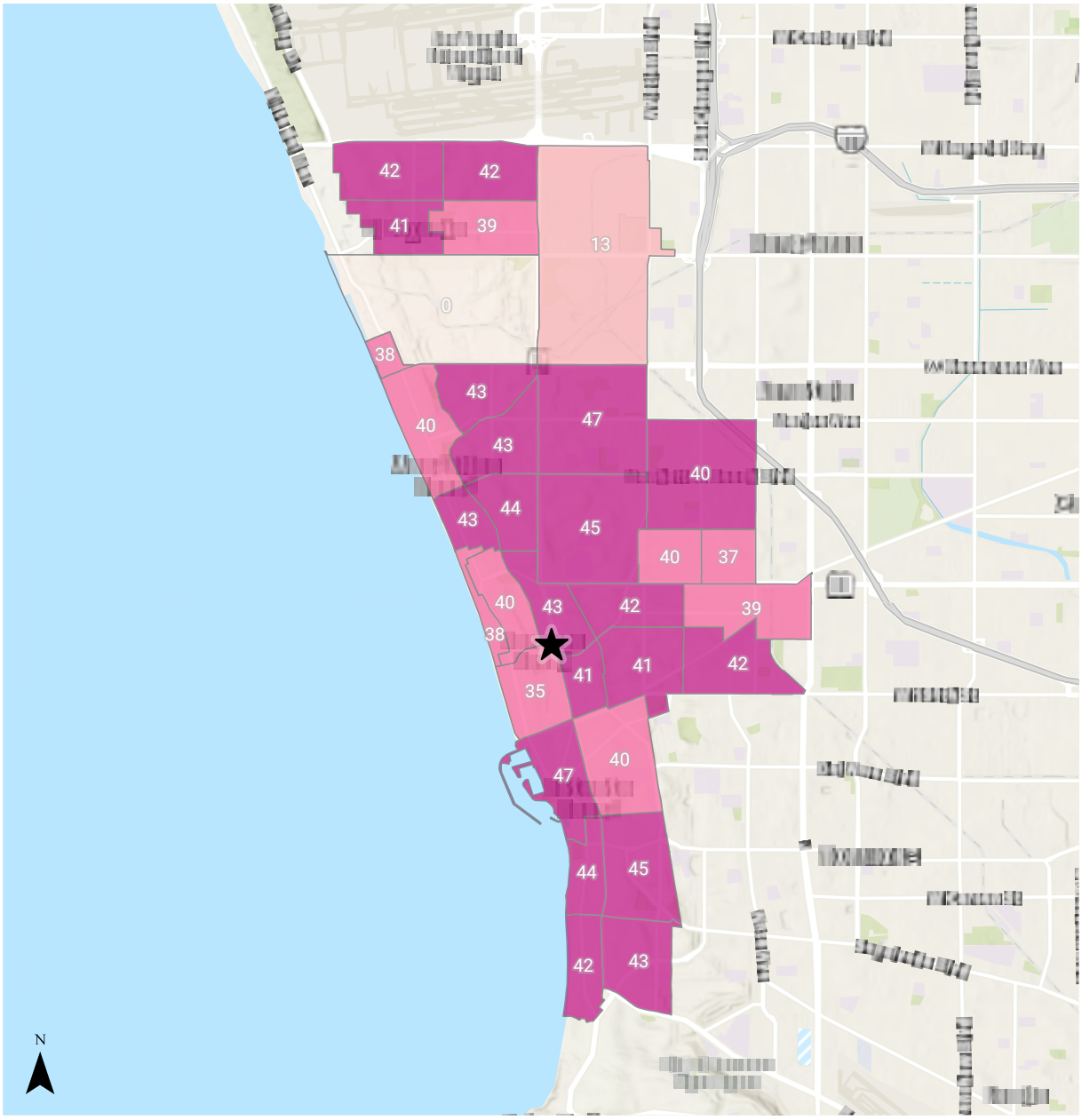
Along with high levels of educational attainment, Hermosa Beach and the Beach Cities are quite affluent. In Hermosa Beach, the median household income is estimated at $133,442. In the Beach Cities, it is $123,261. The 30-minute drive time, conversely, has a median household income of $75,829. (Nationally, this number drops to $60,293.)

MEDIAN AGE

The market segments studied have fairly young populations. In Hermosa Beach and the 30-minute drive time, the median age is 39; in the Beach Cities, it is 38. In addition, interviews with community stakeholders suggest that the Hermosa Beach and Beach Cities populations are family oriented. In fact, in 2016, the Hermosa Beach community passed Measure S, a $59 million facilities improvement bond to fund a new school (as well as number of other school improvement projects) to alleviate overcrowding.



Median Age in the Hermosa Beach Area



2019 Median Age

- No population
- 0 - 20 years
- 20 - 40 years
- 40 - 60 years
- Above 60 years
- Hermosa Beach Community Theater

0 0.5 1 2 3 4 Miles

Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

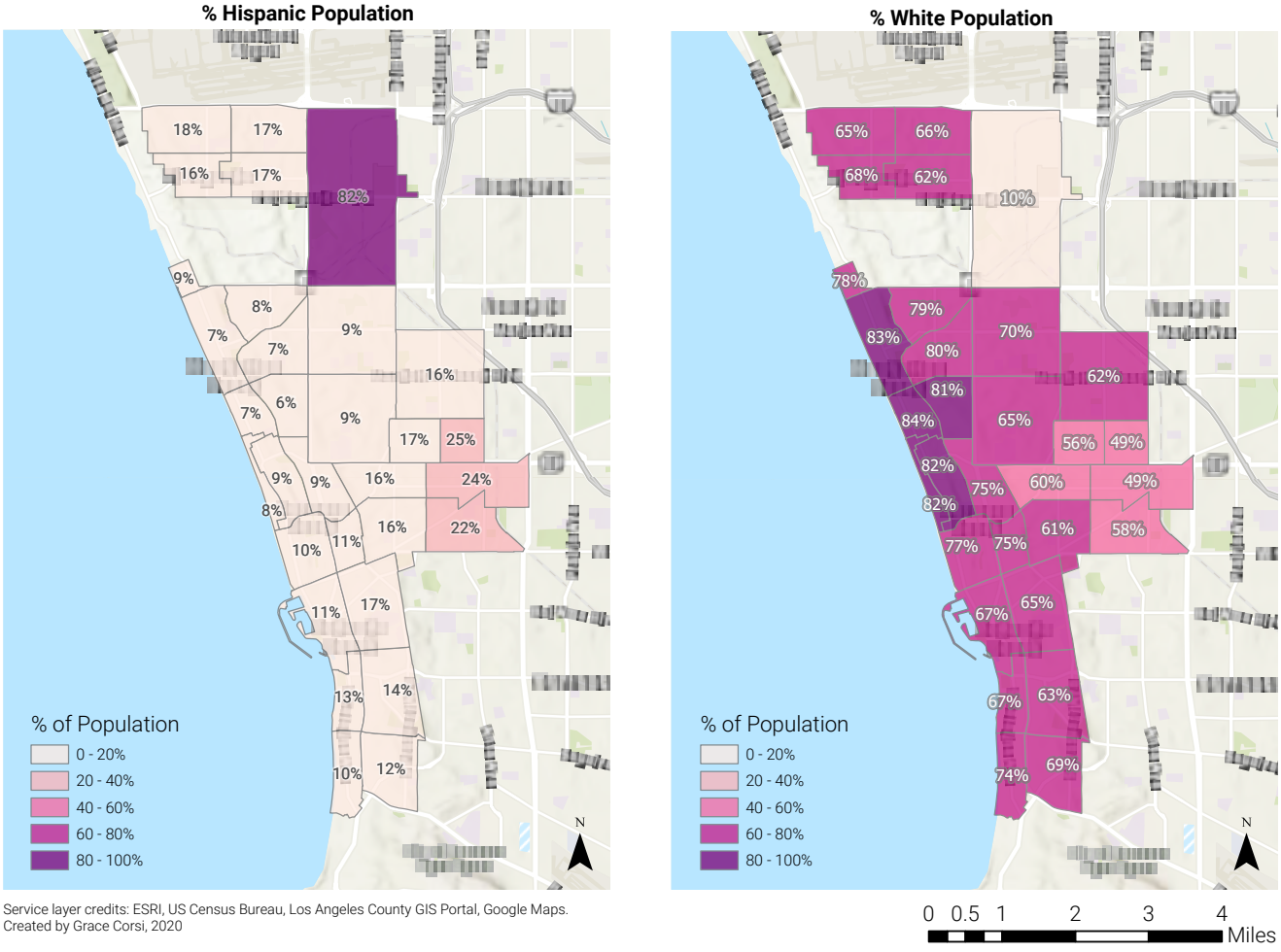
RACIAL, ETHNIC, AND LINGUISTIC DIVERSITY

The Hermosa Beach and Beach Cities market segments have majority White (Not Hispanic or Latino) populations (78% and 67%, respectively). There are, however, pockets of diversity: in Hermosa Beach, 9% of the population identifies as Hispanic or Latino and 6% identifies as Asian. In the Beach Cities, 15% of the population identifies as Hispanic or Latino and 11% identifies as Asian. In both of these market segments, English is the language spoken at home in the majority of households.

This diversity is shown in greater detail in the maps below. In the census tracts immediately surrounding the Community Theatre, between 9% and 11% of the population identifies as Hispanic/Latino. These numbers grow larger as one moves toward El Segundo, east of Hermosa Beach, and south towards Redondo Beach. (The dark purple census tract northeast of the Community Theatre in the X Hispanic Population map is somewhat of an outlier, having a population of just 61 people. An industry-focused area, the tract is mostly comprised of businesses like Northrop Grumman, Raytheon, Mattel, Boeing Satellite Systems, the Los Angeles Air Force Base and Air Force Reserve, as well as a number of hotels and chain restaurants.)

Compared to the Hermosa Beach and Beach Cities market segments, the 30-minute drive time population is quite diverse. Within this market segment, 37% of the population identifies as Hispanic or Latino, 25% identifies as White (Not Hispanic or Latino), 20% identifies as Black, and 14% identifies as Asian. While more than half of all households (55%) speak English at home, 31% speak Spanish. Particularly within a regional facility concept, this suggests an opportunity for culturally and linguistically specific programming.

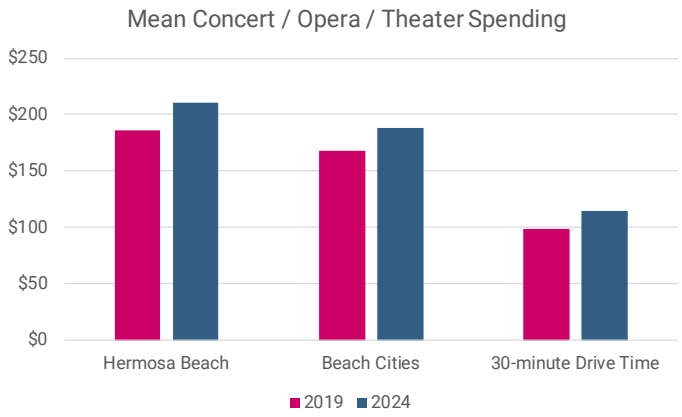
Median Household Income in the Hermosa Beach Area



Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

CONCERT, OPERA, AND THEATER SPENDING

The final piece of market data compares mean concert, opera, and theater spending in each market segment. In 2019, it is estimated that between $98 (the 30-minute drive time spend) and $186 (the Hermosa Beach spend) was spent on concert, opera, and theater tickets. It is projected that, in 2024, these numbers will increase to a mean of $114 in concert, opera, and theater spending in the 30-minute drive time and a mean of $210 in Hermosa Beach. These numbers are likely to change depending on the economic impact of the current Covid-19 pandemic.



THE NONRESIDENT POPULATION

In addition to the residents of the primary, secondary, and tertiary market populations, the Community Theatre has the opportunity to attract nonresident visitors and, in particular, cultural tourists. The United Nations World Tourism Organization defines cultural tourism as

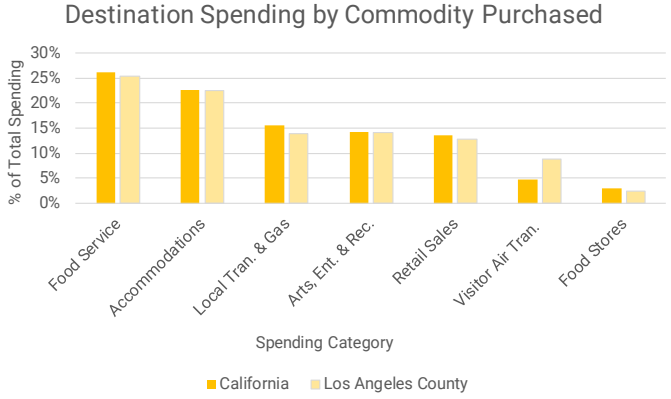
> "a type of tourism activity in which the visitor's essential motivation is to learn, discover, experience and consume the tangible and intangible cultural attractions/products in a tourism destination. These attractions/products relate to an asset of distinctive material, intellectual, spiritual and emotional features of a society that encompasses arts and architecture, historical and cultural heritage, culinary heritage, literature, music, creative industries and living cultures with their lifestyles, value systems, beliefs and traditions" (Source: UN World Trade Organization Tourism and Culture).

Cultural tourists are important as data suggests they spend more money, stay longer, and travel more frequently than other travelers.

In California, data from Dean Runyan Associates indicates that visitor spending on Arts, Entertainment, & Recreation accounts for 14% of destination spending in the state and, in Los Angeles County, is the fourth highest spending category after Food Service, Accommodations, and Local Transportation & Gas.

Additional data from Visit California's Visit California TravelTrakAmerica Visitor Profile Report & Insights (published by OmniTrak Group Inc. in July 2019) reveals the following:

- Seventy-two percent (72%) of domestic travelers to California are traveling from within the state. Three percent (3%) are traveling from Arizona and Texas and 2% are traveling from Washington, Nevada, and New York. Los Angeles is the destination of choice for the largest percentage of visitors (30%).



- 'Entertainment' and 'Arts & Culture' are identified in the report as "key activities to help attract out-of-state and business travelers." In fact, 52% of out-of-state visitors reported engaging in Entertainment/Amusement, compared to 41% of in-state visitors, and 37% of out-of-state visitors reported engaging in Arts & Culture, compared to 22% of in-state visitors.
- Visitors travel to California year round and are found to rely on their own experience or friends/relatives when planning their travel.
- Lastly, California visitors tend to be more affluent than the average U.S. traveler, having an average household income of $94,200. They have an average age of 44.7 and 58% are married. Nearly three-quarters (73%) of California visitors identify as Caucasian while 15% identify as having Spanish origin and 14% identify has having Asian/Pacific Islander origin, both much higher percentages than in other U.S. destinations. Out-of-state travelers tend to stay two nights longer than in-state visitors and are more likely to be traveling with children.

These findings suggest that there is an opportunity to attract California visitors to a facility like the Community Theatre, particularly out-of-state visitors. This would, however, require a more concentrated marketing effort on the part of the City of Hermosa Beach and the Hermosa Beach Chamber of Commerce and Visitors Bureau. While the Community Theatre is currently included in the 2019/2020 Hermosa Beach Visitors Guide & Business Directory, it is listed under two separate names (Hermosa Playhouse and South Bay Playhouse) and has been excluded from recommendations made for entertainment (page 11: 'Day Three: History, Comedy, and Entertainment Galore' in "72 Hours in Hermosa Beach").

Here, again, the impacts of the Covid-19 pandemic must be taken into account. In Los Angeles County, year-over-year occupancy has declined by 74.4%. While this decline will eventually turn around, the industry currently estimates that California will lose $54.5 billion of travel spending in 2020, effectively returning the state to 2009 spending levels and negating a decade's worth of progress (Source: Visit California).

COMMUNITY SURVEY FINDINGS

As part of the study effort, DLR Group and the City of Hermosa Beach collaborated to create and distribute a community survey. Building on previous Community Theatre surveys, the 2020 survey asked respondents to comment on their perceptions of the Community Theatre, the frequency with which they attend events, and the types of events they may want to see at the theater in the future. The survey was open for responses from January 22 to February 14 and was available in both online and paper formats. It was marketed through the City of Hermosa Beach's social media platforms, the City's website, in the City's monthly newsletter, and through the Community Theatre/2nd Story Theatre contact list maintained by the Community Resources Department.

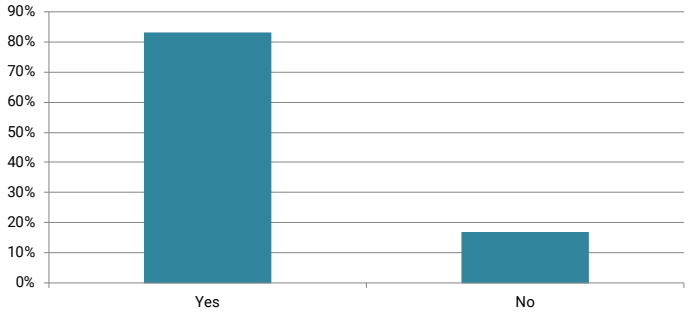
In sum, the survey received 132 responses. (To compare, the 2013 and 2016 surveys each received 34 responses. They were the only years for which data was received.) The majority of survey respondents identified as female (69%). Nearly one quarter (24%) were between the ages of 35 and 44 and 29% were between the ages of 45 and 54. Eighty-three percent (83%) of respondents had Bachelor's or advanced degrees and nearly 66% had a household income of $150,000 or more. Respondents primarily identified as White, Non-Hispanic (82%) and 11% identified as Hispanic/ Latina/o/x. Language spoken at home followed a similar pattern, with 95% of respondents speaking English (5% indicated speaking Spanish and English; Japanese, Greek, and Slovak were also indicated).

Survey findings are summarized below.

The majority of survey respondents (76%) are Hermosa Beach residents. A small sample are Redondo Beach residents (12%), Hermosa Beach business owners (8%), or LA Area residents (5%). Less than 5% of respondents are Manhattan Beach residents or Hermosa Beach business employees. No respondents were visitors from out of town.

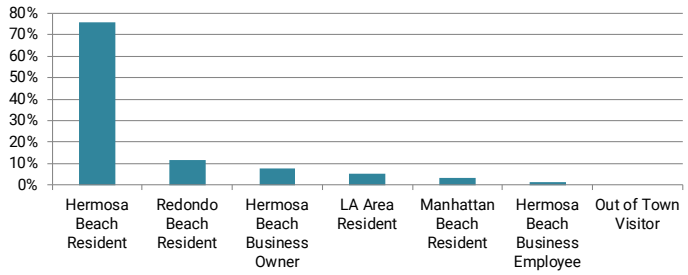
When asked whether they had ever attended an event or performance at the Hermosa Beach Community Theatre, 83% of respondents indicated that they had. Of those who had attended an event or performance at the theater, most were either directly involved in a production or had a child or family member involved in a production. Others liked the opportunity to support a local venue and see the work of local artists. Of those who had NOT attended an event, the quality of the facility and the scheduled productions at the theatre were cited as deterrents.

Q3. Have you ever attended an event or performance at the Hermosa Beach Community Theatre?
n=131

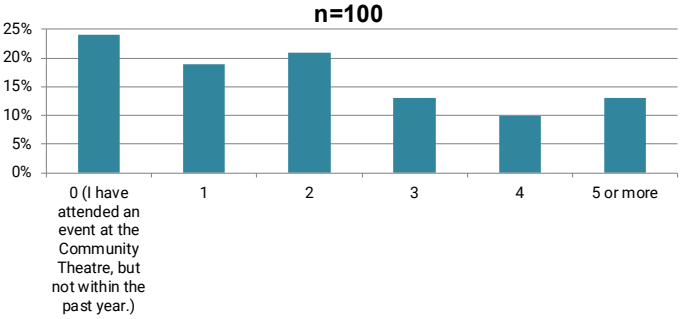


Respondents who answered 'yes' to having attended an event or performance at the Community Theatre were then asked how many events they had attended in the previous year. Nearly one-quarter (24%) indicated that, while they had attended an event in the past, they had not attended an event in the last year. Twenty-one percent (21%) of respondents indicated they had attended two events in the last year, and 19% indicated they had attended one event in the last year. Theatre events (including those produced by Family Theatre, Inc., Puttin' on Productions, and other children's/youth theatre shows) and films were the most frequently listed events attended.

Q2. Please respond to the following: I am a… (Select all that apply.)
n=129



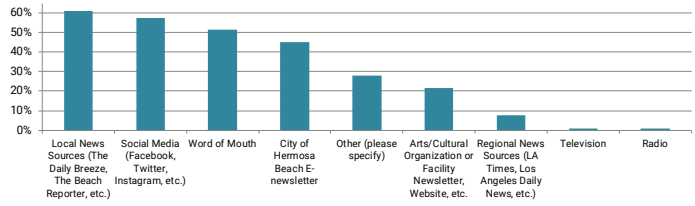
Q4. In the last year, how many events have you attended at the Community Theatre?
n=100



These same respondents were asked to list three words to describe the Community Theatre or their experience attending an event at the building. The words provided reflected a range of perceptions and feelings, from classic, charming, and warm to decrepit, embarrassing, and shabby. The top responses were 'outdated' (listed 23 times), 'local' (listed 21 times), and 'community' (listed 20 times).

The next batch of questions asked respondents about their level of familiarity with, and interest in, existing Community Theatre programming. On a scale of 1 to 10, with 1 being the least familiar and 10 being the most familiar, the average level of familiarity with Community Theatre events and programs was a 6. The majority of respondents (61%) indicated that they learned about local arts and cultural events through 'Local News Sources (The Daily Breeze, The Beach Reporter, etc.).' Other common responses included 'Social Media (Facebook, Twitter, Instagram, etc.)' and 'Word of Mouth.' Notably, of the 32 'Other (please specify)' responses, 19 made reference to the Community Theatre marquis at the theater entrance and the sign/billboard at the corner of Pier Avenue and Pacific Coast Highway.

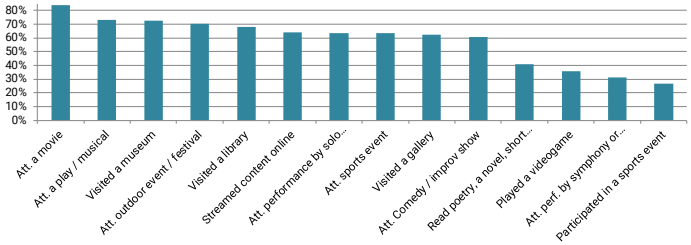
Q7. How do you learn or hear about local arts and cultural events? (Select all that apply) n=115



Like the question that asked survey respondents to describe the Community Theatre or their experience in it, questions about the theater's programming received a wide range of responses. While some respondents would prefer that nothing about the building or its events change, others would like to see it transformed into a professional roadhouse with programming on par with what is offered at the nearby Redondo Beach Performing Arts Center. The overwhelming majority of responses, however, indicated a desire for a renovated or updated facility that has improved patron and user amenities (a bar, better bathrooms, improved lighting and sound equipment, more parking, etc.) and features a programmatic mix of local performers and organizations and regionally or nationally touring professional product. In particular, survey respondents would like to see a greater diversity of shows (professional theater and dance, a speaker series, more film, concerts, and so on), additional arts education offerings, and continued affordability for facility renters.

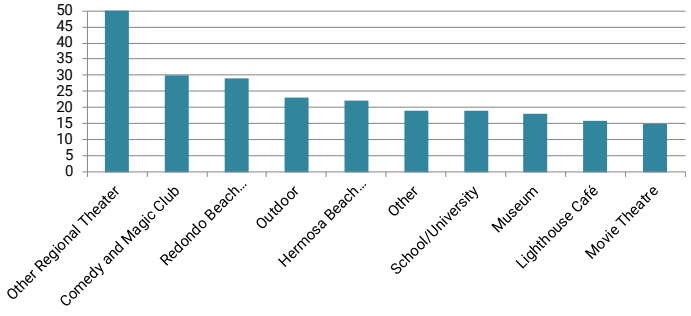
The final survey questions asked respondents about the types of arts and cultural activities they had participated in over the previous 12 months and where they had participated in them. Attending a movie was the most frequent response, followed by attending a play/musical, visiting a museum, and attending an outdoor event or festival. Visiting a library, streaming content online, attending a performance by a solo musician/small ensemble/band, attending a sports event, visiting a gallery, and attending a comedy/improv show each represented between 60% and 68% of all responses.

Q9. In the last 12 months, which of the following activities have you done? Please note that these are not limited to attendance at the Hermosa Beach Community Theatre or specifically Hermosa Beach. (Select all that apply.) n=112



Respondents indicated that they attended these events at a wide range of venues locally, regionally, nationally, and abroad. In Hermosa Beach, the Comedy and Magic Club, Community Theatre, and Lighthouse Café were frequently cited along with the 2nd Story Theatre, Hermosa Beach Public Library, Saint Rocke, various outdoor events, and bars and restaurants like Molloy's. Regionally, the Redondo Beach Performing Arts Center was a popular response followed by a number of other South Bay and L.A.-area venues (e.g. The Ahmanson Theater, Armstrong Theater, Market Taper Forum, Dorothy Chandler Pavilion, Disney Hall, etc.).

Q10. Where do you participate in arts and cultural activities? n=82



Despite a difference in sample size, the findings from this recent survey effort are quite similar to those completed in 2013 and 2016. Respondents to each of those surveys expressed demand for increased diversity in programming and, specifically, more film screenings and festivals, musical performances, adult musical theatre, and comedy. Additionally, while the Community Theatre's local focus was tauted, respondents indicated a need for a more heavily programmed and utilized facility with improved systems and flexible operating policies.

Together, the survey findings suggest a sense of pride in the Hermosa Beach Community Theatre as a local, community venue that highlights local, community talent. At the same time, there is broad interest in an upgraded and improved facility that better meets user and patron needs and provides more diverse program offerings, including professional and touring events. There is, however, concern that changes to the building or its operations will result in increased rental rates or other barriers that limit access to the area's nonprofit arts organizations. This concern should not be taken lightly, as it is the Community Theatre's local authenticity that lends so much appeal.

CONCLUSIONS

The Hermosa Beach Community Theatre is located in a growing market with the density to support the venue's 502 seats. Locally, in Hermosa Beach and the Beach Cities, there are high levels of educational attainment and household income, suggesting propensity to support more traditional and formal art forms like theatre, classical music, and dance. At the same time, the market is young and geared towards families and recreation, indicating a need for less formal programs suitable for multi-generational audiences and attendees. The findings from the Community Survey reflect as much, with respondents demonstrating an appreciation for the Community Theatre's current blend of locally-produced programs and an interest in professional touring acts, films, concerts, and speakers.

Regionally, the population is more diverse, with greater variation in educational attainment, income, and race. This suggests that attracting this population will require a mix of programs, both formal and informal, that reflect the diversity of the population in content, the artists on stage, and the language in which programs are performed. The same can be true for attracting California's out-of-state visitors, who attend arts and cultural events at higher rates than in-town visitors and are more diverse than out-of-state visitors to other destinations. Nevertheless, attracting these visitors, as well as local and regional audiences, will require an organized, focused, and invested marketing effort that results in a singular name for the Community Theatre; streamlines event advertising across the facility marquis, corner billboard, and other advertising outlets; and engages the Chamber of Commerce and Visitors Bureau.

POSITIONING THE HERMOSA BEACH COMMUNITY THEATRE WITHIN THE SOUTH BAY

The Hermosa Beach Community Theatre, while the only space of its kind in Hermosa Beach, is one of dozens of venues that comprise the Los Angeles arts and cultural scene. In providing the City of Hermosa Beach with recommendations for the Community Theatre's future use, it is imperative to take these venues into consideration as their size, programming, and location will inform and shape the opportunity for an historic, 502-seat venue in the local and regional markets. To understand the Community Theatre's existing and potential positioning, DLR Group built an inventory of performing arts facilities within 30 miles of the Hermosa Beach Community Theatre with capacities between 300 and 830 seats. This resulted in a list of 28 venues that range from facilities designed and constructed explicitly for performing arts and campus-based theaters to multipurpose and music venues. Each facility has been listed and mapped below. The facility inventory and facility maps are included in Appendix D.

The inventoried facilities are activated through a variety of activity types. Some are strictly presenting houses, they curate a season of already developed shows assuming responsibility for ticket sales, marketing, and technical services. Other facilities are producing venues with an in-house creative team that builds shows and performances from the ground up. Others yet are rental venues, facilities leased to outside organizations or presenters who pay to use the space for concerts, performances, or other events. None of these activities are exclusive of the other, and many of the facilities listed fill their calendars with a combination of two or three activity types (presenting and renting, presenting and producing, and so on). The Hermosa Beach Community Theatre, for example, is mainly a rental venue although the City occasionally presents film events.

For a community-focused venue, the Community Theatre's current programming model is appropriate, as it does not require local arts organizations or other potential users to compete with presenters of touring entertainment or resident arts organizations for rental dates. Further, the Community Theatre is the only South Bay venue within the 300 to 830-seat capacity range that operates strictly as a rental venue. This is somewhat true regionally, as well. While the Long Beach Convention & Entertainment Center's Beverly O'Neill Theater, the Ernest Borgnine Theatre, and El Rey Theatre are all rental venues, they each accommodate a bigger audience than the Community Theatre (between 771 and 823 seats). Similarly, the Cerritos Center's Sierra Theater, which is also a rental venue, only accommodates 330, a number that would be too small for many of the Community Theatre's existing users. And, while there are two 502-seat, rental-only facilities on the inventory—the Hacienda Heights

Hermosa Beach Community Theatre Needs Assessment
Performing Arts Facilities Inventory
300 to 830-seat Facilities within 30 miles of the Hermosa Beach Community Theatre

	Type	Facility	Capacity
South Bay Venues	Theater	El Segundo Performing Arts Center	830
	Theater	Hermosa Beach Community Theatre	502
	Theater	James R. Armstrong Theatre	502
	Theater	Palos Verdes Performing Arts: Norris Theatre	450
	Theater	El Camino College: Campus Theatre	353
	Theater	Center Theatre Group: The Kirk Douglas Theatre	317
30-mile Radius Venues	Theater	Long Beach Convention & Entertainment Center: Beverly O'Neill Theater	823
	Theater	Ernest Borgnine Theatre	800
	Music Venue	El Rey Theatre	771
	Theater	The Music Center: Mark Taper Forum	738
	Theater	Pasadena Playhouse	686
	University	UCLA: Freud Playhouse	562
	University	USC: Bing Theatre	550
	Theater	The Broad Stage: Main Stage	538
	Theater	Geffen Playhouse: Gil Cates Theater	512
	Multipurpose	Hacienda Heights Community and Rec Center: Theater	500
	Music Venue	Lodge Room	500
	Music Venue	Roxy Theater	500
	Music Venue	Troubadour	500
	University	UCLA: Schoenberg Hall	500
	Theater	Wallis Beverly Hills Goldsmith Theater	500
	Music Venue	Whisky a Go Go	500
	University	CSU, Long Beach: Carpenter Performing Arts Center University Theatre	378
	Music Venue	The Echo	350
	Theater	New Roads School: Moss Theater	350
	Theater	Cerritos Center for the Performing Arts: Sierra Theater	330
	University	USC: Tommy's Place	318
	Museum	Natural History Museum: La Brea Tar Pits	300

Venues in the Hermosa Beach Area

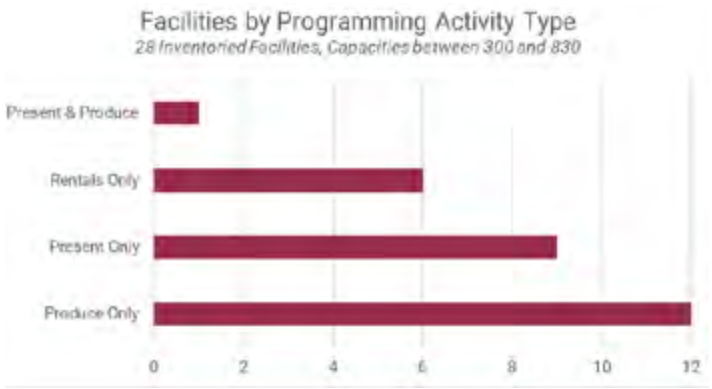
Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

Community and Rec Center Theater and the Roxy Theater—neither are purpose-built performance venues. In this way, the Community Theatre fills an important gap in the local and regional arts venue markets.

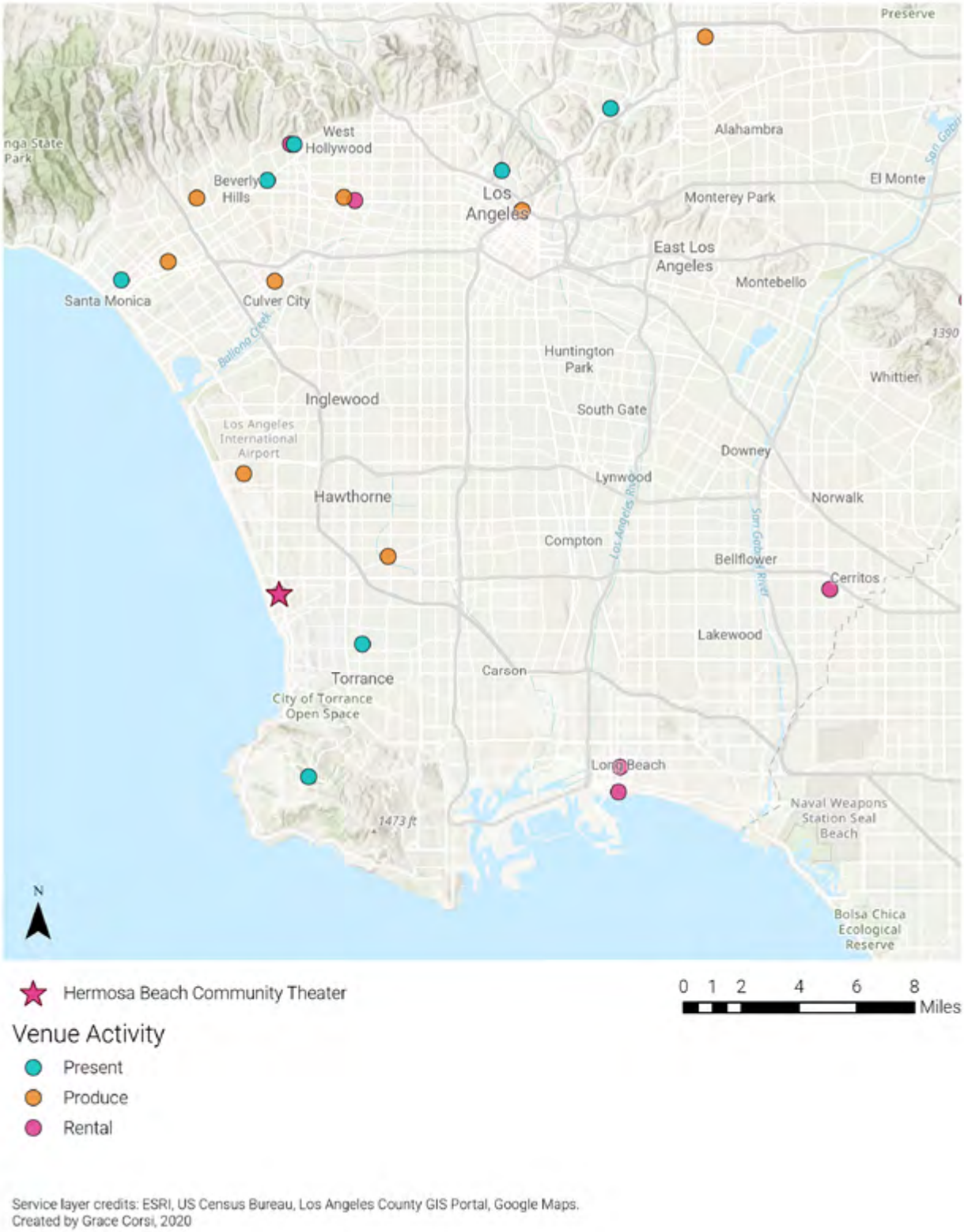
This rental model, however, is not appropriate for establishing the Community Theatre as a regional destination, for a few reasons: First, the managers of rental facilities have little control over the quality of the product their renters are creating and presenting, which inhibits a venue's ability to build a trusting relationship with its audience (e.g. "Let's hop over to the theater. I don't know what is playing but everything they show is good," versus, "I never go there—the last two shows I saw were awful."). Second, venue managers have little control over their calendar. While the Hermosa Beach Community Theatre is quite busy, its calendar is dependent on the activities of its users. If there is no demand for the month of September, for example, there is no activity. This is a significant risk for an arts venue as it is often its sense of liveliness that makes it a desirable place to be. Becoming a regional destination, then, would require a change in the Community Theatre's programming model to that of either a presenting facility, a producing facility, or a mix of the two. The operational changes that would be required to accommodate either of these options have previously been explored in the Community Theatre Operations and Management report produced by the Hermosa Beach Parks, Recreation and Community Resources Advisory Commission Community Theatre Sub-Committee in 2016 (Appendix E). The necessary physical changes are described in the subsequent Building Assessment Recommendations (Page 38). Assuming all necessary operating changes and facility improvements were to be made, the question becomes, 'Is there a market opportunity to transition the Community Theatre from community venue to regional destination?'

Of the 28 facilities inventoried, 22 present and/or produce live entertainment, including regionally and nationally recognized facilities like the Music Center's Mark Taper Forum, Center Theatre Group's Kirk Douglas Theatre, Pasadena Playhouse, the Main Stage at the Broad Stage, and the Cates Theater at Geffen Playhouse. In the South Bay, this list includes the El Segundo Performing Arts Center, James R. Armstrong Theatre in Torrance (also with a capacity of 502 seats), Norris Theatre at Palos Verdes Performing Arts in Rolling Hills Estates, and the Campus Theatre at El Camino College.

Each of these facilities are shown in the map to the right, colored according to their activity type (Presenting, Producing, Rental). Their proximity to one another is important, as most presenting venues have radius clauses that define how long an artist or production must wait before they can play within a specific market area again. The Music Center, for example, has a 90-day, 60-mile radius restriction.



Venues by Activity



Service layer credits: ESRI, US Census Bureau, Los Angeles County GIS Portal, Google Maps.
Created by Grace Corsi, 2020

The table below takes a closer look at some of these facilities, focusing on producing/presenting venues with capacities similar to the Community Theatre. The aim is to highlight differences and similarities in market characteristics, facility utilization and features, and ownership and operations. Producing facilities at El Camino College, the University of California, Los Angeles, and the University of Southern California have been excluded from the table, despite having capacities between 502 and 600 seats, because of their unique operating structures and environments.

Reviewing the table, a few things stand out:

- After the Norris Theatre at Palos Verdes Performing Arts, the Hermosa Beach Community Theatre operates in the smallest primary market. When it comes to levels of educational attainment, however, Hermosa Beach has the largest percent population age 25 or older with a Bachelors degree or higher. It is second on the list, after Rolling Hills Estates, for median household income.
- The furthest facility from the Community Theatre is 14 miles (Wallis Beverly Hills Goldsmith Theater); the closest is three miles (the James R. Armstrong Theatre in Torrance).
- All but one facility (Geffen Playhouse) has a presenting season that is balanced by rentals or educational programming.
- Physically, the listed venues are of high quality, with such desirable features as dressing rooms, performer restrooms, green rooms, acoustical treatments, orchestra pits and shells, fly towers, and more.

Potentially Competitive Presenting/Producing Facilities Similar in Capacity to the Hermosa Beach Community Theatre	Hermosa Beach Community Theatre	The Broad Stage: Main Stage	Geffen Playhouse: Gil Cates Theater	Torrance Cultural Arts Center: James R. Armstrong Theatre	Wallis Beverly Hills Goldsmith Theater	Palos Verdes Performing Arts: Norris Theatre
Location*	Hermosa Beach	Santa Monica	Los Angeles	Torrance	Beverly Hills	Rolling Hills Estates
Primary Market	19,465	91,411	3,990,456	145,182	34,183	8,141
% Bachelors or Higher (Age 25+)	75%	68%	34%	51%	63%	68%
Median Household Income	$137,188	$93,865	$58,385	$90,309	$103,403	$143,873
Facility Capacity	502	538	512	502	500	450
As-the-Crow-Flies Distance from HBCT (miles)	0	12.23	13.99	3.38	14.33	6.47
Events	Community rentals	Presented events; Commercial rentals; Community rentals	Producing Venue	Presented events; Community rentals; National Theatre Live	Presented events; Community rentals	Presented events; Conservatory performances; Community rentals
Level of Weekend Availability	Little Availability	Some Availability	No Availability	Little Availability	Some Availability	Some Availability
Facility Features	-	Marley floor; Orchestra shell; Prep kitchen	-	Part of a larger Arts Center; Adjustable proscenium; Fly loft; Orchestra shell; Orchestra pit; Choral risers; Concert grand, grand, and studio pianos; Acoustical curtains; Star and chorus dressing rooms; Performer restrooms; Hospitality green room; ADA compliant	Orchestra pit	Workshop; Fly system; Orchestra pit; Concert grand and upright pianos; Acoustic shell; Six dressing rooms; Production office; Performer restrooms; Green room; ADA compliant
Staffing Structure	Owned and operated by the City	Owned by Santa Monica College; Operated by a nonprofit	Owned by UCLA; Operated by a nonprofit	Owned and operated by the City; Nonprofit foundation presents touring entertainment	Nonprofit	Nonprofit

**Market data from U.S. Census QuickFacts, 2018 Data*

- Notably, the Community Theatre is the only venue owned and operated by the city and programmed solely by rentals. In two cases, a nonprofit owns and operates the venue (Wallis Beverly Hills and Palos Verdes Performing Arts) and in two cases the facilities are owned by a college/university but operated by a nonprofit (The Broad Stage and Geffen Playhouse). Torrance's Armstrong Theatre is owned and operated by a city, but programmed by an affiliated nonprofit foundation.

This suggests that, while the City of Hermosa Beach has demographic characteristics indicative of market propensity to support the arts, it may not have the population size to support a robust touring program or producing season without the support of the broader region. It also suggests that support for either programming type would require changes to the venue's management and operating models.

Finally, anecdotal research (including conversations with California Presenters, a state-wide organization that supports nonprofit, presenting arts organizations) suggests that positioning the Community Theatre as a regional venue could be a challenge given the Hermosa Beach community's reputation as an outdoor-oriented, recreational hub. Additionally, 502 seats is a difficult capacity to work with, as the cost of booking well-known acts results in expensive ticket prices. That said, there may be opportunities to block book acts with regional venues that have less stringent radius clauses, essentially splitting the cost of bringing an act to the market.

Block booking occurs when three or more presenting organizations coordinate to schedule an artist, artistic group, or touring production. In doing so, the presenting organizations offer the artist/group/production a series of dates on which to perform at their venues. Typically, these venues would exist within a distance that would be easily traveled by the artist/group/production (as an example, one venue might be in San Diego, one in Los Angeles, and one in Santa Barbara). The presenting organizations would then split the cost of the artist/group/production's expenses. Often, block booking arrangements enable presenting organizations to schedule a higher quality or better-known performer or production than they might have been able to schedule on their own.

CONCLUSIONS

The Hermosa Beach Community Theatre is located within the bounds of the greater Los Angeles metropolitan area, a place known around the world for its arts, culture, and entertainment offerings. Within 30 miles of the facility, there are 28 venues with capacities between 300 and 830 seats that either present, produce, or accommodate the performing arts. Of these, many are nationally and internationally known for the quality of the work they put out. While many are a fair distance away from the Community Theatre, some, like the Armstrong in Torrance, are as near as three miles.

A close look at each venue on the inventory suggests that the Community Theatre's current operating model is unique, as it is the only theater within the range of 502 seats that is dedicated to rentals. Given the breadth of the regional presenting and producing markets, that uniqueness would likely be at risk should the Community Theatre switch operating models. In addition, such a switch would require changes to the Community Theatre's current management and administration as well as to the physical structure itself (further described in the Building Assessment). Even so, there might be some opportunity to incorporate presented or produced content into the Community Theatre's calendar of rentals, particularly were the facility to develop block booking agreements with other nearby venues.

FACILITY UTILIZATION AND POTENTIAL DEMAND

The Hermosa Beach Community Theatre operates as a rental facility, with user groups that include youth theaters, film festivals, dance schools, and body building competitions. In making recommendations for the theater's future, it is important to understand who these users are and their level of utilization: Is the facility busy or does it sit empty for most of the year? Are some days of the week busier than others? Does the current facility meet user group needs? And, finally, is there additional demand for space in the market, including from presenters and producing organizations, that the facility might meet with some adjustments or improvements? This section of the report will review the Community Theatre's current users, their needs and level of utilization, and the opportunity to attract new or different uses.

UTILIZATION DATA

Varying levels of utilization data were available for the Community Theatre. Three documents were reviewed, providing a sense of the Community Theatre's uses and users, as follows.

2016 Year At-a-Glance of the Hermosa Beach Community Theatre organizes the Community Theatre's activities by Age Group, Show Type, Company, Show Dates, Performance and Rental Days, and Performance Attendance. There were 282 totals days of use in 2016—84 performance days and 198 rental days (rehearsals, load-in/out, etc.)—resulting in a 77% utilization rate. This suggests that 83 days were left dark, although counts for maintenance days were not included in the provided data. The most frequent user was Family Theatre, Inc., with 102 days of use (36% of utilization), followed by Puttin' on Productions (POPs), with 60 days of use (21% of utilization). Theatrical productions were the most frequent Show Type followed by film screenings or film festivals.

Total attendance for 2016 is estimated to have reached 42,000. POPs is estimated to have brought in 4,900 attendees, Family Theatre, Inc. 3,350 attendees, and Cause Pictures, Inc. 2,225 attendees.

Additional sets of data were received for 2018: 2018 Tickets and The Hermosa Beach Community Theatre Usage – A Year Glance: July 1, 2018 – June 20, 2019. These data overlap by a period of six months (from July to December 2018), but contain different levels and specificity of data: 2018 Tickets lists event dates, estimated attendance, and the event type or renting organization. The Hermosa Beach Community Theatre Usage lists only dates of use and user type by category (e.g. Youth Theatre, Film Screening, Concert, etc.) for the period between July 1, 2018 and June 30, 2019. Neither data set specifies non-event rentals (e.g. rehearsals, load-in or load-out, etc.)

According to data provided in 2018 Tickets, the Community Theatre had an estimated attendance of 18,200 between January 12, 2018 and December 28, 2018. POPs was responsible for 4,534 of those attendees, followed by Sunscreen Film Festival (1,510 attendees), Family Theatre (950 attendees), and Hermosa School of Dance (882 attendees). POPs also accounted for the majority of the Community Theatre's 2018 event days, responsible for 20 of the Community Theatre's 66 total events. Family Theatre had five event days and Sunscreen Film Festival and City of Hermosa Beach Town Halls each accounted for three event days. All remaining uses were for one-off events.

Data for both 2016 and 2018 include information on event/performance dates. The chart below compares event/performance dates by day of week for each year. In 2016, there were a total of 76 event/performance days and, in 2018, a total of 66. In both years, the majority of events took place on Fridays and Saturdays. Notice a decline in the number of events from 2016 to 2018 on Sundays (from 15 to 11), Tuesdays (from 5 to zero), and Saturdays (23 to 21).

Lastly, filtering The Hermosa Beach Community Theatre Usage data to focus on the first six months of 2019 provides a sense of utilization for the 26-week period between January 1, 2019 and June 30, 2019 (a total of 181 days). In that time, 44% of all utilization was related to Youth Theatre (82 days). Four percent (4%) of use was related to dance (7 days) and 44% of all days were dark (82 days). Organizing the facility's utilization by day of week, as shown below, suggests that Sundays and Wednesdays were busiest, with utilization driven by Youth Theater. The Community Theatre was dark on a Monday 15 times over the 26-week period, on a Tuesday or Friday 14 times, and on a Thursday or Saturday 13 times. This suggests an opportunity to increase utilization, particularly on Fridays and Saturdays, prime days of the week for entertainment.

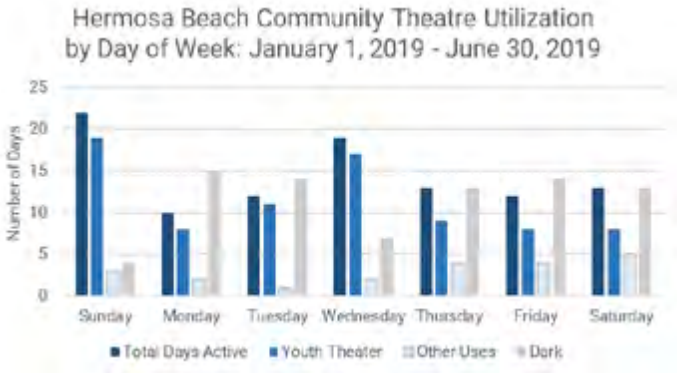
Despite the incompleteness of the data, it generally suggests that the Community Theatre could benefit from additional utilization. Particularly on Mondays, Tuesdays, Fridays, and Saturdays. Anecdotally, multiple existing users expressed interest in increasing their utilization of the space, but cited confusion around booking practices and policies and competition for dates as challenges to doing so.

EXISTING USER GROUPS

The Community Theatre's rental records show a diverse roster of users. Still, two groups make up the bulk of the facility's utilization: Family Theatre, Inc., a for-profit, educational theatre organization established in Hermosa Beach in 2005, and Puttin' on Productions (POPs), a Manhattan Beach-based nonprofit theatre training and education program founded in 2007. Both organizations have identified opportunities for physical and operational changes to the Community Theatre that would enhance the quality of their programming and improve the Community Theatre user experience, including:

- Improved ADA accessibility
- New seating and carpeting
- Improved lighting and sound systems
- Additional hang space
- A safety railing on the light loft
- Expanded wing and backstage space
- Motorized curtains
- Improved connectivity to the dressing room
- Renovated and updated restrooms
- More user-friendly operating policies

These changes, however, are trumped by the need for continued facility access, limited disruption to operations, and affordable rental rates. Meaning: if facility upgrades and renovations were to result in interrupted operations or increased rental rates, both organizations would prefer to go without. Conversations with other facility users echoed the above, with some additional recommendations to expand the stage, open the capped fly tower, and clean the facility with greater frequency.



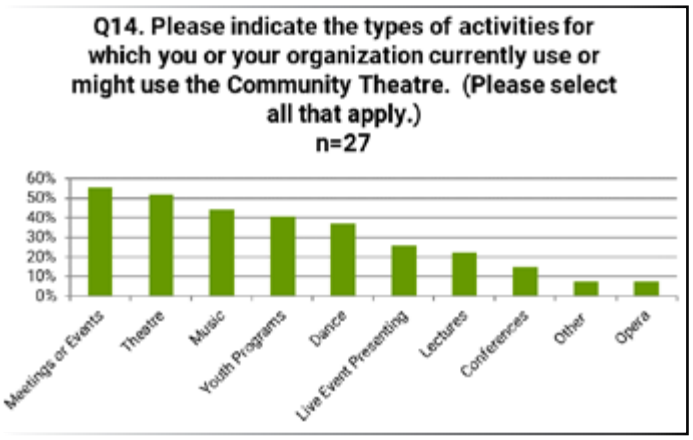
USER DEMAND

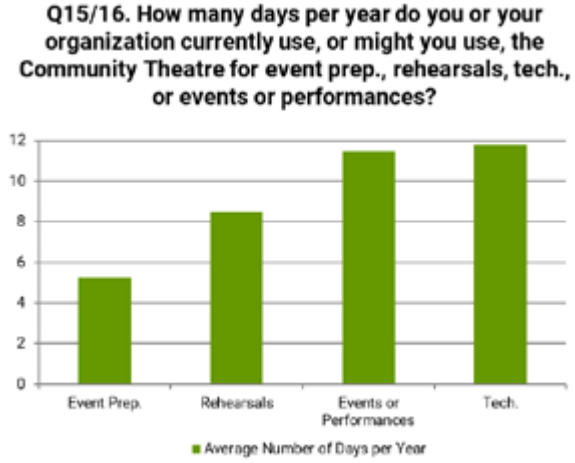
As part of the Community Survey effort, respondents were invited to describe their current use of, or interest in using, the Community Theatre for performances, meetings, events, or other activities. Thirty (30) responses were received. Of those, 56% indicated that they were either currently using, or might use, the Community Theatre for meetings or events and 52% indicated that they were either currently using, or might use, the Community Theatre for theatre activities.

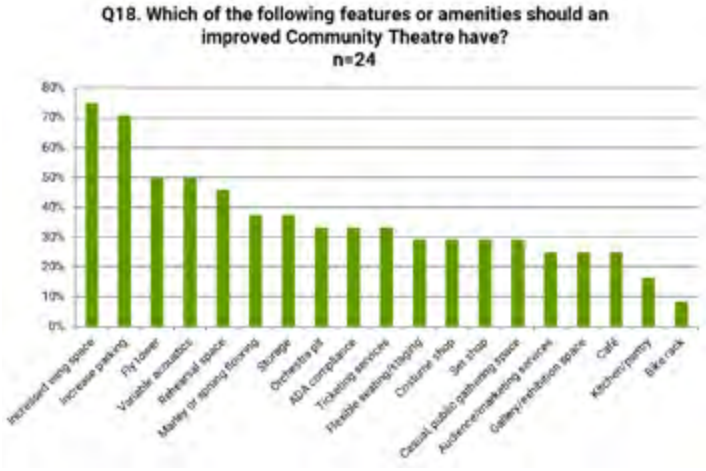
Respondents were then asked to indicate the number of days per year they are or might use the theater for event preparation, rehearsals, technical rehearsals, or events or performances. Averaged responses ranged from five days a year for event preparation to nearly 12 days a year for technical rehearsals. Capacity needs ranged from 30 seats to 2,000 seats, with a median and mode capacity of 250.

The final question asked respondents to identify the features and amenities they would like to see in an improved Community Theatre, noting that the facility already includes lighting, sound, and projection equipment; a lighting and sound technician; tables and chairs; and a dressing room/ green room. Increased wing space was selected by 75% of respondents, followed by increased parking (71%). A fly tower, variable acoustics, and rehearsal space were each selected by between 40% and 50% of respondents.

These findings suggest that there is additional demand for theater space in the market and that the Community Theatre could help fill this demand with facility improvements.







CONCLUSIONS

Utilization data for the Hermosa Beach Community Theatre implies that the building is busy but has the capacity to attract additional uses and users. This is true for most days of the week except Sundays and Wednesdays. Further, survey findings and stakeholder interviews suggest that demand for the space exists in the market for meetings, events, rehearsals, and performances. For existing users, the primary barriers to additional utilization are competition for dates and confusion around booking policies (e.g. when the booking calendar opens, who receives priority, etc.).

Conversations with existing and potential users, as well as results from the survey, point toward a number of improvements that would increase the Community Theatre's desirability. These include improved ADA accessibility; new seating and carpeting; improved lighting and sound systems; additional hang space; a safety railing on the light loft; expanded wing and backstage space; a larger stage; an operational fly tower; motorized curtains; variable acoustics; rehearsal space; improved connectivity to the dressing room; renovated and updated restrooms; more user-friendly operating policies; additional parking; and more frequent cleaning.

QUALITATIVE IMPACTS OF RENOVATION

The **City of Hermosa Beach: PLAN Hermosa Integrated General Plan and Coastal Land Use Plan**, adopted in August 2017, outlines a vision for the city: "Hermosa Beach is the small town others aspire to be; a place where our beach culture, strong sense of community, and commitment to sustainability intersect" (page 7). In planning for the future of the Hermosa Beach Community Theatre, it is important to understand how and where its renovation and the City's long-term vision might intersect. Does a regional performing arts center fit in a small town? Does a community-focused venue contribute to creating a place where others aspire to be?

To achieve the City's long-term vision, PLAN Hermosa outlines three values:

1. Maintain and preserve Hermosa Beach's small beach town character.
2. Support a strong, diverse, and vibrant local economy.
3. Promote healthy environments and lifestyles.

These values help to shape a series of goals and policies. Among them, striking a balance between visitor and resident amenities in order to preserve the character and vitality of the community; establishing Hermosa Beach as a driving force in the South Bay economy; and prioritizing strategies that will result in a creative economy. The Land Use and Community Character Strategy is of particular importance as it defines a long-term vision for the Civic Center District, which includes the Community Theatre, as well as a series of arts and culture-related goals.

For the Civic Center District, the plan envisions a transformation that would orientate facilities toward the street, modernize them to accommodate a range of uses and functions, and expand parking, promoting their use by public and private organizations that support tourism, conference, convention, and cultural uses. Key goals for the District and Hermosa Beach as a whole include:

- Promote historic resources and art as cultural tourism, promoting it (cultural tourism) as an economic development strategy for the City.
- Utilize existing City venues for art and culture and identify opportunities to incorporate the arts into the development or redevelopment of City-owned community facilities.
- Make utilizing City facilities easy and affordable for local arts organizations.

The Community Theatre, in its current form, already aligns with many of these goals. Its renovation and subsequent utilization, however, could make it a major contributor to the advancement of other planning goals, particularly those around preserving character and strengthening and diversifying the economy.

CONCLUSIONS

Regardless of concept, renovating the Hermosa Beach Community Theatre is in line with long-term planning goals. While a community venue is more in line with preserving community character, maintaining balance between visitor and resident amenities, and supporting the local arts economy, a regional venue could play a role in establishing Hermosa Beach as an anchor within the South Bay economy and could support cultural tourism objectives.

MARKET ASSESSMENT CONCLUSIONS AND RECOMMENDATIONS

DLR Group was retained by the City of Hermosa Beach to provide a Market and Building assessment for the Hermosa Beach Community Theatre that considered two options for the facility's future: a major renovation that would transform the facility into a regional performing arts center or a conservative renovation that would maintain and enhance the facility's community-focus. This portion of the study—the Market Assessment—utilized data on local and regional demographics, the supply of performing arts facilities with 300 to 830 seats, user demand, and the long-term goals of the community to arrive at a response. A summary of key findings is below, followed by recommendations to guide the future of the Community Theatre.

CONCLUSIONS

DEMOGRAPHIC ANALYSIS:

Analysis of the Hermosa Beach, Beach Cities, and 30-minute drive time populations suggests that there is a large and growing market to support the arts. High levels of educational attainment and household income suggest that Hermosa Beach and the Beach Cities have propensity to support more formal and traditional arts and cultural programs, while demographic data from the 30-minute drive time population suggests propensity to support more informal and culturally diverse programming. Further, state tourism data suggests an opportunity to attract out-of-state visitors to a cultural facility, as they tend to attend arts, culture, and entertainment events at greater rates than visitors from within the state. Out-of-state visitors to California also tend to be more racially and ethnically diverse than those in other markets, lending further evidence to the need for informal and culturally diverse programming.

Findings from the community survey suggest that residents understand the value of having an amenity like the Community Theatre in their community and appreciate its historic charm, features, and focus on local organizations and talents. At the same time, there is a belief that the facility could be more impactful, offering a greater array of programs that include concerts, speakers, professional theater, and more film. To accompany this activity, survey respondents showed a desire for an improved facility with updated features, amenities, and artist support spaces as well as additional parking.

POSITIONING IN THE MARKET

With its current operating model, the Community Theatre fills an important gap in the market for a mid-sized, affordable theater. Changing focus to establish the facility as a regional arts center would jeopardize this positioning, putting the theater in competition with other well-known and established producing and presenting houses like the Mark Taper Forum, The Broad, Geffen Playhouse, and so on. That said, there may be some opportunity for the Community Theatre to incorporate presented acts into its operations, particularly if it were to develop block booking relationships with other regional venues.

UTILIZATION

The Community Theatre is currently utilized by a mix of users, with activities that range from youth theatre and film festivals to public meetings and body building competitions. Still, utilization data received from the City suggests that there is room in the calendar for additional activities and events, particularly on weeknights and Saturdays. Moreover, the community survey, which asked respondents about their interest in utilizing the facility, indicates that there is additional demand in the market for space. Conversations with existing users and findings from the survey suggest that an improved Community Theatre should have the following improvements or additions: ADA accessibility; new seating and carpeting; improved lighting and sound systems; additional hang space; a safety railing on the light loft; expanded wing and backstage space; a larger stage; an operational fly tower; motorized curtains; variable acoustics; rehearsal space; improved connectivity to the dressing room; renovated and updated restrooms; more user-friendly operating policies; additional parking; and more frequent cleaning.

QUALITATIVE IMPACTS

PLAN Hermosa defines a long-term vision for the City of Hermosa Beach, as well as a number of goals and policies for achieving it. Generally, renovating the Community Theatre is in line with the goals outlined in the plan. The type of renovation the theater receives, however (major or conservative), will likely impact the speed at which some goals are advanced over others. A regional performing arts center, for example, can play a role in diversifying the local economy and positioning it as an anchor in the South Bay in addition to attracting out-of-state tourists. A local facility, on the other hand, can play a role in supporting Hermosa Beach and Beach City artists and arts organizations, balance the amenities available to residents and visitors, and contribute to the historic charm of Hermosa Beach.

RECOMMENDATIONS

Based on the above information, the planning team recommends that the City of Hermosa Beach consider a hybrid model for the Community Theatre, combining the theater's existing, rental-driven operations with a modest presenting season. Within this concept, the Community Theatre would continue to focus on local artists and nonprofit organizations to drive the facility's utilization, but would supplement those activities with a series of presented acts each year (four to five acts to start; likely small musical acts or ensembles, one-person shows, speakers, etc.). This blended model would help to maintain the authentic, neighborhood charm of the theater that residents love while also appealing to those interested in more diverse, professional entertainment. Additionally, this model would maintain the theater's advantageous position in the market as the only 502-seat rental venue while minimizing its competition with other, well-established regional venues.

To accommodate this programming shift, the City of Hermosa Beach should consider renovating the theater to improve ADA accessibility; improve technical features and amenities, including the light loft, projection booth, and the location of the sound table; enhance and, if possible, expand the wing and backstage areas; reopen the fly tower; improve artist support spaces like the dressing room; and renovate and update the restrooms. Ideally, the renovated facility would have separate dressing rooms for male and female-identifying performers as well as separate performer and audience restrooms.

Additional recommendations include the following:

- For a hybrid operating model to be successful, the City of Hermosa Beach should consider hiring a dedicated staff person to manage and program the theater. A successful presenting season will require a nuanced understanding of the market, available acts, booking best practices, and so on.
- The Community Theatre's operating costs are currently rolled into the operating costs of the Community Center. Revenues are added to the City's General Fund. Prior to making operational changes, the City of Hermosa Beach should complete a review of the Community Theatre's finances and develop a business plan and pro-forma for adjusted operations.
- The City should consider a branding and marketing campaign for the Community Theatre that results in an official name for the venue and a plan for advertising and marketing the facility and its events to the community.

COMPARABLE PROJECTS

LONE TREE ARTS CENTER
LONE TREE, COLORADO
POPULATION: 14,653

The Lone Tree Arts Center is a LEED-Certified performing arts venue located within a 25-minute-drive of downtown Denver. Designed by Westlake Reed Leskosky (now DLR Group), the Arts Center features a 502-seat main stage theater with an orchestra pit and balcony, state-of-the-art lighting and sound systems, a fly tower, and excellent acoustics. This space is joined by an entry hall event and gallery space, an adaptable 225-seat theater for performances and events, and a 350-seat outdoor theater.

Programming at the venue includes a presented series of musical acts, one-person shows, speakers, and small ensembles; streamings of National Geographic Live!; performances by local and regional organizations like the Lone Tree Symphony; and gallery exhibitions. In addition, the venue has grown a reputation for its children's programming, sensory-friendly offerings, and programs for seniors. Annually, the venue attracts approximately 50,000 audience members and program participants.

The venue is owned and operated by the City of Lone Tree and opened in 2011. Staff includes an Executive Director, Production Manager, Marketing Director, Business Manager, a Rentals and Event Manager, and Development and Technical Staff, amongst others. Additional support is provided by 150 volunteers. The City of Lone Tree 2020 Budget adopted $2.71 million in total expenditures for the Arts Center. Revenues were adopted at $1.88 million.

VACAVILLE PERFORMING ARTS THEATRE
VACAVILLE, CA
POPULATION: 100,154

The Vacaville Performing Arts Theatre is a 504-seat venue located within the larger footprint of Vacaville's Ulatis Cultural Center. The venue features excellent acoustics and sightlines, professional lighting and sound systems, an orchestra pit and fly tower, dressing rooms, two pianos, and musician chairs and stands. Amenities include a two-story lobby and private patio.

Programming at the venue includes a mix of presented events (I Am King: The Michael Jackson Experience, LeAnn Rimes, Menopause The Musical), community performances, and meetings and events. Presented entertainment is programmed by On Stage Vacaville, a nonprofit that promotes, supports, develops, and grows arts appreciation and programming for the Theatre.

The Vacaville Performing Arts Theatre opened in 1993 and is owned and supported by the City of Vacaville. In the City of Vacaville 2020 Budget, the theater's operating expenses were adopted at $844,887, with funds to support it coming from the General Fund. An additional $300,000 in public funds are received annually from excise tax revenues. The venue is located 40 minutes from Sacramento and an hour from San Francisco.

Building Assessment

HISTORIC CONTEXT

HISTORIC PRESERVATION - HISTORY

The original Pier Avenue School was heavily damaged by the March 10th, 1933 Long Beach earthquake. The damage was so extensive that the building was razed in 1934 to make way for the new Pier Avenue School that would be completed in 1935 for a cost of approximately $200,000. The city selected architect Samuel E. Lunden to design and supervise construction of the art deco styled project. Lunden was well know for his work with the art deco style with the Pacific Stock Exchange Building in Los Angeles and the Doheny Memorial Library at the U.S.C. campus being notable examples.

The school was in operation until 1975, eventually being bought by the city in 1978. In 1984 the building was renovated and reopened as the Hermosa Beach Civic Auditorium and Community Center and received the Los Angeles Conservatory Award for protecting and preserving the art deco character of the complex.

The Community Center is comprised of two theaters (the 502-seat Community Theatre and the 82-seat 2nd Story Theatre), the Hermosa Beach Historical Society Museum, the Emergency Operations Center, and multiple dance, meeting, and classroom spaces. In recognition of the Center's value as part of the community, it was designated a locally significant landmark in 2002.

OBSERVATIONS

The conversion of the Pier Avenue School to the Hermosa Beach Community Center was done with a clear eye towards protecting the art deco detailing evident across the building. Although the Community Center has undergone alterations and a change of use since it was completed, it retains, for the most part, a strong sense of its original architectural character. Specifically, the exterior shows little change beyond signage, landscaping, and paint, none of which have any major negative impact on the building itself.

The interior however, especially regarding the 502-seat theater, reveals the much greater level of modifications needed to adapt a school auditorium into a theater capable of serving a larger group of community users. The impact can be seen in the images on the facing page. While most of the original ceiling remains intact, the stage right windows were infilled along with major reconfiguration of the side walls, stage, and the rear of the theatre with the addition of a lobby and support space above. The seating was restored and put back in a new configuration on a new concrete floor. Typically, in theaters, as is the case here, the backstage area is a constantly changing support space that reflects the technology of the day as it continually evolves to support various performance needs.

Moving forward, it will be very important to protect the remaining historic features (exterior detailing, ceilings, theatre seating, etc.) to the fullest extent possible. The Preservation Approach laid out below describes a framework that can be used to do that while still allowing for the flexibility needed to successfully improve the theatre's capabilities.

Pier Avenue School, 1977. (Source: The Daily Breeze)

Existing entry with marquee and sculpture garden, 2020

East façade showing the infill of the original window locations, 2020

The original proscenium opening during the 1984 renovation

Original theatre configuration with windows at stage right audience chamber wall, 1970

Current view of stage from projection platform, 2020

Existing view of stage right audience chamber wall, 2020

PRESERVATION APPROACH

Of the four treatment approaches codified by the Secretary of the Interior, the Standards for Rehabilitation are the most appropriate for the Hermosa Beach Community Theatre. The Rehabilitation Standard "acknowledges the need to alter or add to a historic property to meet continuing or changing uses while retaining the property's historic character". The Rehabilitation Guidelines provide the flexibility needed to protect and assure the building can remain in service for generations of future users. The guidelines stress that the process of maintaining, repairing, or altering the building should not harm the original features of the building and that no irreparable changes or alterations should be made. The guidelines are also utilized as part of the regulatory framework used to determine placement on the National Register for Historic Places and eligibility for historic tax credits, funding that can play a major role in assuring a successful preservation project, should it be pursued.

To provide facility compliance with the Rehabilitation Standards, the areas of the building have been divided into the following three categories based upon the architectural significance and physical condition to be used in conjunction with the Preservation Zone illustration, see below.

RESTORATION ZONES

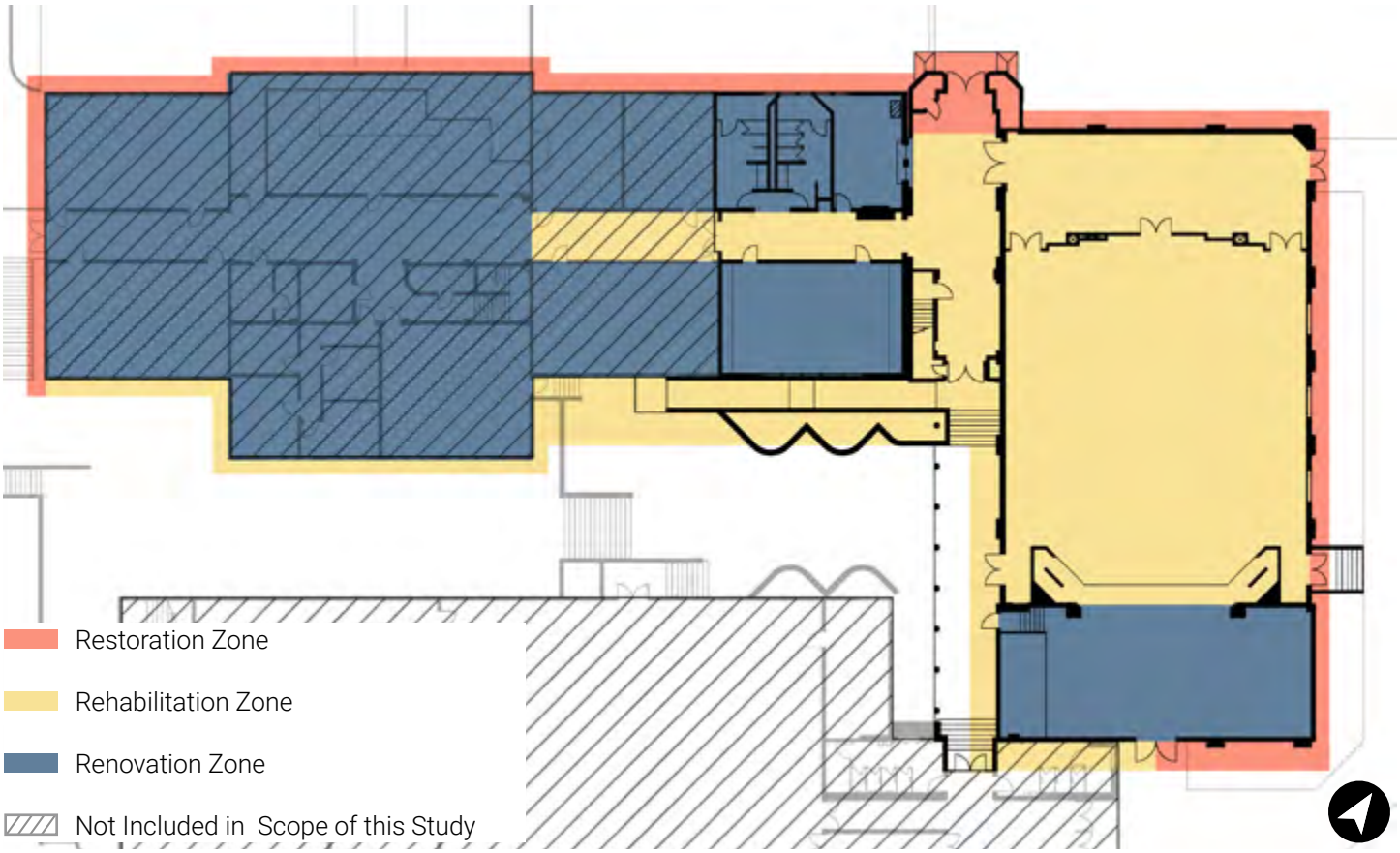
These areas are of special architectural significance and should be protected and restored as nearly as possible to their original form and condition. Restoration zones include the entire exterior of the original building.

REHABILITATION ZONES

These areas and elements are subordinate to the significant architectural details covered under Restoration Zones. However, the areas must be retained and restored during any and all alterations and repairs. Rehabilitation areas of the building include the interior of the theater, corridors, and interior courtyard spaces across the building.

RENOVATION ZONES

These areas are of lower importance due to their location in the building. These spaces may be altered, provided the alterations have no negative impact on the significant elements outlined in the Restoration and Rehabilitation Zone descriptions. Spaces include the support spaces, restrooms, and a variety of teaching and flexible spaces.



Preservation Zone illustration

SITE PLANNING APPROACH

A holistic approach to historic preservation should include the goal of protecting the building's original relationship to the site wherever possible. To prioritize the site conditions, the site has been divided into three zones—Primary, Secondary, and Tertiary—each reflecting their proximity to the existing building's façade and historic importance. The following recommendations are made in accordance with the guidelines set forth in the Secretary of the Interior's Standards for Rehabilitation.

PRIMARY SITE ZONE

The building's main entry faces northeast and presents an axial view to the street. Preventing any negative impact on this façade and the building's defining historic characteristics should be a major priority for any future projects as described in depth in the National Park Service Preservation Brief #14, New Exterior Additions to Historic Buildings. Per Brief #14, a building addition should take place in the Secondary or Tertiary site zones if at all possible. The impacts of changes made on the primary facades are scrutinized much more closely than those located in less prominent portions of the building.

SECONDARY SITE ZONE

The east façade of the building is also very visible to the public but is less historically significant than the main entry façade. While the site in the area currently provides for a public open space and the Veterans Memorial, it also offers the opportunity for possible expansion of theater services. In particular, the area adjacent to the stagehouse could provide for the expansion of a variety of support activities that would have a minimal impact on the character of the historic architecture provided that the addition was appropriately scaled and detailed as described in The Secretary of the Interior's Standards for Rehabilitation.

TERTIARY SITE ZONE

The area to the west and southwest of the building is effectively paved from the building line to the edge of the property for parking and tennis courts. Should an addition or added mechanical equipment be deemed necessary, from a purely preservation-driven perspective, this would be the location best suited for new work. That being said, the area's lack of adjacency to the theater or main entrances would present multiple logistical challenges for an addition.

Site planning zone illustration

HISTORIC TAX CREDIT REVIEW

For convenience, a quick overview of the available historic tax credits has been provided should they be considered as a funding mechanism for the rehabilitation of the Hermosa Beach Community Center.

FEDERAL CREDIT

The Federal Historic Preservation Tax Incentives Program, commonly known as the Federal Historic Tax Credit Program, provides a 20 percent federal tax credit to property owners who undertake a substantial rehabilitation of a historic building in a commercial or other income producing use, while maintaining its historic character. The program is administered through the National Park Service and State Historic Preservation Offices. Additional information is available at:

https://www.nps.gov/tps/tax-incentives.htm

CALIFORNIA STATE CREDIT

The following information is taken directly from the California Office of Historic Preservation website:

"Governor Gavin Newsom signed SB451, the state historic tax credit bill, into law on October 9, 2019. Senate President pro Tempore Toni Atkins authored the bill with sponsorship from the California Preservation Foundation and the AIA California Council. California joins more than 35 states that have passed historic tax credit bills, providing incentives for investment in local economies and the rehabilitation of historic buildings that reflect the character of communities.

The California Tax Credit Allocation Committee (CTCAC) and the Office of Historic Preservation (OHP) will administer the tax credit program, with the OHP responsible for preparing regulations, requirements, and an application process to guide the program.

Please note that no specific information on the program is available at this time, it is anticipated that further information will be available early in 2020 as regulations are developed for the program."

https://ohp.parks.ca.gov/?page_id=27495

BUILDING ASSESSMENT

ASSESSMENT BY DISCIPLINE

The City of Hermosa Beach requested an assessment of the Hermosa Beach Community Theatre that would consider two concepts for its future use:

- A major renovation that would transform the facility into a regional performing arts center; and,
- A conservative renovation that would maintain and enhance the facility's community focus.

While the Market Assessment recommends that the City of Hermosa Beach move forward with the community-focused renovation, this Building Assessment will identify the necessary changes and improvements that would need to be made to achieve each of the above options, resulting in a space program, schematic drawing, and cost estimate for both concepts.

In doing so, the Hermosa Beach Community Theatre will first be assessed and reviewed by the following disciplines:

- Egress, Life Safety and Accessibility
- Architectural Assessment
- Structure
- Electrical and Fire Protection
- Mechanical and Plumbing
- Theatrical
- Acoustical
- Audiovisual

HERMOSA BEACH COMMUNITY CENTER

The Hermosa Beach Community Center building is an open courtyard building along a cross slope to the west that allows for a combination of a one and two-story building that houses multiple programs operated by the City of Hermosa Beach. The building is comprised of three wings that are seismically separated. The north wing is two stories and comprises of City offices, restroom facilities, and a senior center on the lower level and the 2nd Story Theatre, dance and meeting rooms, and before and after school programs on the upper level. The south wing is a single-story element that has several classroom and restroom facilities. Extending to the west, one finds a two-story element that contains a Gymnasium, the Hermosa Beach Historical Society Museum, and an Emergency Operations Center. The east wing is the 502-seat Community Theatre and the theatre's support spaces. This assessment will only address this eastern part of the facility. It is important to note that modifications to the theater may trigger accessibility upgrades to the entire building.

All modifications and upgrades to this facility should be thoroughly cross-referenced with the California Building Codes, Title 24, State Historical Building Code (SHBC), Code of Federal Regulations (CFR) parts 35 (title II) and 36 (title III), more familiarly known as ADA, all local codes and authorities having jurisdiction. The theater portion of the building falls within two occupancy classifications: A-1, Assembly and B, Business Class. This will dictate where fire separation wall ratings will be required as well as other code related requirement.

Entrance to the theatre and box office

Exterior walkway of the Community Center

EGRESS, LIFE SAFETY AND ACCESSIBILITY

There are general items that should be reviewed within the building. For example, a thorough code analysis should be performed to verify that all egress distances are compliant.

- All exit door widths should be measured and verified against the calculated occupant load and determined if panic hardware is required, or that existing hardware functions correctly.
- All the doors should be checked to verify the door opening force and closing speeds. If doors are deemed non-compliant, the hardware should be adjusted or replaced.
- All stair railings should be reviewed to comply with current code dimension requirements such as the handrail extensions.
- The wheelchair maneuvering, identified door swings and approaches of all doors should be reviewed and comply with the current codes.
- Changes in level between each room should be reviewed. All conditions that exceed 1/4" will require a beveled condition or the condition may require remedial work or floor material replacement.
- Code level lighting and floor illumination throughout the theatre spaces should be evaluated.
- All lighting that is identified on dimmer systems, especially within the audience chamber, should be tested to verify if proper lighting levels are restored once performance has ended or is under emergency lighting conditions.
- Code compliance signage would be required to be added throughout the facility. A graphics and signage package should be considered as part of the overall project.
- Permanent signs that meet all ADA criteria should be installed for all spaces. All illuminated exit signs should be validated and located per an updated egress plan.

There are specific, identified areas in and around the Community Theatre that also should be thoroughly reviewed and addressed as required.

EXTERIOR

Due to grades around the building, there is a set of stairs along the east side of the building that does not allow differently-abled guests to vacate the building in the event of an emergency. This emergency exit out of the theater is not accessible. It is recommended that the exit doors from the audience chamber be converted from stairs to an accessible ramp on the exterior side of the building. A ramp with proper distances from the exit doors, code compliant handrail lengths, maneuvering distances and intermediate landings would be required.

Parking was identified by the users and city officials as a challenge. If the theatre becomes more of a regional destination, the current parking lot will have to be reconsidered. These code compliant parking spaces and their path of travel to the front door of the building will have to be carefully studied as grade changes present a challenge. Ramps cut into the grade may be required. In addition, accessible parking signage will have to be installed at all accessible spots. A code compliant passenger loading area is recommended for this venue. If the building wants to cater to a regional audience, a valet area should be considered in addition to a passenger drop off.

Emergency exit located house right along the east side of the building

Community Theatre parking lot

PATRON SUPPORT

The box office ticket sales window located in the front lobby hall is not ADA accessible. The recommendation is to remove the current box office window system and replace it with a counter with two levels, one for standing patrons and one for guests in a wheelchair. The inside of the box office would need to maintain a clear access path to the electrical closet for maintenance staff.

The theater lobby currently houses the concessions. It is recommended that the counter of the concessions be outfitted with an ADA compliant area, similar to what is recommended for the box office.

Box office ticket sales window

THE AUDITORIUM

Within the audience chamber, the accessible seating positions, per code, should be added at both the front and rear rows of the audience to meet vertical dispersion requirements. Each accessible seat location is to be equipped with a designated companion seat. The aisle lighting should be upgraded and tested to meet code required floor lighting levels. At the temporary house mix position, at the rear of the house, there are cables and cable pass from the mix to the stage that runs along on the floor and passes in front of the emergency exit and paths of travel. A walk-off mat has been placed over these cable positions. This condition does not meet code compliance and presents a tripping hazard for everyone. Cable pass-throughs should be strategically located to mitigate all these conditions.

Lastly, the room should include an assistive listening system and comply with current codes.

Concessions in the theater lobby

Audience seating

PERFORMER SUPPORT

The stage house has two exit locations to the exterior, neither of which is code compliant. One is the stage loading door and is not considered a means of egress. The other is off stage left and requires descending a flight of stairs. This exit is not an accessible means of egress. The number of exits should be determined based on the latest code criteria during the time of design implementation. Each exit required to be brought up to compliance. Accessible lifts may have to be introduced in this situation if ramps will not fit. Access to a mezzanine on the stage right wing is not code compliant. The winding wood stairs are too narrow and does not provide compliant handrails. Access to this mezzanine space should be upgraded.

The catwalks and other technical spaces over the audience chamber contain tripping hazards, projecting elements, and compromised headroom clearances. There is no accessible access to the control room level from the catwalks. To get to the control room it requires ascending two distinct flights of stairs. Access to this level will create a hardship as installing a new elevator will not be possible without significant remodeling. The follow spot and projector positions are accessed by passing through the control room. This follow spot and digital projector area does not have any railing system or fall protection and is considered a fall hazard. It is recommended that a guardrail height wall or railing system be introduced for safety. The tiered lighting positions at the rear of the audience chamber, on house left and house right, should have railings at each step location. The digital projector's heat exhaust system is not connected to an exterior ventilation system. Connections of the heat exhaust system should directly ventilate to the exterior or heat gain within the space will increase. Coordination with the mechanical system upgrades may be required.

The make-up station counters in the green room, a room in which performers can relax when they are not performing, are currently one continuous surface. The counter would be required to be modified to include an accessible space. The restrooms across the hall from the greenroom are also identified to be non-compliant in several instances. Items to be reviewed would be the overall stall sizes and door swings, fixture counts, and required maneuvering space for each plumbing fixture.

Catwalks and technical space over the audience chamber

Green room make-up counters and stations

ARCHITECTURAL ASSESSMENT

THE EXTERIOR

The exterior of the building is cast-in-place concrete and has been well maintained. This is an excellent material for a theater wall, as the thick mass keeps unwanted sounds from filtering into the space during performances. However, there are several exterior doors to the venue that are in disrepair. In some cases, the exterior materials on the door are de-laminating. Currently, there are no gaskets or weather seals on the doors into the auditorium and stage house as natural light is visible through the doors from the interior side. This can interrupt a performance as well as be a location for water intrusion during a rainstorm.

It was identified at the exterior exit landing from audience chamber house left that the drain body does not have a grate. This presents a tripping hazard and a potential clogged drain scenario. It was also observed that several of the downspouts on the vertical face of the building are rusting in a several locations close to grade. Some of these down spouts are missing for several feet at ground level.

Show load-in and load-out appears to be a challenge. Currently, there is no formal loading dock, although the exterior grade and the stage are at the same elevation. This requires trucks to back directly up to the stage loading door. In all circumstances, a truck parking in this position temporarily restricts the exit out of south wing heading east. It was noted that a regional touring show would have multiple trucks to off-load a show. The current configuration only allows for a single truck to load at a time.

Overall, the exterior roof is in very good condition, although ponding water was observed at low spots. Generally, the heat welded roofing membrane is holding up well. The roof drains and overflows should be cleaned.

THE FRONT HALL AND BOX OFFICE

Upon entering the building, one finds an interstitial space that feels like an extension of the exterior. This space is a hall that separates one side of the north wing from the theater. Located in this hall is the box office, the public restrooms, and the Community Theatre Green Room. All the materials are hard with a tile floor and drywall walls and ceiling. The space becomes loud when many guests gather prior to a performance.

The box office is a constrained area. Space must remain open to provide clear access to the electrical closet contained within the room. The counter is very tall and does not provide for accessibility. The transaction window and door are not secure for monetary transfers.

The greenroom doubles as both performer support and make-up space. There is currently only one space dedicated to all performers of all ages, both male and female. This obviously presents challenges when there are mixed genders and ages trying to share one space. To mitigate this, the theater has to place a temporary divider within the space or has used the box office as a secondary dressing space.

Exterior doors to the auditorium

Exterior of the Community Center

Theater box office

Green room make-up stations

Just inside the entrance of the building

COMMUNITY THEATRE LOBBY AND CONCESSIONS

The main theater lobby is directly off the main entry hall. This room has a warm feel created by wood paneling and updated lighting, and contains the concession space that caters to the audience pre-show and during intermissions. There is also an abundance of exposed conduit within the room. It is recommended that this conduit be concealed within and behind the existing walls. It is also suggested to provide cover plates on all electrical black boxes around the room.

This entire room acts a sound/light lock to the theatre. Unfortunately, the lights are not shut off during performances. Anytime a guest leaves a performance through on of the three entrances into the theater, there is a spillage of light and noise, interrupting the performance. It is also identified that there are no weather seals and gaskets at the main lobby and exterior doors which allows outside noise and air infiltration.

It was observed that paper signs have been taped to the doors and walls. These are not compliant with current codes.

Entrance from the lobby to the auditorium

Main theater lobby

AUDIENCE CHAMBER

The theater has three entrances from the lobby into the rear of the audience chamber: house left, center, and house right. Each entrance is a set of non-acoustical rated double doors. Each entrance aligns with an aisle.

The theater seating, though historic, is in disrepair. The seat bottom mechanisms have failed over their life span and do not pivot up as required for the proper existing clearances for the aisle access-way. The upholstery fabric is disintegrating and disengaging from the seat back and pans, and the armrests are worn.

Other observations within the room are that the concrete floor under the seating is cracked and crumbing in spots.

Worn upholstery on the historic seating

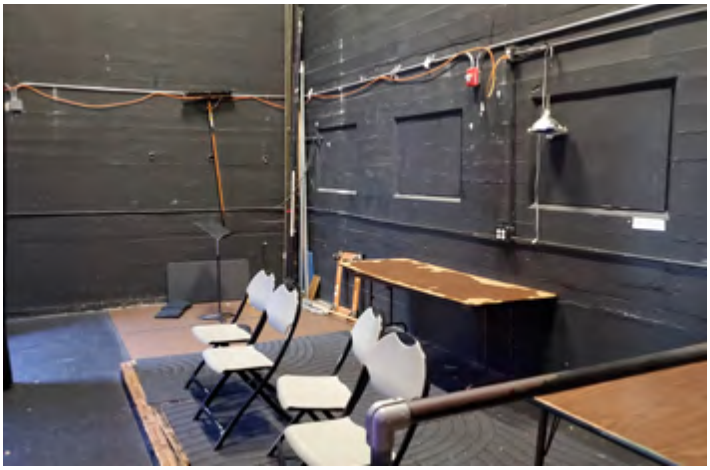
Temporary house mix set up

STAGE HOUSE

The stage appears to be a traditional stage with a fly tower, but the upper fly tower has been closed off for years. There are only two entrances onto the stage. One is the loading dock doors that leads directly to the exterior. The second is stage left and is down a flight of stairs also to the exterior. As noted earlier in the assessment, this entry is not accessible.

The wing spaces on both sides of the stage are compromised or nonexistent due to past additions that limit the use of the space. On stage right, an open mezzanine has been added for technical lighting and tool storage. Access to this mezzanine is not code compliant. Below it, closets have been added and contain a piano, road boxes, podium, equipment, genie lift, tool storage, cables, tables, chairs, music stands, microphone stands, and other equipment used on a regular basis.

There is a raised platform of several inches on stage left. It appears to be an added plywood platform sitting on top of the stage level. This is problematic for moving scenes and becomes a tripping hazard when there is a production.



Plywood platform that raises tripping hazards

Technical lighting in the open mezzanine

No acoustical panels on the stage walls

CONTROL ROOM

Access to the control room is through the main lobby, up a staircase, and through a storage room that also doubles as a mechanical room. There are additional stairs to access a narrow corridor to the control room.

The poured-in place concrete stairs to the control room have some spalled off areas on the stair nosing. This creates a tripping hazard. Stair railings do not meet current codes. It is recommended that the stairs be repaired as required, and that new handrails be mounted on the stairs with the correct handrail extensions. Lighting levels should be reviewed and may not meet code. If so, updated lighting within the stairwell should be added.

Access to the follow spot and projector positions are through the control room to a platform that overlooks the audience chamber.

Current control room

CATWALK ACCESS

Access to the catwalks are via ladders from stage left and stage right. There are clearance issues on the catwalk. Pipes are low overhead, cables are on floor, and truss braces run through the catwalk walkway causing walking obstructions both high and low. This is identified within the Egress, Life Safety & Accessibility section above.

STRUCTURAL ASSESSMENT

STRUCTURAL SYSTEM

No structural drawings were available for review on this project. The following remarks are based on visual observations of the exposed structural elements during our site-visit on March 9, 2020. The existing structure consists of interconnected one and two story building modules with varying heights of approximately 11' to 47' across the site. These building modules are separated with 4" to 6" wide full-height seismic joints. There are several seismic separation joints, illustrated in the images below and two the right.

The Community Theatre roof structure consists of 6' deep steel trusses typically spaced at 16' on center, supported by perimeter concrete walls. The images on the facing page illustrate the roof structure that was exposed above the stage area and visible from the catwalk. The gravity system of the building appears to consist of a one-way concrete slab system supported by reinforced concrete beams supported on concrete perimeter walls, as shown on the facing page. The lateral-force-resisting-system of the building, considering the age of the structure, would most likely consist of non-ductile concrete shear walls in two orthogonal directions.

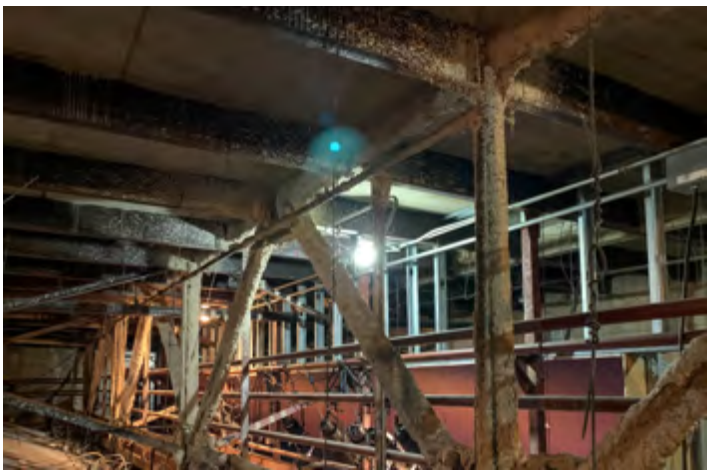
Seismic Separation at the Community Theatre (Seismic joint in red)

Seismic Separation at the Community Theatre (Seismic joint in red)

Seismic Separation at the Community Theatre (Seismic joint in red)

Sloped Ceiling Over the Auditorium Following X-Braces Between Roof Trusses

One-way Concrete Slab Roof System



Roof trusses over the auditorium

CALIFORNIA BUILDING CODE REQUIREMENTS

2019 California Historic Building Code (CHBC), Title 24 – Part 8, Section 8-7 outlines the structural regulations for historic buildings. Section 8-701.3 of CHBC indicates that the requirements of CHBC code should be applied in conjunction with regular code whenever a structural upgrade or reconstruction is undertaken.

International Existing Building Code 2018 (IEBC) offers three compliance methods for alterations: prescriptive compliance method, work area compliance method, and performance compliance method. However, *2019 California Existing Building Code (CEBC)*, Title 24 – Part 10, only adopted prescriptive compliance methods in chapter 5. Section 5-3 of CEBC outlines the prescriptive compliance method that applies to alterations of existing structures. The following notes identify the conditions where alterations would trigger the assessment and/or upgrade of existing structural elements:

- Excerpt from *CEBC 2019, Section 503.3:*
  "Any existing gravity load-carrying structural element for which an alteration causes an increase in design dead, live or snow load, including the snow drift effects, of more than 5 percent shall be replaced or altered as needed to carry the gravity loads required by the California Building Code for new structures. Any existing gravity load-carrying structural element whose gravity load carrying capacity is decreased as part of the alterations shall be shown to have the capacity to resist the applicable design dead, live and snow loads including snow drift effects required by the California Building Code for new structures."
- Excerpt from CEBC 2019, Section 503.4:
  "Any existing lateral load-carrying structural element whose demand-capacity ratio with the alteration considered is not more than 10 percent greater than its demand-capacity ratio with the alteration ignored shall be permitted to remain unaltered…"
- Excerpt from *CEBC 2019, Section 503.11: Substantial Structural Alteration indicates that "Where the work area exceeds 50 percent of the building area and where work involves a substantial structural alteration, the lateral load-resisting system of the altered building shall satisfy the requirements of section 1609 and 1613 of the California Building Code…"*

Sections 1609 and 1613 of CBC 2019 requires compliance with the new standards, indicating seismic upgrade will likely be required.

In the absence of structural drawings, further measures, outlined below, will be required to allow for proper assessment of the existing structural system.

TESTING AND INSPECTION PROGRAM

Assuming that structural as-built drawings cannot be made available, and in the event that one of the above mentioned structural assessment scenarios is triggered, a testing and inspection program will need to be developed to establish the as-built structural components (member thicknesses, material strength, etc.) prior to the start of the structural modification scope.

The required information will likely include concrete core samples to determine concrete properties, scanning rebars in walls, determining slabs and beam sizes, footing size, thickness and reinforcing, steel coupon samples to determine steel grade and properties, etc.. Site-specific seismic hazard analysis will also need to be performed by a geotechnical engineer to provide applicable seismic design parameters. Furthermore, 2019 CHBC, Section 8-703 indicates that

> *"When a structure or portion of a structure is to be evaluated for structural capacity under CHBC, it shall be surveyed for structural conditions by an architect or engineer knowledgeable in historical structures. The survey shall evaluate deterioration or signs of distress. The survey shall determine the details of structural framing and the system for gravity and lateral loads. Details, reinforcement and anchorage of structural systems and veneers shall be determined and demonstrated where these members are relied on for seismic lateral resistance."*.

The scope of the testing and inspection program will depend on the details of proposed changes and will need to be determined at a later stage.

NORMAL SYSTEM

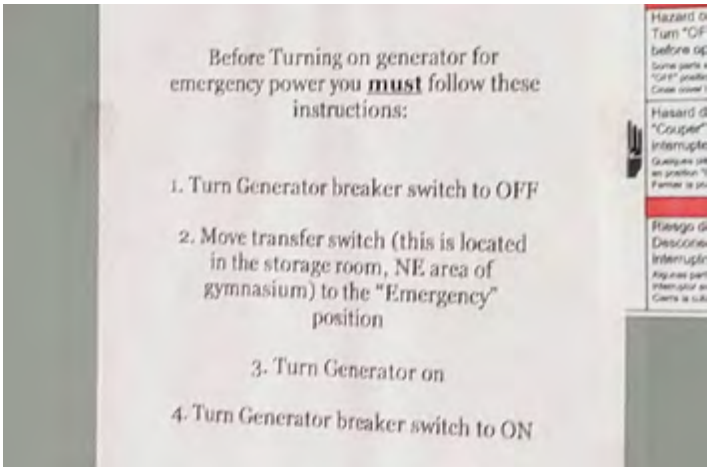
The Hermosa Beach Community Theatre appears to be served via an 820 ampere, 120/208 V., 3-phase electrical service entrance located in the main electrical room at the north side of the building. The service is served from a utility vault located along Pier Avenue. The service has a main breaker and feeds various panels through molded case circuit breaker disconnects as follows:

- Panel CW1
- Panel M3B
- Panel H
- Panel B2
- ATS 1
- Panel M3D
- "No label"
- PV System Disconnect

The service also has a photo-voltaic system connection with adjacent disconnecting means. The system is rated at 87 kW AC. Distribution to loads appears to be via overhead metallic raceways.

Individual switchboard and panel-board circuit documentation is lacking, making it difficult to determine actual sources and loads served by the various distribution components.

Dressing room power appears to be lacking and non-compliant. There is no visible shut off switch for circuit(s) serving dressing room stations, nor a pilot light to indicate dressing stations to be energized. The number of circuits serving the dressing stations was not discernible.



Emergency power procedure

EMERGENCY SYSTEM

The facility has a diesel-engine driven, stand-by system generator, Generac 30 kW/38 kVA, 0.8 pf, 120/208 V., 3-phase rated at 104 amperes. The generator has a sub-base fuel tank. The generator serves panel "C" through a double-throw switch serving manual transfer switch. The transfer switch instructions for transfer are cumbersome and would not result in timely transfer of power. Panel "C" serves panel "C1" and panel "PA-B" as well as various other loads. The panel does not have any segregation of emergency loads from normal loads. There is a panel "E" which appears to serve emergency loads. However, the source for the panel is not readily apparent. The stand-by system is not compliant with NEC 700 as no automatic transfer capability is provided. This represents a life safety issue.

Some areas appear to have non-functioning self contained battery back-up units. The facility does not appear to have a functioning "emergency" lighting system, with a user describing a loss of utility power event wherein no lights illuminated in the theater. Patrons were evacuated by opening of the theater exterior doors. Fortunately, the event occurred during daylight hours.

Breaker switch panels

LIGHTING

The facility lighting system appears to be dated, although the theater house lighting appears to have been retrofitted in 2013.

House aisle-way lighting appears inadequate, with wall mounted recessed/louvered luminaires at approximately 6" AFF. These luminaires would not project light across the defined egress path. No seat mounted aisle-way lighting was noted.

Lighting in dressing rooms is via dated ceiling surface mounted fluorescent luminaires and wall mounted fluorescent make-up luminaires. The lighting controls do not have capability for individual station controls.

Theatrical lighting appears to be served via three dimmer racks located on the stage right mezzanine. The dimmer racks are served from three disconnect switches on an adjacent wall served from what appears to be panel CW1, although the panel is not labeled.

Restroom lighting appears to be adequate in luminance but is uneven and some luminaires have broken components. Luminaires above the mirrors appear to be residential grade. One public restroom had an occupancy sensor control and the other a manual light switch.

Lighting controls do not appear to be in compliance with current California energy codes regarding automatic functionality.

Existing emergency exit equipment

EXTERIOR LIGHTING

Exterior lighting appears lacking in relation to Code required egress illumination. There does not appear to be sufficient illumination along exterior egress paths to direct patrons away from the building.

There did not appear to be appropriate lighting at egress discharge components. Additionally, no emergency lighting appears to be provided at the exit discharge.

Site lighting appears to be provided by building mounted wall pack luminaires, which at times appear to be recessed from the pathway locations. Actual effectiveness of these luminaires along the walkway paths is questionable. Some paths did not appear to have a source of dedicated illumination.

FIRE ALARM

The facility appears to have a functioning fire detection and alarm system with area notification throughout. The existing panel is a Notifier NFS-320 with addressable, Class B wiring, located in an office, left of the main entrance. The notification is audible/visible with tone notification. Voice annunciation is not provided by this system. The system appears to have been added or upgraded approximately four years ago, and has many surface mounted raceways serving devices. Further evaluation of the system is warranted to confirm compliance with current codes and standards.

The owner indicated there have been instances when the smoke/haze system in the theater has activated the fire alarm system via detectors in the HVAC system room. Discussions with the local Fire Marshall may be warranted to determine whether that zone may be disabled during performances, or if the addition of an air moving fan may keep the smoke from the detectors in question.

HEATING VENTILATION AND AIR CONDITIONING (HVAC) - GENERAL

The building will be designed to maintain a 72°F plus or minus 3°F and 30% to 55% relative humidity (RH) during the summer and 68°F plus or minus 3°F and 15% to 35% RH during the winter. This climate applies to all areas of the building except the following:

"The climate design data for Los Angles, CA will meet or exceed American Society of Heating, Refrigeration and Air-Conditioning Engineers (ASHRAE) Standards based on a 0.4% frequency of occurrence, as described in the 2018 Fundamentals Handbook. The outside air conditions for calculating the ventilation load will be 84.2°F dry-bulb (DB) and 64.2°F wet-bulb (WB) for the summer and 43.9°F for the winter."

EXISTING CONDITIONS

The existing heating and cooling for the auditorium is provided by a single split system heat pump AHU located on the second level. The outdoor units are located on the roof adjacent to the mechanical room. The indoor AHU appears to be original to the building with possible upgrades to the cooling/heating coils when the outdoor units were replaced. The existing AHU uses a single centrifugal fan to supply air to the auditorium. The existing system does not have an Outside Air (OSA) economizer which will be required for any renovation options. The auditorium AHU ductwork stops before the stage, and there is no A/C unit serving the stage.

Air distribution for the auditorium is delivered via ductwork in the ceiling that is routed down each side of the theater. Linear diffusers in the ceiling supply air to the auditorium space, and return air grilles are located at the front of the stage. Based on the location of the existing return grilles, the return ductwork goes underground and rises up to the mechanical room on the second floor. The existing ductwork appears to be in good conditions but it was not determined if there are any leaks in the ductwork or if the ductwork is lined.

Background generated noise from the mechanical systems is very high and will need to be attenuated. The existing supply air fan generates a high sound profile that is difficult to attenuate, and would require a large attenuator. DLR Group would recommend replacing the split system AHU or replacing the existing supply fan at a minimum to reduce the sound produced by the AHU.

Existing split system heat pump AHU serving auditorium

Existing split system heat pump outdoor units serving auditorium

Auditorium ceiling

EXISTING PLUMBING CONDITIONS

The existing restroom adjacent to the theater has existing manual flush valves and manual faucets. Renovations to the auditorium will require restroom upgrades and automatic faucets and flush valves that meet current water usage reduction. DLR Group was not able to see any exposed sanitary waste piping and therefore the waste piping condition is unknown. There was no indication of leaking waste piping but it is recommended to have the waste piping inspected by a licensed plumbing contractor. It is DLR Group's experience that a building of this age may have some damaged or deteriorating underground waste piping, particularly if it has not been replaced within the last 30-50 years.

There was no indication of low domestic water pressure or domestic water piping issues within the building. DLR Group was not able to see any exposed domestic water piping, and recommends having a licensed plumbing contractor inspect and test the existing domestic water piping.

EXISTING FIRE PROTECTION CONDITIONS

The existing fire line enters the back of the stage house and the fire riser is located on the upstage wall. There are no existing stand pipes with hose connections located at the stage.

The auditorium is currently fully sprinklered. Stand pipes at the stage with hose connections will be required for any renovation option. A licensed fire protection contractor will need to be engaged to investigate the existing fire protection for the auditorium and the rest of the building to assess the condition of the piping and sprinkler heads.

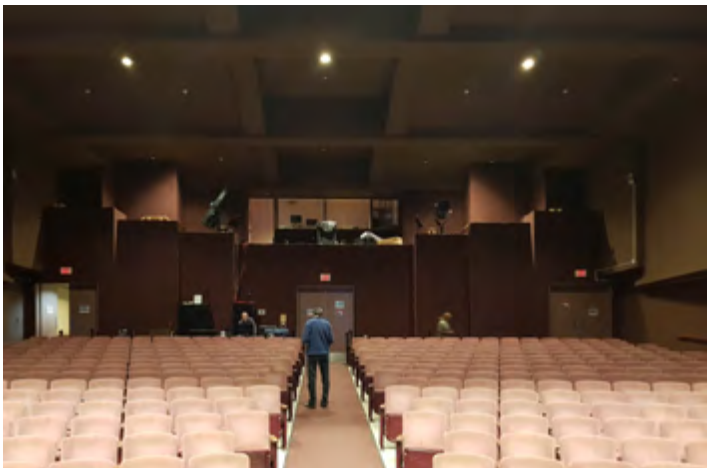
Stage return grilles

THEATRICAL ASSESSMENT

SUMMARY

The following report identifies existing conditions related to the theatrical systems and equipment in the main auditorium of the Hermosa Beach Community Theatre, including:

- Theatrical dimming system
- Theatrical wiring devices
- Theatrical lighting fixtures and accessories
- Theatrical rigging
- Theatrical drapery and track
- Stage extension
- Auditorium seating



Auditorium, facing lobby

Auditorium, facing stage

THEATRICAL DIMMING SYSTEM

Stage lighting is dimmed by portable touring-style racks for a total of (60) 20A circuits, located at a loft on stage right. This is a relatively low quantity of dimmers for a venue of this size. No permanently installed stage lighting dimmer racks were noted.

The portable dimmer racks are fed by three service disconnects installed on the proscenium wall at loft level. This style of disconnect, which has no safeguards against connecting or disconnecting while energized, is not ideal for a theatrical setting where loads are frequently changed.

No modern lighting control infrastructure was noted; dimmers appear to be supplied with data by loose DMX cables run from booth to backstage. This creates a cluttered backstage area and makes troubleshooting more difficult.

House lighting is dimmed by a control system independent of stage lighting. House lighting fixtures appear to have been recently retrofitted to LED downlights. Dimming quality of the house lights has not yet been evaluated. A smooth dimming curve from full intensity to blackout with no stutters or flickers is critical to audience the experience in the performance environment.

The lighting console, currently located at house mix at the rear of the auditorium, is relatively new and of appropriate capabilities for this venue. No improvement is required at this time.

In general, the technology level of portable equipment is appropriate, but the building infrastructure to interconnect this equipment is lacking.

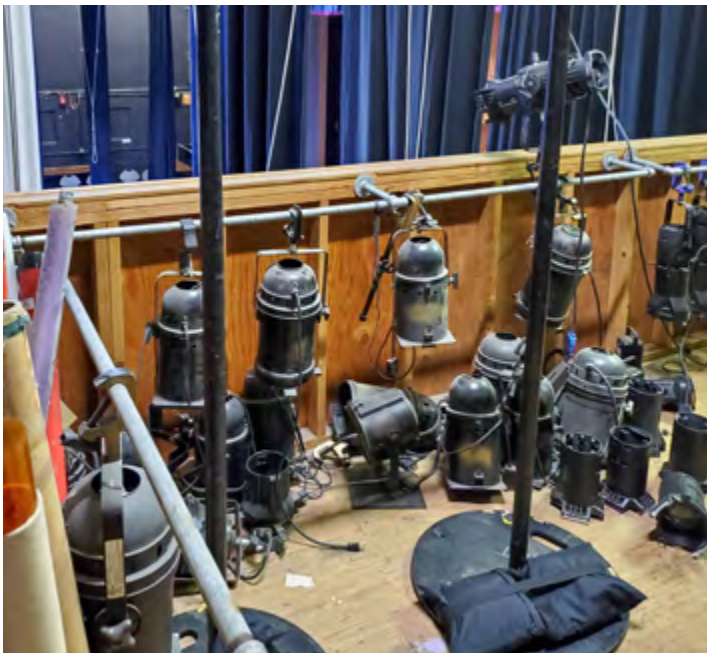
Multi-cable runs to stage lighting positions

THEATRICAL WIRING DEVICES

Theatrical wiring devices are receptacle boxes or connector strips intended to be used exclusively by theatrical lighting equipment, designed for repeated plugging and unplugging and marked with circuit numbers.

No permanent stage lighting receptacles were observed in this venue. A series of semi-permanent multi-cable runs deliver power from portable dimmers to stage lighting positions. This method of wiring is essentially a temporary setup used as a permanent one. It creates a cluttered backstage area and makes troubleshooting difficult. It can also create a fire hazard if not maintained.

Portable dimmer packs



Existing lighting fixtures

THEATRICAL LIGHTING FIXTURES AND ACCESSORIES

A current lighting fixture inventory list was supplied for review, comprised of approximately (48) tungsten-halogen conventional spotlights as well as a complement of LED sources and small number of moving lights. The inventory also includes (2) HTI followspots. Based on photographs, an additional inventory of conventional fresnels and PARs is available on site. User input indicates outside groups frequently bring in moving lights to supplement the house lighting package.

Mixed use of LED and tungsten-halogen sources are a cost-effective means of lighting this venue; however, the addition of more LED color-mixing sources (including more moving lights) will increase technical capability and production quality while lowering energy costs.

Current followspots can now be replaced with LED units with lower power draw and no lamp changes. A third followspot would be useful for larger productions such as musicals and variety shows.

RJ45 wall plate for stage lighting network

Lighting network rack

THEATRICAL DRAPERY AND TRACK

The current drapery package has not been fully inventoried. DLR Group observed borders of varying heights, several pairs of legs on 'roto-draper' style pivot devices, a midstage traveler, a cyclorama, and a bi-parting main curtain with a matching teaser.

The flame treatment status of existing drapery has not been verified. Inherently Fire Retardant (IFR) stage drapery fabric is the gold standard for safety in public assembly environments. Older draperies may not be IFR, and will require periodic re-treatment to maintain their fire retardant. This re-treatment is often neglected due to cost, staff turnover, lack of record-keeping, etc.

Existing drapery

Existing rigging and drapery

THEATRICAL RIGGING

The current rigging system consists of approximately (18) 'dead-hung' (non-moving) line sets of various trim heights. These sets are suspended on chains from eye bolts mounted in strut channels running upstage-downstage. It is not clear how these strut channels are mounted to the roof steel beams above the finished ceiling. This report does not comment on the safety of the present rigging.

The theater has a fly tower, used for theatrical performances by the stage crew to hoist curtains, lights, scenery, and other stage effects quickly and quietly. During a previous renovation, the fly tower was capped off, decreasing the available fly height. Users report interest in regaining access to the fly tower, as they are currently limited in wing space, often compensating with projected scenery.

For many of the current programming types such as live music, lectures, film screenings, award shows, and comedy, a fly tower capable of concealing multiple scene changes is not an essential item; however, even if the tower were to remain capped, it would still benefit the venue to have a rigging system capable of raising and lowering items to more quickly transition between stage setups for different event types.

Due to the lack of space available for counterweight arbors, and in the interest of safety and simplicity, a motorized rigging system is recommended. Motorized rigging does not require the wing space of a conventional counterweight fly system.

If recovery of the existing fly tower space is realized, theatre and dance performance would see the greatest benefit, as multiple flown changes of scenery would be possible with each production (the speed at which these changes occur is a factor of the motorized rigging system design and cost*). Magic, variety shows, and award shows could also gain from this improvement.

**Costs of motorized sets increases as speed and capacity increase. Study of programming needs will clarify the requirement for high-speed or variable-speed line sets. These line sets are only required for functions such as fast change of flown scenery, scene changes in view of the audience (such as in musical theatre), or fast vertical draw of the main curtain (commonly seen in traditional dance and opera).*

STAGE EXTENSION

The current concave shaping of the stage edge merits exploration of a stage extension or apron, which could increase intimacy between performers and audience. An apron would also increase overall available stage space for larger productions.

This concept may require a change to temporary seating in the first several rows. This would also create the possibility of a 'pit' area that could be used for standing audience members during live music, or as a small, audience-level 'orchestra pit'.

Lighting angles will need to be studied to confirm if an apron could be lit from existing stage lighting positions.

Existing concave shaping at stage edge

Stage Right - example of a stage extension, partially constructed

FIXED AUDIENCE SEATING

Based on our research, the seating platform used at Hermosa Beach was manufactured by American Seating Company. As of 2017, American Seating Company Fixed Seating Division assets are owned by Irwin Seating.

Current seating system consists of approximately (502) historic fixed audience chairs. Seats appear to date to the original construction of the auditorium and would benefit from refurbishment, replacement, or partial rebuilding. The choice between refurbishment and replacement may affect historic preservation tax status.

The seating layout has changed over the lifetime of the auditorium. Replacement or refurbishment will require removal of all seats, presenting an opportunity for an adjusted layout when they are reinstalled. The adjusted layout should be studied carefully for egress requirements, ADA compliance, sight lines, and acoustics.

The lack of aisle lighting at the center aisle should be addressed if center aisle remains. It may be possible to discretely retrofit LED aisle lights into existing aisle panels by modifying the undersides of the armrests.

Chairs may be equipped with engraved donor plates to support a seat sponsorship campaign.

Historic aisle panels

ACOUSTICAL ASSESSMENT

ACOUSTICAL OBSERVATIONS

The following acoustical observations are based on an initial qualitative assessment of existing conditions in the Hermosa Beach Community Center Theater. Specific design recommendations will require detailed acoustical measurements and further analysis of the theater.

ROOM ACOUSTICS

Room acoustics in the theater are affected by interior finishes and room shaping. Existing finishes in the audience chamber include a plaster ceiling, gypsum board walls, concrete floor with carpet in the aisles, and upholstered seats. The stage walls and ceiling are not treated acoustically.

The theater was perceived to be fairly “live” acoustically, and flutter echoes were observed in the seating area. Detailed room acoustics measurements (e.g. reverberation time and frequency response) are needed to develop specific criteria and recommendations for acoustical treatment.

HVAC BACKGROUND NOISE

As noted in the mechanical assessment, the air handling unit serving the auditorium generates high noise levels.

SOUND ISOLATION

The theater does not include traditional sound-light locks, and noise intrusion was observed from the exterior the theater lobby.

AUDIOVISUAL ASSESSMENT

OBSERVATIONS

The following narrative provides professional recommendation regarding audiovisual solutions, including both equipment and infrastructure items for optimal and successful operation of a community theater space with programming including, but not limited to; live music, live theatrical performances and stage productions, film screenings/festivals, seminars, and speaker/presentation events. Recommendation shall be provided for baseline upgrades for continued and improved community focused service as well as substantial upgrades recommended to operate at a higher level to support regional performing arts events. Because of the nature of equipment life cycles and the introduction of new technologies, recommendations will be made with a focus on providing for the possibility of future equipment from an infrastructure standpoint, with existing inventories and currently available new equipment taken into consideration. At this time equipment recommendations shall remain generalized, and all new equipment procurement is advised to be reviewed at the time of upgrade and renovation to ensure the most current and appropriate solutions are provided to extend the useful life of these equipment investments.

EXISTING FACILITY AND EQUIPMENT REVIEW

A review of photos of the existing facility indicate that while the venue is equipped with various sound and video equipment, there is very little dedicated infrastructure for audiovisual connectivity. The front of house mix position is located at the very back of the audience chamber behind the last row of seating with cabling dressed and draped on the floor and along the walls. The main audio playback is from a pair of ground stacked speakers on the stage, with floor monitors providing fold back. The inventory also includes a pair of speakers for front fill, 5.1 fill, and subwoofers, of which the ground stacked main speakers and subwoofers are passive systems with all other speakers being active. The condition of the existing passive speakers, amplifiers, any associated processing/distribution, and the active speakers is currently unknown. A digital console for mixing live audio has been identified with 40 onstage inputs, which consist of 16 digital connections through a digital snake interface and the remaining connections from an existing analog snake. A mezzanine level exists at the back of the audience chamber where a cinema projector is located on a pedestal on the floor of the mezzanine outside of the booth. The projector is identified as a cinema projector with screen, but the specifications of the screen are currently unknown. The projector is identified to handle the following media sources: Laptop/Tablet via HDMI at the stage and light booth, a Blu-Ray/DVD player, and a Dolby IMS2000 Integrated Media Server. There is also a camera on the mezzanine which appears to be used to feed back of house for stage monitoring, and a display was identified in the green room for monitoring this camera feed. An inventory of wired and wireless microphones has been identified and are noted to be Shure microphones in the G50 Band (470-534). The existing com system has been identified as RadioComm TR-820 operating in the 650.1-667.9MHz range on TX channels and 536.1.553.9MHz channels. Due to the recent completion and turnover of airspace of the 600MHz band (614-698MHz), it is now illegal to operate equipment in these bands due to their interference with newer cellular communication and should be decommissioned and removed from site immediately. End users might attempt to sell or donate the equipment to end users in other countries where use of these frequency bands are still permitted, but at minimum this equipment should be deactivated and removed from any system integration and properly disposed of. Additional audio peripherals include DI boxes for input of mono and stereo sources as well as a CD player.

Recommendations

ARCHITECTURAL RECOMMENDATIONS

THE EXTERIOR

It is recommended that all the exterior doors be replaced. STC rated doors for sound mitigation should be considered along with being outfitted with acoustical gaskets and seals. (Refer to the Acoustical section of this report.) The hardware sets on these doors should be replaced as required for proper operation and meet current code standards.

It was observed that added electrical conduits were subsequently mounted to the exterior façade. At the locations of the seismic expansion joints, the conduits should be retrofitted with expansion material and have the ability to move when there is a seismic event.

It is recommended that the proper grate cover be fitted and secured in place at all exterior drains, the rusted and missing rain leaders be replaced, and extensions added to take rainwater away from the building.

For local, community presentations and regional touring acts, a proper loading dock with space for a minimum of two trucks with stage access should be considered. Dumpster access should also be provided at the loading dock.

THE FRONT HALL AND BOX OFFICE

The recommendation for the front hall and box office area is to provide a welcoming feel by introducing carpet and acoustical absorbent paneling on the ceiling. This will cut the noise reflections within the space. It is also suggested to update the lighting and wall washers to update the look and feel of the space.

A recommendation at the box office is to install a modernized operable window system that could be closed or open when selling tickets. In addition, an overhead roll down door could be provided to completely secure the space. Operations and ticket sales within the box office will be decided on by the specific event operator.

Space inside the box office is limited but storage should be provided for wheelchairs, stanchions, a safe, and a shelving system to properly store assisted listening devices and other needs.

The door into the box office should be fitted with a one-way view port (peephole), so someone inside the box office can admit entrance to approved personnel. Proper lighting over the counter should be provided on both sides of the ticket sales counter.

PERFORMER SUPPORT

One challenge within the current greenroom space is that the room is not located adjacent to the stage, but is across the lobby area, affording no clear means to the stage without having the performers intermixing with the audience and guests. There are also no amenities in the green room, such as water or a sink for make-up needs.

Currently, actors and patrons share the same restrooms. These restrooms are located off of the entry hall and are outdated. The stall doors are de-laminating, paint is flaking off the walls, and the light fixture lenses are cracked and falling off the fixtures. This does not present a welcoming amenity for a performing arts space even though it is understood that these restrooms are shared with other programs within the center.

THEATRE LOBBY AND CONCESSIONS

It is highly recommended that sound and light locks be implemented at the lobby entrances into the audience chamber. This will prevent a performance from being interrupted when a guest enters or exits the theater.

Other recommendations within the lobby would be to provide built-in furniture instead of loose furniture for guests during pre-show and intermission times. Other amenities for this space could include track lighting along the walls for changing arts exhibits and show billing, and additional speakers and monitors for performance monitoring. The paper signage should be upgraded with permanent signage and properly affixed graphics.

AUDIENCE CHAMBER

The recommendation is to have the seats removed to be reupholstered and upgraded with replaced seat bottom mechanisms. The armrests and end panels should be refinished prior to re-installation.

The seating configuration was originally built with three seating sections: left, right and center. Currently, there are two sections with an aisle down the center. As the centerline of the theater typically represents the best seats in the house, one could consider reverting to the three sections when the refurbished seats are reinstalled, taking advantage of the centerline views.

The concrete floor that is in disrepair should be patched and repaired along with carpet replacement throughout the entire room. It is also recommended that concrete, specifically under the seating, be painted or stained with a

dark color. This will remedy the common occurrence of the floor appearing unclean. Any topping application to the floor should also comply with non-slip coefficients as prescribed by the Building Codes.

The mechanical grilles around the audience chamber are broken and should be replaced. The rear wall acoustics should be reconsidered. Instead of wall to wall carpet on the rear wall, the rear wall may want to become a higher level of absorption material concealed behind a slatted wall system. The damage to the drywall along the base boards around the entire room should be patched and repainted. The exposed drywall edges at the box boom positions and catwalks are peeling and flacking. These areas would benefit from having added j-molds that close up and protect these edges.

STAGE HOUSE

Moving from the stage to the audience chamber (and vice versa) currently requires use of a stair. Revised stage access from the audience chamber should be considered, including the possibility of providing a ramp or an accessible lift to create universal access.

It is recommended that the existing stage right mezzanine be removed and a steel system that opens the lower stage level for the required wing space be implemented. Revised storage locations within the facility need to be identified to contain the items currently being housed on stage right. All items should be relocated to provide ample and proper wing space for productions.

It is recommended to investigate the reason for the added platform on stage left and to perform remedial work as required to get this portion of the stage back to stage level. Small identified quick-change spaces within the stage wings are suggested.

Once the wing spaces are repaired and opened up for proper theatrical use, the flooring material should be carefully considered. Plays and theatrical productions would require a floor to be able to securely attach stage sets. Typically, these types of floors are set into a fixed recess so the painted plywood materials can be changed out over time. Music is best when orchestras and quartets are staged over a raised finished wood floor that acts as a resonator to help project the sound. Dancers enjoy a sprung flooring system with a wood finish or with a heavy duty, non-slip, vinyl flooring material. For theaters such as this, which provides an array of productions, a hard-wearing durable flooring applied over a hard, smooth, sprung floor is recommended. A typical community theater industry standard stage floor would be a 1/4" double-tempered hardboard (Masonite) laid down in 4x8 panels and treated with Black Rosco Tough Prime. When a panel gets damaged or warped, it's easy to replace as this is a typical material available cheaply at any big box hardware store. As a regional theater, a durable surface that will almost never have to be replaced, such as a PVC- based like such as Polyonyx+, could be installed. This is incredibly strong and long-lasting with the downside that it's permanently black and will not hold paint, so floors cannot be painted a different color for a given show. The temperature of the space should also be considered as temperature swings can cause the material to buckle.

An extension of the stage and revised stage apron shaping should be considered to allow more downstage area. Currently there are only six feet of space from the edge of stage to the proscenium.

As noted earlier, the fly tower is closed and not in use. The fly tower should be utilized by removing the existing low ceiling. It is recommended that the space above the ceiling be reviewed seismically and structurally to see if the space can be used as a proper fly tower. A grid iron would be needed along with a new line set system. Also, a smoke control system may be required to bring the tower up to current code. The reopening of this fly tower should be considered for any future alterations of the theater.

The load-in stage doors are adequate in height and width but since there is no proper sound light lock at this location, the doors should require new acoustical gaskets to prevent noise and light from the exterior. New hardware on these doors should be considered for ease of operation from both the interior and exterior sides of the doors. It would be ideal if there is a way to introduce an exit door built into the oversized doors for a second means of egress from the stage.

CONTROL ROOM

As noted previously, a makeshift wood stair is provided for access to the exterior roof. A code compliant stair should be provided. The control room is not ADA accessible. There is no way up to this level aside from the stair system. In addition, there is a secondary stair adjacent to the theatre's mechanical air handling unit that takes one up an additional flight of stairs. Handrails should be provided.

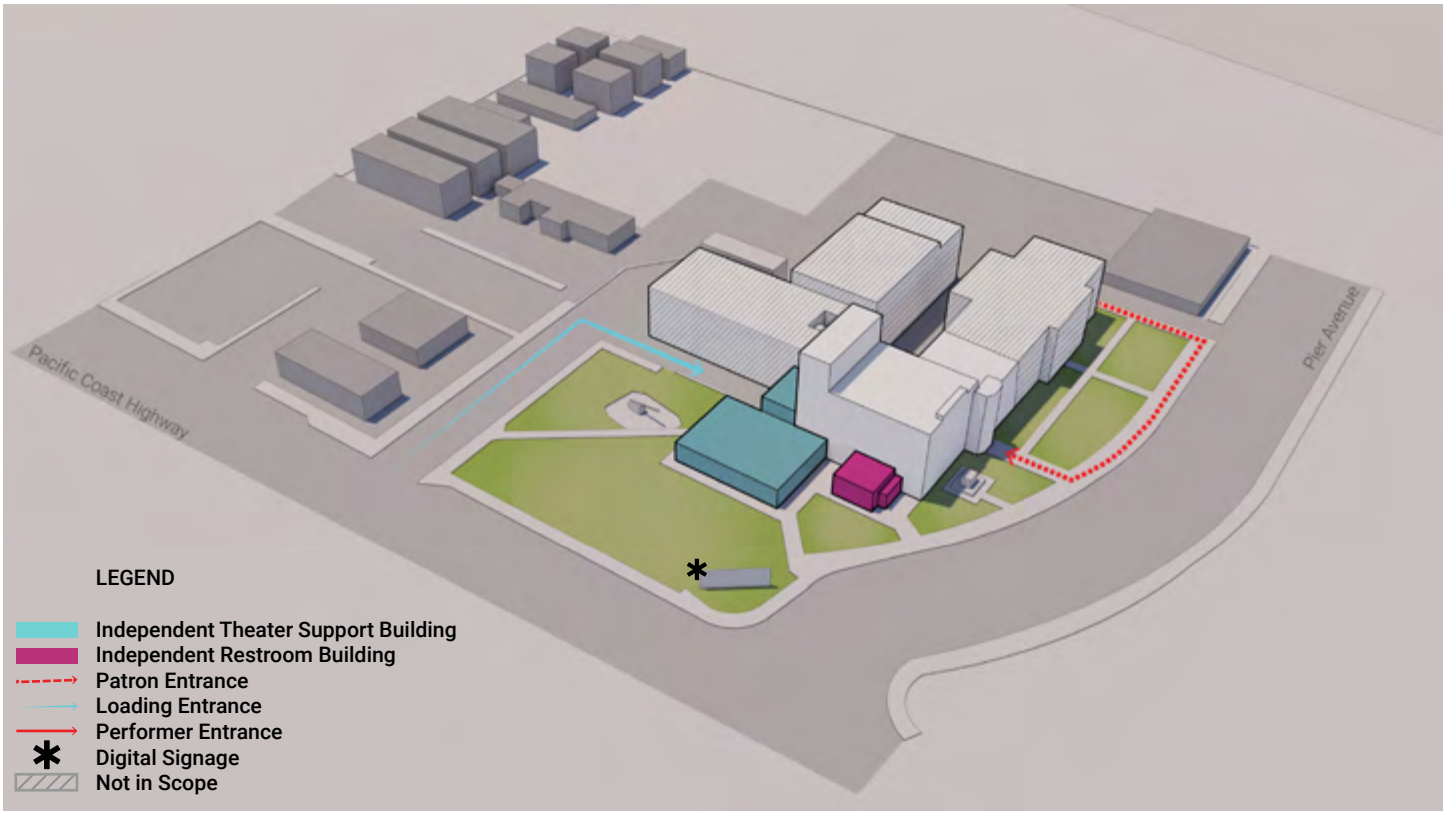
It is recommended that a built-in counter system be added for the equipment with dedicated space for dimmer racks and audio-visual systems equipment. The lighting within the space is general lighting. There is no dedicated lighting for the control boards. It would be recommended to add track lighting over the control boards for when a performance is running. The finishes within the control room should be replaced.

SIGNAGE

A new full-color digital marquee sign should be placed to provide maximum visibility to passing vehicle traffic. The design of the signage marquee should not visually compete with the building or sculpture landmarks. The display would provide a customizable display in two directions, with a static self-illuminated building identification logo.

The existing entry marquee and exterior painted graphics should remain. Any updates to the naming of the theater should be reflected in these elements, and should be preserved throughout construction. Supplemental information regarding hours and off-hours contact information should be identified and separate from the community center with new vinyl signage adhered to the glazing.

A complete re-design of the interior room identification and wayfinding signage will need to occur in order to meet current CBC and ADA requirements. Tactile and high contrast signage will be critical to serving the entire community of Hermosa Beach. Durable, thermoformed acrylic should be assumed throughout the interior for longevity. Video displays at the box office to provide up to date performance information should be considered. In the lobby, additional video displays should be included for concessions and show simulcasting.
New signage should be considered as part of a broader branding exercise to maintain a unified message.



SPACE PROGRAM FOR THE COMMUNITY- FOCUSED THEATER ADDITION

A 5,000 square foot addition is proposed for a fully functioning community theater. The following is a list of the spaces that are suggested.

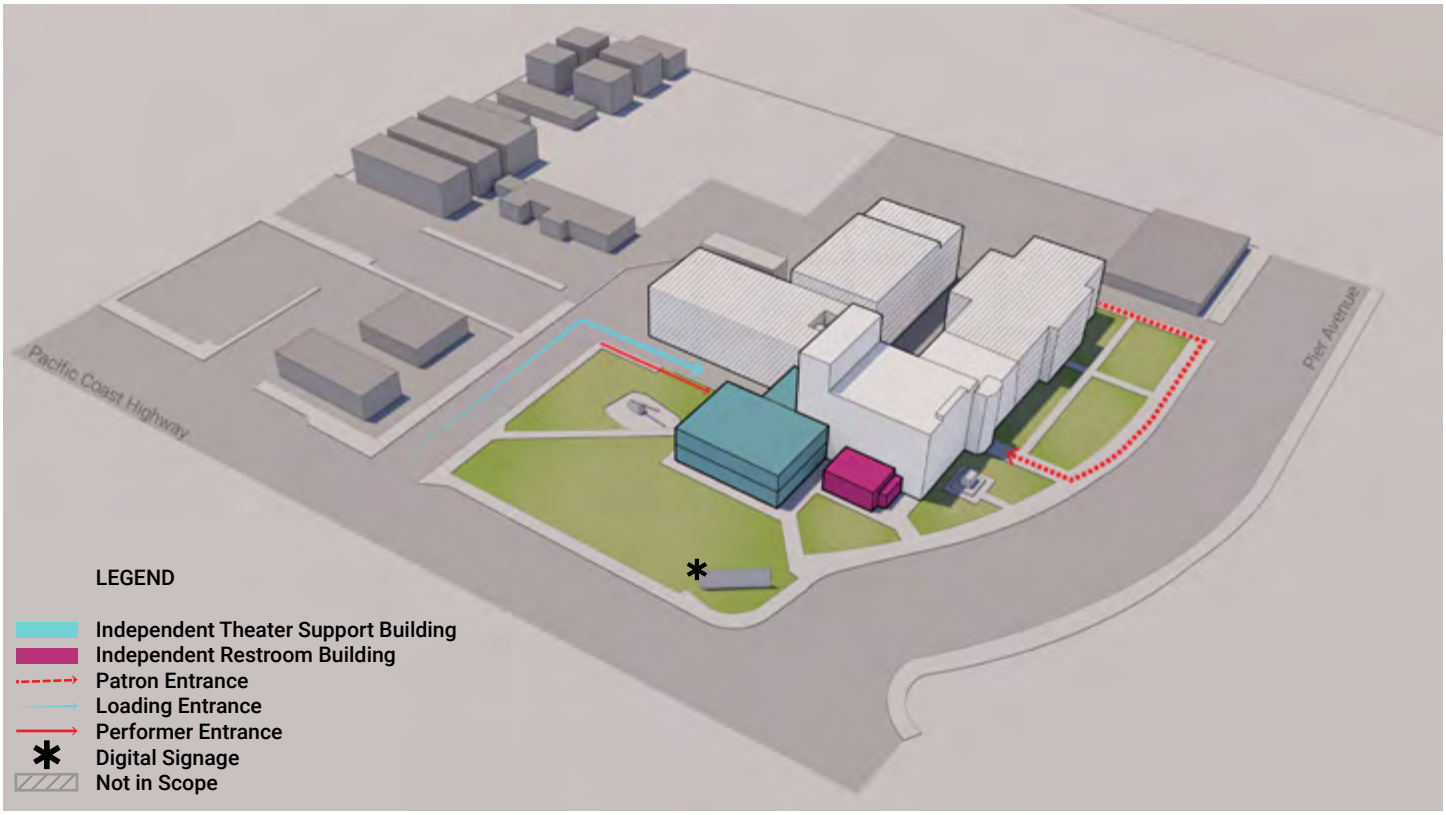
It was identified in the recommendations for several programmatic spaces to be relocated out of the existing building and be located within this addition. For a fully functioning stage, it was noted that the storage rooms on the stage must be removed. It was also suggested that the greenroom/makeup room be relocated out of the front hallway. An addition would contain the following spaces: a show manager's office whereby an outside vendor has a place to set up for their operations, storage spaces for the genie lift, and the piano and other equipment currently positioned on stage right. An interior loading dock area that is an extension of the main stage to temporarily place scenery is needed while offloading trucks and vehicles. Ideally this would be in conjunction with a designated unloading area outside. The addition should contain two 20-person dressing rooms, each with two toilets and two showers, for the large groups performing. An added stretch space can double as dressing room overflow. A greenroom for waiting between scenes and shows would be equipped with a kitchenette. This addition would need a designated mechanical, electrical, and fire control room.

For the front of house, public restrooms for men and women should be provided along with one unisex/accessible restroom. A custodial closet should accompany these facilities.

The axonometric for the community theater scheme is depicted as a single-story addition. A double height loading dock area directly to the south of the existing fly tower with the main back-of-house operations addition would be located to the east of the existing fly tower in the available lawn area and is not intended not impact the Veterans Memorial and landscaped area. A small addition for the front-of house public restrooms would be placed on the east side just off the main front lobby. All emergency exits on this eastern side of the building would be maintained.

A new digital sign, provided to announce upcoming productions, would be in a dominant spot located along the Pacific Coast Highway and Pier Ave.

ADDITIONAL DESIGN COMPONENTS	ENCLOSED AREA (S.F.)	COVERED AREA (S.F.)	NOTES / CHANGES
PERFORMANCE SUPPORT			
Stage / Show Manager Office	82		Directly off of stage
General Storage	160		Piano, podium, music stands, genie lift
Loading dock and exterior loading area	100	100	10x10
Mechanical, electrical, and fire control room	482		
SUBTOTAL	**824**	**100**	
PERFORMER SUPPORT			
Actor Entrance		40	Awning
Green Room	120		Kitchenette
Stretch Space	400		Space with room divider. Dressing overflow
20 Person Dressing / Make-Up Room #4	820		Includes two toilets and two showers
20 Person Dressing / Make-Up Room #5	820		Includes two toilets and two showers
SUBTOTAL	**3,070**	**40**	
FRONT OF THE HOUSE SUPPORT			
Front of house Restroom Vestibule	80		
Front of house Unisex	82		
Front of house Unisex	82		
Front of house Custodial	60		
SUBTOTAL	**224**		
Net Area Subtotal	3,286	140	
Circulation (20%)	657		Excludes stairs and elevator
Subtotal	3,943	140	
Net to Gross (25%)	986		
Gross Total Area	4,929	140	
FACILITY TOTAL GROSS			



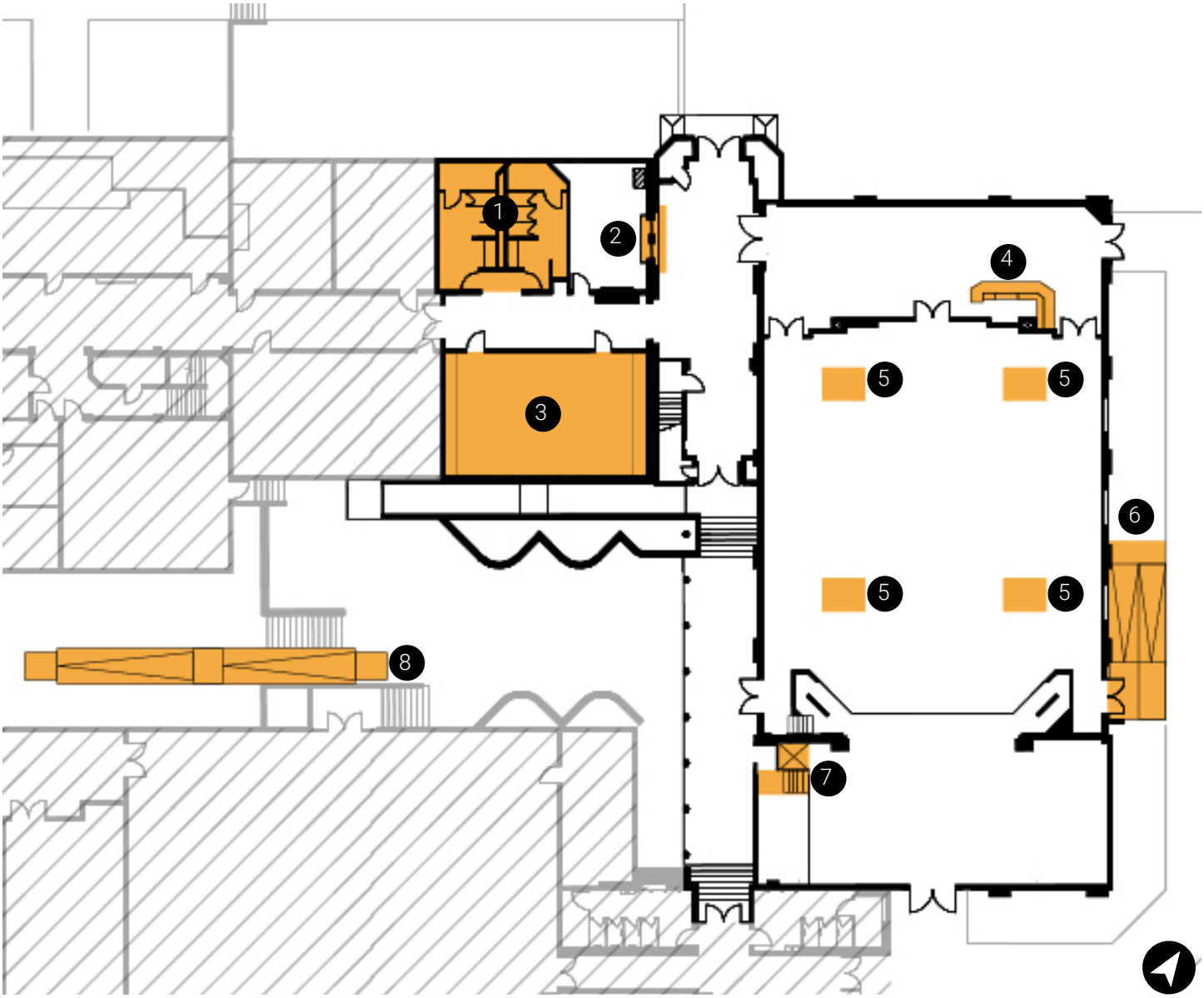
SPACE PROGRAM FOR THE REGIONAL THEATER ADDITION

For the regional theater model, a 10,400 s.f. addition takes into account all the spaces noted above. This expanded 10,300 s.f. expansion would also include two workshops (one for a scene shop and one as a clean workshop), dedicated space for costume repair and laundry, and an expanded loading dock. The facility should contain a technical crew breakroom with lockers and changing area. There would be two accessible sized restrooms and a custodial closet associated with back of house. In addition to the two 20-person dressing rooms, there should be two (2) 4-person dressing/make-up rooms and one (1) star dressing room. Each of these additional make-up dressing rooms should be equipped with their own toilet and shower. A dedicated space for cosmetology and wigs should also be provided.

The axonometric for the regional theater scheme is depicted as a two-story addition. An expanded double height loading dock area would be placed directly to the south of the existing fly tower with the main two-story back-of-house operations addition located to the east of the existing fly tower in the available lawn area. It is not intended to impact the Veterans Memorial sculpture and landscaped area. This addition would contain an elevator and two stairs at either end of the building for access to the second floor and roof. A small addition for the front-of house public restrooms would be placed on the east side just off the main front lobby. All emergency exits on this eastern side of the building would be maintained.

A new digital sign, provided to announce upcoming productions, would be in a dominant spot located along the Pacific Coast Highway and Pier Ave.

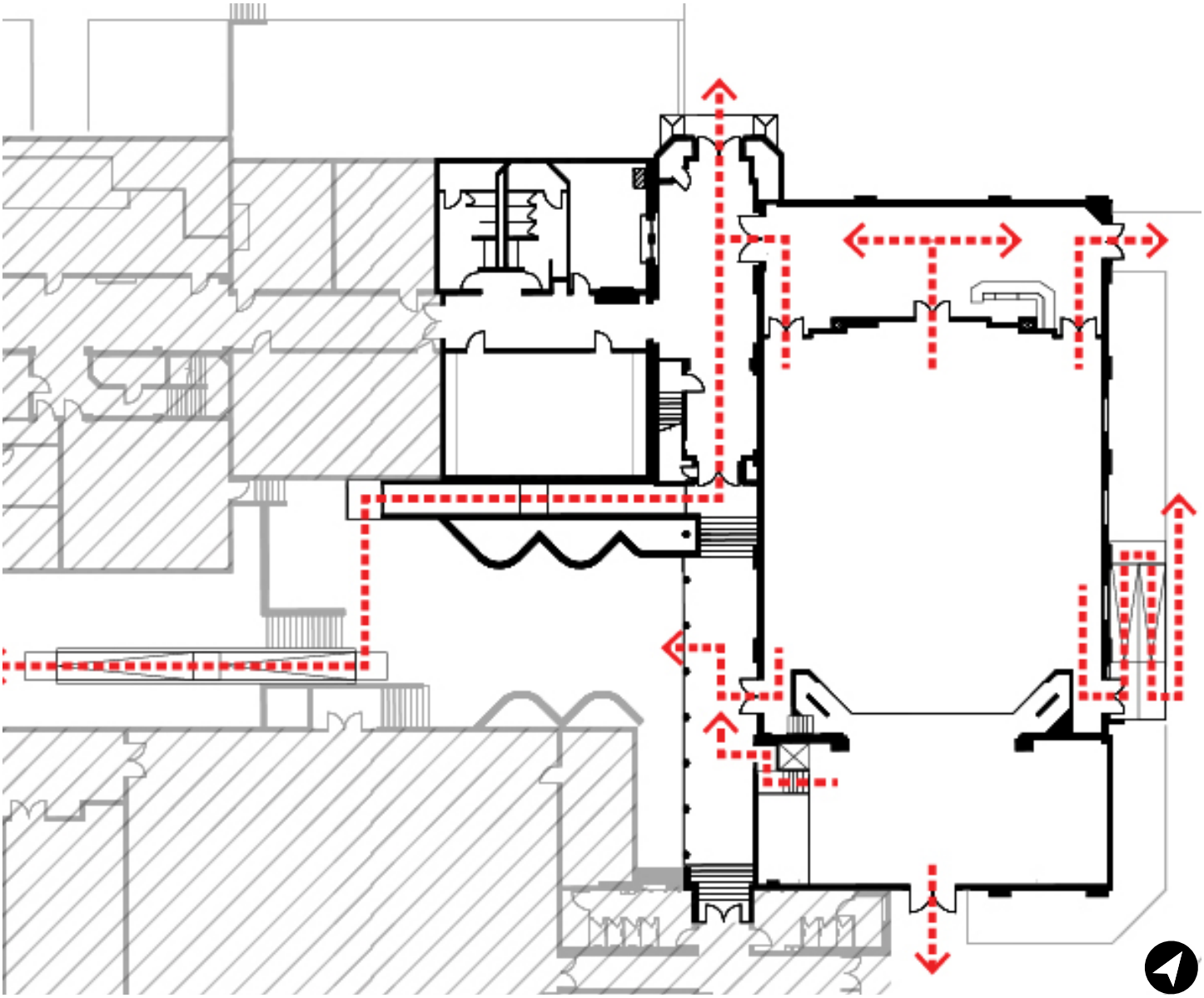
ADDITIONAL DESIGN COMPONENTS	ENCLOSED AREA (S.F.)	COVERED AREA (S.F.)	NOTES / CHANGES
PERFORMANCE SUPPORT			
Stage / Show Manager Office	82		Directly off of stage
Scene Shop / Workshop	400		20x20 directly off loading dock
Clean Room - Workshop	120		Lighting and equipment storage, work bench
Costume Repair and Laundry	120		
General Storage	160		Piano, podium, music stands, genie lift
Loading dock and exterior loading dock area	200	200	
Crew Break Room	120		Tables / Chairs kitchenette, etc.
Crew Lockers / Changing Room	82		Double stacked lockers
(2) Crew Bathroom	164 (82 each)		Unisex
Custodial	60		
Stair #1	200		Wide for actors to ascend / descend in costume
Stair #2	160		Other end of building (possibly outside)
Elevator and elevator machine room	182		Oversized for z-racks
Mechanical, electrical, and fire control room	900		
SUBTOTAL	**2,950**	**200**	
PERFORMER SUPPORT			
Actor Entrance		60	Awning
Green Room and cosmetology	240 (120 each)		Kitchenette
Stretch Space	400		
Star Dressing / Make-Up Room	250		Includes toilet and shower
(2) 1-4 Person Dressing / Make-Up Room	500 (250 each)		Includes toilet and shower
(2) Person Dressing / Make-Up Room #4	1,640 (820 each)		Includes two toilets and two showers
Custodial	82		
SUBTOTAL	**3,112**	**60**	
FRONT OF THE HOUSE SUPPORT			
Front of house Restroom Vestibule	80		Off the front of house lobby
Front of house Men's Restroom	250		Off the front of house lobby
Front of house Women's Restroom	400		Off the front of house lobby
Front of house Unisex	82		Off the front of house lobby
Front of house Custodial	60		Off the front of house lobby
SUBTOTAL	**872**		
Net Area Subtotal	6,932	260	
Circulation (20%)	1,386		Excludes stairs and elevator
Subtotal	8,318	260	
Net to Gross (25%)	2,080		
Gross Total Area	10,398	260	
FACILITY TOTAL GROSS			



ADA ACCESSIBILITY RECOMMENDATIONS

The following diagram depicts the locations within the existing building that require upgrades to serve the general public for compliance disabled accessibility. 1. Denotes the public restrooms off the main lobby hallway. These rooms would be required to be redesigned to accommodate proper spacing and maneuverability as well as proper mounting heights for all fixtures and equipment. 2., 3., 4. The box office integrated into the main lobby hallway, the dressing rooms, and the concessions stand in the main lobby all require revisions to their counter heights for proper unobstructed forward and side reach envelopes. Any projections within these areas should also maintain compliance with the code required depths. 5. Disabled seating positions within the assembly seating space should provide proper access and clearances. They should also provide equal distribution about the audience chamber and offer a designated companion seat. 6., 7., 8. Ramps and disabled lifts should be introduced to provide proper exiting from the audience chamber, stage house, and the courtyard. Proper ADA signage throughout the facility and assistive listening devises within the auditorium are required.

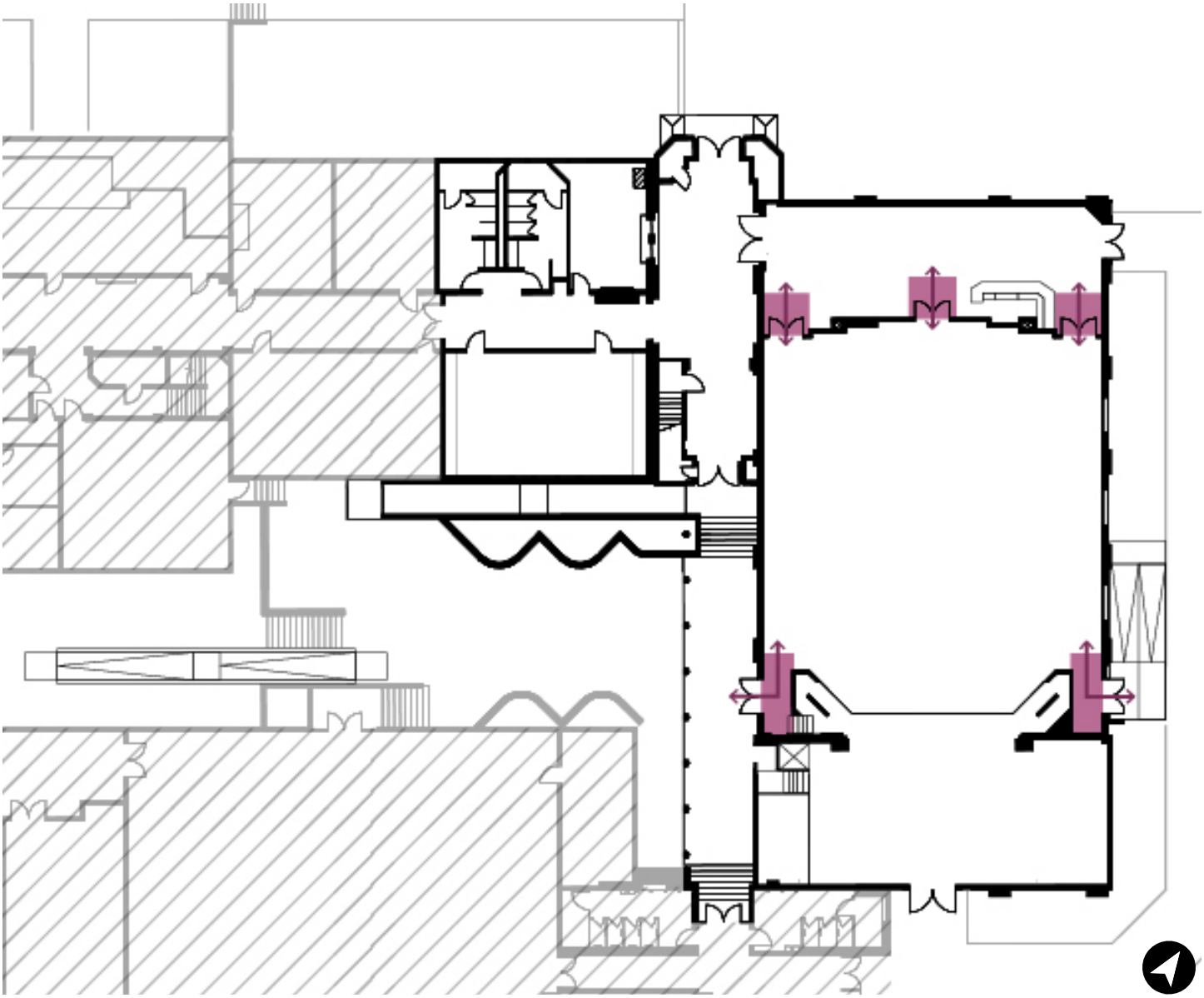
1 - Accessibility upgrade at restrooms
2 - Accessibility upgrade at box office
3 - Accessibility upgrade at make-up stations
4 - Accessibility upgrade at concessions
5 - Accessibility upgrade at rear and front seating
6 - New exterior ramp
7 - New lift to stage
8 - New exterior ramp



EGRESS RECOMMENDATIONS

This diagram represents the egress routes for the audience chamber and the stage. Each of these spaces represent two distinct spaces where egress is required. The audience chamber depicts five (5) exits. Three (3) from the rear of the auditorium and two (2) from adjacent to the stage on both house left and house right. The identified locations do provide for an equal distribution within the room. The stage contains one (1) means of egress at stage left. A second means of exiting could be introduced into the stage rear loading door depending on the occupant loading.

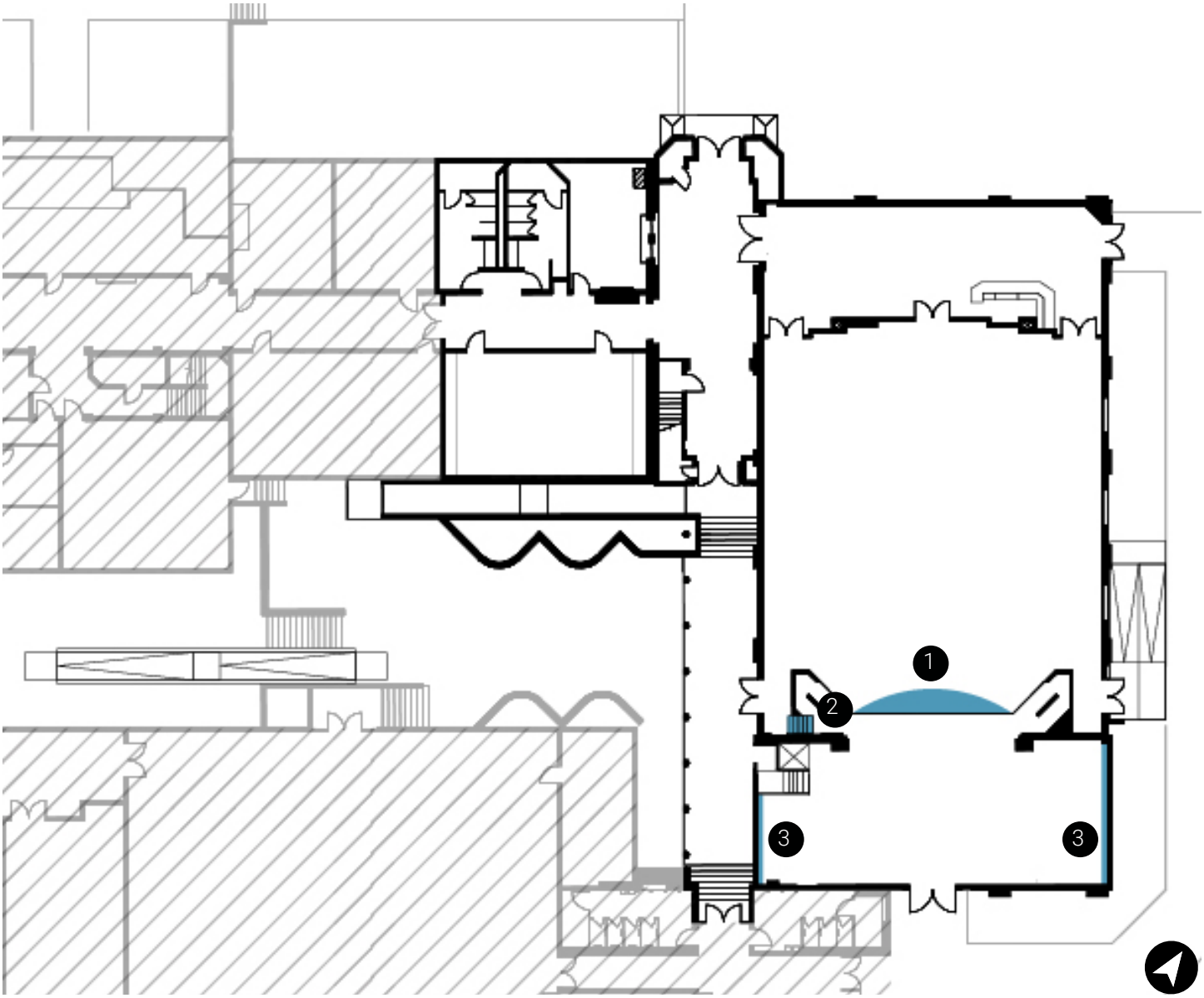
Proposed egress route



SOUND AND LIGHT LOCK RECOMMENDATIONS

This diagram represents the five (5) locations for the recommended sound and light locks. These should be located at each of the entry and exit points into the theater. These are to be designed so that no light leak or noises from the exterior or lobby disturbs the performance. It also prevents distractions from when a guest enters or leaves during a show. The spacing within the sound and light locks should comply with code and dimensional maneuvering distances.

Proposed sound and light lock locations
Circulation through proposed sound and light locks



STAGE MODIFICATION RECOMMENDATIONS

Enhancing the stage would be a welcome addition to this theater. 1. It is recommended to extend the stage apron for performers to have move space and be closer to the audience members. 2. Providing access from the audience chamber to the stage via a stair on stage left is suggested. This stair would allow for physical communication between the two spaces. 3. Relocating the storage spaces on stage right would open the wing space up for performers and dancers while not being seen by audience members. This wing space should be level with the stage and backstage areas and not contain any raised areas, for example, the existing built up area on stage left, that can cause tripping hazards during a production.

1 - Expand stage
2 - Add stage stair
3 - Open and level wing space

STRUCTURAL RECOMMENDATIONS

Several municipalities in California have adopted local ordinances in the past decade to require mandatory seismic evaluations and potentially seismic retrofit/upgrades for non-ductile concrete structures. We understand that the Building and Safety Division of Hermosa Beach currently does not have such a requirement; however, we recommend meeting with the City prior to further work in order to understand any potential seismic upgrade requirements.

Since the current building was constructed as a school building, we recommend reaching out to Hermosa Beach City School District (DSA) to determine if original DSA approved drawings are available. Otherwise, as mentioned previously, a Testing and Inspection Program will need to be developed prior to the start of structural work to establish as-built drawings for the area that will be affected by the proposed modernization scope.

ELECTRICAL AND FIRE PROTECTION RECOMMENDATIONS

The first recommendation for corrective action is to address life safety deficiencies. The existing facility emergency power system must be evaluated further to determine actual conditions. Based on observations, the system falls far short of compliance. The life safety codes require transfer to an alternate source within ten seconds of loss of normal power. There does not appear to be any method for such automatic transfer in this facility. Replacement of the existing manual transfer switch with an appropriate automatic transfer switch may begin to address this item. However, since the loads on the panels do not appear to be segregated as required by code, actual emergency system loading must be evaluated and, most likely, some distribution revisions made.

The emergency system loads, once segregated from other loads, should be provided with a selectively coordinated system of overcurrent devices to provide overcurrent devices to assure operation of the device nearest to the point of overcurrent, thereby localizing the effects of the issue. This will assure a more robust system in compliance with current electrical codes. If other, non-emergency loads are desired to be maintained on the generator back-up, they should be segregated into an optional stand-by system with a separate transfer switch. This will permit the optional loads to drop off, should total system load exceed generator capacity, thereby protecting the essential emergency loads.

Emergency egress lighting and performance egress lighting should be addressed. All elements of the egress path should be evaluated in relation to normal and emergency power illumination. It is anticipated that various elements of the exit path will require emergency lighting segregation. Exit discharge locations will require luminaires to provide the code required illumination as well.

The actual desired use of the facility will inform further recommendations. However, the dressing room circuits should be routed through relays with pilot switches to permit shut off per National Electrical Code

A 100 A feeder serving a 100 A company switch should be added as requested by the owner to serve minimum touring company needs.

MECHANICAL AND PLUMBING RECOMMENDATIONS

It is required that the split system serving the auditorium be replaced with a 40 ton split system. The AHU would utilize a 16,000 CFM fan array for the supply air. The unit also requires an OSA economizer to comply with current energy codes. The outdoor condenser should be replaced with high efficiency 40 ton condenser to comply with current energy codes. By using a fan array the required sound attenuation downstream of the AHU would be reduced. The existing ductwork would be lined with 2" duct liner to assist in reducing noise from the AHU.

The stage will require a 20 ton packaged unit with OSA air economizer. This unit should be a packaged heat pump with a variable speed compressor for energy efficiency. The supply and return ductwork should be routed on each side of the stage with 2" duct liner. Duct velocity is required to be 502 FPM.

For the proposed program options, option 1, focused on improvements for community use, would require a 12 ton A/C unit split system or packaged rooftop unit. Option 2, focused on improvements for regional use, would require a 20 ton A/C unit split system or packaged rooftop unit.

To protect the public in the future from airborne infectious diseases like COVID-19, the following strategies would be recommended:

- Higher efficiency air filtration (minimum MERV 13) filters would be designed for each new A/C unit. There would be 30% pre-filter with the MERV 13 filters as final filters. The units will be required to have higher static pressure to overcome the increased filtration.
- The outside air (OSA) minimum would be increased, and more aggressive strategies employed to increase ventilation within the space to reduce the recirculation of return air to protect the occupants. Aggressive outside air economizer strategies would also be developed to use 100% OSA as much as possible. The units would go into the economizer whenever the OSA temp is below 82°F, and use mechanical cooling to maintain space temperature. This would not increase energy usage, as 82°F is a normal mixed air temperature for a unit, but would increase ventilation to safer levels while exhausting all return air.
- Where economically possible and feasible, displacement ventilation would be utilized to increase the ventilation effectiveness. The supply air is supplied at floor level, and rises up to the return, pushing any contaminated air up and away from the occupants, limiting the amount of air mixing in the space.

These strategies will better protect the public from future airborne infectious diseases.

THEATRICAL RECOMMENDATIONS

Modernizing theatrical production infrastructure and theatrical equipment in the auditorium will enhance safety, elevate artistic quality, improve audience comfort, expand type and scale of programming options, and reduce labor costs and turnaround time, while improving the user experience for all skill levels.

In each of the below categories, two tiers of facility improvements are suggested. First, recommendations for a community-oriented venue, with a focus on safety, ease of use, and improved production quality for local performance groups; secondly, equipment and systems required for converting the venue to a regional tour destination.

Project Scope Included:

- Theatrical dimming system
- Theatrical wiring devices
- Theatrical lighting fixtures and accessories
- Theatrical rigging
- Theatrical drapery and track
- Stage extension
- Auditorium seating
- Variable acoustics

Project Scope Excluded:

- Architectural lighting fixtures. (Refer Electrical.)
- Supplemental steel for theatrical rigging. (Refer Structural.)
- Stage flooring. (Refer Architectural.)

Products identified by manufacturer or model in this narrative represent the performance characteristics and quality expectations for the project and may not be the actual products specified in the project contract documents.

THEATRICAL DIMMING SYSTEM

COMMUNITY USE

One installed dimmer rack with (96) 20A dimmers total, such as ETC Sensor3, will be suitable for community use, especially as the industry trends away from conventional dimming sources.

To ease this transition, the rack may be populated with 'bypass' a.k.a 'ThruPower' type modules capable of powering conventional tungsten-halogen and/or LED lighting fixture loads, with a toggle to switch between modes. In this way, the dimming system is compatible with existing stage lighting fixture inventory but allows seamless transition to an all-LED lighting system at the owner's pace.

If the theater management desires to immediately transition to all-LED stage lighting due to energy savings concerns, DMX-controlled motorized breaker panels, such as ETC SensorIQ, should be substituted serving similar purpose but smaller, cheaper, and quieter.

Additionally, an industry-standard, Ethernet-based lighting infrastructure should be put in place to transmit lighting data from the lighting console to dimmer rack(s) and intelligent lighting fixtures over Category cable. Components would include RJ45 wall plates at booth, house mix, backstage, and all lighting positions, terminating at a central lighting network rack. Portable P.O.E. 'gateways' translate DMX-512 signals to stage lighting fixtures at lighting positions.

This arrangement eliminates visual clutter and tripping hazards while increasing overall data transmission capability, as multiple DMX universes may be run over a single Category cable. Furthermore, as stage lighting technology changes, installed Category cable can be adapted to serve new needs.

Electrical disconnects (currently powering portable dimmer racks) should be replaced with at least one dedicated theatrical company switch. On a theatrical disconnect of this style, such as the ETC Powersafe Pro, tie-ins are located behind a door with a safety interlock. This interlock disconnects power when open, ensuring that no unsafe 'hot' connections can be performed.

Recommended:

- (1) ETC Powersafe Pro Compact 100A

REGIONAL USE

For professional and touring use, an additional 96-dimmer rack may be added for a total of (192) 20A dimmers, facilitating larger lighting fixture counts and allowing circuits to be routed to more places.

It is also recommended that improvements at this level tackle the issue of integrating stage lighting and house lighting into a combined control system. Combining control of house lights, work lights, and stage lighting into one network realizes the following benefits:

- Ability to control house lights from lighting console and write them into lighting cues.
- Ability to recall stage lighting presets from architectural stations for basic repeating presentations such as film screenings, classes, or lectures.
- Ability to lock-out house light controls during performances.
- Ability to interface with other systems such as AV (i.e., audio, lighting, video with one preset).
- One point of contact for all lighting-related service issues.

Integrated architectural lighting controls consists of:

- Preset recall button stations at each entrance to the stage or auditorium, as well as in the control booth. These can be equipped with locking covers (if desired) or locked out via software at the start of a performance.
- Wall-mount color LCD touchscreens with PIN code lockout and multiple authorization levels, located at critical locations like the main entrance or backstage at stage manager position.
- Portable color LCD touchscreen, similar to above, for use at house mix or booth.

Each station has customizable interface capable of controlling any combination of house lights, work lights, or stage lighting. All lighting circuits should be routed to pass through a 24-circuit, DMX-enabled Relay Panel for power control.

Lighting Control Emergency Bypass Equipment is also required to override architectural lighting when triggered by fire alarm or loss of power.

Finally, at the regional level, the following dedicated company switches are recommended:

- (1) 400A Dedicated to Lighting & Automation
- (1) 200A Dedicated to Audiovisual, Isolated from other power systems.

THEATRICAL WIRING DEVICES

COMMUNITY USE

Wiring devices for community use to consist of dedicated installed 'stage pin' receptacle boxes and connector strips for theatrical power, fed by installed Dimmer Rack via concealed conduit, surface-mount, flush-mount, and pipe-mount configurations as required by mounting location. Community use to be furnished by Theatrical lighting contractor for install by Electrical Contractor, anticipate (96) receptacles total.

REGIONAL USE

To support larger and more advanced production needs, an additional (96) 'stage pin' stage lighting receptacle for use with a second dimmer rack is recommended.

As many touring groups bring their own portable dimming racks, a useful item for a tour-heavy performance schedule would be an installed 'Road Patch' style Socapex patch panel. This allows touring groups to connect their own dimmers to front-of-house wiring devices and saves the labor of running multicables from backstage.

THEATRICAL LIGHTING FIXTURES AND ACCESSORIES

COMMUNITY USE

To best serve the community, we would recommend a package of loose, portable stage lighting fixtures with LED color-mixing sources, including ellipsoidal reflector spotlights, washlights, CYC lights, and a modest complement of LED moving-head lighting fixtures.

Static fixtures may include:

- ETC ColorSource Spot 4-color LED Ellipsoidal
- ETC ColorSource PAR 4-color LED PAR
- ETC ColorSource CYC 5-color LED CYC Light

Moving light fixtures may include:

- Profile-type moving head with framing shutters, such as High End Solaframe 750; for remotely re-focusable 'specials' in theatre, dance, and lecture applications.
- Hybrid Wash/Spot moving head, such as High End SolaHyBeam 1000; for dramatic moving light 'aerial' and gobo effects in modern dance, musical theatre, and concert applications.

- Open-faced wash moving head, such as High End Solawash 19; best for bright color washes in all performance types.

A successful lighting package will also include a complement of accessories including barn doors, side arms, lighting ladders, boom bases, power and data cables, and so on.

We would also recommend (2) New LED followspots designed for throws of approx. 100ft, such as the Lycian 1282 Superstar LED. For additional utility, some new LED followspots on the market, such as the Altman AFS-700, feature RGB color-mixing and variable CTO, and DMX control.

Final fixture selections should be made in coordination with the venue operator to best fill existing needs.

REGIONAL USE

In addition to the above, a larger package of LED moving-head lighting fixtures, as well as additional static fixtures should be incorporated, to enhance visual impact and support more complex productions.

We would also recommend one additional LED followspot as noted above, for a total of three LED followspots.

THEATRICAL RIGGING

COMMUNITY USE - MOTORIZED RIGGING

For community use, a complement of motorized line sets should be mounted directly to the roof steel to create a flexible rigging environment for suspending lighting, drapery, scenery, etc. The ability to raise and lower line sets will improve event turnaround time while reducing the need to perform work on lifts.

The motorized rigging system should consist of approximately (16) motorized line sets of various speeds and lifting capacities for hoisting stage equipment, furnished and installed by theatrical rigging contractor. The approximate distribution of sets should be as follows:

- (4) - Dedicated low-speed, medium-capacity line sets for lighting, with dedicated power and data raceway and cable management, such as ETC Prodigy P1000E (1,000 lbs, 30 feet per minute).
- (12) - Dedicated low-speed, low-capacity line sets for lifting drapery, backdrops, and lightweight scenic pieces, such as ETC Prodigy P2 (650 lbs, 25 feet per minute).

Supporting equipment for the motorized rigging system should include: Rigging control station with memory preset recall, remote control pendant for line-of-sight operation, and emergency stop stations distributed at stage perimeter. Basis of Design: QuickTouch Preset controls by ETC.

Note: The final height of the fly tower is to be determined based on further structural study and user input. Additional structural steel may be required. Even if full fly tower height is not utilized, significant benefits are still realized from motorized rigging.

COMMUNITY USE – NON MOTORIZED RIGGING

If 'flown' rigging is out of the question due to cost, it would still be worthwhile to explore improving the 'dead-hung' rigging in the stage house.

In this scenario, a fixed pipe grid or array of dead-hung battens could be installed below the current fly tower ceiling in lieu of the current ad-hoc system. This will provide a stable, flexible rigging area for any combination of scenery, lighting, AV gear, etc, without the cost of a full fly system. Users could use chain or ties to rig items to the grid at any point.

The final height for non-motorized rigging is to be determined and based on user input.

REGIONAL USE

In lieu of the above, approximately (24) motorized line sets should be installed, each with moderate lifting capacity and moderate variable speed, such as the Vortek NXT V14140 by ETC (1,400lbs, 0-140 feet per minute).

This rigging array provides maximum flexibility for a wide variety of event types, including larger scale productions and tours.

For this enhanced rigging system, a rigging control desk such as ETC Foundation would be provided for real-time preset record and recall.

STAGE EXTENSION

COMMUNITY/REGIONAL USE

DLR Group recommends modular stage extension system as manufactured by StageRight or others, comprised of aluminum platform decks and folding structural frames. Multiple configurations could be possible with the same 'kit of parts', such as:

- Flat front stage
- Thrust stage
- Tiered steps down to audience level

Accessories would include a masking skirts, step units, and guard rails as required. A permanently installed architectural item is also a possibility, though less flexible overall.

FIXED AUDIENCE SEATING

IMPROVEMENT OPTION 1 - REFURBISHMENT

Parts for the existing seating platform are no longer manufactured. However, refurbishment can be conducted by Irwin Seating, consisting of the following work:

- New seat cushion and seat back upholstery* in Architect's selected fabric
- New or refurbished wood seat backs
- Replacement of missing armrests with replicas
- Paint touch up on historic aisle panels
- Metal surfaces cleaned and repainted
- Reconditioning of seat rise mechanisms where possible**

**Historic photos appear to indicate the existing seat back upholstery is not original. A determination must be made whether to re-upholster.*

***Irwin Seating does not guarantee "like new" operation of seat rise mechanisms due to the age of this seating platform and the scarcity of replacement parts.*

IMPROVEMENT OPTION 2 - PARTIAL REBUILDING

An alternative to refurbishment is the complete replacement of all seating components except the historic aisle panels. Existing aisle panels would be modified to accept a contemporary seating platform by Irwin. This option combines the unique character of the existing seats with the serviceability of modern chairs, however, it would not result in an exact replica of the current seats and may affect historic status.

VARIABLE ACOUSTICS

As noted in the Acoustical Recommendations, variable systems such as drapes may be incorporated to acoustically support a variety of theater uses. The feasibility of variable acoustics will need to be confirmed with the design team following room acoustics measurements and cost analysis.

Refer acoustical narrative for additional information.

COMMUNITY USE

For community use, horizontally-tracking velour drapes should be applied to the side walls and rear walls of the audience chamber, in the acoustician's selected fabric type and fullness, and the architect's selected color. When not required, these drapes could be tied back or concealed in architectural pockets.

Acoustic drapes may be motorized for greater ease of use and precision. In this scenario, a controller would be provided with the capability of recording and recalling drapery position presets for different presentation types. Programming would occur at time of install by the manufacturer's representative in coordination with the theater staff.

REGIONAL USE

For regional use, vertically-drawn variable acoustic banners, such as iWess Sound Control, should be provided in the acoustician's selected fabric type and fullness, and the architect's selected color.

When not in use, the banners can retract completely into a concealed housing.

A touchscreen controller would be provided with the capability of recording and recalling drapery position presets for different presentation types. Programming would occur at time of install by manufacturer's representative in coordination with theater staff.

ACOUSTICAL RECOMMENDATIONS

ROOM ACOUSTICS

The theater will potentially include diverse programming e.g. live music, live theatrical performances and stage productions, film screenings/festivals, seminars, and speaker/presentation events. The acoustical qualities that are desired for these programs are quite different. For example:

- For most unamplified music performances, a longer reverberation time is beneficial to provide an environment in which the performers can balance an articulated style of playing with fullness and richness of tone, enhancing the timbre of the musical instruments and providing the audience with a sense of immediacy and involvement in the music.

- For amplified music programs or speech, the acoustics need to be fairly "dry"; that is, with a relatively low reverberation time. This environment supports the natural voice and amplified sound, providing a high level of speech intelligibility for the audience and ease of voice projection for the performer.

Variable acoustics systems are often incorporated in multi-use theaters to acoustically support a variety of musical and non-musical uses. These systems incorporate elements such as movable acoustical drapes, banners or panels. If a variable acoustics system will not be incorporated, a reverberation time target of approximately 1.2 to 1.4 seconds is recommended, to strike a balance between speech clarity (i.e., a "dry" space) and a warm/lively (more reverberant) space for music. Typically this approach results in acceptable conditions for a range of uses, not ideal conditions for specialized performance e.g. symphony or cinema. Again, this design target will need to be confirmed with room acoustics measurements. For reference, typical Reverberation Time ranges for several project types are shown in the chart to the right.

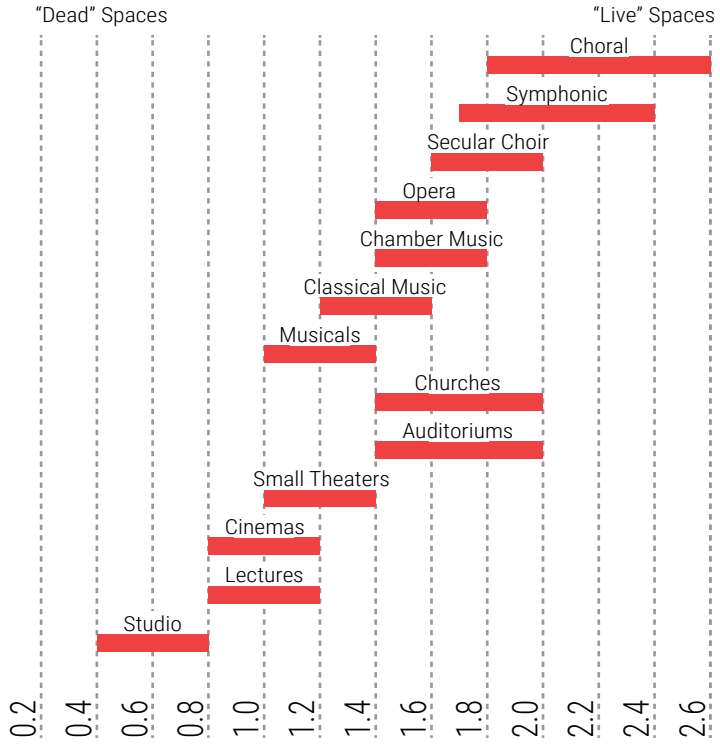
Acoustical design elements to be coordinated with architecture, interiors, lighting, and audiovisual systems include wall shaping, acoustically absorptive and diffusive finishes, theater rear wall treatment, acoustical reflectors, forestage reflector at the proscenium, and acoustical absorption in the stage house. Acoustical finishes are also recommended for the theater lobby to reduce noise buildup and lessen noise transfer into the audience chamber.

HVAC BACKGROUND NOISE

The recommended mechanical background noise criterion for the audience chamber and stage is NC 25. If the theater will be used for audio recording and/or broadcast, lower noise levels (NC 15 to NC 20) are recommended.

The low frequency noise produced by the existing air handling unit is challenging to attenuate to acceptable levels. A long duct silencer would be needed, and would likely add substantial pressure drop to the system. Acoustical analysis should be coordinated with mechanical system upgrades to meet the acoustical criterion and address radiated and ductborne noise, air velocities, duct silencers, internal duct lining, and vibration isolation.

An enclosure with a projection window is recommended for the film projector, to reduce noise transfer to audience areas.



Preferred ranges of reverberation times at mid-frequency (average of 502 and 1000 Hz)

SOUND ISOLATION

Acoustical seals should be upgraded on all theater and stage doors and should include head and jamb seals, and door bottoms. It should be noted that this is expected to reduce, but not eliminate, noise transfer into the audience chamber and stage. This is marginally acceptable for typical community performance and film events, however higher levels of sound isolation are recommended for regional performing arts events, and recording or broadcast functions.

Sound-light lock vestibules would provide a higher level of sound isolation, and if they are incorporated, door hardware and seals should be located on the outer doors. Where vestibules are not possible, acoustically rated doors are recommended. The estimated performance requirement is STC 52 to STC 56. Site noise measurements (interior and exterior) are needed to confirm acoustical performance requirements for doors, walls, and ceiling assemblies.

AUDIOVISUAL RECOMMENDATIONS

To add additional value to all events, a video switching/ mixing system could be provided to interface with professional cameras, computers, and other video sources. These video sources can also be mixed with live event audio to allow for live stream production for certain events as appropriate. To support streaming applications, a hardware encoder and/or dedicated video production computer would be recommended for recording and streaming of community center presentations/events/concerts. The size of switcher and amount and type of cameras can be discussed in detail based on the level of staff to support events as well as the budget to support this type of operation. Shoulder mount cameras provide the opportunity for more immersive camera angles, however PTZ cameras will allow a single or a couple video operators to have a multi-shot video production with minimal staff support needs. The ability to offer recordings or streaming can also provide additional revenue in addition to current revenue per event.

Cost Estimate

City of Hermosa Beach - Community Theatre

Hermosa Beach, CA

DLR Group
ROUGH ORDER MAGNITUDE
OCMI JOB #: 20152.000
13 August 2020

COST ESTIMATE

INTRODUCTORY NOTES

This estimate is based on verbal direction from the client and the following items, received 03 August 2020:

HB Floor Plan
Specifications and Reports
Hermosa Beach Community Theather Study & Assesment
Hermosa Beach Community Addition Program R1
Hermosa Beach Community Addition Program R2

The estimate is based on a Study & Asessment Report. The estimate is a Class 4, as defined by AACEi and has an expected accuracy range of L: 15% to-30% and H of +20% to 50%. The ranges provided on the Summary show a range of -15% to +20%. For Option 1, a cost range of $5.0 to $7.1 million can be expected. For Option 2, a cost range of $9.5 -$13.4 million can be expected.

The following items are excluded from this estimate:

- Professional fees.
- Building permits and fees.
- Inspections and tests.
- Furniture, fixtures & equipment, except as noted.
- Installation of owner furnished equipment.
- Construction change order contingency.
- Overtime.
- Items referenced as NOT INCLUDED or NIC in estimate.

The midpoint of construction of February 2023 is based on:

- Construction start date of August 2022
- Estimated construction duration of 12 months

- This estimate is based on a Design-Bid-Build delivery method.
- This estimate is based on prevailing wage labor rates.
- This estimate is based on a detailed measurement of quantities. We have made allowances for items that were not clearly defined in the drawings. The client should verify these allowances.
- This estimate is based on a minimum of four competitive bids and a stable bidding market.
- This estimate should be updated if more definitive information becomes available, or if there is any change in scope.
- We strongly advise the client to review this estimate in detail. If any interpretations in this estimate appear to differ from those intended by the design documents, they should be addressed immediately.

City of Hermosa Beach - Community Theatre

Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

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PROJECT SUMMARY

ELEMENT	TOTAL COST	GFA	$/SF AREA
01. BUILDING RENOVATION	$3,257,683	8,000	$407.21
02. BUILDING ADDITION (OPTION 1)	$2,476,999	4,740	$522.57
03. SITE	$165,944		
04. TOTAL	$5,900,625		

	POTENTIAL COST RANGE		
TOTAL CONSTRUCTION COST W/ OPTION 1	**$5,000,000**	**$5,900,000**	**$7,100,000**

ALTERNATES	TOTAL COST	GFA	$/SF AREA
05. ADD ALTERNATE FOR BUILDING ADDITION (OPTION 2)	$5,337,246	5,580	$956.50

TOTAL CONSTRUCTION COST W/ OPTION 2	**$9,500,000**	**$11,200,000**	**$13,400,000**

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City of Hermosa Beach - Community Theatre

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ROUGH ORDER MAGNITUDE

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DETAILED PROJECT SUMMARY

ELEMENT	TOTAL COST	GFA	$/SF AREA
01. BUILDING RENOVATION	$2,055,862	8,000	$256.98
02. BUILDING ADDITION (OPTION 1)	$1,563,187	4,740	$329.79
03. SITE	$104,724		
TOTAL NET DIRECT COST	**$3,723,773**		

GENERAL MARKUPS

DESIGN CONTINGENCY	15.00%	$558,566
ESCALATION TO MIDPOINT 02/2023	8.75%	$374,705
GENERAL CONDITIONS/REQUIREMENTS	18.00%	$838,268
CONTRACTOR FEE	5.00%	$274,766
INSURANCE	1.25%	$72,126
BONDS: CONTRACTOR	1.00%	$58,422
TOTAL CONSTRUCTION COST		**$5,900,625**

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

BUILDING SUMMARY

ELEMENT		TOTAL COST	$/SF AREA
01 FOUNDATIONS			
02 SUBSTRUCTURE			
03 SUPERSTRUCTURE		$104,977	$13.12
04 EXTERIOR CLOSURE		$23,585	$2.95
05 ROOFING			
06 INTERIOR CONSTRUCTION		$184,567	$23.07
07 CONVEYING		$28,191	$3.52
08 MECHANICAL		$274,591	$34.32
09 ELECTRICAL		$191,048	$23.88
10 EQUIPMENT		$1,128,062	$141.01
11 SITEWORK		$120,841	$15.11
NET DIRECT BUILDING COST		$2,055,862	$256.98
DESIGN CONTINGENCY	15.00%	$308,379	$38.55
SUBTOTAL		$2,364,241	$295.53
ESCALATION TO MIDPOINT 02/2023	8.75%	$206,871	$25.86
SUBTOTAL		$2,571,112	$321.39
GENERAL CONDITIONS/REQUIREMENTS	18.00%	$462,800	$57.85
SUBTOTAL		$3,033,913	$379.24
CONTRACTOR FEE	5.00%	$151,696	$18.96
SUBTOTAL		$3,185,608	$398.20
INSURANCE	1.25%	$39,820	$4.98
SUBTOTAL		$3,225,428	$403.18
BONDS: CONTRACTOR	1.00%	$32,254	$4.03
TOTAL BUILDING COST		**$3,257,683**	**$407.21**

GROSS FLOOR AREA: 8,000 SF

Prepared by: OCMI

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City of Hermosa Beach - Community Theatre
BUILDING RENOVATION
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DETAILED BUILDING SUMMARY

ELEMENT	AMOUNT	TOTAL COST	$/SF AREA	TOTAL $/SF AREA
01 FOUNDATIONS				
011 Standard Foundations				
012 Special Foundations				
02 SUBSTRUCTURE				
021 Slab On Grade				
022 Basement Excavation				
023 Basement Walls				
03 SUPERSTRUCTURE		$104,977		$13.12
031 Floor and Roof Construction	$100,000		$12.50	
032 Stair Construction	$4,977		$0.62	
04 EXTERIOR CLOSURE		$23,585		$2.95
041 Exterior Walls				
042 Exterior Doors/Windows	$23,585		$2.95	
05 ROOFING				
051 Roofing				
06 INTERIOR CONSTRUCTION		$184,567		$23.07
061 Partitions				
062 Interior Finishes	$133,446		$16.68	
063 Specialties	$27,156		$3.39	
064 Interior Doors/Windows	$23,965		$3.00	
07 CONVEYING		$28,191		$3.52
071 Elevators	$28,191		$3.52	
08 MECHANICAL		$274,591		$34.32
081 Plumbing	$15,750		$1.97	
082 H.V.A.C.	$240,841		$30.11	
083 Fire Protection	$18,000		$2.25	
084 Special Mechanical				
09 ELECTRICAL		$191,048		$23.88
091 Standard Electrical	$191,048		$23.88	
092 Special Electrical				
10 EQUIPMENT		$1,128,062		$141.01
101 Fixed/Movable Equipment	$959,500		$119.94	
102 Furnishings	$168,562		$21.07	
103 Special Construction				
11 SITEWORK		$120,841		$15.11
111 Site Preparation	$120,841		$15.11	
112 Site Improvements				
113 Site Utilities				
114 Off-Site Work				
NET DIRECT BUILDING COST		**$2,055,862**		**$256.98**

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ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
ELEMENT - SUPERSTRUCTURE				
031 FLOOR AND ROOF CONSTRUCTION				
Seismic upgrade, Allowance	1	LS	100,000.00	$100,000
TOTAL - 031 FLOOR AND ROOF CONSTRUCTION				**$100,000**
ELEMENT - SUPERSTRUCTURE				
032 STAIR CONSTRUCTION				
Metal stair, concrete filled				
Riser	24	LFR	113.13	$2,715
Landing	15	SF	64.43	$966
Handrail, floor mounted	12	LF	107.98	$1,296
TO˙ Metal stair, Allowance				**$4,977**
ELEMENT - EXTERIOR CLOSURE				
042 EXTERIOR DOORS/WINDOWS				
Door hardware				
Closer	9	EA	335.00	$3,015
Catch	9	EA	108.00	$972
Holder	9	EA	62.80	$565
Threshold, aluminum	9	EA	92.44	$832
Push-pull	9	EA	95.24	$857
ADA lever handle	9	EA	629.98	$5,670
Door seal, acoustic	9	EA	49.98	$450
Automatic door opener, handicap	4	PR	2,401.10	$9,604
Miscellaneous				
Door finish				
Paint both sides and trim	9	EA	180.00	$1,620
TOTAL - 042 EXTERIOR DOORS/WINDOWS				**$23,585**
ELEMENT - INTERIOR CONSTRUCTION				
062 INTERIOR FINISHES				
Wall				
Paint	2,358	SF	1.05	$2,473
Patch and repair ceramic tile	747	SF	3.15	$2,353
Patch and repair gypsum board affected by scope	1	LS	3,500.00	$3,500
Acoustic wall panels, stage walls	1,086	SF	21.57	$23,422
Ceiling				
Paint ceilings, restrooms and green room	712	SF	1.05	$747
Floor				

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BUILDING RENOVATION
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Carpet tile	2,767	SF	4.79	$13,254
Tile flooring	2,138	SF	4.14	$8,849
Wood flooring, stage	1,407	SF	14.52	$20,426
Ceramic tile	457	SF	18.97	$8,666
Floor preparation	5,361	SF	4.10	$21,987
Patch and repair tile flooring	943	SF	11.27	$10,631
Paint, concrete flooring at theater seats	2,402	SF	2.75	$6,605
Base				
Ceramic tile	85	LF	13.60	$1,156
Rubber	380	LF	2.60	$988
Miscellaneous				
Paint, Allowance	8,000	SF	1.05	$8,389
TOTAL - 062 INTERIOR FINISHES				**$133,446**
ELEMENT - INTERIOR CONSTRUCTION				
063 SPECIALTIES				
Toilet accessories				
Partition	4	EA	1,114.03	$4,456
Partition, ADA	2	EA	1,450.87	$2,902
Urinal screen	1	EA	518.87	$519
Grab bar set	2	EA	224.81	$450
Paper towel dispenser and waste receptacle	2	EA	788.85	$1,578
Soap dispenser	4	EA	93.05	$372
Feminine napkin dispenser	1	EA	515.56	$516
Feminine napkin disposal	1	EA	154.48	$154
Toilet seat cover dispenser	6	EA	122.54	$735
Single	4	EA	59.45	$238
Double	2	EA	83.70	$167
Mirror	36	SF	26.77	$964
Miscellaneous				
Signage	8,000	SF	0.50	$4,025
Exterior	1	LS	10,079.97	$10,080
TOTAL - 063 SPECIALTIES				**$27,156**
ELEMENT - INTERIOR CONSTRUCTION				
064 INTERIOR DOORS/WINDOWS				
Door hardware				
Closer	8	EA	335.00	$2,680
Catch	8	EA	108.00	$864
Holder	8	EA	62.80	$502
Threshold, aluminum	8	EA	92.44	$740

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ROUGH ORDER MAGNITUDE

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DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Push-pull	8	EA	95.24	$762
ADA lever handle	8	EA	629.98	$5,040
Door seal, acoustic	8	EA	49.98	$400
Automatic door opener, handicap	4	PR	2,401.10	$9,604
Door finish				
Paint both sides and trim	8	EA	180.00	360.00
Windows				
New window, at box office booth	32	SF	94.15	$3,013
TOTAL - 064 INTERIOR DOORS/WINDOWS				**$23,965**
ELEMENT - CONVEYING				
071 ELEVATORS				
Miscellaneous				
Chair lift , ADA	1	EA	18,191.38	$18,191
Remodel stage fly tower, Allowance	1	LS	10,000.00	$10,000
TOTAL - 071 ELEVATORS				**$28,191**
ELEMENT - MECHANICAL				
081 PLUMBING				
Miscellaneous				
Automatic flush sensors for existing fixtures, Allowance	10	EA	575.00	$5,750
Miscellaneous remodel work, Allowance	1	LS	10,000.00	$10,000
TOTAL - 081 PLUMBING				**$15,750**
ELEMENT - MECHANICAL				
082 H.V.A.C.				
Equipment				
Split system AHU, indoor and outdoor unit, 16,000 CFM	1	LS	112,000.00	$112,000
Roof top unit, including OSA economizer, 8,000 CFM	1	EA	34,400.00	$34,400
Air distribution system				
Ductwork, galvanized steel				
Supply & return, elevated installation	600	LB	16.35	$9,812
Rework existing ductwork to accommodate new AHU	1	LS	3,000.00	$3,000
Insulation/liner	1,120	SF	6.90	$7,732
Air inlets and outlets, for stage area				
Supply diffuser, lay-in/sidewall	5	EA	200.00	$1,000
Return register	5	EA	193.00	$965

City of Hermosa Beach - Community Theatre
BUILDING RENOVATION
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ROUGH ORDER MAGNITUDE

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DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Volume damper, manual	10	EA	177.46	$1,775
Duct smoke detector, Allowance	2	EA	1,003.77	$2,008
Automatic temperature control				
Tie-in to existing BMS	1	LS	5,000.00	$5,000
Air handling unit, assume 20 points	1	LS	18,000.00	$18,000
Roof top unit	1	EA	5,000.00	$5,000
Air balance				
Equipment	1	LS	1,710.00	$1,710
Air inlets and outlets	10	EA	92.95	$929
Commissioning including documentation, performance Verification and training	1	LS	6,100.00	$6,100
Miscellaneous HVAC upgrades, 15% Allowance	1	LS	31,410.00	$31,410
TOTAL - 082 H.V.A.C.				**$240,841**
ELEMENT - MECHANICAL				
083 FIRE PROTECTION				
Miscellaneous				
New stand pipe riser	1	LS	10,000.00	$10,000
Branch piping and sprinkler heads, upgrade as necessary	8,000	SF	1.00	$8,000
TOTAL - 083 FIRE PROTECTION				**$18,000**
ELEMENT - ELECTRICAL				
091 STANDARD ELECTRICAL				
Service and distribution				
Normal power				
Main switchboard, existing		NIC		
Panelboards, existing		NIC		
Emergency power				
Automatic transfer switch	1	EA	4,148.22	$4,148
Modify and segregate emergency loads as necessary	8,000	SF	0.50	$4,000
New feeders, Allowance	8,000	SF	0.75	$6,000
Equipment connection including disconnect switch, conduit and conductors				
Split system AHU	1	LS	6,000.00	$6,000
Roof top unit	1	EA	2,900.00	$2,900
Lighting system				

ROUGH ORDER MAGNITUDE

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DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Upgrade egress, dressing room, aisleway, building mounted wall pack lighting system as required, Allowance	8,000	SF	6.00	$48,000
Fire alarm system, no work anticipated		NIC		
Miscellaneous electrical upgrades, Allowance	1	LS	20,000.00	$20,000
AV related special electrical, Allowance	1	LS	100,000.00	$100,000
TOTAL - 091 STANDARD ELECTRICAL				**$191,048**
ELEMENT - EQUIPMENT				
101 FIXED/MOVABLE EQUIPMENT				
Theatrical				
Base Theatrical ($545,000-$730,000)	1	LS	637,000.00	$637,000
Base and Regional Variable Acoustic Allowance	1	LS	85,000.00	$85,000
Audio/Visual				
Base Operational Upgrade ($215,000-$260,000)	1	LS	237,500.00	$237,500
TOTAL - 101 FIXED/MOVABLE EQUIPMENT				**$959,500**
ELEMENT - EQUIPMENT				
102 FURNISHINGS				
Casework				
Casework, Allowance	1	LF	8,000.00	$8,000
ADA countertop, lobby and box office counters	72	LF	121.61	$8,756
Miscellaneous				
Theater seating				
Repair theater seating	500	EA	300.15	$150,073
New theater chairs, ADA	4	EA	433.15	$1,733
TOTAL - 102 FURNISHINGS				**$168,562**
ELEMENT - SITEWORK				
111 SITE PREPARATION				
Hazardous material abatement, Allowance	8,000	SF	10.00	$80,000
Demolition				
Exterior doors				
Door hardware	9	EA	85.00	$765
Interior doors				
Door hardware	8	EA	85.00	$680
Window	32	SF	5.39	$173
Finishes				

City of Hermosa Beach - Community Theatre
BUILDING RENOVATION
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DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Carpet and pad	2,767	SF	0.94	$2,606
Floor tiling	2,138	SF	1.85	$3,959
Ceramic tile and mortar bed	430	SF	4.21	$1,812
Ceramic tile base	85	LF	8.97	$763
Vinyl base	373	LF	2.13	$796
Prepare slab, remove residue	2,568	SF	1.99	$5,122
Specialties				
Toilet partition	4	EA	131.08	$524
Toilet partition, ADA	2	EA	131.09	$262
Grab bar set	2	EA	124.36	$249
Paper towel dispenser	2	EA	49.81	$100
Toilet tissue dispenser	4	EA	26.60	$106
Mirror	2	EA	23.85	$48
Soap dispenser	2	EA	39.84	$80
Plumbing				
Miscellaneous demolition, Allowance	1	LS	680.88	$681
HVAC				
Existing split system AHU	1	LS	3,063.96	$3,064
Miscellaneous demolition, Allowance	1	LS	3,000.00	$3,000
Fire protection				
Miscellaneous demolition, Allowance	8,000	SF	0.20	$1,600
Electrical				
Electrical demolition as required	8,000	SF	0.75	$6,000
Furnishings				
Countertop	76	LF	12.58	$951
Theater seat fabric and cushions	500	EA	15.00	$7,500
TOTAL - 111 SITE PREPARATION				**$120,841**

Prepared by: OCMI

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ROUGH ORDER MAGNITUDE

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BUILDING SUMMARY

ELEMENT		TOTAL COST	$/SF AREA
01 FOUNDATIONS		$51,097	$10.78
02 SUBSTRUCTURE		$43,240	$9.12
03 SUPERSTRUCTURE		$250,462	$52.84
04 EXTERIOR CLOSURE		$320,614	$67.64
05 ROOFING		$80,241	$16.93
06 INTERIOR CONSTRUCTION		$334,398	$70.55
07 CONVEYING			
08 MECHANICAL		$277,445	$58.53
09 ELECTRICAL		$183,128	$38.63
10 EQUIPMENT		$22,562	$4.76
11 SITEWORK			
NET DIRECT BUILDING COST		$1,563,187	$329.79
DESIGN CONTINGENCY	15.00%	$234,478	$49.47
SUBTOTAL		$1,797,665	$379.25
ESCALATION TO MIDPOINT 02/2023	8.75%	$157,296	$33.18
SUBTOTAL		$1,954,961	$412.44
GENERAL CONDITIONS/REQUIREMENTS	18.00%	$351,893	$74.24
SUBTOTAL		$2,306,854	$486.68
CONTRACTOR FEE	5.00%	$115,343	$24.33
SUBTOTAL		$2,422,196	$511.01
INSURANCE	1.25%	$30,277	$6.39
SUBTOTAL		$2,452,474	$517.40
BONDS: CONTRACTOR	1.00%	$24,525	$5.17
TOTAL BUILDING COST		**$2,476,999**	**$522.57**

GROSS FLOOR AREA: 4,740 SF

Prepared by: OCMI

Sheet 11 of 27

City of Hermosa Beach - Community Theatre
BUILDING ADDITION (OPTION 1)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DETAILED BUILDING SUMMARY

ELEMENT	AMOUNT	TOTAL COST	$/SF AREA	TOTAL $/SF AREA
01 FOUNDATIONS		$51,097		$10.78
011 Standard Foundations	$51,097		$10.78	
012 Special Foundations				
02 SUBSTRUCTURE		$43,240		$9.12
021 Slab On Grade	$43,240		$9.12	
022 Basement Excavation				
023 Basement Walls				
03 SUPERSTRUCTURE		$250,462		$52.84
031 Floor and Roof Construction	$250,462		$52.84	
032 Stair Construction				
04 EXTERIOR CLOSURE		$320,614		$67.64
041 Exterior Walls	$240,081		$50.65	
042 Exterior Doors/Windows	$80,533		$16.99	
05 ROOFING		$80,241		$16.93
051 Roofing	$80,241		$16.93	
06 INTERIOR CONSTRUCTION		$334,398		$70.55
061 Partitions	$125,822		$26.54	
062 Interior Finishes	$139,019		$29.33	
063 Specialties	$29,835		$6.29	
064 Interior Doors/Windows	$39,722		$8.38	
07 CONVEYING				
071 Elevators				
08 MECHANICAL		$277,445		$58.53
081 Plumbing	$128,101		$27.03	
082 H.V.A.C.	$133,465		$28.16	
083 Fire Protection	$15,879		$3.35	
084 Special Mechanical				
09 ELECTRICAL		$183,128		$38.63
091 Standard Electrical	$183,128		$38.63	
092 Special Electrical				
10 EQUIPMENT		$22,562		$4.76
101 Fixed/Movable Equipment				
102 Furnishings	$22,562		$4.76	
103 Special Construction				
11 SITEWORK				
111 Site Preparation				
112 Site Improvements				
113 Site Utilities				
114 Off-Site Work				
NET DIRECT BUILDING COST		**$1,563,187**		**$329.79**

Prepared by: OCMI

Sheet 12 of 27

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
ELEMENT - FOUNDATIONS				
011 STANDARD FOUNDATIONS				
Building foundation	4,740	SF	10.78	$51,097
TOTAL - 011 STANDARD FOUNDATIONS				**$51,097**
ELEMENT - SUBSTRUCTURE				
021 SLAB ON GRADE				
Reinforced concrete slab	4,740	SF	8.97	$42,499
Miscellaneous				
Depressed slab, premium	474	SF	1.56	$741
TOTAL - 021 SLAB ON GRADE				**$43,240**
ELEMENT - SUPERSTRUCTURE				
031 FLOOR AND ROOF CONSTRUCTION				
Structural steel, floor and roof	4,740	SF	52.84	$250,462
TOTAL - 031 FLOOR AND ROOF CONSTRUCTION				**$250,462**
ELEMENT - EXTERIOR CLOSURE				
041 EXTERIOR WALLS				
Exterior wall enclosure	4,740	SF	50.65	$240,081
TOTAL - 041 EXTERIOR WALLS				**$240,081**
ELEMENT - EXTERIOR CLOSURE				
042 EXTERIOR DOORS/WINDOWS				
Doors and hardware	4,740	SF	5.99	$28,393
Window and glazing	4,740	SF	11.00	$52,140
TOTAL - 042 EXTERIOR DOORS/WINDOWS				**$80,533**
ELEMENT - ROOFING				
051 ROOFING				
Roofing and accessories	4,740	SF	16.93	$80,241
TOTAL - 051 ROOFING				**$80,241**
ELEMENT - INTERIOR CONSTRUCTION				
061 PARTITIONS				
Interior partitions	4,740	SF	26.54	$125,822

Prepared by: OCMI

City of Hermosa Beach - Community Theatre
BUILDING ADDITION (OPTION 1)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Domestic water system				
Building entrance, assume existing service		NIC		
Cold water piping, fittings and accessories	4,740	SF	2.20	$10,428
Hot water piping and fittings, insulation	4,740	SF	1.90	$9,006
Valve	4,740	SF	0.15	$711
Sanitary waste system, includes clean-outs	4,740	SF	3.30	$15,642
Sanitary vent system, includes vent through roofs	4,740	SF	2.64	$12,514
Roof drainage system	4,740	SF	3.75	$17,775
Indirect condensate drain system				
Roof top unit	1	EA	1,500.00	$1,500
Natural gas system, Allowance	4,740	SF	1.10	$5,214
Miscellaneous including seismic control, system test, flush and chlorinate, identification and fire stop	4,740	SF	2.00	$9,480
TOTAL - 081 PLUMBING				**$128,101**
ELEMENT - MECHANICAL				
082 H.V.A.C.				
Equipment				
Roof top unit, including OSA economizer, 4,800 CFM	1	EA	22,800.00	$22,800
Air distribution system				
Sheet metal ductwork, supports	4,266	LB	12.76	$54,421
Duct insulation	4,740	SF	3.54	$16,780
Flexible duct, supports	4,740	SF	0.73	$3,460
Air inlets and outlets	4,740	SF	1.82	$8,603
Fire, smoke and manual dampers	4,740	SF	0.66	$3,128
Duct smoke detector, Allowance	1	EA	1,003.77	$1,004
Automatic temperature controls				
Tie-in to existing BMS	1	LS	3,000.00	$3,000
Roof top unit	1	EA	5,000.00	$5,000
Air balance	4,740	SF	0.95	$4,479
Commissioning including documentation, performance verification and training	1	LS	3,680.00	$3,680

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Miscellaneous including seismic bracing, duct identification, testing and fire stop	4,740	SF	1.50	$7,110
TOTAL - 082 H.V.A.C.				**$133,465**
ELEMENT - MECHANICAL				
083 FIRE PROTECTION				
Automatic fire sprinkler system, wet type				
Fire riser, in existing building		NIC		
Branch piping and sprinkler heads	4,740	SF	3.35	$15,879
TOTAL - 083 FIRE PROTECTION				**$15,879**
ELEMENT - ELECTRICAL				
091 STANDARD ELECTRICAL				
Service and distribution	4,740	SF	3.60	$17,064
Building grounding system	4,740	SF	0.75	$3,555
Equipment connection including disconnect switch, conduit and conductors				
Roof top unit	1	EA	2,250.00	$2,250
Water heating system	1	LS	2,000.00	$2,000
Lighting system				
Lighting control panel	1	LS	3,500.00	$3,500
Fixtures	4,740	SF	12.00	$56,880
Lighting controls	4,740	SF	1.60	$7,584
Branch wiring	4,740	SF	2.93	$13,888
Convenience power including branch wiring	4,740	SF	4.30	$20,382
Fire alarm system	4,740	SF	5.00	$23,700
Telephone and data system	4,740	SF	2.00	$9,480
Fiber optic system, upgrade existing data rack as required	1	LS	2,700.00	$2,700
Common raceway system	4,740	SF	1.50	$7,110
Miscellaneous including seismic bracing, identification and fire stop	4,740	SF	2.75	$13,035
TOTAL - 091 STANDARD ELECTRICAL				**$183,128**

City of Hermosa Beach - Community Theatre
BUILDING ADDITION (OPTION 1)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
ELEMENT - EQUIPMENT				
102 FURNISHINGS				
Casework				
Casework, Allowance	4,740	SF	4.76	$22,562
TOTAL - 102 FURNISHINGS				**$22,562**

City of Hermosa Beach - Community Theatre
ADD ALTERNATE FOR BUILDING ADDITION (OPTION 2)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

BUILDING SUMMARY

ELEMENT		TOTAL COST	$/SF AREA
01 FOUNDATIONS		$111,250	$10.78
02 SUBSTRUCTURE		$94,143	$9.12
03 SUPERSTRUCTURE		$612,850	$59.38
04 EXTERIOR CLOSURE		$698,045	$67.64
05 ROOFING		$174,702	$16.93
06 INTERIOR CONSTRUCTION		$727,080	$70.45
07 CONVEYING			
08 MECHANICAL		$548,491	$53.15
09 ELECTRICAL		$385,746	$37.38
10 EQUIPMENT		$1,579,115	$153.02
11 SITEWORK			
NET DIRECT BUILDING COST		$4,931,422	$477.85
DESIGN CONTINGENCY	15.00%	$739,713	$71.68
SUBTOTAL		$5,671,135	$549.53
ESCALATION TO MIDPOINT 02/2023	8.75%	$496,224	$48.08
SUBTOTAL		$6,167,360	$597.61
GENERAL CONDITIONS/REQUIREMENTS	18.00%	$1,110,125	$107.57
SUBTOTAL		$7,277,484	$705.18
CONTRACTOR FEE	5.00%	$363,874	$35.26
SUBTOTAL		$7,641,359	$740.44
INSURANCE	1.25%	$95,517	$9.26
SUBTOTAL		$7,736,876	$749.70
BONDS: CONTRACTOR	1.00%	$77,369	$7.50
TOTAL BUILDING COST		**$7,814,244**	**$757.19**

GROSS FLOOR AREA: 10,320 SF

Prepared by: OCMI

Sheet 18 of 27

City of Hermosa Beach - Community Theatre
ADD ALTERNATE FOR BUILDING ADDITION (OPTION 2)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DETAILED BUILDING SUMMARY

ELEMENT	AMOUNT	TOTAL COST	$/SF AREA	TOTAL $/SF AREA
01 FOUNDATIONS		$111,250		$10.78
011 Standard Foundations	$111,250		$10.78	
012 Special Foundations				
02 SUBSTRUCTURE		$94,143		$9.12
021 Slab On Grade	$94,143		$9.12	
022 Basement Excavation				
023 Basement Walls				
03 SUPERSTRUCTURE		$612,850		$59.38
031 Floor and Roof Construction	$545,309		$52.84	
032 Stair Construction	$67,541		$6.54	
04 EXTERIOR CLOSURE		$698,045		$67.64
041 Exterior Walls	$522,708		$50.65	
042 Exterior Doors/Windows	$175,337		$16.99	
05 ROOFING		$174,702		$16.93
051 Roofing	$174,702		$16.93	
06 INTERIOR CONSTRUCTION		$727,080		$70.45
061 Partitions	$273,941		$26.54	
062 Interior Finishes	$302,675		$29.33	
063 Specialties	$63,982		$6.20	
064 Interior Doors/Windows	$86,482		$8.38	
07 CONVEYING				
071 Elevators				
08 MECHANICAL		$548,491		$53.15
081 Plumbing	$256,383		$24.84	
082 H.V.A.C.	$257,536		$24.96	
083 Fire Protection	$34,572		$3.35	
084 Special Mechanical				
09 ELECTRICAL		$385,746		$37.38
091 Standard Electrical	$385,746		$37.38	
092 Special Electrical				
10 EQUIPMENT		$1,579,115		$153.02
101 Fixed/Movable Equipment	$1,530,000		$148.26	
102 Furnishings	$49,115		$4.76	
103 Special Construction				
11 SITEWORK				
111 Site Preparation				
112 Site Improvements				
113 Site Utilities				
114 Off-Site Work				
NET DIRECT BUILDING COST		**$4,931,422**		**$477.85**

Prepared by: OCMI

Sheet 19 of 27

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
ELEMENT - FOUNDATIONS				
011 STANDARD FOUNDATIONS				
Building foundation	10,320	SF	10.78	$111,250
TOTAL - 011 STANDARD FOUNDATIONS				**$111,250**
ELEMENT - SUBSTRUCTURE				
021 SLAB ON GRADE				
Reinforced concrete slab	10,320	SF	8.97	$92,530
Miscellaneous				
Depressed slab, premium	1,032	SF	1.56	$1,613
TOTAL - 021 SLAB ON GRADE				**$94,143**
ELEMENT - SUPERSTRUCTURE				
031 FLOOR AND ROOF CONSTRUCTION				
Structural steel, floor and roof	10,320	SF	52.84	$545,309
TOTAL - 031 FLOOR AND ROOF CONSTRUCTION				**$545,309**
ELEMENT - SUPERSTRUCTURE				
032 STAIR CONSTRUCTION				
Metal stair, Allowance	10,320	SF	6.54	$67,541
TOTAL - 032 STAIR CONSTRUCTION				**$67,541**
ELEMENT - EXTERIOR CLOSURE				
041 EXTERIOR WALLS				
Exterior wall enclosure	10,320	SF	50.65	$522,708
TOTAL - 041 EXTERIOR WALLS				**$522,708**
ELEMENT - EXTERIOR CLOSURE				
042 EXTERIOR DOORS/WINDOWS				
Doors and hardware	10,320	SF	5.99	$61,817
Window and glazing	10,320	SF	11.00	$113,520
TOTAL - 042 EXTERIOR DOORS/WINDOWS				**$175,337**
ELEMENT - ROOFING				
051 ROOFING				

City of Hermosa Beach - Community Theatre
ADD ALTERNATE FOR BUILDING ADDITION (OPTION 2)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Roofing and accessories	10,320	SF	16.93	$174,702
TOTAL - 051 ROOFING				**$174,702**
ELEMENT - INTERIOR CONSTRUCTION				
061 PARTITIONS				
Interior partitions	10,320	SF	26.54	$273,941
TOTAL - 061 PARTITIONS				**$273,941**
ELEMENT - INTERIOR CONSTRUCTION				
062 INTERIOR FINISHES				
Wall finishes	10,320	SF	14.06	$145,115
Floor finishes	10,320	SF	7.15	$73,819
Ceiling finishes	10,320	SF	8.11	$83,741
TOTAL - 062 INTERIOR FINISHES				**$302,675**
ELEMENT - INTERIOR CONSTRUCTION				
063 SPECIALTIES				
Restroom accessories	10,320	SF	3.61	$37,301
Miscellaneous				
Markerboard/Tackboard, allowance	10,320	SF	2.00	$20,661
Signage	10,320	SF	0.50	$5,192
Fire extinguisher and recessed cabinet	2	EA	413.82	$828
TOTAL - 063 SPECIALTIES				**$63,982**
ELEMENT - INTERIOR CONSTRUCTION				
064 INTERIOR DOORS/WINDOWS				
Doors and hardware	10,320	SF	5.99	$61,817
Window and glazing	10,320	SF	2.39	$24,665
TOTAL - 064 INTERIOR DOORS/WINDOWS				**$86,482**
ELEMENT - MECHANICAL				
081 PLUMBING				
Water heating system, Allowance	1	LS	10,000.00	$10,000

Prepared by: OCMI

Sheet 21 of 27

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Fixture including rough-in				
Water closet with flush valve	12	EA	1,522.00	$18,264
Water closet with flush valve, ADA	4	EA	1,653.00	$6,612
Urinal, wall, flush valve	4	EA	1,801.00	$7,204
Lavatory, vanity	8	EA	1,342.00	$10,736
Drinking fountain, high-low	2	EA	2,154.00	$4,308
Shower	6	EA	1,944.00	$11,664
Premium for flush sensor, Allowance	28	EA	575.00	$16,100
Miscellaneous fittings	10,320	SF	1.50	$15,480
Domestic water system				
Building entrance, assume existing service		NIC		
Cold water piping, fittings and accessories	10,320	SF	2.41	$24,871
Hot water piping and fittings, insulation	10,320	SF	2.20	$22,704
Valve	10,320	SF	0.09	$929
Sanitary waste system, includes clean-outs	10,320	SF	3.30	$34,056
Sanitary vent system, includes vent through roofs	10,320	SF	2.30	$23,736
Roof drainage system	10,320	SF	1.72	$17,775
Indirect condensate drain system				
Roof top unit	1	EA	1,500.00	$1,500
Natural gas system, Allowance	10,320	SF	0.95	$9,804
Miscellaneous including seismic control, system test, flush and chlorinate, identification and fire stop	10,320	SF	2.00	$20,640
TOTAL - 081 PLUMBING				**$256,383**
ELEMENT - MECHANICAL				
082 H.V.A.C.				
Equipment				
Roof top unit, including OSA economizer, 8,000 CFM	1	EA	34,400.00	$34,400
Air distribution system				
Sheet metal ductwork, supports	9,288	LB	12.76	$118,485
Duct insulation	10,320	SF	3.54	$36,533
Flexible duct, supports	10,320	SF	0.73	$7,534
Air inlets and outlets	10,320	SF	1.21	$12,487
Fire, smoke and manual dampers	10,320	SF	0.66	$6,811
Duct smoke detector, Allowance	1	EA	1,003.77	$1,004

City of Hermosa Beach - Community Theatre
ADD ALTERNATE FOR BUILDING ADDITION (OPTION 2)
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Automatic temperature controls				
Tie-in to existing BMS	1	LS	3,000.00	$3,000
Roof top unit	1	EA	5,000.00	$5,000
Air balance	10,320	SF	0.95	$9,752
Commissioning including documentation, performance verification and training	1	LS	7,050.00	$7,050
Miscellaneous including seismic bracing, duct identification, testing and fire stop	10,320	SF	1.50	$15,480
TOTAL - 082 H.V.A.C.				**$257,536**
ELEMENT - MECHANICAL				
083 FIRE PROTECTION				
Automatic fire sprinkler system, wet type				
Fire riser, in existing building		NIC		
Branch piping and sprinkler heads	10,320	SF	3.35	$34,572
TOTAL - 083 FIRE PROTECTION				**$34,572**
ELEMENT - ELECTRICAL				
091 STANDARD ELECTRICAL				
Service and distribution	10,320	SF	3.60	$37,152
Building grounding system	10,320	SF	0.60	$6,192
Equipment connection including disconnect switch, conduit and conductors				
Roof top unit	1	EA	2,900.00	$2,900
Water heating system	1	LS	2,000.00	$2,000
Lighting system				
Lighting control panel	1	LS	5,000.00	$5,000
Fixtures	10,320	SF	12.00	$123,840
Lighting controls	10,320	SF	1.60	$16,512
Branch wiring	10,320	SF	2.93	$30,238
Convenience power including branch wiring	10,320	SF	4.30	$44,376
Fire alarm system	10,320	SF	4.80	$49,536
Telephone and data system	10,320	SF	2.00	$20,640

Prepared by: OCMI

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
Fiber optic system, upgrade existing data rack as required	1	LS	3,500.00	$3,500
Common raceway system	10,320	SF	1.50	$15,480
Miscellaneous including seismic bracing, identification and fire stop	10,320	SF	2.75	$28,380
TOTAL - 091 STANDARD ELECTRICAL				**$385,746**
ELEMENT - ELECTRICAL				
092 SPECIAL ELECTRICAL				
TOTAL - 092 SPECIAL ELECTRICAL				
ELEMENT - EQUIPMENT				
101 FIXED/MOVABLE EQUIPMENT				
Theatrical				
Regional Use ($1.39m-$1.5m)	1	LS	1,445,000.00	$1,445,000
Audio/Visual				
Additional Budget - Regional Use	1	LS	85,000.00	$85,000
TOTAL - 101 FIXED/MOVABLE EQUIPMENT				**$1,530,000**
ELEMENT - EQUIPMENT				
102 FURNISHINGS				
Casework				
Casework, Allowance	10,320	SF	4.76	$49,115
TOTAL - 102 FURNISHINGS				**$49,115**

City of Hermosa Beach - Community Theatre
SITE
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

BUILDING SUMMARY

ELEMENT		TOTAL COST	$/SF AREA
01 FOUNDATIONS			
02 SUBSTRUCTURE			
03 SUPERSTRUCTURE			
04 EXTERIOR CLOSURE			
05 ROOFING			
06 INTERIOR CONSTRUCTION			
07 CONVEYING			
08 MECHANICAL			
09 ELECTRICAL			
10 EQUIPMENT			
11 SITEWORK		$104,724	$104,724.00
NET DIRECT BUILDING COST		$104,724	$104,724.00
DESIGN CONTINGENCY	15.00%	$15,709	$15,708.60
SUBTOTAL		$120,433	$120,432.60
ESCALATION TO MIDPOINT 02/2023	8.75%	$10,538	$10,537.85
SUBTOTAL		$130,970	$130,970.45
GENERAL CONDITIONS/REQUIREMENTS	18.00%	$23,575	$23,574.68
SUBTOTAL		$154,545	$154,545.13
CONTRACTOR FEE	5.00%	$7,727	$7,727.26
SUBTOTAL		$162,272	$162,272.39
INSURANCE	1.25%	$2,028	$2,028.40
SUBTOTAL		$164,301	$164,300.80
BONDS: CONTRACTOR	1.00%	$1,643	$1,643.01
TOTAL BUILDING COST		**$165,944**	**$165,943.80**

GROSS FLOOR AREA: 1 SF

Prepared by: OCMI

Sheet 25 of 27

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DETAILED BUILDING SUMMARY

ELEMENT	AMOUNT	TOTAL COST	$/SF AREA	TOTAL $/SF AREA
01 FOUNDATIONS				
011 Standard Foundations				
012 Special Foundations				
02 SUBSTRUCTURE				
021 Slab On Grade				
022 Basement Excavation				
023 Basement Walls				
03 SUPERSTRUCTURE				
031 Floor and Roof Construction				
032 Stair Construction				
04 EXTERIOR CLOSURE				
041 Exterior Walls				
042 Exterior Doors/Windows				
05 ROOFING				
051 Roofing				
06 INTERIOR CONSTRUCTION				
061 Partitions				
062 Interior Finishes				
063 Specialties				
064 Interior Doors/Windows				
07 CONVEYING				
071 Elevators				
08 MECHANICAL				
081 Plumbing				
082 H.V.A.C.				
083 Fire Protection				
084 Special Mechanical				
09 ELECTRICAL				
091 Standard Electrical				
092 Special Electrical				
10 EQUIPMENT				
101 Fixed/Movable Equipment				
102 Furnishings				
103 Special Construction				
11 SITEWORK		$104,724		$104,724.00
111 Site Preparation	$14,000		$14,000.00	
112 Site Improvements	$90,724		$90,724.00	
113 Site Utilities				
114 Off-Site Work				
NET DIRECT BUILDING COST		**$104,724**		**$104,724.00**

Prepared by: OCMI

Sheet 26 of 27

City of Hermosa Beach - Community Theatre
SITE
Hermosa Beach, CA

ROUGH ORDER MAGNITUDE

OCMI JOB #: 20152.000 | 13 August 2020

DESCRIPTION	QUANTITY	UNIT	UNIT RATE	ESTIMATED COST
ELEMENT - SITEWORK				
111 SITE PREPARATION				
Demolition				
Miscellaneous demolition, Allowance	1	LS	5,000.00	$5,000
Grading				
Rough and fine grading	1	LS	6,500.00	$6,500
Mobilization and demobilization	1	LS	2,500.00	$2,500
TOTAL - 111 SITE PREPARATION				**$14,000**
ELEMENT - SITEWORK				
112 SITE IMPROVEMENTS				
Hardscape				
Concrete ramp	744	SF	12.98	$9,659
Handrail, floor mounted	215	LF	130.72	$28,105
Paving specialties				
Striped parking stall	2	EA	17.26	$35
ADA symbol, painted	2	EA	92.51	$185
Pole mounted sign	2	EA	265.77	$532
Cross hatching	100	SF	1.11	$111
Parking bumper	2	EA	68.21	$136
Miscellaneous				
Loading dock, Allowance	1	LS	1,681.11	$1,681
Dock bumper	2	EA	140.04	$280
Loading dock canopy	800	SF	50.00	$40,000
Miscellaneous site improvements, Allowance	1	LS	10,000.00	$10,000
TOTAL - 112 SITE IMPROVEMENTS				**$90,724**
ELEMENT - SITEWORK				
113 SITE UTILITIES				
Electrical				
Building mounted wallpack upgrades, see BUILDING RENOVATION		NOTE		
Wet utilities, no work anticipated		NIC		
TOTAL - 113 SITE UTILITIES				

Prepared by: OCMI

Sheet 27 of 27