CENTER FOR MUSICAL PERFORMANCE
PROGRAM PLAN

May 8, 2008

UNIVERSITY of
NORTHERN COLORADO
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1.1 Executive Summary

This program plan supports the renovation and expansion of Foundation Hall as a Center for Musical Performance for the School of Music at the University of Northern Colorado.

Despite the fact that UNC’s School of Music is one of Colorado’s largest and most highly regarded, the campus does not have a rehearsal and performance facility appropriate for use by the School’s major ensembles. Sub-standard facilities have been repeatedly cited by accreditation reviewers for the National Association of Schools of Music, most recently in 2004:

“Serious problems over teaching facilities and concert hall issues, such as non-existent climate control (always too hot or cold), a complete lack of sound proofing, inadequate humidity control, and a plethora of long-term maintenance concerns.”

In the section regarding “Facilities, Equipment, and Safety” of the Visitors’ Report, the visitors address the 2002 “Frasier Hall Program Plan” with the following statement:

“In May 2002, the University Board of Trustees approved a $65 million ‘Frasier Hall Program Plan,’ which proposes extensive renovation of the Hall itself, along with the addition of new performance spaces for the School of Music. With the ensuing decline in state revenues, submission of this plan to the Colorado Commission of Higher Education was placed on hold indefinitely. Many of the challenges cited in the Self-Study regarding the need for an appropriate large space for performance, poor climate control, inadequate practice facilities, faculty/staff and student lounges, improved acoustical treatments, and adequate locker space would have been alleviated by the successful completion of this plan.”

A master plan for arts facilities completed in 2007 identified development of this facility as the College of Performing and Visual Arts’ top priority.

UNC can capitalize on several key opportunities in this project:

Site: the university already owns a portion of the proposed site, which is close to other School of Music facilities;
Location: the site is located in a visible location for drawing the public to performances, and establishes a helpful link between the campus and downtown Greeley;
Existing building reuse: while Foundation Hall is not an ideal candidate for renovation as a performance space, it does provide a useful shell for renovation as rehearsal and support space for a new concert hall. This programmatic reuse can address the building’s significant life-safety and functional shortcomings.

UNC’s music program has been designated as a Colorado Program of Excellence. UNC’s Jazz Studies Program has twice been listed (by U.S. News and World Report) as one of the top five graduate jazz programs in the United States, and the University Symphony Orchestra was recently designated the “Best Collegiate Orchestra” by Downbeat Magazine.

The proposed facility would provide the School of Music with

- An appropriate facility for rehearsal and instruction; it will be the location of scheduled classes for the Symphonic Band, Concert Band, Wind Ensemble, Symphony Orchestra and Percussion Ensemble, as well as student rehearsal and recital activity. Adjustable acoustics will allow the facility to also support UNC’s Jazz Studies Program.
- A first-class performance venue; it will give the School the opportunity to establish a visible, appealing location for its community performance series and high school music festivals in addition to the many recitals and master classes it offers.
- A suitable venue for student and donor recruitment; it will establish the strong, positive “first impression” that the School so clearly lacks at present.

The proposed facility includes both rehearsal and performance space; this is necessary

a.) to maximize the availability of the main stage for performance and recital. If no rehearsal space was provided in the facility, the stage would be the only large ensemble room available, thus creating a scheduling logjam.
b.) to implement the rehearsal/performance model most typical in the professional world, where it is customary to rehearse in one space and perform in another.
c.) to provide the necessary spaces for simultaneous rehearsal of “break-out” groups, or “sectionals” of smaller groups of one large ensemble.
The rehearsal and performance facilities of any music school are laboratory spaces. They provide students and faculty members with the tools of instruction and applied practice. The quality level of the facility has direct impact on instruction, by influencing the training of the musicians’ ear on multiple levels:

- How accurately can they evaluate how they individually perform?
- How accurately can they perform as part of a larger ensemble?
- How accurately can they understand how the audience hears the performance?

These are critical areas of learning for a music student, and the lack of an appropriate venue at UNC affects student performance negatively. The proposed project is critically needed to improve student learning.

The proposed facility is necessary to support current levels of enrollment and activity at a level of quality commensurate with UNC’s educational standards. It is not intended to accommodate more than incremental enrollment growth.

This proposed facility calls for the renovation of 19,790 gross square feet inside the footprint of the existing Foundation Hall, and the construction of 21,854 gsf of new space adjacent to Foundation Hall, for a total building project of 41,644 gsf.

The estimated cost of the project is $21,103,133 in 2008 dollars.

This Program Plan was prepared by Semple Brown Design, P.C., with the participation of Robert F. Mahoney, acoustical consultant.
1.2 Description of Academic Programs Being Affected

The College of Performing and Visual Arts is a professional and academic unit of the University of Northern Colorado. It offers undergraduate training in visual arts, theatre, dance and music with masters and doctoral programs in selected fields. The primary charge of the college is to prepare students who aspire to careers in the arts as performers, visual artists and educators. Within this context, the curricular offerings of the college also provide opportunities to non-majors for arts experiences and education. Through its outreach, the college serves as a major cultural resource for the campus, city and region.

The College is dedicated to the nurture of the administrative, creative, and scholarly processes of the faculty, students, and staff, and to the recruitment and retention of outstanding students.

The College of Performing & Visual Arts comprises three units:

School of Theatre Arts and Dance
School of Art and Design
School of Music

Students may earn undergraduate degrees in all three units of the College. In addition, graduate degrees are offered in the School of Art and Design, the School of Theatre Arts and Dance, and the School of Music.

The School of Theatre Arts and Dance offers the Bachelor or Arts degree in the areas of musical theatre, theatre arts, and dance. Within musical theatre, students may emphasize acting, dance, or voice. Within theatre arts, students may concentrate in acting, directing, design technology, general theatre, dance, or teaching. The School also offers a Master of Arts degree in Theatre Education.

Within the School of Music, students may earn a Bachelor of Arts, Bachelor of Music, or Bachelor of Music Education degree. Graduate degrees offered by the School of Music include the Master of Music, with emphasis in choral conducting, instrumental performance, music education, music history and literature, music theory and composition, vocal performance, or wind/orchestra conducting. A Doctor of Arts degree may be earned with emphasis in conducting, music education, music history and literature, music performance, music theory and composition, or performance and pedagogy. UNC's School of Music is a fully accredited member of the National Association of Schools of Music (NASM).

The performing arts units of UNC's College of Performing and Visual Arts trace their individual histories to the very beginnings of the University itself. The entity now known as the UNC School of Music emerged in embryonic form in 1895 and has been an integral component of the University of Northern Colorado since that time. As has been true of the University, the School of Music has undergone a series of name changes. In 1918, the music unit became known as the Conservatory of Music, comprising seven faculty members and 43 students. In 1934, the unit was renamed the Division of Music of Colorado State College, with renewed emphasis on teaching as a profession. In 1970 it became the School of Music of the University of Northern Colorado.

The School of Music, one of only 25-30 music programs in the country maintaining enrollments above 450 students, offers programs through the doctorate. Its graduates are successful teachers, performers, and administrators. Included among these are the Conductor and Commander-in-Chief of the U.S. Air Force Band, and the Dean of the College of Fine Arts and Communications at Brigham Young University.

UNC’s performing and visual arts programs were consolidated as a college in 1977. The College believes that the arts are the most powerful tools available for refining and broadening human experience. They represent beauty and order in our environment and are important to the perpetuation of our cultural heritage. The specific role of the arts at UNC is to address the aesthetic and creative potential of students by blending theory with practical study.

The College's performing groups, artists, and art works have brought regional and national recognition to UNC, as well as many opportunities for the placement of graduates in prestigious performance and educational positions. The College of Performing and Visual Arts stresses a rigorous curriculum and maintains an annual calendar of more than 300 cultural events. For decades, the College has built a regional and national reputation for outstanding performance, successful graduates, and strong faculty. Two of its programs (music and theatre) have been designated as Colorado Programs of Excellence. UNC’s Jazz Studies Program has twice been listed (by U.S. News and World Report) as one of the top five graduate jazz programs in the United States, and the University Symphony Orchestra was recently designated the “Best Collegiate Orchestra” by Downbeat Magazine. The Denver Post named the theatre program in 2001 as the top training program in the State of Colorado.

UNC’s arts programs have had an impact beyond the campus from their inception. Exhibits and performances on the UNC campus were central to the developing town of Greeley, which had been founded by Union Colony settlers, conservative individuals who were dedicated to education, family, and the arts.
The arts programs at UNC continue to be a central element of the City of Greeley, and the citizens continue to be loyal supporters, both as audiences and as donors. Although the average gift is of a moderate size, hundreds of loyal donors support the performance activities of faculty and students with their gifts to the Annual Scholarship Drive, and more than 1500 attend each February’s PVA Gala, which also raises funds for scholarships. An active and dedicated Community Advisory Board supports and enriches the College with its leadership and advocacy.

PVA students and faculty enrich the Greeley and Northern Colorado region with their talents. Many churches, schools, and community cultural groups benefit from association with PVA personnel, who enrich those communities in addition to their work with PVA.

Distinguishing characteristics of the College and its programs:

The largest music and theatre training programs in the state. Proportionally, PVA’s enrollment is twice as large as the performing arts programs at UNC’s identified peer institutions. This indicates the stature and the centrality of performing arts to UNC.

PVA competes regularly with strong private college theatre programs from across the nation. It provides a level of quality instruction and opportunity that is seldom found in public institutions.

Recruiting nationally. Proportionally, PVA draws more out-of state students than other colleges on the campus: 15% of the non-resident student population are PVA majors, compared with 11% non-residents for the entire campus.

Recruiting high achievement. PVA entering freshmen compare very favorably on academic scales with the rest of the UNC freshman class. PVA entering freshmen have a CCHE index of 103.4%, compared with 98.9 for the entire class. PVA entering freshmen have a composite ACT score of 23.1, compared with 21.7 for the entire class.

High placement ratio. Overall, 95% of UNC arts graduates are employed or are in advanced study within one year of graduation. Recent studies of alumni satisfaction show that 98% of UNC arts alumnus would recommend UNC to prospective students.
1.3 Relationship to Facilities Master Plan

This Program Plan represents the initial capital project to implement the College of Performing and Visual Arts Master Plan, which was completed in May, 2007. The overall development of the College’s facilities is projected to proceed in multiple phases to create an Arts Village, described as follows:

Arts Village
The School of Art and Design, School of Theatre Arts and Dance, and School of Music all share a creative nature and work together to create a cohesive college of Performing and Visual Arts. This bond is rare among arts colleges and should be protected and nurtured. The Action Plan proposes an Arts Village where these schools of the CPVA be kept in proximity to each other, rather than separated into individual schools in their own buildings and areas of campus. This Arts Village will allow the CPVA to create a unique identity for all of the sectors in the college in a specific place on campus geared towards the arts. The introduction of a banner system to highlight upcoming performances and celebrate the public nature of the CPVA would help to define this area as well as provide a way-finding system for the CPVA. The Arts Village will further foster interaction between the schools to the benefit of all and allow the already successful program to continue to grow.
That Master Plan described the Center for Musical Performance as follows:

Center for Musical Performance
The Center for Musical Performance package includes an addition to and renovation of Foundation Hall. Property adjacent to Foundation Hall would need to be acquired to allow for construction of an addition which would improve back and front of house functions and include a formal entry and lobby. Added landscaping and an improved cross walk at 8th Avenue and 6th street should be included in the package. Additional improvements would include the development of sidewalks from campus along 8th Avenue and 6th street to the Center for Musical Performance and drop-off space and parking for students and patrons of the building. This addition encompasses 22,000 net square feet (nsf) of programmed space.

The essential intent of this project is to provide the School of Music with a performance and rehearsal facility that matches the quality level of the student ensembles. No such facility currently exists on campus.
The Goals of UNC’s Facilities Master Plan are listed below. This project addresses those specific goals that are underlined.

Goal 1 -Provide a physical environment that supports the University programmatic role and mission.
Provide facilities to meet the needs of the University's goals in instruction, research, and public service.
All buildings and the site must support the University's Academic Plan.
Concentrate on the quality and use of existing buildings.
Focus on the improvement of facilities through proactive maintenance practices, repair and replacement programs, renovations, and the application of architectural and landscape design guidelines.
Carefully evaluate the need for additional space.
Construct additional facilities as a last resort to meeting program needs.
If additional space is required, provide plans for facility expansions to accommodate University growth and change.
Plan for enrollment increases beyond the next decade to assure preparedness.
Establish land-use patterns that identify proper site locations for various types of buildings or functions.

Goal 2 -Provide physical character that symbolizes the University's presence, quality of education, and role in the community.
Establish program uses for each campus.
Create programmatic hubs for like disciplines and focus planning considerations around these hubs.
Establish and maintain a Main Campus identity, which will demonstrate a sense of legacy through the facilities and landscape.
Create an environment symbolic of scholarly excellence.
Strengthen the identity and tradition of the University of Northern Colorado through the campus physical environment.
Achieve a physical environment that creates a desirable transition into the surrounding community.
Soften the interface at campus boundaries, while balancing a strong campus identity.
Develop and enforce architectural and landscape guidelines, which will achieve the goals and objectives of the physical environment while complementing the surrounding region.

Goal 3 - Maintain the health, safety, and well being of all University patrons.
Improve individual accessibility for each facility (entry/egress as well as building interior) for mobility-impaired persons.
Provide facilities that are flexible and adaptable in order to meet ever-changing program needs, support new initiatives, meet regulatory issues, and secure sensitive operations.
Improve site and building lighting to improve security, while promoting the educational character and comfort of the campus.

Goal 4 - Provide a physical environment that encourages a sense of community between the faculty, staff, and students.
Establish architectural, landscape, and urban design concepts providing a framework for detailed long range plans that work in harmony to create a more cohesive campus environment.
Establish building preservation guidelines for those facilities that are considered to be historically significant to the University and the surrounding community.
Create a universally accessible campus.
Eliminate physical, social, and programmatic barriers whenever possible.
Create spaces, both interior and exterior, that promote interaction amongst all persons.

Goal 5 - Create a collegiate atmosphere, with a park-like setting, to foster community among patrons.
Reduce the impact of motor vehicles and create a pedestrian-friendly environment.
Facilitate inner-campus pedestrian movement and discourage the use of automobiles through the central core of the University.
Relocate intrusive parking to the perimeter of campus.
Create a barrier-free, pedestrian-oriented campus.
Improve site accessibility for all people.
Reduce circulation conflicts without eliminating service requirements.
Provide an environment that promotes the use of alternative modes of transportation and reduces the dependency on single-occupant motor vehicles.

Goal 6 - Develop a physical campus that environmentally sensitive.
Create sustainable surroundings that are ecological and reflective of the Colorado climate.
Any physical improvement should be evaluated from a life cycle approach.
Assure any investment in the physical environment is sound over the life of the improvement.
Landscape the campus in a way that is sensitive to the environment.
Use plant materials that promote water conservation wherever appropriate.
Use architectural materials that are indicative of the surrounding region.
Continually evaluate the treatment of building envelopes.
2.0 JUSTIFICATION

2.a Existing Conditions

2.a.1 Current Program Enrollment

UNC’s School of Music has 467 majors enrolled in the 2007-2008 academic year.

Enrollment in the major ensembles that will use the proposed facility include

Fall 2007 Course Enrollment for Large Ensembles in Foundation Hall
- 78 - Symphony Orchestra (MUS 267/467/667)
- 109 – Concert Band (MUS 288/488/688)
- 67 – Symphonic Band (MUS 290/490/690)
- 50 – Wind Ensemble (MUS 291/491/691)

Spring 2008 Course Enrollment for Large Ensembles in Foundation Hall
- 70 - Symphony Orchestra (MUS 267/467/667)
- 104 – Concert Band (MUS 288/488/688)
- 73 – Symphonic Band (MUS 290/490/690)
- 48 – Wind Ensemble (MUS 291/491/691)
The School of Music is accredited by the National Association of Schools of Music, and was most recently evaluated by a site visitation team in February, 2004 and made the following observations under “Recommended Areas for Improvement”:

“Serious problems over teaching facilities and concert hall issues, such as non-existent climate control (always too hot or cold), a complete lack of sound proofing, inadequate humidity control, and a plethora of long-term maintenance concerns.”
In the section regarding “Facilities, Equipment, and Safety” of the Visitors’ Report, the visitors address the 2002 “Frasier Hall Program Plan” with the following statement:

“In May 2002, the University Board of Trustees approved a $65 million ‘Frasier Hall Program Plan,’ which proposes extensive renovation of the Hall itself, along with the addition of new performance spaces for the School of Music. With the ensuing decline in state revenues, submission of this plan to the Colorado Commission of Higher Education was placed on hold indefinitely. Many of the challenges cited in the Self-Study regarding the need for an appropriate large space for performance, poor climate control, inadequate practice facilities, faculty/staff and student lounges, improved acoustical treatments, and adequate locker space would have been alleviated by the successful completion of this plan.”

The prior NASM accreditation review in 1993 cited as follows:

“Practice Rooms are small, insufficient in number and uniformly poor in quality. It is recommended that a study be undertaken to identify options which will resolve the concerns noted above regarding appropriate student practice areas.”

“Facilities Problems: insufficient number of practice rooms, lack of a medium-sized auditorium, poor climate control (heating and cooling).”

The historic success of the College has led to dramatic increases in arts enrollment. The College has increased by more than 40% over the past decade. Growth and age render the current facilities inadequate. Additionally, in some cases, acceptable spaces have never been available at all. Two of the buildings housing the visual arts (Guggenheim #4, Arts Annex #7) have recently been renovated or expanded. However, the facilities in use by music and theatre are inadequate, outdated, and unsafe for the purposes for which they are now being used.

The primary classroom building, Frasier Hall (#2), is deficient in available teaching space, and has no performance venue appropriate for music at all. Since half the building was originally designed for administrative uses, it lacks sufficient acoustical isolation for a music and performance facility. Performing ensembles rehearse in rooms designed for groups half their current size, exceeding safety standards. Musical instruments deteriorate rapidly due to insufficient control of temperature and humidity.

Performing arts programs represent one of the most “accountable” of academic disciplines. These programs regularly subject themselves to public and professional scrutiny, and often rely upon the funds generated from admissions to support their academic programs. This is why suitable performance venues are so critical to these departments. Students are evaluated on the basis of their performances and designs. Faculty members are evaluated on the basis of their creative work. PVA’s current venues do not provide an adequate basis for that evaluation. They do not provide an appropriate range of space typologies or formats. They do not, in summary, meet the curricular needs of the academic programs they serve.

Performance opportunities are one of the key elements of recruiting high quality students. Students in the performing arts want to know that they will showcase their talents in high quality facilities. They also want to know that there will be enough performance opportunities available in the program to ensure that they will leave college with a reasonable amount of experience. That demand requires that the College provide a substantial number of theatre productions and music ensembles to create those opportunities.

The only dedicated space for music performance on campus is the current Foundation Hall, which was designed as a cinema -- despite the presence of 450 eager and talented music majors. As a result of this shortage, student performances must be worked into “borrowed” or rented space in churches, or in other campus buildings when available.

**Foundation Hall (#1)**

Located off campus, this facility is a renovated movie theater that has been adapted for use as a concert hall. It has sub-standard acoustics, inaccessible sound and control booth facilities, no side stage, and a backstage that currently functions entirely as a rehearsal and active storage area. Foundation Hall has been converted to host performances of ensembles and faculty recitals. Its shortcomings as a music venue are numerous and substantive:

Limited acoustical range:
1. It is very difficult to hear across the width of the stage. Hearing upstage to downstage is somewhat better.
2. It is especially difficult to hear subtleties like consistent release of held notes.
3. The timbre heard in the audience seating – especially in the rear rows – is quite different from that heard onstage or from the projection booth. Throughout the audience seating the sound lacks the vitality and color that the ensembles actually provide.
4. There isn’t enough space onstage for large ensembles.

Poor audience amenities: limited parking, poor exterior and interior lighting, inadequate heating and cooling and no space appropriate for receptions or special events.
Extremely limited backstage support: the building is not large enough to provide a rehearsal or warm-up area; instruments and equipment such as choral risers and acoustical shell are stored in unsecured hallways and must be moved much more often than they should be.

Construction Type: as an assembly space, Foundation Hall does not meet the safety provisions of current building code. It does not have fire sprinklers and its roof structure is not fire-resistant.

Front (West) face of existing Foundation Hall.

South face of existing Foundation Hall. This is the approach most used by pedestrians coming from campus.
Multi-purpose room of existing Foundation Hall. This is used for receptions and sectional rehearsals.

Lobby of existing Foundation Hall, showing the Colorado Bandmasters Hall of Fame exhibit. This shows the largest floor area of the lobby.
Stage and auditorium of the current Foundation Hall.

Backstage instrument storage and egress, current Foundation Hall.
Today, the UNC College of Performing & Visual Arts is respected nationally. Graduates continue to receive exciting and competitive positions on Broadway, in symphonies and orchestras, and in public schools and universities. The College is blessed with extraordinarily dedicated and gifted faculty and staff, who, through their generosity and personal zeal, constantly excel despite the fact that the available resources are lower than that of peer arts programs.
Existing Foundation Hall

A: small lobby with inadequate public amenities
B: audience chamber
C: stage – too small for orchestra w/chorus
D: inadequate backstage support area
E: upper level inaccessible and used for storage
2.a.3 Current Space Utilization by Classroom/Lab Hours of Use and Percent Station Utilization

The following pages catalog use of Foundation Hall during Spring semester, 2008. It includes scheduled classes, ensemble rehearsals, recitals and community performances.
## Academic Term Summary

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* - Event Spans Midnight

Report Printed on 4/28/2008 at 1:07 PM

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- Ref: 2007-AADVDE
- Event Date(s): 01/15/08 - 05/08/08
- Repeat Pattern/Days: every week on: TU, TH,
- Event Times: 03:30 PM - 04:20 PM
- Head Count: 100
- Reg.: 0
- Room: FND 0000

**Bound With:**
- MUS 488 009 XL, 21903-1
- MUS 688 009 XL, 22064-1

---

**MUS 290 007 XL**
- Title: Symphonic Band
- Event State: Tentative
- Ref: 2007-AADVDF
- Event Date(s): 01/15/08 - 05/08/08
- Repeat Pattern/Days: every week on: TU, TH,
- Event Times: 01:15 PM - 03:15 PM
- Head Count: 80
- Reg.: 0
- Room: FND 0000

**Bound With:**
- MUS 490 007 XL, 21904-1
- MUS 690 007 XL, 22066-1

---

**MUS 291 005 XL**
- Title: Wind Ensemble
- Event State: Tentative
- Ref: 2007-AADVDG
- Event Date(s): 01/15/08 - 05/08/08
- Repeat Pattern/Days: every week on: TU, TH,
- Event Times: 11:00 AM - 01:00 PM
- Head Count: 25
- Reg.: 0
- Room: FND 0000

**Bound With:**
- MUS 491 005 XL, 21905-1
- MUS 691 005 XL, 22070-1

---

**MUS 367 003**
- Title: Mat Tech Brass & Perc
- Event State: Tentative
- Ref: 2007-AADVZ
- Event Date(s): 01/14/08 - 05/07/08
- Repeat Pattern/Days: every week on: MO, WE,
- Event Times: 09:05 AM - 09:55 AM
- Head Count: 15
- Reg.: 0
- Room: FND 0000

---

**MUS 430 006 XL**
- Title: Smallensembles&Chambermus
- Event State: Tentative
- Ref: 2007-AADVEL
- Event Date(s): 01/14/08 - 05/07/08
- Repeat Pattern/Days: every week on: MO, WE,
- Event Times: 12:20 PM - 01:10 PM
- Head Count: 20
- Reg.: 0
- Room: FND 0000

**Bound With:**
- MUS 230 006 XL, 21600-1
- MUS 630 006 XL, 21936-1

---

**MUS 430 010 XL**
- Title: Smallensembles&Chambermus
- Event State: Tentative
- Ref: 2007-AADVEM
- Event Date(s): 01/14/08 - 05/05/08
- Repeat Pattern/Days: every week on: MO,
- Event Times: 04:40 PM - 05:30 PM
- Head Count: 20
- Reg.: 0
- Room: FND 0000

**Bound With:**
- MUS 230 010 XL, 21601-1
- MUS 630 010 XL, 21937-1

---

**MUS 430 026 XL**
- Title: Smallensembles&Chambermus
- Event State: Tentative
- Ref: 2007-AADVEP
- Event Date(s):
- Repeat Pattern/Days:
- Event Times:
- Head Count:
- Reg.:
- Room:

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* - Event Spans Midnight

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* - Event Spans Midnight

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### MUSIC, SCHOOL OF

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* - Event Spans Midnight

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| Ben Waters rehearsal    |               |                         |                  |
| Ben Waters rehearsal    | 04/04/08      |                         | Ref: 2008-AAEIKV |

| Ch.Choir/Univ. Singers Concert |               |                         | Ref: 2008-AADZXV |
| Ch.Choir/Univ.Singers Dress | 04/19/08      | SA                      | FND 0000         |
| Ch.Choir/Univ. Singers Concert | 04/20/08 | SU                      | FND 0000         |

| Chris Hahn Rehearsal    |               |                         | Ref: 2008-AAEAKJ |
| Chris Hahn Rehearsal    | 02/02/08      | SA                      | FND 0000         |

| Christopher Hahn trompet DA recital |               |                         | Ref: 2008-AADZSJ |
| dress rehearsal           | 03/13/08      | TH                      | FND 0000         |
| Christopher Hahn trompet DA recital | 03/26/08 | WE                      | FND 0000         |

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### MUSIC, SCHOOL OF (continued)

**Conductor’s Symposium**  
Title: Conductor’s Symposium  
Event State: Confirmed  
Ref: 2008-AADZOS

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**Connor O’Meara Dress**  
Title: Connor O’Meara Dress  
Event State: Confirmed  
Ref: 2008-AAEIFA

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**Connor O’Meara Recital**  
Title: Connor O’Meara Recital  
Event State: Confirmed  
Ref: 2008-AAEISL

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**Dan Foster clar. recital**  
Title: Dan Foster clar. recital  
Event State: Confirmed  
Ref: 2008-AAEAEK

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**David Haughey Dress Rehearsal**  
Title: David Haughey Dress Rehearsal  
Event State: Confirmed  
Ref: 2008-AAEISW

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Title: Eun-YOung Rehearsal  
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Ref: 2008-AAEHHG

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<td>03/01/08</td>
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<td>Jason Byrnes</td>
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<td>01/23/08 - 05/07/08</td>
<td>every week on: WE,</td>
<td>08:00 PM - 09:00 PM</td>
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<td>02/22/08</td>
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- Event Spans Midnight
## MUSIC, SCHOOL OF  (continued)

(Start of Event Search)

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<th>Event Times</th>
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<td>Monday 3/24</td>
<td>MO</td>
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<td>Kim Schlesinger dress</td>
<td>04/02/08</td>
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<td>08:00 PM - 10:00 PM</td>
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<td>Kim Schlesinger senior saxophone recital</td>
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<td>Maintenance Cleaning</td>
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<td></td>
<td>03/25/08</td>
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* - Event Spans Midnight
## Academic Term Summary

### MUSIC, SCHOOL OF (continued)

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<td>09:00 AM - 11:00 AM</td>
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<tr>
<td>Piano Service</td>
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<td>12:00 PM - 03:00 PM</td>
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<td>Robby Beasley Rehearsal</td>
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<td>Robert Beasley trumpet recital</td>
<td>03/31/08</td>
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<td>Ruben Romero rehearsals</td>
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<td>Santa Maria/Somers Recital</td>
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<tr>
<td>Santa Maria/Somers Recital</td>
<td>04/20/08</td>
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* - Event Spans Midnight

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File Name: AcademicTermSum.rpt
## MUSIC, SCHOOL OF (continued)

### SAnta-Maria/Somers Recital
- **Title:** SAnta-Maria/Somers Recital
- **Event State:** Confirmed
- **Ref:** 2008-AAEIAS
- **Rsrv_111445**
  - **Event Date(s):** 04/12/08
  - **Repeat Pattern/Days:** SA
  - **Event Times:** 01:00 PM - 04:00 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Singleton Band Clinic
- **Title:** Singleton Band Clinic
- **Event State:** Confirmed
- **Ref:** 2008-AADZXI
- **Singleton Band Clinic**
  - **Event Date(s):** 02/23/08
  - **Repeat Pattern/Days:** SA
  - **Event Times:** 08:00 AM - 05:00 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Soponpong Rehearsals
- **Title:** Soponpong Rehearsals
- **Event State:** Confirmed
- **Ref:** 2008-AAEHZY
- **Soponpong Rehearsals**
  - **Event Date(s):** 03/28/08
  - **Repeat Pattern/Days:** FR
  - **Event Times:** 03:00 PM - 04:00 PM
  - **Instructor:** --
  - **Room:** FRAS 0063
- **Rsrv_111416**
  - **Event Date(s):** 04/02/08
  - **Repeat Pattern/Days:** WE
  - **Event Times:** 03:30 PM - 04:30 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Steven Iliff percussion recital
- **Title:** Steven Iliff percussion recital
- **Event State:** Confirmed
- **Ref:** 2007-AADSRX
- **dress rehearsal**
  - **Event Date(s):** 04/13/08
  - **Repeat Pattern/Days:** SU
  - **Event Times:** 05:00 PM - 07:00 PM
  - **Instructor:** --
  - **Room:** FND 0000
- **Steven Iliff percussion recital**
  - **Event Date(s):** 04/15/08
  - **Repeat Pattern/Days:** TU
  - **Event Times:** 04:40 PM - 06:00 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Steven Iliff Rehearsals
- **Title:** Steven Iliff Rehearsals
- **Event State:** Confirmed
- **Ref:** 2008-AAEHZE
- **Rsrv_111397**
  - **Event Date(s):** 03/28/08
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- **Rsrv_111398**
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- **Steven Iliff Rehearsals**
  - **Event Date(s):** 04/06/08
  - **Repeat Pattern/Days:** SU
  - **Event Times:** 04:30 PM - 06:00 PM
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### Sugar Bear Meeting/Auditions
- **Title:** Sugar Bear Meeting/Auditions
- **Event State:** Confirmed
- **Ref:** 2008-AAEALY
- **Sugar Bear Meeting**
  - **Event Date(s):** 03/28/08
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- **Auditions**
  - **Event Date(s):** 04/11/08
  - **Repeat Pattern/Days:** FR
  - **Event Times:** 04:20 PM - 11:00 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Susie Carroll Rehearsal
- **Title:** Susie Carroll Rehearsal
- **Event State:** Confirmed
- **Ref:** 2008-AAEIBL
- **Susie Carroll Rehearsal**
  - **Event Date(s):** 04/01/08
  - **Repeat Pattern/Days:** TU
  - **Event Times:** 07:00 PM - 09:00 PM
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  - **Room:** FND 0000

### Trevor Smith Dress rehearsal
- **Title:** Trevor Smith Dress rehearsal
- **Event State:** Confirmed
- **Ref:** 2008-AADZSH
- **Trevor Smith Dress rehearsal**
  - **Event Date(s):** 02/29/08
  - **Repeat Pattern/Days:** FR
  - **Event Times:** 04:30 PM - 05:30 PM
  - **Instructor:** --
  - **Room:** FND 0000

### Trevor Smith rehearsal
- **Title:** Trevor Smith rehearsal
- **Event State:** Confirmed
- **Ref:** 2008-AAEBCO

* - Event Spans Midnight
# Academic Term Summary

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* - Event Spans Midnight

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## Academic Term Summary

### PERFORMING AND VISUAL ARTS

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* - Event Spans Midnight
### Academic Term Summary

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<tr>
<td>FH PRE EVENT TIME 100-110</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>04:20 PM - 04:40 PM</td>
<td>--</td>
<td>--</td>
<td>FND 0000</td>
</tr>
<tr>
<td>FRAS 63 (MUS 100-110 - Trumpet)</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>04:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0063</td>
</tr>
<tr>
<td>FRAS 169</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRAS 0090 (HORN SEMINAR)</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>04:40 PM - 05:40 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0090</td>
</tr>
<tr>
<td>FRS 249 POST TIME 100-140</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0249</td>
</tr>
<tr>
<td>FH POST EVENT TIME 100-110</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>FND 0000</td>
</tr>
<tr>
<td>MILNE POST TIME 100-170</td>
<td>01/15/08 - 05/06/08</td>
<td>every week on: TU,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>KENP 2050</td>
</tr>
<tr>
<td>FRAS 249 PRE TIME 100-160</td>
<td>01/17/08 - 05/08/08</td>
<td>every week on: TH,</td>
<td>04:00 PM - 04:40 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0249</td>
</tr>
<tr>
<td>FRAS 256 PRE TIME 100-130</td>
<td>01/17/08 - 05/08/08</td>
<td>every week on: TH,</td>
<td>04:00 PM - 04:40 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0256</td>
</tr>
<tr>
<td>FRAS 249 POST TIME 100-160</td>
<td>01/17/08 - 05/08/08</td>
<td>every week on: TH,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0249</td>
</tr>
<tr>
<td>MILNE POST TIME (100-150 PIANO)</td>
<td>01/17/08 - 05/08/08</td>
<td>every week on: TH,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>KENP 2050</td>
</tr>
<tr>
<td>FRAS 256 POST TIME (100-130)</td>
<td>01/17/08 - 05/08/08</td>
<td>every week on: TH,</td>
<td>05:30 PM - 06:00 PM</td>
<td>--</td>
<td>--</td>
<td>FRAS 0256</td>
</tr>
</tbody>
</table>

* - Event Spans Midnight
2.a.4 Facilities Condition Index

<table>
<thead>
<tr>
<th>Building Name:</th>
<th>Foundation Hall</th>
<th>Date of Audit</th>
<th>7/13/2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agency Building Number</td>
<td>164</td>
<td>Risk Management Bldg #</td>
<td></td>
</tr>
<tr>
<td>Construction Date</td>
<td>1956</td>
<td>Building Type</td>
<td></td>
</tr>
</tbody>
</table>

Occupancy Type: | Replacement $/GSF: | $179
Usage: | Construction Costs | $2,563,601
Occupancy (Code): | Surrounding Site Work | $200,000
Const. Classification: | % Professional Services: | 15%
Material: | Equipment/Furnishings: | 15%
Year Constructed: | % Miscellaneous: | 5%
Number of Stories | 1 | Replacement Cost: | $3,730,862
Gross Sq. Ft.: | 14,329 | $/GSF: | $260

| Conveying | 0% | 0.0% | 0.0000 | $0 |
| Safety | 35% | 7.5% | 0.0263 | $97,935 |
| Total Project Cost: | 1.00 | 0.2028 | $756,483 |
| * AE/OP |
| Component Deficiency Total |

Facilities Condition Index (FCI) = 100 - (deficiency total x 100) = 79.72

2.a.5 Specific health/life safety deficiencies

According to the campus facility audit, Foundation Hall’s specific deficiencies include:

- No fire sprinklers in an assembly occupancy
- No elevator and limited accessible exiting for persons with disability
- Backstage storage that blocks exit paths
- The building alarm/detection system is rudimentary
- Limited parking for public performances
- Inadequate lighting and evening security for performances
- Dangerous pedestrian and wheelchair access to and from campus

The building contains a large amount of asbestos that must be addressed in any renovation or demolition.
2.b. Changes and Projections

2.b.1 Enrollment Projections by program or department

Enrollment Trends and Plans

The University of Northern Colorado recently completed an enrollment plan based on the potential for new students attending the University and balanced with the University's desire to retain, and possibly improve, the close-knit, small-scale, collegiate atmosphere of which it is proud. This enrollment plan projects an on-campus enrollment cap of 15,000 students; an additional 5,000 off-campus students are projected, making for a total projected enrollment of 20,000 students. Off-campus students are those pursuing education via distance learning, web-based instruction, and at off-campus delivery sites.

Past Enrollment Trends

School of Music enrollment by majors has been steadily growing since 2000 as follows:

<table>
<thead>
<tr>
<th>YEAR</th>
<th>ENROLLMENT #</th>
</tr>
</thead>
<tbody>
<tr>
<td>2007</td>
<td>467</td>
</tr>
<tr>
<td>2006</td>
<td>493*</td>
</tr>
<tr>
<td>2005</td>
<td>494*</td>
</tr>
<tr>
<td>2004</td>
<td>450*</td>
</tr>
<tr>
<td>2003</td>
<td>430*</td>
</tr>
<tr>
<td>2002</td>
<td>442*</td>
</tr>
<tr>
<td>2001</td>
<td>448*</td>
</tr>
<tr>
<td>2000</td>
<td>433* (407 majors not including “pre-music majors”)</td>
</tr>
</tbody>
</table>

*Enrollment numbers prior to 2007 included a category of student termed “pre-music major”. The number of such students is estimated at 5-7% of the major enrollment. Starting in 2007, “pre-music majors” are no longer included in the School’s major enrollment.

Net growth from 2000 (not including pre-music majors) to 2007 is from 407 majors to 467 majors – a growth rate of 15% over 7 years, or 2.14% per year. Continued growth at the same rate will lead to enrollment of 515 majors by 2012. This is in line with projected UNC enrollment growth by 2012.

Growth beyond that level will require increased capacity in facilities in addition to this proposed project.

2.b.2 New or modified academic programs/instructional methodology

No new or modified instructional methodologies are anticipated. Instruction for live performance of music at the undergraduate and graduate level is necessarily done in person, as a complete ensemble.

2.b.3 Changes to class sizes

No changes to class sizes using these facilities are anticipated. The proposed space program and space quality levels are intended to provide appropriate facilities for current enrollments, not to increase capacity.
2.c. **Total Space Requirements**

<table>
<thead>
<tr>
<th>Space Description</th>
<th>ASF</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Spaces/Patron Lobby</td>
<td>5,348</td>
</tr>
<tr>
<td>Concert Hall and Stage</td>
<td>11,463</td>
</tr>
<tr>
<td>Instrument Rehearsal Room</td>
<td>4,573</td>
</tr>
<tr>
<td>Percussion Instructional Studios</td>
<td>5,060</td>
</tr>
<tr>
<td>Performer Support Spaces</td>
<td>1,950</td>
</tr>
<tr>
<td>Building Services Support</td>
<td>3,640</td>
</tr>
</tbody>
</table>

**Gross Building Area:** 41,644 gsf

2.c.1. **Planned program space utilization**

The curriculum of a music training program demands significant rehearsal, production and performance activity that cannot take place during scheduled class hours. Unlike many other academic disciplines, this activity is site-specific: it must take place in certain locations, such as the stage, recording studios, or rehearsal studios. In many cases, it is also not an individual pursuit: musicians often rehearse in ensembles.

As a result, the School of Music depends upon the routine availability of many of the spaces identified in this program plan. If they contain too high a utilization rate by scheduled classes, they will not be available for this necessary, but less formal, usage. This “informal usage” is one of the key shortcomings of the current facilities. In addition, many music students make use of university-owned instruments. In this proposed facility, that is particularly true of percussion students, who practice and perform on large and expensive instruments such as tympani, marimbas, vibraphones, etc.

In order to accommodate rehearsal and recitals by ensembles, the concert hall and large instrumental studio should be available for at least 30 hours per week of non-class use. This will necessarily require extending the operating hours of this facility beyond the current operating hours of Foundation Hall. The “open rehearsal hours” should be equivalent to the operating hours of Frasier Hall.

2.c.1.i **Number of Student Stations Required**

For typical rehearsal and performance activity, the Center for Musical Performance should accommodate the following student stations:

- 80-member symphony and 140 chorus on choral risers
- 155-member marching band
- 225-member combined bands (festival use)
- 20-member jazz band (amplified)
- 25-member percussion ensemble with multiple instruments per player

It is common practice for large musical ensembles to divide into simultaneous “sectionals” for rehearsal. It is anticipated that this facility should provide three large spaces suitable for such simultaneous use:

- The stage of the concert hall
- The large ensemble rehearsal hall
- The lobby

2.c.1.ii **Room areas needed by function**

Please see following pages of detailed space program.
## UNC CENTER FOR MUSICAL PERFORMANCE SPACE PROGRAM

<table>
<thead>
<tr>
<th>SPACE</th>
<th>NOTES</th>
<th>Width</th>
<th>Depth</th>
<th>Quantity</th>
<th>Programmed Space</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>A</strong> Common Spaces / Lobby</td>
<td>NOTE Lobby function capacity is 260 people at tables</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Patron Amenities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.1 Box Office: 3 windows</td>
<td></td>
<td>10.0</td>
<td>9</td>
<td>1</td>
<td>90</td>
</tr>
<tr>
<td>A.2 Entry Vestibule</td>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>A.3 Lobby/Event Area Colo Band Masters Hall of Fame</td>
<td></td>
<td>60</td>
<td>60</td>
<td>1</td>
<td>3,600</td>
</tr>
<tr>
<td>A.4 Ticket office / FOH Managers Office</td>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>A.5 Coat Check IRQ Rental and Booster seats</td>
<td></td>
<td>92</td>
<td>3</td>
<td>1</td>
<td>276</td>
</tr>
<tr>
<td>A.6 Lobby Storage</td>
<td></td>
<td>200</td>
<td>1</td>
<td>1</td>
<td>200</td>
</tr>
<tr>
<td>A.7 Mezzanine Lobby</td>
<td></td>
<td>24</td>
<td>12</td>
<td>1</td>
<td>288</td>
</tr>
<tr>
<td>A.8 Main Lobby Bar/Café/Concessions</td>
<td>Max 4 bar stations per bar</td>
<td>24</td>
<td>10</td>
<td>1</td>
<td>240</td>
</tr>
<tr>
<td>Concessions Service Area</td>
<td></td>
<td>24</td>
<td>8</td>
<td>1</td>
<td>192</td>
</tr>
<tr>
<td>Concessions Materials Storage</td>
<td>Built in cabinets</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Prep room IN ABOVE</td>
<td></td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>Secured Liquor IN ABOVE</td>
<td></td>
<td>24</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td><strong>Total Patron Amenities</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4,886</td>
</tr>
<tr>
<td><strong>Restrooms / FOH Services</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Women's Restrooms: 600 @ 40 = 15</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.9 Orchestra Level 15 units per room</td>
<td></td>
<td>23</td>
<td>26</td>
<td>1 in gross</td>
<td></td>
</tr>
<tr>
<td>Entry Vestibule</td>
<td></td>
<td>97</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td><strong>Men's Restrooms: 600 @ 60= 10</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A.10 Orchestra Level 10 units per room</td>
<td></td>
<td>17</td>
<td>16</td>
<td>1 in gross</td>
<td></td>
</tr>
<tr>
<td>A.11 1 Family</td>
<td></td>
<td>6</td>
<td>16</td>
<td>1 in gross</td>
<td></td>
</tr>
<tr>
<td>A.12 Janitorial Closet</td>
<td></td>
<td>97</td>
<td>1</td>
<td>1</td>
<td>97</td>
</tr>
<tr>
<td>A.13 Ushers' Lockers / First Aid</td>
<td></td>
<td>8</td>
<td>18</td>
<td>1</td>
<td>144</td>
</tr>
<tr>
<td>A.14 Fire Control Room / Panel</td>
<td></td>
<td>8</td>
<td>7</td>
<td>1</td>
<td>59</td>
</tr>
<tr>
<td>A.24 Caterer's Kitchen</td>
<td></td>
<td>21</td>
<td>22</td>
<td>1</td>
<td>462</td>
</tr>
<tr>
<td><strong>Total Lobby Performance And Display areas</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>462</td>
</tr>
<tr>
<td><strong>A</strong> Total Common Spaces / Lobby</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5,348</td>
</tr>
<tr>
<td><strong>B</strong> 600 seat Concert hall / Performance Venue</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>House / Seating area</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.1 Sound and Light Locks - 4</td>
<td></td>
<td>8</td>
<td>10</td>
<td>4</td>
<td>320</td>
</tr>
<tr>
<td>B.3 In house Sound Mix</td>
<td></td>
<td>12</td>
<td>12</td>
<td>1</td>
<td>144</td>
</tr>
<tr>
<td>B.4 Orchestra Floor 500 Seats</td>
<td></td>
<td>500</td>
<td>8.5</td>
<td>1</td>
<td>4,250</td>
</tr>
<tr>
<td>B.5 Mezzanine 100 seats</td>
<td></td>
<td>100</td>
<td>8.5</td>
<td>1</td>
<td>850</td>
</tr>
<tr>
<td>B.6 Reverb Chamber</td>
<td></td>
<td>100</td>
<td>8.5</td>
<td>1</td>
<td>850</td>
</tr>
<tr>
<td><strong>Total House</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>6,414</td>
</tr>
</tbody>
</table>

**Date:** 4/15/2008
### UNC Center For Musical Performance

#### Control Rooms

<table>
<thead>
<tr>
<th>Room</th>
<th>Description</th>
<th>Size</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.9</td>
<td>Control Room</td>
<td>12.5</td>
<td>24</td>
</tr>
<tr>
<td>B.10</td>
<td>Amp rack room</td>
<td>10</td>
<td>At Orchestra rear house Area</td>
</tr>
<tr>
<td>B.12</td>
<td>Electrical distribution Room Lobby and House</td>
<td>10</td>
<td>10</td>
</tr>
</tbody>
</table>

Total Control Rooms 500

#### Stage & Technical Areas

<table>
<thead>
<tr>
<th>Room</th>
<th>Description</th>
<th>Size</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>B.13</td>
<td>Stage</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.14</td>
<td>Performance area 140 chorus and 80 instr</td>
<td>55</td>
<td>50</td>
</tr>
<tr>
<td>B.15</td>
<td>Wings Stage Right</td>
<td>460</td>
<td>1</td>
</tr>
<tr>
<td>B.16</td>
<td>Wings Stage Left</td>
<td>365</td>
<td>1</td>
</tr>
<tr>
<td>B.17</td>
<td>Secured Storage Stage right / Piano storage Orchestra Riser storage</td>
<td>447</td>
<td>1</td>
</tr>
<tr>
<td>B.18</td>
<td>Sound and Light Locks Stage left and right</td>
<td>8.5</td>
<td>8</td>
</tr>
<tr>
<td>B.19</td>
<td>Over stage and House</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B.20</td>
<td>Catwalks</td>
<td>50</td>
<td>3.5</td>
</tr>
<tr>
<td>B.21</td>
<td>Follow Spot room 3 Spots max</td>
<td>24</td>
<td>9</td>
</tr>
<tr>
<td>B.22</td>
<td>Dimmer room at Catwalk level 4 racks</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>B.23</td>
<td>Acoustic Reflectors Overhead suspended</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total Stage & Technical Areas 4,549

#### B Total 600 seat Concert hall / Performance Venue 11,463

#### C Instrument Rehearsal - Warm up and Recital room

<table>
<thead>
<tr>
<th>Rehearsal Room</th>
<th>Size</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.1 Sound and Light Locks</td>
<td>7.33</td>
<td>8</td>
</tr>
<tr>
<td>C.2 Main Floor</td>
<td>3000</td>
<td>1</td>
</tr>
<tr>
<td>C.3 Storage Chairs, Stands</td>
<td>20</td>
<td>40</td>
</tr>
</tbody>
</table>

Instrument Rehearsal - Warm up and Recital room 3,859

#### Seminar Room

<table>
<thead>
<tr>
<th>Room</th>
<th>Size</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>C.4 Seminar Room</td>
<td>21</td>
<td>26</td>
</tr>
<tr>
<td>C.5 Kitchenette</td>
<td>8</td>
<td>6</td>
</tr>
<tr>
<td>C.6 Coat Closet</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>C.7 Secured Display Cabinets Built into area walls</td>
<td>21</td>
<td>2</td>
</tr>
</tbody>
</table>

Total Seminar Room 714

#### C Total Instrument Rehearsal 4,573
### UNC Center For Musical Performance

<table>
<thead>
<tr>
<th>E</th>
<th>Instructional Studios</th>
</tr>
</thead>
<tbody>
<tr>
<td>E.1</td>
<td>Percussion Director Teaching Studio 400</td>
</tr>
<tr>
<td>E.2</td>
<td>Practice Rooms 10 12 8 960</td>
</tr>
<tr>
<td>E.3</td>
<td>Storage 0 0 - 0</td>
</tr>
<tr>
<td>E.4</td>
<td>Percussion Inst. Storage 20 30 2 1,200</td>
</tr>
<tr>
<td>E.5</td>
<td>Music Library/Storage Band and Orchestra: consider compact storage 40 40 1 1,600</td>
</tr>
<tr>
<td>E.6</td>
<td>Percussion Ensemble Studio 30 30 1 900</td>
</tr>
<tr>
<td>E</td>
<td>Total Instructional Studios 5,060</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>F</th>
<th>Performer support</th>
</tr>
</thead>
<tbody>
<tr>
<td>F.1</td>
<td>Dressing Rooms</td>
</tr>
<tr>
<td>F.2</td>
<td>Green Room / Small rehearsal Student Lounge 450</td>
</tr>
<tr>
<td>F.3</td>
<td>Green Room Kitchen 150 1 1 150</td>
</tr>
<tr>
<td>F.4</td>
<td>Guest Artist Conductor / Star dressing rooms 1 / 2 person 100 1 1 100</td>
</tr>
<tr>
<td>F.5</td>
<td>6 Person Dressing Rooms 2/6 Person 150 1 1 150</td>
</tr>
<tr>
<td>F.11</td>
<td>BOH Restroom F 150 1 1 150</td>
</tr>
<tr>
<td>F.12</td>
<td>BOH Restroom F 150 1 1 150</td>
</tr>
<tr>
<td>F.13</td>
<td>Instrument storage / Dress 600 1 1 600</td>
</tr>
<tr>
<td>F.14</td>
<td>Janitorial locker room 0 0 1 0</td>
</tr>
<tr>
<td>F.15</td>
<td>Janitorial storage 10 20 1 200</td>
</tr>
<tr>
<td>F</td>
<td>Total Performer support 1,950</td>
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<table>
<thead>
<tr>
<th>G</th>
<th>Building Services support</th>
</tr>
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<tbody>
<tr>
<td>G.1</td>
<td>Technical Director 10 14 1 140</td>
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<tr>
<td>G.2</td>
<td>Marching Band Storage 30 60 1 1,800</td>
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<tr>
<td>G.3</td>
<td>Dock / Stage Support Area Receiving / live storage at dock area 700 1 1 700</td>
</tr>
<tr>
<td>G.4</td>
<td>Loading dock area Covered Loading dock trash and recycling area 1,000 1 1 1,000</td>
</tr>
<tr>
<td>G</td>
<td>Total Building Services support 3,640</td>
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</table>

TOTAL NET AREA: ASSIGNABLE SPACE SQ.Ft. 32,034

GROSSING FACTOR 1.3

TOTAL GROSS BUILDING AREA 41,644

4/15/2008

37
2.c.2. Total asf and gsf needed

The industry standard for music instructional space is 150 net or assignable square feet (asf) per full time student enrolled. For a projected enrollment of 515 music majors by the year 2012, this indicates 77,250 asf. This calculation does not address the growing general studies programs in music or the need to house the faculty and support staff for such a program. The existing Frasier and Foundation Halls provide approximately 46,000 nsf for the School of Music.

<table>
<thead>
<tr>
<th>Enrollment</th>
<th>Instructional Space Standard</th>
<th>Current UNC Space</th>
<th>Space Deficit</th>
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<tbody>
<tr>
<td>467</td>
<td>70,050asf</td>
<td>46,000asf</td>
<td>24,050asf</td>
</tr>
</tbody>
</table>

The highest priority for the school is the addition of a functional Center for Musical Performance, currently housed in Foundation Hall. The addition would include a grand lobby to welcome students and the public to Foundation Hall as well as service and practice spaces.

Total asf identified in Space Program: 32,034 asf
Total gsf identified in Space Program: 41,644 gsf
2.d. Alternatives analysis

Some of the pressure on PVA facilities is derived from enrollment growth. If constructing appropriate facilities for PVA’s current programs is not feasible, one programmatic adjustment would be to significantly downsize the College’s enrollment. That reduction would have to be draconian in order to make a difference. It would not, by itself, address the quality issues of the performance spaces, merely their relative availability.

A specific program alternative would be to discontinue the graduate programs in music. While this would result in less of a need for assistant office spaces, it would not materially affect facilities needs, since the undergraduate population drives most of the demand, and is significantly larger than the graduate student body.

From a facility point of view, the single most effective programmatic step would be to limit the size and number of productions and performances sponsored by the College. The resulting constriction of opportunities for students would very likely result in diminished enrollment and substantial faculty dissatisfaction.

Maintaining usage of the current facilities is feasible for the time being, and has been demonstrated, after all, to work. Over time, this will not continue to be so. The College’s financial future requires expanded general education offerings, which have no current home. The College’s ability to continue recruiting the finest prospective students will be sorely tested by competing facilities at CSU, Metropolitan State College, the University of Colorado at Denver, Mesa State College and Adams State College, not to mention out-of-state institutions.

Facility Alternatives Considered:

A 2002 program plan for the renovation of Frasier Hall proposed the construction of an entirely new concert hall adjacent to Frasier Hall. This alternative has not been pursued because utilization of Foundation Hall presented a more cost-effective use of an existing UNC resource.

The master plan for this facility identifies a potential alternative conceptual diagram: renovation of Foundation Hall as the Concert Hall and construction of a new wing for instructional, rehearsal and lobby use. This alternative has not been recommended for the following reasons:

The necessary acoustical upgrades to the facility would be difficult and structurally complex. The evaluation below was given by Robert F. Mahoney, acoustician:

“(The master plan operates under) the assumption that Foundation Hall would remain the principal space for both rehearsals and public performance. But is that assumption a good one?

The roof augmentation could go either above or below the existing roof deck. Above the deck it would shield the space from both wind and rain as well as train noise. However if the slab were below the roof deck, it could be joined to the new interior room shaping to create a true “inner box / outer box” which is the ideal construction for sound isolation. (Building a slab above the roof wouldn’t qualify as a true “inner box / outer box” construction because the existing roof would be part of the inner box but the existing walls that are tied to it of necessity would be part of the outer box.) However all of this discussion is moot if the existing structure doesn’t have the capacity to carry and additional load of 50 psf – which it almost certainly doesn’t. It might be possible to construct an entirely new inner box that is free-standing within the existing envelope. This would have the additional advantage of encapsulating the asbestos that is reportedly in the side walls. However, such a newly built inner box would significantly reduce the available acoustical volume which is already at about the minimum desirable.

It may be simpler to put some of the smaller programmed spaces within the shell of Foundation Hall and build a new, properly built performance space with adequate volume, diffusion, platform area and sound isolation alongside. Within the existing shell there is sufficient height for spaces needing high ceilings – like percussion and ensemble rehearsal spaces – as well as enough clear height to stack two levels of rooms that don’t need such height, with long-term storage and similar spaces on the upper “attic” level. Not only would the spaces within the shell be less sensitive to exterior noise, they would also have enough circulation space and newly constructed partitions to offer adequate sound isolation between adjacent rooms.”

The cost to renovate Foundation Hall for continued performance use would be very high relative to the return on that investment. Significant costs, including improved fire-proofing, acoustical isolation of the roof, augmentation of the roof structure and replacement of the mechanical systems, would be utterly invisible to the public – and result in little visible improvement.

The site arrangement of the project is improved if the public performance venue can be located to the South, adjacent to available parking.
The private fundraising potential of the project is improved by building a new concert hall and renovating space for less “prominent” spaces for rehearsal and instruction.

The project is more cost-effective by increasing the amount of building area in the renovated portion of the project, thus reducing the number of square feet of new construction required.

Other Facilities Used:

Milne Auditorium in Kepner Hall is used for recitals seating up to 220 persons; its availability is limited, since Milne is primarily used as a lecture hall by the Monfort College of Business. Though the hall is a useful size and beautifully renovated, it has serious drawbacks as a performance space. It does not offer appropriate security for musical instruments, such as pianos. It does not have controlled humidity. It does not have a dressing room for guest artists. It requires students to transport instruments, music stands, etc. through academic space.

At present, many of the performances of PVA students and ensembles take place in off-campus venues. Primarily, this is attributable to the shortcomings of the campus’s own performance venues. Often, local churches provide a better performance venue than any of the College’s performance halls.

The City of Greeley owns the Union Colony Civic Center, which contains two performance venues. Monfort Hall is a 1,665-seat multi-purpose auditorium that hosts music, theatre, and dance performances year-round. The Hensel Phelps Theatre is a 222-seat small theatre. Both venues have been used by the PVA performing arts programs. Monfort Hall has met the need for large-scale performances such as PVA’s gala performance, opera productions, and high school festivals.

Staging performances at the Union Colony Civic Center presents multiple drawbacks for the College of Performing and Visual Arts:

- It requires the transportation of students, instruments, and scenery.
- It requires the payment of rent for rehearsals and performances.
- It does not offer the opportunity to promote the campus or the academic programs, since the UCCC is located off campus.
- This is a particular drawback for high school festivals, which are organized especially as recruitment events.
- It is not truly suitable for most of the College’s performances, except in that it offers a finer ambiance, larger capacity, and more professional environment than the College’s venues.
- It presents a significant scheduling hurdle to the College, which must schedule far in advance to compete for available dates with the UCCC’s own presentations.

The proposed development of the Center for Musical Performance will not altogether replace the College’s use of the Union Colony Civic Center. At 600 seats, the planned venue in this program plan are sized mid-way between the UCCC’s two venues, and do not present a competitive threat, particularly for performances by touring artists.
3. **Implementation and design criteria**

3.a. **Spatial Relationships**

The general arrangement of the expanded facility takes into account the following primary considerations:

- a.) flow of people and instruments
- b.) separation of public and backstage functions
- c.) acoustical separation of sensitive areas

In general, the existing Foundation Hall is designed to function as a rehearsal and support facility. This takes advantage of the building’s interior volume, without requiring the building to function as the most acoustically sensitive space. The large rehearsal hall, percussion instructional suite, and individual practice rooms would move into this building. Likewise, the support spaces for the stage of the concert hall are located here.

This allows the new construction to the South to house a new Concert Hall and the public lobby spaces, located most proximately to the available parking on the site.

This massing model shows the existing Foundation Hall in gray to the left, with the new Concert Hall on the right in white. The relative height of the Concert Hall illustrates the additional structural capacity and acoustical volume that is desirable in a performance venue of 600 seats.
1. Catering Kitchen
2. Existing Restrooms
3. Rehearsal Room
4. Rehearsal Storage
5. Janitorial
6. Women’s Restroom (BOH)
7. Men’s Restroom (BOH)
8. Instrument Storage
9. Green Room/Rehearsal
10. Loading Dock
11. Technical Director
12. Visiting Conductor
13. 6 - Person Dressing Room
14. Fire Control
15. Lobby Storage
16. Stage Storage
17. Bar/Cafe
18. Concessions
19. Lobby
20. Control Room
21. Sound Rack Room
22. Orchestra Seating
23. Stage
24. Choir
25. Backstage
26. BOH Corridor
27. Ticketing
28. Coat Check
29. Women’s Restroom
30. Family Restroom
31. Men’s Restroom
32. Janitorial Closet
33. Music Library
34. Marching Band Storage
3.b. Site Improvements and Requirements

The proposed project site is the northeast corner of the intersection of 8th Avenue and 16th Street in Greeley. This is located a block north and a block east of the nearest corner of the UNC campus.

Foundation Hall at left; additional site to be acquired at center and right.
Grading
The identified site is relatively level, and the ground area that is not occupied by buildings is paved for parking. The proposed facility design does not include occupied basement space.

Access

Vehicular
This site is highly suitable for public performance use, since it is located off the campus core, and is accessible from public streets. Parking is currently available on the proposed site. Public bus routes run within three blocks of the site. A loading dock is programmed for the building to facilitate delivery and transport of large musical instruments, specialized equipment such as choral risers, and supplies such as marching band uniforms. This dock should be accessible to truck traffic – typically in the range of a 20 to 24 foot straight freight truck or panel van.

Pedestrian
This site is located along the proposed “Arts Walk” route linking the UNC Arts Village to downtown Greeley. It serves as a critical milestone along that path.
Landscape Improvement
In order to establish a strong connection with the campus, the landscaping of the building site should create a strong and identifiable corner at Eighth Ave. and 16th Street. This will function as a pedestrian gateway to the Center for Musical Performance. The lighting for the pedestrian path to the lobby entrance and the patron parking should be bright enough to provide an environment suitable for evening performances and audience safety.

Please refer to the following site plan diagram.
3.c. Design Requirements

The proposed facility’s components are described in diagram and narrative form on the following pages.
Concert Hall

The program recommends an intimate, 600-seat Concert Hall based on the simplicity of the traditional “Shoe Box” classic format for music. Here the students learn to interact with the audience. Gently curving seat rows with elegantly shaped seat backs, curved aisles and a warm interior set the mood. In this space natural acoustics play a primary role. Provisions will be made for strong points over the House to provide for rigging of portable lighting and scenic items. The stage will accommodate the following maximum configurations:

- 80-member symphony and 140 chorus on choral risers
- 155-member marching band
- 225-member combined bands

The Concert Hall must accommodate a diverse range of traditional and electronic instruments, from guitars and pianos, to symphonies and voice, to concert organs and synthesizers. The variable acoustic range required to accommodate these functions is to be achieved by the use of a variable orchestra canopy and simple absorptive draperies on adjustable tracks.

Full audio/visual support is required for the space to enable electronic, experimental and environmental music to be performed. The rear of the house is to have an external sound mix system linked to the sound and lighting control rooms with recording capability at the rear of the orchestra. The inclusion of a portable lectern and presentation projection screen makes this the ideal place for a guest artist to conduct a demonstration and workshop classes with music students, along with lectures and formal presentations. When the Concert Hall is not being used it can also function as a lecture/seminar room. Warm-up space for ensembles performing in the Concert Hall is provided, on an as needed basis, by the instrument rehearsal room.

Operational Characteristics:

- In-house mix position.
- Rear control room for A/V & film projection.
- Stage support.
- Piano storage on stage.
- Strong points above stage.
- Built-in high quality audio recording capability.
- Simple, natural acoustics.
- Page show relay and stage manager’s position.
- Compressed air for tools.
- Conduit for cable.
- Moving light system over stage and house.
- Variable acoustic reflector and curtains to adjust acoustics, from spoken word and music from single instruments to full orchestra.
- Concert, house lights and performance lighting control.
- Sound/video and communications system.
- Day light / windows.
- Built in ushers seats at entrances.
- In house live mixing console.
- Recording facilities in control room.
- Forestage and house semi-fly system for props.
- Full complement of draperies, cyclorama, scrims, etc.
- Full stage and concert lighting instruments and control.
- Orchestra semi-pit for 45.
- Flown acoustic reflector panels with integrated concert lighting on a powered fly system.
- Adjustable acoustic drapery system.
- Concert platforms for orchestra.
- Main cluster and sides.
- Acoustical rated seats.
- Full stage support.
- Self-masking stage entrances.
- Instrument storage area at rear of stage.
- Automated lighting.
- Control room.
- Compressed air in stage wings.
Fixtures, Furnishings & Equipment

- 110 Wenger orchestra seats and stands.
- 650 Acoustical rated seats.
- In house mix securable consol cabinet.
- Day of show program racks.
- Smart Classroom teaching system, direct purchase, built in to roll able lectern.
- Smart board.
- Plasma / LCD screen.
- Flush mounted overhead document reader.
- Computer screen and keyboard.
- Campus internet connection.
- White board.
- Music board.
- One set of Wenger Orchestra instrument lockers in hall way.

Performance Equipment

Theatrical Lighting and Control System
A theatrical lighting and control system consisting of the following will be provided subject to design:
1. Three 96-circuit dimmer racks with 2400 Watt stage and house dimmers and DMX512 digital control.
2. A lighting network and control equipment rack will be located near the dimmers.
3. A theatrical lighting control console with a ten scene preset operation or single scene operation, and moving/intelligent lighting control.
4. A wireless hand held remote focus unit and wireless access point.
5. Lighting distribution equipment including connector strips and plug boxes will be provided. Distribution equipment will include three pin grounded stage connectors on 18” pigtails and be mounted on the stage light pipes and house/ orchestra acoustic reflector.
6. Floor plug boxes on stage.
7. Theatrical control console receptacle plates, one at the light control booth, one a mid-house and another on stage.
8. DMX outputs on the house reflectors and pipes, on stage for control of intelligent lights, smoke machines, etc.
9. House light master control stations and entry control stations will be provided.
10. A portable master station will be provided for use at either the light control booth or mid-house position.
11. House entry stations that can be disabled during performances.
12. Theatre contractor shall provide at least ten presets of programming for the house light master stations and stage/lighting concert to accommodate:
   - House to full.
   - House to ½.
   - House out.
   - Full orchestra with choir.
   - Full orchestra.
   - Small Orchestra / Ensemble.
   - Quartet.
   - Single performer.
   - Duet.
   - Lecture / Speaker.

Theatre Lighting Fixtures
1. Approximately 200 lighting instruments, including freshness, ellipsoidal's and border lights with 3-pin grounded stage connectors, will be provided. Note that orchestra / concert lighting will be hard wired.
2. Forty to forty-five moving / intelligent light fixtures will be provided. Two of the lamps will be used for follow spotting with control sticks.

Acoustical Reflectors / Stage Rigging System
The stage house rigging system will consist of motorized line sets, which will control the reflectors and light pipes. A central control station located at the stage manager’s position. The control station will allow programming of “cues” for playback during performances, as well as simple up / down control for loading and unloading battens. With preset positions for various performance types for the reflector and batten pipes from:
   - Full orchestra with choir.
   - Full orchestra.
• Small Orchestra / Ensemble.
• Quartet.
• Single performer.
• Duet.

The motorized rigging system will employ “dead man” operation, ensuring the operator will be at the console, and able to monitor movement. For added security, the rigging control system will also have load sensing capability which will cause the motor to stop movement of the line set(s) upon activation caused by snags or hang-ups.

The line set motors will be installed above the finished ceiling and will be suspended from the structural beams. Each line set will have under hung loft blocks, ten feet or less on center, mounted on structural rigging beams the design of which is to be determined. The structural rigging beams will be designed to support addition spot loads to accommodate miscellaneous scenery or props. The rigging system will include all pipes, pulleys, tracks, hanging hardware and fittings required for a complete installation. Pipe battens will be 1 ½” schedule 40 black pipe.

Acoustical Drapery System
The acoustical drapery will be constructed of fire treated 22 ounce / linear yard cotton velour or inherently fire retardant synthetic material. The curtains will be sewn nap down. The drapes will be lined. The acoustical draperies will be constructed with 100% fullness where required. The remainder of the drapery will be constructed with 60% fullness. Drapery will be pleated on 12” centers. Seams shall be concealed within the pleat. Brass grommets shall be inserted in the pleat centers for attachment of the drapery. A chain pocket shall be provided in the bottom of the curtains for chain weight.

All acoustical draperies will be motorized with a preset control system with ten positions for the presets. There will be five motors in total.

Miscellaneous Equipment
• Orchestra risers.
• Pit filler platforms for semi-pit.
• Performance Sound
• Performance sound recording and playback.
Rehearsal Studio

This instrumental rehearsal studio is used for instruction and rehearsal in music and performance, directing, teaching, and sectional practice/voice training, etc. The wood floor is a visual upgrade as a performance space for small ensembles. The storage space allows storage of rehearsal props and costumes so that multiple groups can use the room each day. This space is the primary rehearsal space for the Concert Hall. This provides scheduling flexibility by keeping rehearsal activity out of the venues until just before performance. This studio should also be capable of simple performance activity on its own, allowing for the presentation of class projects, etc., without having to occupy the Concert Hall. A simple lighting installation and a sound/light lock allows for establishment of a performance space. This space is also a primary classroom, provided with a teaching wall. The flat floor allows for use of loose tablet armchairs for class instruction or clearing the floor for instrument rehearsal. Necessary technical equipment for productions can be brought in on a temporary basis from the building inventory. Circuitry and power for lighting, sound and digital systems will be accessible in multiple locations in the room.

Operational Characteristics
- Great acoustics, double height room.
- The room will have a four button architectural preset lighting system (ex. Unison or similar) to permit instrumental rehearsal, performances, lectures and classes.
- Storage area.
- Simple performance and rehearsal use.

Fixtures, Furnishings & Equipment
- Smart Classroom teaching system, direct purchase, built in to mobile lectern.
- Smart board.
- Plasma / LCD screen.
- Flush mounted overhead document reader.
- Computer screen and keyboard.
- Campus internet connection.
- White board.
- Music board.
- Blackout blinds.
- 110 Wenger orchestra chairs and music stands.
- Conductor’s variable height podium.

Performance Equipment
- Removable orchestra risers (can double for Concert Hall).
- Adjustable acoustic draperies.
- Record and playback sound system.
Dressing Rooms

As a musical rather than a theatrical venue, the Center for Musical Performance provides a relatively rudimentary inventory of dressing rooms. The primary users of this venue, the large ensembles, generally arrive at the building dressed, and do not need to apply makeup.

Dressing rooms provided:

Guest Artist/Principal: This room provides appropriate sequestered space for 1-2 guest artists, solo performers, conductors and lecturers.

Small Ensemble: This room provides appropriate space for up to 6 artists.

Larger numbers of performers can prepare and/or warm up in the instrumental rehearsal hall, the percussion studio and the individual practice rooms.

All dressing rooms are to be ADA accessible. Each dressing room has an external bulletin board for messages and allocations. Each makeup station is 18” deep with a 4” backsplash, full mirror (with side bulletin board stars only). Located at the entrance to each dressing room is a light switch controlling the incandescent fixtures. A switch at each station controls makeup lights. All room lighting is to be monitored and controlled by a motion detector with switching to enable automatic turn off after five minutes of no movement. Seats are fully adjustable in height. All rooms are provided with a page/show relay station in order to monitor the performances onstage. The restroom and shower facilities have been centralized at the main level to enable use by performers and technical staff and students of the facility.

Operational Characteristics:
- Color corrected lighting for makeup stations.
- Page show relay and stage monitoring.
- Coat hooks.
- Assignment board.
- Notice board outside each room (pin/white board).
- Secure storage lockers for performers.
- Communications link to stage manager.
- Guest artist dressing room with personal lavatory all to be ADA accessible.
- Men’s and women’s lavatories and shower, are to be ADA accessible.
- Floor: Soft, warm carpet for bare feet.
- Two wash hand basins in each large dressing room.

Fixtures, Furnishings & Equipment
- Full length mirror.
- White board.
- Pin board area.
- 48 variable height seats.

Green Room
This backstage lounge and vending area provides an area for interacting and relaxing - an area to meet, for staff and students alike. Here the callboards tell you what is going on in the facility.

Operational Characteristics:
- Snack and drink vending machines.
- Intercom/communications links.
- Stage video and audio monitors.
- Prop, food preparation area.
- Shelving storage.
- Sink with mechanical disposal.
- Dimmer controlled, atmospheric lighting.
- Drinking fountains.
- Clock.
Fixtures, Furnishings & Equipment
  • Call boards / pin boards.
  • Microwave direct purchase.
  • Clock.
  • Built in 8’0” wall counter and shelves
  • Microwave oven, direct purchase.
  • Fridge, direct purchase.
  • Small ice maker, direct purchase.
  • Coffee maker, direct purchase.
  • Modular tables and chairs.
  • Two couches and coffee table.
Percussion Ensemble Studio

This program recommends a percussion ensemble studio appropriate for group instruction or rehearsal. This room must provide a high degree of acoustical isolation in order to allow for simultaneous and adjacent use:

- The floor is raised and isolated
- The mechanical system must not mix either supply or return air
- The wall assemblies must be structurally isolated
- At least one wall angle must be offset
- The ceilings must be sealed
- The door assemblies must be rated for low sound transfer

Additional room requirements:
- The doors must be wide enough to admit a piano, vibraphone, xylophone, or tympani.
- The lighting should not hum or buzz.
- The floor should accommodate drips from spit valves and the pegs of string instruments.
- One wall should have a mirror.
- The room should be capable of recording and playback with built-in systems.

Refer to following diagrammatic sketch.
Music Library/Storage

This program calls for the provision of a music library/storage facility to house music scores used by the large ensembles. These scores are often large-format paper sizes, stored in filing cabinets. The room should provide wall space up to 5’ high for filing cabinets, with open shelving above for oversize or box storage.

Flooring should be sealed concrete or VCT.

Lighting and electrical outlets should be located in the ceiling to allow wall space to be used for file storage.

Compact storage systems may be considered as a means to increase the density of storage in this space; the location on grade would allow for the strengthened slab necessary for such a system.

The room must be secured. It requires a work table for active filing and retrieval of materials, with power and data access to the table.
Music Practice Rooms

This program recommends a suite of music studios appropriate for individual student instruction or rehearsal. These rooms will primarily serve the students in the percussion program, but the rooms will certainly be used by other instrumentalists as well. These rooms must provide a high degree of acoustical isolation in order to allow for simultaneous and adjacent use:

- The floor is raised and isolated
- The mechanical system must not mix either supply or return air
- The wall assemblies must be structurally isolated
- At least one wall angle must be offset
- The ceilings must be sealed
- The door assemblies must be rated for low sound transfer

Additional room requirements:

- The doors must be wide enough to admit a piano, vibraphone, xylophone, or tympani.
- The lighting should not hum or buzz.
- The floor should accommodate drips from spit valves and the pegs of string instruments.
- One wall should have a mirror.
- Each room should be capable of recording and playback with built-in systems.

Refer to following diagrammatic sketch.
RAISED FLOOR ASSEMBLY TO BE 3/4" T&C PLYWOOD OVER 3/4"x2" ELASTOMERIC PAD (CLASS B FLAME SPREAD) @ 24" O.C., ALL OPEN CAVITIES TO BE FILLED WITH 1" FIBERGLASS INSULATION
Seminar Room

The Seminar room is a more intimate classroom for small lectures, meetings, seminars and presentations. The space should be functional for projections and classroom lectures. The seminar room is designed to hold approximately 20 participants.

The room should have appropriate materials on all surfaces to maintain acoustical performance.

Lighting is critical in an intimate space like this. Appropriate and controllable lighting is necessary.

Refer to following diagrammatic sketch.
SEMINAR ROOM

1/8" = 1' - 0"

UNIVERSITY OF COLORADO
COLORADO SPRINGS
Faculty Teaching Studio

The sole faculty office studio programmed in this facility is a teaching studio for the director of the percussion ensemble. In addition to the standard provision of communication/data wiring, telephone wiring and electrical power, this studio requires extra floor space to accommodate large percussion instruments, significant acoustical isolation, and a wide doorway.

This office should have appropriate materials on all surfaces to control acoustics.

Appropriate and controllable lighting is necessary.

Refer to following diagrammatic sketch.
Lobby Toilets

In general, restrooms are the number one source of complaints in an arts complex (next to parking – especially for theatre and music performances), when the most dense population wants to use the restroom facilities within a condensed period of time. The overall fixture count and the apportionment of fixtures between females and males are usually underestimated. Consequently, many patrons are disappointed and cannot enjoy the intermission as part of the performance experience. The public restrooms will be available for general use during normal daily operations as well as during performances.

Assumptions Relevant to the Public Restrooms

- Staggered use of lobby and intermission times.
- Adequate facilities minimize wait times and have a positive effect on concessions and patron satisfaction.
- Audience at full facility is composed of approximately 60% females and 40% males.
- Intermission is 15 to 20 minutes in length.
- Average fixture time is 75 seconds for females and 53 seconds for males.
- Restrooms should be located centrally in the facility to serve all public venues, as well as use by students and faculty.
- Audience capacity to fixtures ratio is based on a calculation developed by the Canadian National Art Center Study 1975, “The Use of Washroom Facilities in a Theatre Complex”, by D. N. Henning. Tech Paper #435 of the Division of Building Research, National Research Council of Canada.

An average ratio of fixtures to audience capacity is assumed to provide a minimum wait for either gender:

- Female fixtures to audience capacity: 1 per 50
- Male fixtures to audience capacity: 1 per 70

Assuming a maximum lobby count of 600 people at any time; with staggered intermissions:

- Female fixtures to audience capacity: 600/50 = 12 fixtures
- Male fixtures to audience capacity: 600/70 = 8 fixtures
- Total number of fixtures = 20

Equal Access Family Unisex Restrooms

In addition to the male and female restrooms, one family unisex restroom is recommended. This restroom is an enlarged barrier free, ADA-compliant restroom with diaper changing facilities geared to single parents with numerous children or members of the audience who may need assistance. The utilization of infrared devices to control water use in the restroom facilities should be considered to conserve water and reduce maintenance costs.

Note: Additional restrooms are provided back of house.
Ticket Office

The consultant recommends that UNC utilize the box office in the Center for Musical Performance as the headquarters public box office for College of Performing and Visual Arts ticket sales. Since this location will be much more accessible and visible for the public than any other “on campus” location, it should be more frequently utilized.

Three windows, with electronic signage, have been programmed to accommodate all ticket sales; purchases, latecomers and will call. The operations and management of the Ticketing Office requires careful consideration due to the cost of staffing.

In order to facilitate service of campus and community patrons, it is recommended that short-term parking spaces for box office patrons be located as closely as possible to the box office entrance to the building.

Refer to following diagrammatic sketch.
Catering Kitchen

The reheat kitchen “shall not be a full kitchen”. All equipment is to be brought in on an as-needed basis for each event. The room shall be easy to clean and maintain at the highest levels of hygiene. An 8’-0” long counter with minimal equipment as listed below will be provided.

Operational Characteristics

• The lighting shall consist of fluorescent light, both direct and indirect.
• FRP on walls.
• Vinyl finish on ceiling tiles.
• Individually switched extract fans shall be provided on an 8’-0” grid around the perimeter of the room.
• 20-amp home run individual circuits shall be provided at 8’-0” centers on the perimeter walls in addition to standard power outlets.
• Drop down retractable ceiling power shall be provided for a plate conveyer.
• A three compartment sink with grease trap.
• Floor drain with grease trap.

Fixtures, Furnishings & Equipment

• (3) 50 gallon rolling trash bins.
• (2) plastic folding tables.
• Built in 8’0” wall counter and shelves.
• Microwave oven, direct purchase.
• Refrigerator, direct purchase.
• Small Ice maker, direct purchase.
• Coffee maker, direct purchase.

As this facility is designed to support catering operations, no kitchen equipment shall be provided.
3.c.1 New utilities required

The identified site for this project is part of urban Greeley rather than the UNC campus, and will therefore be served by municipal utilities. Since there are existing buildings on the site, it is possible that current utility capacities will be adequate for use by the proposed building. The following benchmarks should be used to evaluate that suitability.

- Sanitary Sewer: 6 inch sewer
- Domestic Water: 2 inch water tap and 2.5 inch service
- Fire Sprinklers: 6 inch fire line
- Electrical Service: 2500 amp, 277/480 Volt, 3-Phase 4-Wire.

3.c.2 Building systems and any applicable performance criteria

Facilities for instruction, rehearsal and performance of music works have a number of specialized requirements. These facilities are also a hybrid of instructional and public space, with the attendant demands of community use. The unique and special features are noted here.

Systems: The mechanical and electrical needs of a performing arts venue are very demanding, and in some cases have competing or contradictory characteristics.

- Humidity Control: Musical instruments and human performers depend upon controlled humidification to protect them. Colorado’s dry climate, in particular, is not hospitable to them. Protecting the University’s investment in musical instruments requires humidity control. In general, due to the complexities of controlling humidified and non-humidified spaces, it is typically simpler to humidify the entire facility than to attempt to zone areas of control.

- Security Control: The facility will house extensive inventories of equipment and instruments. The building will also be used for long periods outside of regular class hours for performances, rehearsals, and studio use. Providing a sense of security both for community patrons and for students after dark will be required.

- Acoustical Control: Mechanical noise is one of the chief intrusions in a theatre or music performance space. Providing the correct equipment, duct routing, and silencing is appreciably more expensive than the usual systems.

- Communication Systems: In addition to standard requirements for academic technology infrastructure, arts buildings require capacity for performance-specific systems such as intercoms, monitors, lighting and sound systems, and so forth in the theatre and recital hall.

- Systems Routing: Several key spaces in the building must be kept clear of plumbing and ducts. For instance, the noise of plumbing and drain lines should be separated from the theatre and recital hall.

- Restrooms: The restroom capacity of this type of building is sized to meet the needs of peak capacity (a full audience) during a compressed period of time (intermission). That requires a higher fixture count than usual.

Acoustical Design Criteria

The Concert Hall should be designed to achieve the degree of isolation necessary for a typical high quality recording and rehearsal environment. This environment is characterized by a Room Criteria (RC) of 20 (N), where (N) stands for “neutral.”

Green Building Goals

The design and construction of this facility will meet the standards articulated in the State of Colorado’s “Greening of Government” policy. This project includes the following sustainable design opportunities or characteristics:

- Reuse of an existing building
- Development of an urban infill site
- Highly insulated building
- Advanced building controls for lighting, ventilation and energy use
- Building site accessible to pedestrians and transit Use of recycled and sustainable materials
- Potential for solar power, gray water use and Low-water landscape materials
Shade parking areas with deciduous trees and use roofing materials with Solar Reflectance Indexes per LEED requirements to reduce the Heat Island Effect.
Occupancy sensors with override capability on all interior lighting.
For site lighting, only lighting areas as required for safety and use low cut-off fixtures.
Limit or eliminate the use of potable water for landscape irrigation or install landscaping that does not require permanent irrigation systems.
Use low flow plumbing fixtures (water closets, urinals, lavatory faucets, and showers)
Zero use of CFC-based refrigerants in base building HVAC systems.
Highly efficient mechanical units to provide quiet and consistent airflow to the building. The concert hall and other music spaces require quiet air movement for acoustic consideration, as well as a comfortable environment for its audience.
Use on-site renewable energy systems to offset building energy cost, or participate in Green Energy programs through local utility companies.
Maintain 75% of the existing building structure and building envelope including structural floor and roof decking.
Recycle or salvage non-hazardous construction and demolition debris.
Reuse existing building materials.
Use building materials or products that have been extracted, harvested or recovered, as well as manufactured, within 500 miles of the project site.
Prohibit smoking in the building.
Resolving indoor air quality issues due to construction prior to building occupancy.
Use low emitting materials to reduce the quantity of indoor air contaminants.
Dense masonry walls of either cast concrete or concrete block fully grouted to primarily protect the interior theatre space from external sound, while increasing overall insulation values for the building.

3.c.3. Architectural Design Features

Structure: These facilities also have unusual structural needs.

Large Volume: One of the key design prerequisites of performance space is adequate volume, most typically reflected as ceiling height. Almost all of the spaces identified in this program plan are taller than comparable academic facilities. This provides the reverberance required for quality musical performance. In addition to height, a number of these spaces require long spans without columns in order to provide appropriate sightlines.

Separation: One of the most effective means of providing acoustical quality in a building of this type is to separate noise-generating areas from the rest of the building. To be effective, this requires redundant structure and isolated floor slabs.

Doors: In order to move equipment, scenery and sculpture within the facility, large doors and frames (most with acoustical seals) will be necessary.

Slab Complexity: The resilient floors of the performance studios and stages require depressed slabs. The tiered seating of theatres and classrooms requires terraced floor slabs. Many of the floor slabs require drains in studio and shop areas.

Finishes: Finish levels within these facilities range from industrial (for shop and fabrication areas) to highly finished (for lobbies and other public areas).

Open ceiling structure: In order to obtain as much ceiling height as possible, dropped or suspended ceilings are generally not used, even in classroom spaces. This may require the provision of other absorbent materials to control noise.
3.d. Project schedule, cost estimates and financial analysis

3.d.1. Project schedule and phasing

Schedule
Once the project is approved to proceed, the following schedule may be anticipated as a template.

<table>
<thead>
<tr>
<th>Project Phase</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Site Acquisition</td>
<td>3 months (concurrent with design)</td>
</tr>
<tr>
<td>Architect Selection</td>
<td>3 months</td>
</tr>
<tr>
<td>Programming/Conceptual Design</td>
<td>4 months</td>
</tr>
<tr>
<td>Schematic Design</td>
<td>2 months</td>
</tr>
<tr>
<td>Design Development</td>
<td>3 months</td>
</tr>
<tr>
<td>Construction Documents</td>
<td>3 months</td>
</tr>
<tr>
<td>Site Demolition/Abatement</td>
<td>2 months (concurrent with design)</td>
</tr>
<tr>
<td>Bidding/Negotiation</td>
<td>1 month</td>
</tr>
<tr>
<td>Construction</td>
<td>24 months</td>
</tr>
<tr>
<td>Commissioning</td>
<td>2 months</td>
</tr>
</tbody>
</table>

Total: 42 months

Phasing
The proposed project offers the opportunity for phased development to minimize down-time and disruption for the School of Music as follows:

Phase One: construct new Concert Hall south of Foundation Hall while continuing to use Foundation Hall as an active facility. This will require a high degree of coordination to

a.) minimize interference from construction noise during the day

b.) continue to allow public performance activity in the evenings.

Phase Two: occupy the new Concert Hall while renovation of Foundation Hall is performed.
<table>
<thead>
<tr>
<th>Phase - Item</th>
<th>Cost 2008</th>
<th>Cost Per GSF</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Professional Services</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Programming phase</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2 Arch &amp; Eng (Build C1)</td>
<td>9.0%</td>
<td>$1,255,753</td>
</tr>
<tr>
<td>3 Arch and Eng (Specialty Consultants)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. Acoustician (Build C1A and B)</td>
<td>0.8%</td>
<td>$111,622</td>
</tr>
<tr>
<td>B. Theatre Design Consultant (Build C1A and B)</td>
<td>0.8%</td>
<td>$111,622</td>
</tr>
<tr>
<td>C. Performance Equipment Consultant (Build C1 C)</td>
<td>7.0%</td>
<td>$59,500</td>
</tr>
<tr>
<td>D. LEED Certification/Commissioning (C1A+C1B*1%)</td>
<td></td>
<td>$139,528</td>
</tr>
<tr>
<td>E. Civil Eng (C*2%)</td>
<td>0.2%</td>
<td>$34,226</td>
</tr>
<tr>
<td>F. Landscape Arch (C2+C3*3.5%)</td>
<td>3.5%</td>
<td>$31,500</td>
</tr>
<tr>
<td>4 A. Surveys &amp; Site Investigation</td>
<td></td>
<td>$45,000</td>
</tr>
<tr>
<td>5 Other: Code Review / Testing / Special Inspections / Project Management</td>
<td>2.2%</td>
<td>$376,484</td>
</tr>
<tr>
<td>TOTAL PROFESSIONAL SERVICES</td>
<td></td>
<td>$2,165,235</td>
</tr>
<tr>
<td>B Land Acquisition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>$1,400,000</td>
</tr>
<tr>
<td>TOTAL SITE ACQUISITION</td>
<td></td>
<td>$1,400,000</td>
</tr>
<tr>
<td>C Construction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 Building</td>
<td></td>
<td></td>
</tr>
<tr>
<td>A. New Building Construction</td>
<td>21,854</td>
<td>$8,610,476</td>
</tr>
<tr>
<td>B. Renovation</td>
<td>19,790</td>
<td>$4,492,330</td>
</tr>
<tr>
<td>C. Built-in Performance Equipment</td>
<td></td>
<td>$850,000</td>
</tr>
<tr>
<td>Total Building</td>
<td>41,644</td>
<td>$13,952,806</td>
</tr>
<tr>
<td>2 Site Work (100 cars)</td>
<td></td>
<td>$600,000</td>
</tr>
<tr>
<td>3 Landscaping</td>
<td></td>
<td>$300,000</td>
</tr>
<tr>
<td>4 Utilities</td>
<td></td>
<td>$250,000</td>
</tr>
<tr>
<td>5 Abatement and Demolition of Existing Buildings</td>
<td></td>
<td>$600,000</td>
</tr>
<tr>
<td>6 Percent For Art-1% of Sum C1:C5</td>
<td>1.0%</td>
<td>$290,556</td>
</tr>
<tr>
<td>7 Contingency - 7% (blend of new construction and renovation)</td>
<td>7.0%</td>
<td>$1,119,535</td>
</tr>
<tr>
<td>TOTAL CONSTRUCTION COST</td>
<td></td>
<td>$17,112,897</td>
</tr>
<tr>
<td>D Movable Equipment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 New Equipment Loose Furniture and Fittings</td>
<td></td>
<td>$100,000</td>
</tr>
<tr>
<td>2 Replacement equipment</td>
<td></td>
<td>$ -</td>
</tr>
<tr>
<td>3 Operational Equipment</td>
<td></td>
<td>$75,000</td>
</tr>
<tr>
<td>4 Instruments</td>
<td></td>
<td>$250,000</td>
</tr>
<tr>
<td>TOTAL LOOSE EQUIPMENT COST</td>
<td></td>
<td>$425,000</td>
</tr>
<tr>
<td>TOTAL PROJECT COST</td>
<td></td>
<td>$21,103,133</td>
</tr>
</tbody>
</table>
3.d.3. Financing explanation
UNC Mission, Description, and Values

Mission of the University.
The mission of the University of Northern Colorado is to develop well-educated citizens and to improve the quality of life in the state and region through teaching, learning, and the advancement of knowledge and community service.

Description.
The University of Northern Colorado is a general baccalaureate and specialized graduate research university with a statutory mission in teacher education. Academic programs are offered through the colleges of Arts and Sciences, Business Administration, Education, Health and Human Sciences, Performing and Visual Arts and the Graduate School. Programs are extended statewide through the College of Continuing Education. The University provides a full range of student support services and recreational opportunities. The James A. Michener Library provides information resources through sophisticated technology and established collections.

The University offers a broad range of undergraduate programs in the arts, sciences, humanities, business, human sciences and teacher education. The mix and quality of UNC programs provides a unique resource to Colorado. All students are required to study in the liberal arts tradition, which prepares them to think and act responsibly in a dynamic, diverse and global society. Multicultural content and interdisciplinary programs enrich academic experiences. University curricula are designed to improve students' skills in critical thinking, communication, and problem solving.

As a Carnegie Doctoral I Institution, the University of Northern Colorado's graduate programs emphasize advanced scholarship within a discipline or acquisition of professional abilities for career advancement. Graduate education includes a variety of master's degrees that complement the University's mission and purposes and a select number of doctoral programs that emphasize applied scholarship and research, clinical practice, pedagogy or performance. Consistent with UNC's purpose as a specialized graduate research university, doctoral degrees lead to professional leadership roles in education or related fields.

The University of Northern Colorado has a campus-wide commitment to the preparation of teachers. Programs needed by professional educators are offered throughout the state. As the primary institution for undergraduate and graduate teacher education in Colorado, the University takes pride in its special state-wide mission for leadership in professional education.

The University provides services that support equal learning opportunities for all students. Learning occurs in an environment characterized by small classes taught by full-time faculty. Teaching is the highest priority. UNC professors, at both the graduate and undergraduate levels, subscribe to a teacher/scholar model in which excellence in instruction is complemented by activities in scholarship and service. Support for the continuous improvement of teaching, learning, scholarship and service is provided through University programs, policies and practices.

Values.
The University of Northern Colorado believes that its distinctive service to society can only be offered in an atmosphere that is open, respectful, and critical. For this reason, the University is committed to promoting an environment in which:
- excellence is sought and rewarded,
- teaching and learning flourish,
- there is respect for diversity of thought and culture, consistent with the spirit of rigorous criticism,
- the intellectual freedoms of teaching, learning, expression, research, and debate are preserved,
- all people have equal opportunity,
- members of the community conduct themselves in a manner that merits trust.

Recognizing that education adds meaning to life, and mindful of the individuality of each student, UNC pledges to maintain the spirit of concern for students that distinguishes it among public universities.

Purposes and Goals. The University of Northern Colorado is committed to the following purposes and goals:

To prepare a well-educated citizenry whose understanding of issues enables them to be contributing members of a dynamic, diverse and global society.
- Students will acquire a solid foundation of general knowledge in the liberal arts and sciences.
- Students will develop a variety of critical thinking and problem solving skills along with a disposition for continuous learning.
- Undergraduate students will engage in research to master methods of inquiry.
- Students will develop an appreciation for cultural diversity, political values, artistic expression and a healthy life through the University's educational, cultural, social and recreational programs.
- Students will develop life-long habits of scholarship and service.
- The University will structure academic curricula, student advising and support services to facilitate timely student progress.
To prepare undergraduate students in specialized fields of study.
Students will acquire depth of knowledge in a specialized scholarly discipline.
Students will acquire the knowledge and skills that prepare them for careers and/or advanced scholarly work.
Students will master methods of inquiry acquire deeper understanding of their discipline.
Students will study in programs informed by appropriate professional standards and practice.

To prepare teachers and other education professionals.
The preparation and professional renewal of educators will be a campus-wide responsibility.
Graduates of professional teacher education programs will meet state standards for licensure.
Programs for the professional renewal of educators will be informed by state standards for licensure.
Selected master's and specialist degree programs which serve education professionals will be accessible statewide.
The University, in partnership with K-12 schools, will test innovations in education and disseminate the results.
The University will work collaboratively with K-12 schools on the simultaneous renewal of schools and professional education.
Graduates of professional teacher education programs will acquire an appreciation for and ability to teach in an increasingly diverse population.

To fulfill its role as a specialized graduate research university.
The University's specialized research mission will foster scholarship among its graduate and undergraduate students and faculty.
The University will encourage applied research that benefits the State of Colorado.
Doctoral students will engage in scholarly activity and creative endeavors to advance the knowledge and practices of the discipline.
Master's students will acquire knowledge and skills consistent with the professional preparation and standards of the discipline.
Doctoral research in education will emphasize scholarship on issues affecting education policy, teaching and learning processes and/or school leadership practices.
The University will support faculty efforts to obtain extramural funding to finance research, create learning opportunities for students and support students financially.

To serve as a resource to the state.
The University will serve the State of Colorado through applied research and the professional expertise of its faculty, staff and students.
The professional service activities of faculty, staff and students will be a resource to the community, state and region.
The professional activity of faculty, staff and students, beyond the boundaries of Colorado, will enhance the national and international reputation of the state.
The intellectual and creative activities of faculty, staff and students will contribute to the enrichment of the community.
College of Performing and Visual Arts Vision

The University of Northern Colorado’s College of Performing and Visual Arts is Colorado’s distinctive public university program in the arts. From our nineteenth century roots, we have achieved and will continue to achieve regional and national recognition for the quality of our arts education and co-curricular programs. Our Front Range home is in the heart of a historically rich community that has emerged as a leader in a vibrant region preserving the positive elements of its history while embracing new social, cultural, and economic opportunities. We are committed to serving the arts and educational needs of the citizens of the state and the region.

We center the College of Performing and Visual Arts experience on student development inspired by our commitment to the arts traditions embodied in the study of music, theatre, dance, art, and design, and to developing leadership in the arts; We support collective and individual growth, enlightenment, and transformation; We value the search for truth through reasoned and disciplined inquiry, innovation, and free expression; We embrace inclusivity and the broadest possible diversity of people and perspectives; We share a strong sense of place -- an historic campus with a collegial, nurturing atmosphere; and We fulfill and enhance the nature and character of the College through policies and resources that reflect and advance these ideals and aspirations.

Our vision encompasses five strategic elements through which we fulfill and enhance our service to the constituents of the University and the citizens of Colorado:

- Building on Traditions
- A Community of Learners
- A Unique Sense of Place
- Best Practices
- Building Bridges

Building on Traditions

Our focus on student learning, in academic, artistic, and personal terms, epitomizes the College of Performing and Visual Arts community. We believe that lifelong learning results from engagement in an arts educational experience that blends and infuses the most pertinent aspects of the history and philosophy of the arts, professional preparation in the arts, and leadership in the arts throughout the curriculum and co-curricular opportunities. We celebrate the gifts of all people and value individuals for the creations, achievements, and contributions with which they enrich our College. We wish to deepen and advance our lives and those of the people around us, and the culture and civilization in which we live. We expect all individuals to dedicate themselves to, and impart to those we commit to teach, the qualities of accountability, respectfulness, responsibility, collegiality, reflectivity, and insightfulness.

The University of Northern Colorado provides a strong liberal arts education matched by an emphasis on professional career paths in the arts. The College of Performing and Visual Arts offers a unique and comprehensive range of program of study choices that lead to a full range of undergraduate and graduate degrees. The College of Performing and Visual Arts is a leader in providing teacher preparation in art, music, and theatre on the undergraduate and graduate level. The University of Northern Colorado cultivates the transforming power of the arts within all its students and within the community. The College of Performing and Visual Arts reaches the entire University student body in liberal arts education courses in the arts for non-arts majors. The University of Northern Colorado provides the arena in which cultural meanings can be made and experienced. The College provides performance and exhibition opportunities on a regular basis by a wide range of groups.

The University of Northern Colorado performs a vital role as impresario and sponsor of the arts in service to the community and as a model of excellence in cultural presentations, productions, and commissions. The University serves as a patron of the arts and is a leader in supporting artists in the region. The College of Performing and Visual Arts offers sustained artistic support to over 100 full and part-time faculty and staff and provides support for visiting artists and artists in residence.

Building on Traditions Strategic Intentions:

Increase efforts and methods of attracting students, faculty and staff from diverse and underrepresented groups and places
Recruit members to the College community that builds upon the values as expressed in this document
Emphasize the importance of accurate and instructive evaluation and assessment to ensure accountability
Establish a College-wide emphasis on leadership development
Enhance professional development opportunities
Increase and promote opportunities for students, faculty, and staff to understand a diversity of people and perspectives
Provide a wide range of clear choices and strong incentives to retain faculty and staff
Place additional emphasis on graduate programs and recognize the quality of these programs as a pillar of distinctiveness
Study academic credit, calendar, and scheduling issues in order to improve student learning, increase study abroad opportunities, and enhance faculty engagement
Prepare students to understand international issues with a global perspective
Pursue and maintain national accreditation for each program of the College for which national accreditation is offered
Continue to support an emphasis on the creative process
A Community of Learners
Guided by a strong commitment to outstanding teaching enhanced by research and service opportunities for faculty, staff, and students, the College of Performing and Visual Arts places learning at the forefront of all we do. We hold ourselves to high standards of scholarship and integrity and affirm the rights of all members of the community to express their views and to disagree respectfully with others. The College of Performing and Visual Arts attracts a diverse, highly qualified, achievement-oriented, and socially responsible student body from Colorado and beyond. The College of Performing and Visual Arts is an institution of choice for many arts students from Colorado. Our graduates are prepared to become leaders in their arts professions and in their communities.

A Community of Learners Strategic Intentions
Challenge students to excel, articulating and communicating high standards and high expectations for student achievement and engagement
Enhance the academic and social culture of the college by offering out-of-classroom events and experiences that consistently connect students to higher learning
Enhance college-based student services by improving their accessibility, awareness of, and convenience
Provide appropriate support to allow each student to complete a meaningful culminating experience such as a research project, recital, service learning initiative, and/or internship in the major
Promote a college-wide emphasis on academic ethics and integrity
Review faculty roles, responsibilities, and rewards as driving forces in transforming the college
Develop and implement a distinctive program of arts leadership studies
Ensure that all modes of instruction are focused on student learning by expanding methods of teaching and evaluation that acknowledge differences in learning styles, motivations, intellectual abilities, cultural backgrounds, and other individual traits

Unique Sense of Place
The College of Performing and Visual Arts engenders a strong sense of place, reflecting our architectural history in our continuing development. We strive to provide and maintain high quality facilities for learning, creating, performing, and exhibiting. As stewards of our environment, we preserve its features to facilitate learning and to enhance the beauty of the campus.

Sense of Place Strategic Intentions
Continually review, update, and communicate to the University community and beyond a comprehensive plan for the preservation and development of the College’s physical facilities
Implement a program of permanent outdoor commissioned artworks and integrate public art and the creation of green and aesthetic spaces into the University’s planning processes
Renovate and adapt academic spaces to accommodate existing and projected student growth, as well as changes in programs and student learning opportunities
Establish a schedule of priorities and a funding mechanism for addressing safety and deferred maintenance needs that will result in bringing all college facilities to optimal conditions

Best Practices
The College of Performing and Visual Arts provides systems and services consistent with the best practices nationally, enabling the smooth and efficient operation of the College in advancing its goals.

The College has the flexibility and policies necessary to support the professional growth and development of faculty and staff, making the most effective and efficient use of their talents and experiences.

The College of Performing and Visual Arts provides a framework for the management of instructional and information technology, and ensures that computing and arts technology resources are used effectively and efficiently to support the mission, goals and objectives of the College.

Best Practices Strategic Intentions
Maintain and enhance advanced administrative and academic software applications that support the mission of the College
Explore and integrate new technologies into arts instruction and research
Enhance the accessibility and efficiency of the College’s website to be a model for disseminating information and communication
Review and put in place budget processes and financial practices that reflect accountability
Meet and exceed standards for safety and emergency procedures
Establish arts resources environments where students, faculty, and visiting artists and scholars have an opportunity to stay in touch with current developments in the arts
Provide the resources and support necessary to create outstanding arts study environments which exceed national standards for onsite arts research services
Employ sophisticated methods of working with friends of the university, alumni, and the business community to build a culture of philanthropy
Develop a highly effective communications and marketing program that will enhance public understanding and appreciation of the
College’s programs and take steps to build a stronger and more cohesive external image
Develop a planned giving program in cooperation with the UNC Foundation
Have on-going strategic thinking as part of the culture of the College

Building Bridges
We envision no boundaries to the College of Performing and Visual Arts’ influences and collaborations, reflecting our continuous
interaction with the broader community and global society, and we share Greeley’s and the region’s ongoing commitment to
cultural and economic growth. As an intellectual and cultural center, a leader in civic engagement, and an engine for economic
development, the College of Performing and Visual Arts centers its mission on serving and being accountable to the people of
Colorado.

Building Bridges Strategic Intentions
Enhance opportunities to attract life-long learners and provide an enriching cultural environment
Place a college-wide emphasis on expanding and enhancing partnerships with the elementary, middle, and secondary schools
throughout the state and region
Maintain and enhance efforts to connect the campus to international and professional arts communities through advanced
technology and related professional development and support and exchange
Advocate to the broader community the importance of the arts and education
Encourage students to undertake service learning opportunities that bring together theory and practice while enriching the
community
Expand summer opportunities for current students and non-college students
Continue to develop outreach and touring activities
Continue a commitment to cultivate and build audiences for CPVA programs and productions
Create support and patron groups for CPVA program areas

It is our belief that the arts can deepen and enhance our understanding, enjoyment, awareness, and appreciation of all aspects of our
lives. Students are our number one priority in the College of Performing and Visual Arts and at the University of Northern
Colorado. We believe that the arts infused campus plays a significant role in nurturing inclusivity and a respect for diversity,
enhancing the profile of the university as “the place to be” for relevant arts and cultural experiences, and orienting potential
students, their families, and friends to the University of Northern Colorado experience and campus life. The infusion of the arts at
the University of Northern Colorado plays a significant role in enhancing the University’s profile.
The Arts at Northern Colorado is identified as one of the University’s and the community’s main strengths. The continued
development of a high quality arts experience at University of Northern Colorado makes a profound and positive effect on the
quality of life in the Greeley community, the state of Colorado, and beyond.
April 10, 2008

Mr. Chris Wineman  
**Semple Brown Design**  
1160 Santa Fe Drive  
Denver, CO  80204

Subject: Acoustical Survey Results  
UNC Greeley – Foundation Hall

Dear Chris:

Here are the results of the acoustical survey I did earlier this week at Foundation Hall in Greeley.

**Isolation from exterior noises**

The instrumented airborne noise survey was done between 4:00 pm and 5:30 pm on Tuesday just outside Foundation Hall. The main noise sources measured were aircraft overflights, traffic on Highway 85 and rail noise and horn whistles from the nearby railroad crossing. I didn’t measure the vibration that is always present in rail noise. Excluding vibration requires a very high degree of construction isolation that would clearly put the project beyond financial reach. Also, it is not difficult at all for recording engineers to filter out those extremely low frequency portions of the audible spectrum that relate to vibration and that are of musical importance only for certain types of percussion. In short, the study concentrated only on airborne noises that would seriously interfere with normal recording activities.

Since we couldn’t access the high roof to do an actual measurement of the sound isolating performance of the existing deck, I have estimated its performance based on the information you gave me a few days ago.

The table on the next page compares the performance of the existing deck to the degree of isolation required to achieve a typical high quality recording and rehearsal environment. This environment is characterized by a Room Criteria (RC) of 20 (N), where (N) stands for “neutral.”

The entry for “Deficit” shows how short of providing RC 20 (N) the existing roof is and the next entry looks at one type of augmentation – an independent concrete slab - that would come close to meeting the required isolation.
Comparing the “Deficit” between the required performance and the estimated existing roof’s performance with the performance of a 4” concrete slab (the figures in red) you can see that even adding such a slab to the existing roof assembly will not keep out all of the very low frequency energy from railroad activity.

Other means by which exterior noise penetrates Foundation Hall are the doors and walls. There is only a single set of exterior doors between the parking lots and the hall interior, and these have large gaps around each of the door slabs. Indeed, while doing the survey outdoors it was very easy for me to hear the rehearsal inside. However fixing this leak is not difficult: simply repair or replace the outside doors and create a sound lock vestibule with a new set of doors inside the building.

The existing walls do a pretty good job of excluding the train noise. I think the walls as they are without modification would in all likelihood still perform better than the roof/ceiling would do even if augmented to the greatest extent feasible.

There are two other sources of distracting noise: rainfall and wind. Neither of these is amenable to a very detailed numerical analysis like the train noise but based on experience it is safe to say that a 4” concrete slab will adequately address the rain noise. The wind noise is another matter. As Ken, Mike and Dick described the noise it doesn’t appear to be the usual condition of simple air turbulence but perhaps may indicate some other problem with the integrity of the roof assembly. It is worth further investigation.

Interior Acoustics

Frankly I was pleasantly surprised that the sound in the hall is as good as it is. The cubic volume is just adequate and there is sufficient absorption so the sound of even the largest ensemble was certainly tolerable. If the interior volume were reduced significantly, say on the order of ten percent or more, then louder passages would be more painful to tolerate for the customary two hours of rehearsal time.
The principal acoustical flaws of the space are these:

1. It is very difficult to hear across the width of the stage. Hearing upstage – downstage is somewhat better.
2. It is especially difficult to hear subtleties like consistent release of held notes. (Ken attributes this to the flutter echo between the parallel side walls.)
3. The timbre heard in the audience seating – especially in the rear rows – is quite different from that heard onstage or from the projection booth. Throughout the audience seating the sound lacks the vitality and color that the ensembles actually provide.
4. There isn’t enough space onstage for large ensembles.

The solution to items 1 and 2 lies in reshaping the interior surfaces of the hall. In particular the area above the platform needs to provide surfaces that will distribute sound across the platform and push a blended and better-balanced sound out to the house.

Space issues will improve once the organ is gone. Replacing the indented stairways on either side of the stage will free up even more space.

The walls of the house need shaping and angling – either in plan or section or both – to break up the parallel surfaces. Better (and more subtle!) diffusion on the back wall is important too. Right now there is a strong reflection of sound from the rear of the house that is just shy of being a true echo.

The stage floor is too high relative to the first row of seats. In many performance facilities the same vertical relationship exists but the ensembles are on risers which helps improve the line-of-sight from the front rows of seats into the middle of the ensemble. However risers aren’t practical given the diversity of ensembles that use the space and the large percussion sections that are customarily employed. A relatively shallow floor rake exacerbates the situation. The best solution – short of re-raking the floor – would be to lower the stage relative the front cross-aisle elevation. Since the exterior grade slopes down as it circles to the north of the existing stage house, this shouldn’t be a problem getting on-grade access somewhere other than the building centerline where it exists now.

On the positive side, the stage construction is excellent. The floor is limber enough to provide good tactile cues to help with ensemble.

**Background noise from HVAC Systems**

While I didn’t measure the background noise levels it is safe to say they are far above those acceptable for recording. It appears there are fundamental comfort problems related to temperature control and air distribution as well. In all likelihood a significant
upgrade in the basic HVAC plant will be necessary. When that happens it should be designed to meet the RC 20 (N) standards already cited.

**Big picture analysis and general suggestions for the overall planning**

All of the preceding discussion has been based on the assumption that Foundation Hall would remain the principal space for both rehearsals and public performance. But is that assumption a good one?

The roof augmentation could go either above or below the existing roof deck. Above the deck it would shield the space from both wind and rain as well as train noise. However if the slab were below the roof deck, it could be joined to the new interior room shaping to create a true “inner box / outer box” which is the ideal construction for sound isolation. (Building a slab above the roof wouldn’t qualify as a true “inner box / outer box” construction because the existing roof would be part of the inner box but the existing walls that are tied to it of necessity would be part of the outer box.)

However all of this discussion is moot if the existing structure doesn’t have the capacity to carry and additional load of 50 psf – which it almost certainly doesn’t. (But you should check anyway.) It might be possible to construct an entirely new inner box that is free-standing within the existing envelope. This would have the additional advantage of encapsulating the asbestos that is reportedly in the side walls. However, such a newly built inner box would significantly reduce the available acoustical volume which is already at about the minimum desirable.

**Implications for the Master Plan**

It may be simpler to put some of the smaller programmed spaces within the shell of Foundation Hall and build a new, properly built performance space with adequate volume, diffusion, platform area and sound isolation alongside.

Within the existing shell there is sufficient height for spaces needing high ceilings – like percussion and ensemble rehearsal spaces – as well as enough clear height to stack two levels of rooms that don’t need such height, with long-term storage and similar spaces on the upper “attic” level. Not only would the spaces within the shell be less sensitive to exterior noise, they would also have enough circulation space and newly constructed partitions to offer adequate sound isolation between adjacent rooms.
Conclusion

Given the fairly short time available to conclude your work drafting the document for the University, I trust this rather condensed summary will serve your needs in terms of acoustical considerations. Do let me know if any further exploration or clarifications are needed.

Sincerely,

Robert F. Mahoney
Facilities Audit
## Building Summary

<table>
<thead>
<tr>
<th>Occupancy Type:</th>
<th>Replacement $/GSF:</th>
<th>$179</th>
</tr>
</thead>
<tbody>
<tr>
<td>Usage: Auditorium</td>
<td>Construction Costs</td>
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</tr>
<tr>
<td>Occupancy (Code):</td>
<td>Surrounding Site Work</td>
<td>$200,000</td>
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<tr>
<td>Const. Classification:</td>
<td>% Professional Svs.:</td>
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</tr>
<tr>
<td>Material:</td>
<td>Equipment/Frnshgs:</td>
<td>15%</td>
</tr>
<tr>
<td>Year Constructed:</td>
<td>% Miscellaneous:</td>
<td>5%</td>
</tr>
<tr>
<td>Number of Stories</td>
<td>Replacement Cost:</td>
<td>$3,730,862</td>
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<tr>
<td>Gross Sq. Ft.:</td>
<td>$/GSF:</td>
<td>$260</td>
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</tbody>
</table>

## Building Evaluation

<table>
<thead>
<tr>
<th>System Category</th>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Renewal Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foundation</td>
<td>11%</td>
<td>7.0%</td>
<td>0.0080</td>
<td>$29,847</td>
</tr>
<tr>
<td>Columns and Exterior Walls</td>
<td>13%</td>
<td>12.1%</td>
<td>0.0151</td>
<td>$56,429</td>
</tr>
<tr>
<td>Floors</td>
<td>13%</td>
<td>12.0%</td>
<td>0.0150</td>
<td>$55,963</td>
</tr>
<tr>
<td>Roof/gutters</td>
<td>7%</td>
<td>11.9%</td>
<td>0.0079</td>
<td>$29,598</td>
</tr>
<tr>
<td>Ceiling</td>
<td>23%</td>
<td>3.5%</td>
<td>0.0080</td>
<td>$29,847</td>
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<tr>
<td>Interior Walls and Partitions</td>
<td>20%</td>
<td>6.5%</td>
<td>0.0130</td>
<td>$48,501</td>
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<tr>
<td>Windows</td>
<td>8%</td>
<td>4.3%</td>
<td>0.0034</td>
<td>$12,834</td>
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<tr>
<td>Doors</td>
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<td>3.8%</td>
<td>0.0101</td>
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<tr>
<td>Heating</td>
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<td>0.0204</td>
<td>$76,110</td>
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<td>Cooling/Ventilation</td>
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<td>6.4%</td>
<td>0.0198</td>
<td>$73,803</td>
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<tr>
<td>Plumbing</td>
<td>26%</td>
<td>4.5%</td>
<td>0.0117</td>
<td>$43,651</td>
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<tr>
<td>Electric</td>
<td>29%</td>
<td>15.4%</td>
<td>0.0440</td>
<td>$164,158</td>
</tr>
<tr>
<td>Conveying</td>
<td>0%</td>
<td>0.0%</td>
<td>0.0000</td>
<td>$0</td>
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<tr>
<td>Safety</td>
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<td>7.5%</td>
<td>0.0263</td>
<td>$97,935</td>
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<tr>
<td><strong>Total Project Cost:</strong></td>
<td>1.00</td>
<td>0.2028</td>
<td>$756,483</td>
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</tr>
</tbody>
</table>

* AE/OP

Component Deficiency Total

Facilities Condition Index (FCI) = 100 - (deficiency total x 100)

AE/OP component multiplier x sum of component deficiency x building replacement cost

| FACILITIES CONDITION INDEX | 79.72 |
--- | --- |
| **Total Project Cost:** | $756,483 |
OVERALL SAFETY SYSTEM/STANDARDS

System Type:
1. Exits
   a. Stair Construction: Concrete ✔ Steel ✔ Wood Other
   b. Stair Enclosures: None 1 Hour 2 Hour Other
   c. Travel Distance: Feet
   d. Number of Exits: 3
2. Fire Ratings:
   a. Construction Type: I II III IV V VI VII
   b. Building Height: Feet 18
   c. Building Occupancy Group: A - Residential B - Business C - School
      D - Institutional E - Assembly F - Storage
      G - Industrial H - Hazardous
3. Extinguishing Systems: Portable Extinguishers:
   a. Hose Cabinets ✔
   b. Sprinklers ✔
   c. Standpipe
4. Detection & Alarm Systems:
   a. Manual Alarm W/Annunciator
   b. Smoke Detectors ✔
   c. Fire Detectors ✔
5. Lighting systems:
   a. Exit Signs ✔
   b. Exit Lighting
   c. Emergency Power Batteries
   d. Emergency Generator

Additional description

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Means of Egress</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>2) Fire Ratings</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3) Extinguishing Systems</td>
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<td>x</td>
<td></td>
</tr>
<tr>
<td>4) Detection &amp; Alarm System</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
<td>x about 1990 OK</td>
<td></td>
</tr>
<tr>
<td>5) Lighting System</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6) Handicap Accessibility</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
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<td></td>
</tr>
<tr>
<td>7) Asbestos</td>
<td>1.00 0.00 0.00 0.00 0.00 0.00</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>8) Electrical/Emergency Lighting</td>
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<td></td>
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</table>

Rating Sub-Total: 0 0 0 6 2 0 Total Rating: 35.00%

<table>
<thead>
<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>35.0%</td>
<td>X</td>
<td>7.5%</td>
<td>0.0263</td>
<td>$3,730,862</td>
</tr>
</tbody>
</table>

Rating Explanation
7/13/2007 Some storage is done that blocks exitways. Two of the three exits are not Handicapped Accessible making it a dead-end for disabled patrons. Not sprinklered. Alarm/detection system is minimal.
12-30-03 No emergency back-up for lighting systems. Delta systems present. Exits blocked backstage by storage.
## CONVEYING SYSTEMS

**System Type:** N/A  

### 1. Conveying Systems & Quantities of Each

<table>
<thead>
<tr>
<th>a. Elevators: Gearless</th>
<th>Electric Gear</th>
<th>Other</th>
<th>Electric Lifts</th>
<th>Other</th>
<th>Hydraulics</th>
<th>Other</th>
<th>Pneumatic Tube</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>b. Dumbwaiters</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 2. Elevator Speed:
- Electric
- Hydraulic

### 3. Elevator Capacity:
- Electric
- Hydraulic

### 4. Elevator Control Type:
- Manual
- Selective
- Selective Collective
- Other

---

### Additional description

---

### SYSTEM EVALUATION

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Speed</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>2) Size</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3) Condition</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>4) Appearance</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>5) Maintainability</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6) Noise</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>7) Code Compliance</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>8) Pneumatic Tubes</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>9) Dumbwaiter</td>
<td></td>
<td>x</td>
<td></td>
</tr>
</tbody>
</table>

**Rating Sub-Totals**

| 0 | 0 | 0 | 0 | 0 | 9 | Total Rating | 0.00% |

---

### Total Rating

<table>
<thead>
<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>0.0%</td>
<td>x</td>
<td>0.0%</td>
<td>0.0000</td>
<td>X $3,730,862</td>
</tr>
</tbody>
</table>

**Rating Explanation**

---

none

---

Foundation Hall  
Bldg #164
**ELECTRICAL SYSTEM**

System Type:

1. Power System:
   - Service Voltage: 120/208
   - Amperage: 400
   - Distribution Voltage: 120/208
   - Watts/Square Foot: ________

2. Lighting System:
   - Basic Lamp Type: [ ] Incandescent  [X] Fluorescent  [ ] HID  [ ] Other
   - Basic Fixture Type: ________

Additional description  Foundation

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Power System</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1a) Safety Conditions</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1b) Service Capacity</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1c) Switchgear Capacity</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1d) Feeder Capacity</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1e) Panel Capacity</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1f) Conventional Outlets</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>1g) Branch Circuits</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>2) Lighting System</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>2a) Light levels</td>
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<td>X</td>
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<td>2b) Fixtures</td>
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</tr>
<tr>
<td>2c) Emergency Lighting</td>
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</tr>
<tr>
<td>2d) Exit Lighting</td>
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<td></td>
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<tr>
<td>3) Maintainability</td>
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<td>X</td>
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<tr>
<td>Rating Sub-Totals</td>
<td>0  2  1  1  7  3</td>
<td>Total Rating 28.57%</td>
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<table>
<thead>
<tr>
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<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>28.6% X 15.4%</td>
<td>0.0440 X</td>
<td>$3,730,862</td>
<td>Equals $164,158</td>
<td></td>
</tr>
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</table>

Rating Explanation
2-2-07 Service might be undersized, all frog eyes and exit signs have been replaced, some of the low voltage switching needs replaced or repaired, stage lighting (spots) are high maintenance and out dated, lighting over the seats is old and in need of repair, and some of the panels are full to capacity. 12-30-03 LV lighting controls all damaged but functional. partial lighting upgrade as part of performance contract. Marduee lights laying loose on roof. Quartz lights in front of stage? Need replaced? Lighting over seats is difficult to maintain. Tom G, 7-12-2007 no changes since last audit.
PLUMBING SYSTEM

System Type:
1. Services Available:
   - Cold Water
   - Acid Waste
   - Deionized Water
   - Hot Water
   - Natural Gas
   - Distilled Water
   - Sanitary
   - Vacuum
   - Oxygen
   - Drain
   - Compressed Air
   - Nitrogen
   - Storm Drain
   - Sprinkler
   - Standpipe

2. Water Heating System:
   a: Energy Source
   b: Storage Capacity
   c: Recovery Capacity

Additional description

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Supply Quantities</td>
<td>1 2 3 4 5 6</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>2) Drain &amp; Waste Function</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Sanitation Hazards or Cross Connections</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) Fixture Quantities</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Fixture Types &amp; Condition</td>
<td>x</td>
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<td></td>
</tr>
<tr>
<td>6) Wheelchair Fixtures</td>
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<td></td>
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</tr>
<tr>
<td>7) Female Facilities</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) Roof Drainage</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9) Site Drainage</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>10) Maintainability</td>
<td>x</td>
<td></td>
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</table>

Rating Sub-Totals 0 0 0 3 7 0 Total Rating 26.00%

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<tr>
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<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>26.0%</td>
<td>X</td>
<td>4.5%</td>
<td>0.017</td>
<td>$3,730,862</td>
</tr>
</tbody>
</table>

Rating Explanation
2/2007 Fixtures are in good condition, but several carriers are loose in plumbing walls—could become an issue. Have had some problems with sewer backing up just outside of the building. 12-30-03 Low flow flush valves, fixtures and aerators installed 2003 as part of performance contract. General aging of systems.
HEATING SYSTEM

System Type:
1. Transfer Medium: Steam ☑ Hot Water ☐ Air ☐ Electric ☐ Other ☐
2. Space Equipment: Radiators ☐ Convector ☐ Finned Tube ☐ Baseboard ☐ 2 Pipe Fan Coil ☐
   4 Pipe Fan Coil ☐ Unit Ventilators ☐ Radiant ☐ Multizone ☐ Other ☐
   Terminal Reheat ☑ Constant Volume Single Zone ☑ Other ☐
3. Energy Source: Central Plant ☑ Electricity ☐ Steam ☐ Gas/Oil ☐ Other ☐
4. System Capacity: BTUH ☐
5. Control Type: Electric ☐ Pneumatic ☐ Other ☐

Additional description

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Heating Capacity</td>
<td>1 2 3 4 5 6</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>2) Temperature Controls</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3) Heating all Seasons</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>4) Noise Level</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>5) Energy Consumption</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6) Air Circulation &amp; Venting</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>7) Filtration</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>8) Humidity Control</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>9) Maintainability</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>Rating Sub-Total</td>
<td>0 0 3 3 3 0</td>
<td>Total Rating</td>
<td>40.00%</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>40.0%</td>
<td>X</td>
<td>5.1%</td>
<td>0.0204</td>
<td>X</td>
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</tbody>
</table>

Rating Explanation

_________________________________________________________________________________________________________
_________________________________________________________________________________________________________
_________________________________________________________________________________________________________
_________________________________________________________________________________________________________
_________________________________________________________________________________________________________
_________________________________________________8-22-07___furnaces are both 80's models furnace in front had heat exchanger replaced in early 90's.
________________________________________________________ 12-30-03 OK furnace age. ? I replaced. Rear unit is old.
A/C on rear unit failed.
### COOLING/VENTILATION SYSTEM

**System Type:**

1. **Space Equipment:**
   - Director Expansion: 
     - Window units
     - Single Zone
     - Single Zone Constant Volume
     - Through the Wall
     - All Air Multi-zone
     - Double Duct
     - Other
   - Air-Water:
     - 2 Pipe Fan Coil
     - Induction
     - Terminal Reheat
     - Variable Volume
     - 4 Pipe Fan Coil
     - Other
     - Swamp cooler

2. **Refrigeration Type & Quality:**
   - Reciprocating DX
   - Water Chiller
   - Central
   - Absorption

3. **Energy Source:**
   - Central Plant
   - Electricity
   - Steam
   - Gas/Oil
   - Other

4. **Heat Rejection Device:**
   - Air Condenser
   - Wood Tower
   - Metal Tower
   - Other

5. **System Capacity:**
   - 3 tons

6. **Control Type:**
   - Electric
   - Pneumatic
   - Other

**Additional description**

---

**PRIORITIZED RATING**

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
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</thead>
<tbody>
<tr>
<td>1) Cooling Capacity</td>
<td>x</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>2) Temperature Controls</td>
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<tr>
<td>3) Piping Ductwork</td>
<td>x</td>
<td></td>
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<tr>
<td>4) Noise Level</td>
<td>x</td>
<td></td>
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<td>5) Energy Consumption Reasonable</td>
<td>x</td>
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<tr>
<td>6) Air Circulation &amp; Venting</td>
<td>x</td>
<td></td>
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<tr>
<td>7) Reliability</td>
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<td></td>
<td></td>
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<tr>
<td>8) Economizer Cyc. Inst.</td>
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<tr>
<td>9) Filtration</td>
<td>x</td>
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<td>10: Humidity</td>
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<tr>
<td>11) Maintainability</td>
<td>x</td>
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<tr>
<td>Rating Sub-Totals</td>
<td>0</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>1</td>
<td>4</td>
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<tr>
<td>Total Rating</td>
<td>30.91%</td>
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</table>

**Component Multiplier**

<table>
<thead>
<tr>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.4%</td>
<td>0.0198</td>
<td>$3,730,862</td>
<td>$73,803</td>
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</table>

**Rating Explanation**

- 8-22-07 condensing unit for back stage is burnt up has not worked in years. Swamp cooler is continuing to degrade.
- 12-30-03 Fan noise, bearings or belts notable in lobby. front furnace cond drain line broken off outside of north wall (PVC). Swamp cooler rusting badly. Filter racks in bad condition. No longer using individual filters; now using roll media.
## Door System

**System Type:**
- [ ] Aluminum
- [ ] Steel
- [ ] Wood
- [ ] Glass
- [ ] Sliding
- [ ] Hinged
- [ ] Folding
- [ ] Other

**Additional description:**

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Door Leaf</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Frame</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3) Hardware</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) Closers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Security</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6) Panic Devices</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>7) Fire Rating</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) Keying</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>9) Maintainability</td>
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</tr>
<tr>
<td>Rating Sub-Totals</td>
<td>0 0 1 3 3 2</td>
<td>26.67%</td>
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</table>

### Total Rating

<table>
<thead>
<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>26.7%</td>
<td>X</td>
<td>3.8%</td>
<td>0.0101</td>
<td>$3,730,862</td>
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</table>

**Rating Explanation**

7/13/2007  Continued deterioration.  See notes from previous audit. Some doors are sagging. Doors are generally in poor condition (finishes) and some need to be adjusted. Door Hardware needs to be replaced.

12-30-03 Wood doors need replaced. Damaged HM doors need re-painted. Some loose hardware and worn. mix of Corbin and Medico keys.
WINDOW SYSTEM

System Type:
1. Wood  Steel  Aluminum  Other  Awning  Other
2. Double Hung  Fixed Glass  Casement  Projected  Tinted Glass  Other
4. Shading Devices:  Interior Blinds  Exterior Blinds  Solar Screens  Other
                    Shades  Drapes  Architectural Devices  Other

Additional description

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Functional Ability</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Physical Ability</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Appearance</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4) Infiltration</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Maintainability</td>
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<td></td>
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<tr>
<td>Rating Sub-Totals</td>
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<td>Total Rating 8.00%</td>
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<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>8.0%</td>
<td>X</td>
<td>4.3%</td>
<td>0.0034</td>
<td>X</td>
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</tbody>
</table>

Rating Explanation
12-30-03 Only windows are part of the main entry storefront and side entries. Included with doors.
INTERIOR WALLS & PARTITIONS SYSTEM

System Type:
1. Classification:  Movable ☐  Rigid ☐  Load Bearing ☐  Other ☐
2. Framing:  Metal Stud ☐  Wood Stud ☐  Masonry ☐  Other ☐
4. Finishes:  Integral ☐  Painted ☒  Fabric Wall Covering ☐

Additional description:

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Strength &amp; Stability</td>
<td>1 2 3 4 5 6</td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>2) Appearance</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>3) Physical Condition</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>4) Acoustical Quality</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>5) Adaptability</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>6) Maintainability</td>
<td></td>
<td>x</td>
<td></td>
</tr>
<tr>
<td>7) Specialties</td>
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<td>x</td>
<td></td>
</tr>
<tr>
<td>8) Code Compliance</td>
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Rating Sub-Totals 0 0 0 2 4 2 Total Rating 20.00%

<table>
<thead>
<tr>
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<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>20.0% X 6.5%</td>
<td>0.0130 X $3,730,862</td>
<td>$48,501</td>
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<td></td>
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</table>

Rating Explanation
7/13/2007 Same problems with wall coverings - fabrics that have been applied to the walls are now coming loose. Multiple areas! Other walls in good shape. Some wear at walls at rear and sides of stage (expected)
12-30-03 Entry vestibule wall covering loose. Spots throughout the entire lobby and auditorium entries. Normal wear elsewhere.
## CEILING SYSTEM

### System Type:
1. **Integral Systems:**  
   - Exposed Structure [ ]  
   - Attached to Structure [ ]  
   - Other [ ]

2. **Suspended System:**  
   - Lay in Metal Grid [x]  
   - Gypsum Board [ ]  
   - Concealed Spline Metal Grid [ ]  
   - Other [ ]

3. **Materials:**  
   - Mineral [ ]  
   - Wood Fiber [x]  
   - Fiberglass [ ]  
   - Metal [ ]  
   - Other [ ]

4. **Finishes:**  
   - Integral [ ]  
   - Paint [ ]  
   - Fabric [ ]  
   - Other [ ]

### Additional description:  
Teacum in auditorium. Spray on acoustic in lobby.

### Rating Sub-Totals

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
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<td>2) Suitability</td>
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<tr>
<td>3) Accessibility</td>
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<td>x</td>
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<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>4) Appearance</td>
<td></td>
<td>x</td>
<td></td>
<td></td>
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<tr>
<td>5) Code Compliance</td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>6) Maintainability</td>
<td></td>
<td></td>
<td></td>
<td>x</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) Acoustical Quality</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>x</td>
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### Total Rating

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<thead>
<tr>
<th>Total Rating</th>
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<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>22.9%</td>
<td>X</td>
<td>3.5%</td>
<td>0.0080</td>
<td>$3,730,862</td>
</tr>
</tbody>
</table>

### Renewal Cost For Component

Equals $29,847

### Rating Explanation

- **7/13/2007** General deterioration of ceiling system. No other obvious problems other than previously noted.
- **12-30-03** Lobby ceiling stained from roof leaks.
**ROOFING SYSTEM**

**System Type:**
- **1. Flat:**
  - a. Concrete & Beam: Flat Slab, Joists & Slab, Waffle Slab, Other
  - b. Pre-Cast Concrete: Double Tee, Single Tee, Span Deck, Other
  - c. Steel: Metal Deck & Beam, Metal Deck & Joist, Tectum & Joist, Other
- **2. Pitched:**
  - a. Steel: Truss & Wood Deck: Truss & Nailable Concrete, Other
  - b. Wood Rafters & Sheathing: Wood Truss & Sheathing, Other
- **3. Insulation:**
  - Lightweight concrete, Rigid Fiberglass, Vermiculite, Urethane, Other
  - w/Asphalt Binder: Polystyrene, Fesco Board, Foam Glass
  - Fiberglass Batt
- **4. Roof Material:**
  - Built Up Asphalt, Built Up Coal Tar Pitch, Asphalt Shingles, Clay Tile
  - Asbestos Shingles, Copper, Steel, Aluminum
  - Other: Gran. Cap sheet
- **5. Parapets:**
  - Concrete: Brick, Block, Pre-cast Concrete, Other

**Additional description**

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Physical Condition</td>
<td>1 2 3 4 5 6</td>
<td>x</td>
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</tr>
<tr>
<td>2) Leaks</td>
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<td>3) Drainage</td>
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<tr>
<td>4) Insulation</td>
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<td>5) Dissimilar Types</td>
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<tr>
<td>6) Fire Rating</td>
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<tr>
<td>7) Design Load</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) Openings &amp; Specialties</td>
<td>x</td>
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<td></td>
</tr>
<tr>
<td>9) Maintainability</td>
<td>x</td>
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</tr>
<tr>
<td>Rating Sub-Totals</td>
<td>0 0 0 0 3 6</td>
<td>Total Rating 6.67%</td>
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<thead>
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<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>6.7%</td>
<td>X</td>
<td>11.9%</td>
<td>0.0079</td>
<td>$3,730,862</td>
</tr>
</tbody>
</table>

**Rating Explanation**

7/13/2007 No obvious roof leaks or problems with flashings. Several downspouts are damaged from either foot or vehicular traffic - dented or pulled away from the wall. Drainage at several downspouts is poor. (Assumed roofing life of 20+ years)

12-30-03 New roof 03-/1999.
FLOOR SYSTEM

System Type:
Classification: [ ] 1 hour [ ] 2 hour [ ] 4 hour [ ] Other

Structure:
1. Reinforced Concrete: [ ] Slab & Beam [ ] Pan Joist [ ] 2-Way Slab [ ] Waffle Slab [ ] Flat Slab
   Pre-Case Concrete: [ ] Double Tee [ ] Span Deck [ ] Single Tee [ ] Wood Frame
   Structural Steel: [ ] Bar Joist [ ] Metal Deck [ ] Steel Frame [ ] Other
2. Floor Finish: [ ] Vinyl Asbestos Tile [ ] Wood [ ] Epoxy [ ] Other
   [ ] Vinyl Composition Tile [ ] Carpet [ ] Quarry Tile
   [ ] Asphalt Tile [ ] Terrazzo [ ] Ceramic Tile
   [ ] Concrete [ ] Brick [ ] Other

Additional description: The wood flooring is on the stage.

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Structural Condition</td>
<td>x</td>
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</tr>
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<td>2) Maintainability</td>
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<td></td>
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</tr>
<tr>
<td>3) Floor Finish</td>
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<td></td>
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</tr>
<tr>
<td>4) Vibration</td>
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<tr>
<td>5) Fire Rating</td>
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<td></td>
</tr>
<tr>
<td>6) Design Load</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) Acoustical Quality</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8) Stairs &amp; Stairwells</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rating Sub-Totals</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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</thead>
<tbody>
<tr>
<td>12.5%</td>
<td>X</td>
<td>12.0%</td>
<td>0.0150</td>
<td>X $3,730,862 Equals</td>
</tr>
</tbody>
</table>

Rating Explanation
7/13/2007 Lobby carpet is continuing to deteriorate - some seams are coming apart, bubbles in other areas. Room 1008 carpet needs to be replaced - worn seams and tears. Carpeting in aisles of the auditorium is now showing significant wear. Flooring on the stage is in relatively good condition. Concrete floors generally in good condition.
12-30-03 Lobby carpet very dirty/ patched. Meeting room also and loose base. lots of loose base (WO issued).
**COLUMN & EXTERIOR WALL SYSTEM**

**System Type:**
1. **Structural:**
   - Reinforced Concrete Columns
   - Structural Steel
   - Reinforced Concrete Walls
   - Structural Wood

2. **Non-Structural Walls:**
   - Masonry:
     - Brick
     - Concrete Block
     - Limestone
     - Marble
     - Combination
     - Drivit
   - Curtain or Panel:
     - Metal
     - Laminated
     - Glass
     - Other
     - Drivit

3. **Insulation:**
   - Fiberglass Bats
   - Other
   - vermiculite
   - Thickness

**Additional description**

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Physical Condition</td>
<td>1 2 3 4 5 6</td>
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</tr>
<tr>
<td>2) Waterproofing</td>
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</tr>
<tr>
<td>3) Caulking</td>
<td>x</td>
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<td></td>
</tr>
<tr>
<td>4) Cleaning/Pointing</td>
<td>x</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Code Compliance</td>
<td>x</td>
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<td>6) Insulation</td>
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<td>7) Maintainability</td>
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<td>8) Painting</td>
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<td>Rating Sub-Totals</td>
<td>0 0 0 0 5 3</td>
<td>Total Rating 12.50%</td>
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<tr>
<th>Total Rating</th>
<th>Component Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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<td>12.50%</td>
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<table>
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<tr>
<td>7/13/2007 Some damage to brick at NE corner of building - bollard now installed. Walls in generally good condition for their age. 12-30-03 Minor stucco damage north wall. Crack in south brick wall, needs caulking.</td>
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</tbody>
</table>
# FOUNDATION SYSTEM

**System Type:**

1. **Exterior columns:**
   - Individual footings & piers
   - Pre-drilled/driven piling
   - Continuous footings
   - Mats
   - Caissons

2. **Foundation Materials:**
   - Steel
   - Wood
   - Combination
   - Concrete
   - Masonry
   - Other

3. **Interior Footings:**
   - Individual footings & piers
   - Piling, pile caps and piers

4. **Foundation Walls:**
   - Continuous Footings
   - Grade Beams
   - Other

**Additional description**

<table>
<thead>
<tr>
<th>SYSTEM EVALUATION</th>
<th>PRIORITIZED RATING</th>
<th>RENEWAL COST</th>
<th>COMPONENT Multiplier</th>
<th>Component Deficiency</th>
<th>Bldg Replacement Cost</th>
<th>Renewal Cost For Component</th>
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<td>1) Cracked Walls</td>
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<td>7) Drainage / Infiltration</td>
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**Total Rating**

- Total Rating: 11.4%
- Component Multiplier: X
- Component Deficiency: 7.0%
- Bldg Replacement Cost: $3,730,862
- Renewal Cost For Component: $29,847

**Rating Explanation**

7/13/2007  Foundation generally in good condition. Several areas on south side (where downspouts discharge) are relatively flat (if not sloping back toward the wall). No apparent cracking, minor damage from traffic along the alley.

12-30-03 No deficiencies noted.