



**THE BOSTON CONSERVATORY**

MUSIC DANCE THEATER

# Institutional Master Plan

*Submitted to:*

Boston Redevelopment Authority  
One City Hall Square  
Boston, MA 02201

*Submitted by:*

Trustees of the Boston Conservatory  
8 The Fenway  
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July 15, 2011 REVISED September 12, 2011

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# THE BOSTON CONSERVATORY

## CHAPTER I. INTRODUCTION/MISSION AND OBJECTIVES

### **MISSION OF THE BOSTON CONSERVATORY**

We prepare and inspire our students to perform at the highest level in their art and in their lives. We foster their creativity and give them courage. We teach them the skills that will lead to professional and personal fulfillment.

### **THE BOSTON CONSERVATORY TODAY AND TOMORROW**

The Boston Conservatory (the “Conservatory” or “TBC”) is internationally recognized as an innovative leader among conservatory programs, focused on elevating and celebrating every aspect of the performing arts. The Conservatory has established itself as an important voice in the movement to make the performing arts a more visible and valued dimension of communities here and abroad.

The institution holds its faculty, staff, and students to the highest standards of performance on stage, in the classroom, and at every step of the creative journey. It weaves together distinct disciplines and curricula in music, dance and theater in order to create a unique learning experience.

The students, faculty, staff and Trustees of The Boston Conservatory embrace the critical role of performance throughout life. Its graduates are prepared not simply to excel in their artistic careers, but to invest themselves fully in lives of engagement and purpose. Every member of the community strives to create value for all the constituencies the institution serves. All understand that their contributions are essential to the Conservatory's mission.

The alumni are proud of their involvement with the school, playing an active role in its evolution while acknowledging its impact through the course of their lives. In accordance with the surrounding community, alumni view The Boston Conservatory as a vital contributor to the city and the world at large.

### **OUR VALUES, OUR COMMUNITY**

We lead.

We expect great things.

We celebrate diversity.  
We work together.  
We are not afraid to take risks.  
We are honest and responsible.  
We are curious and open-minded.  
We care.  
We give back.  
We measure ourselves.  
We hold ourselves accountable for every commitment.  
We strive for excellence.  
***We perform.***

## **BACKGROUND**

Since its founding in 1867, The Boston Conservatory has shared its talent and creativity with the city of Boston, the region, and the nation. The school began its life with a unique dual mission: to serve both as a community music school and as a professional training academy.

Initially known as the finest violin school in the country, The Boston Conservatory has at various times stressed different disciplines in keeping with the interests of its highly motivated directors. It was the personalities and ambitions of three early directors—Julius Eichberg, Agide Jacchia and Albert Alphin—which shaped the destiny of the school and bequeathed to The Boston Conservatory its long and proud legacy.

## **GROUNDBREAKING ACHIEVEMENTS**

In the 1870s, founder Julius Eichberg established the first professional female string quartet, and his operetta “The Doctor of Alcontara” was performed by the Colored American Opera Company, the first African American opera company in the United States. The Boston Conservatory was among the first colleges in the nation to grant degrees in theater, dance, and music education, and the first to have a Department of Grand Opera and an integrated department of ballet and modern dance. In 1940, the Conservatory awarded its first composition degree to the first African American composer to graduate from a Boston institution.

Energized with new ambitions 140 years later, the three divisions of The Boston Conservatory—Music, Theater and Dance—continue to thrive today as a vibrant community of artists and educators.

## **THE BOSTON CONSERVATORY TODAY**

Despite its small size—enrollment for academic year 2010-2011 was 712 undergraduate and graduate students—The Boston Conservatory enjoys a steadily growing regional, national and international reputation. Known for its multi-disciplinary yet concentrated environment, the Conservatory offers fully-accredited undergraduate and graduate degree programs which prepare students for performing arts careers on stage and screen, as well as in classrooms and in all aspects of arts production. The Conservatory's distinctive curricular structure is the key to its success in training working artists and future teachers. The Boston Conservatory's faculty members provide rigorous practical training in classes, applied lessons, private practice, ensemble rehearsals and performances, along with liberal arts studies—all of which are designed to foster professional skills.

## **PERFORMANCE**

Performance is an integral part of a Conservatory student's academic program. Students, faculty and guest artists provide the community with more than 200 professional-quality performances each year, including musicals, dramas, full opera productions, dance and orchestra concerts, recitals and more.

## **FACULTY AND ALUMNI/AE**

Faculty members practice what they teach, holding positions with the Boston Symphony Orchestra, Boston Lyric Opera, Boston Ballet, Actors' Shakespeare Project and a host of other prominent local and national companies. Recent members of the Music Division faculty include a MacArthur Foundation Genius Award recipient, a Grammy award-winning baritone, a collaborator with Yo-Yo Ma on the Silk Road Project, founding members of the Empire Brass, and award-winning chamber musicians.

The Boston Conservatory's success is visible every day in its studios and classrooms and in the professional accomplishments of its graduates, who are known and valued as much for the breadth of their culture and imagination as for their technique. Alumni of the Conservatory are members of regional, national and international theater, dance and opera companies and symphony orchestras. They appear with increasing frequency on Broadway, on first-run national tours, and on television.

Theater graduates are employed as actors, producers, directors, and creators of Broadway, touring, film, and television productions across the country. Graduates also serve as music educators, supervising public school music programs at district and state levels. The Conservatory's music educators are skilled instrumentalists

and vocalists who also perform outside traditional venues, enlivening classrooms with solid foundations in collaborative musicianship and pedagogy. Others use their educational experiences as springboards into related professions, including entertainment law, physical therapy, journalism, marketing and arts administration, to name a few.

## **BOSTON CONSERVATORY PROGRAMS**

### ***The Theater Division***

Awarding both the Bachelor of Fine Arts and Master of Music degrees, the Theater Division is considered one of the best in the country, with a distinctive specialization in musical theater. Its much-lauded musical theater sequence is tailored to solve the unique problems of the physical singer-actor: acting, speech, voice and dance training collectively serve as the program's foundation. In 2006, the Theater Division received a Special Citation for sustained excellence at the prestigious Elliot Norton Awards.

The Theater Division's performances best exemplify the unique interdisciplinary nature of The Boston Conservatory, since the interplay of music, drama, and dance engages students from all disciplines. For theater majors—as for all students—classroom and studio training lead to vibrant outcomes on stage.

### ***The Dance Division***

Offering the Bachelor of Fine Arts degree, the nationally recognized Dance Division trains exceptional dancers for professional careers. Dance students receive integrated training in ballet, modern, jazz, tap, ethnic styles, Pilates, Alexander Technique and choreography. A faculty of world-class professional artists combined with small class sizes ensures personal attention and the highest quality of instruction.

The curriculum is performance-oriented, noted for presenting both reconstructions of the classic ballet and modern repertoire (Fokine, Petipa, Tudor, Taylor, and Graham) and premieres by celebrated and cutting-edge choreographers of today (Donald Byrd, Seán Curran, and Luis Fuente). Unfortunately, some of this exceptional training takes place off-campus in small, poorly ventilated spaces never designed or intended for dance activity.

### ***The Music Division***

Offering bachelor's and master's degrees, graduate diplomas and the prestigious Artist Diploma, the Music Division equips students with a rigorous

balance of academic and performance opportunities, including interdisciplinary collaborations that prepare them for the broadest possible range of professional activities or advanced degree work.

Music Division students—instrumentalists as well as composers, conductors and vocalists—receive hundreds of hours of one-on-one training to perfect their technical skills. The faculty includes members of the Boston Symphony Orchestra and Boston Pops, as well as numerous soloists and composers with international careers. Because of The Boston Conservatory's intentionally small size, students get to know their teachers and fellow students as friends and colleagues as well as fellow artists, creating an unusually tight-knit community. Through master classes, guest artist visits, and other special events—in addition to the countless cultural events in Boston—students are fully immersed in learning more about their craft from the world's top musicians.

The study of music is central to The Boston Conservatory's work in all divisions; without music, there can be no program in dance or musical theater. The active role of musicians in the other divisions gives meaningful exposure to a full range of music for the stage, in addition to regular studies of concert music. Not only thoroughly versed in works by time-honored classical composers (Bach, Beethoven, Mahler and Stravinsky), students also perform Sondheim, Gershwin, Rodgers & Hammerstein, and the music that accompanies the great modern choreography of Martha Graham, Paul Taylor and José Limón.

### ***Music Education***

Music Education has been a core strength of The Boston Conservatory since its founding. More recently, an innovative new Music Education curriculum, launched in June 2004, offers three fully-accredited graduate programs that train individuals for careers as K–12 music teachers, with both instrumental and vocal concentrations. Strong interest and growing enrollment indicate success in meeting the need for high-quality music education training. Music faculty strive to integrate teaching with playing and playing with teaching to produce versatile graduates who can do both equally well.

## **ENROLLMENT**

The enrollment for academic year 2010–2011 was 712, with 523 undergraduates and 189 graduate students. Nearly all are full time students. Only incremental growth—no more than 10%—is planned for the foreseeable future. The Boston Conservatory consciously maintains a small size and low student-to-teacher ratio in

order to maintain its high standards and ability to provide the highly specialized performing arts curriculum that future working artists require. Just fewer than 10% of all students enrolled at the Conservatory originate from Boston.

**STUDENT HOUSING—EXISTING AND FUTURE**

The Boston Conservatory maintains a current inventory of 190 beds for its students in five historic brownstones on The Fenway. This inventory allows the Conservatory to provide housing for about 35% of its undergraduates. Of those students who do not live on campus, most live in the Fenway, Allston and other nearby neighborhoods of Boston; some others live in suburban locations from Quincy to Stoughton, Cambridge to Wellesley. Since the Conservatory owns no land on which to build additional housing, any increment in its residential inventory would require purchasing land or buildings in the Fenway neighborhood.

Over the past several years, The Boston Conservatory has been engaged in a program of upgrading the fire safety and other building systems in these dormitories. All of The Boston Conservatory’s residence facilities are aging but well maintained. The zoning provisions for the Proposed Institutional Project at 132 Ipswich Street provide the Conservatory with the capacity to build up to an FAR of 5.0 and height of 90 feet. However, only the purchase and renovation of the property *in its existing configuration* is being proposed at this time. At some time in the future, should the Conservatory’s financial resources allow, the Conservatory would seriously consider adding housing at this location. Should that opportunity arise, the Conservatory would be required to present that project in a future Institutional Master Plan (IMP).

**EMPLOYMENT**

The Boston Conservatory has 150 full-time and 205 part-time faculty and staff (see Table 1); of these, 102 or about 30% live in Boston.

**Table 1. BOSTON CONSERVATORY EMPLOYMENT**

	<i>Faculty</i>	<i>Staff</i>	<i>Totals</i>
<i>Full-Time</i>	85	65	150
<i>Part-Time</i>	141	64	205
<b><i>Totals:</i></b>	<b>226</b>	<b>129</b>	<b>355</b>



## CHAPTER II. EXISTING CAMPUS AND FACILITIES

The Boston Conservatory sits along The Fenway—part of Olmsted’s Emerald Necklace—and on Hemenway Street, the location of its Theater and Studio facility. Its campus is centrally located within the vital Fenway residential and cultural district.

### **URBAN CONTEXT**

The Boston Conservatory occupies a unique niche in the Fenway, a neighborhood that is home to many world-renowned academic, cultural, and religious institutions, including Berklee College of Music, Northeastern University, Museum of Fine Arts, the Boston Architecture College, the Christian Science Center and the Boston Symphony. The Boston Arts Academy and Fenway High School, the Red Sox and Fenway Park are also close neighbors. This vibrant setting beyond the campus provides an exceptionally rich educational environment that contributes to the vitality of civic life in Boston, and aids in the recruitment and retention of top-notch faculty and students.

### **CAMPUS SETTING**

Students at The Boston Conservatory have very long days, filled with classes, private lessons, rehearsals, tutoring, practice, study and finally, performance. Campus buildings are regularly occupied for 14-16 hours/day, and remain open for 20 hours/day. The campus feels vibrant, energetic and intense—owing to faculty members who bring experience, talent and enthusiasm to every encounter and to students whose passion and commitment to their artistic pursuits is boundless. The Conservatory seeks to reinforce its mission by providing campus spaces that will help nurture talent and accomplishment, build community and aid in the social and intellectual development of its students and faculty.

The alley that separates the theater and studio building on Hemenway Street from the buildings on the Fenway serves as an important part of the Conservatory’s campus, providing a locus of constant connection and communication for faculty, staff and students as they navigate their daily routines. Although lacking in amenities, it is intensely urban in character, form and function. Future planning will contemplate that alley as a mews, a secret campus.

## CAMPUS PROPERTY – OWNED

The Boston Conservatory occupies a small footprint of land in the Fenway. The property owned by the Conservatory occupies a land area of only 33,000 SF, or about three-quarters of an acre. In comparison to the many universities in Boston, The Boston Conservatory occupies a very small amount of building space, with only 135,560 SF under Conservatory ownership and about 26,200 SF leased from other property owners. See campus map (page 9), Table 2 (below) and Table 3 (page 12).

Its small size—in both space occupied and enrollment—means that the Conservatory imposes few disruptions to the city and neighborhood. Indeed, the Conservatory enjoys excellent relations with its neighbors, a point of pride that the Conservatory works to maintain.

**Table 2. BOSTON CONSERVATORY 2011 OWNED PROPERTY INVENTORY**

<i>Address</i>	<i>Floor Area</i>	<i>Uses</i>	<i>Stories</i>	<i>Beds (Capacity)</i>	<i>Parking Spaces</i>
8 The Fenway	44,185	<b>Main Building:</b> administrative offices, instruction, performance, library, other	6	N/A	14
31 Hemenway	38,783	<b>Theater Building:</b> theater, studios, faculty offices, other	4	N/A	N/A
24 The Fenway	11,952	Residence hall, offices	4	46	3
26 The Fenway	13,604	Residence hall, offices	4	50	3
32 The Fenway	10,314	Residence hall, offices	4	33	N/A
40 The Fenway	7,004	Residence hall, offices	4	35	6
54 The Fenway	9,718	Residence hall, offices	4	26	N/A
<b>Totals:</b>	<b>135,560</b>		<b>30</b>	<b>190</b>	<b>26</b>

Figure 1. Campus Facilities Map



The main building located at 8 The Fenway is a classic Beaux-Arts structure built in 1899 as the home of the Boston Medical Society. The building, 'U'-shaped in plan, houses instructional, administrative, library, classroom, studio and practice space. The building was not designed with acoustics or issues of sound transmission in mind, thus its use for live music presents significant challenges. The Conservatory owns five historic brownstones also on The Fenway which have been renovated to serve as residences for Conservatory students. The Hemenway Theater and Studios building described below is the only one of the Conservatory's campus buildings that has been purpose-built/renovated; all the other Conservatory buildings were constructed for different purposes and modified for their current uses. In combination, these seven buildings are the only campus property owned by the Conservatory.

### **HEMENWAY PROJECT: DEVELOPMENT AND RENOVATION**

In fall 2010, The Boston Conservatory opened its renovated and expanded building at 31 Hemenway Street. The Hemenway Project was the first new construction on the campus since 1958 and represents the most extensive renovation project in the Conservatory's history.

The Hemenway Project did not result in appreciable growth of facilities; rather, it provided a crucial and long overdue modernization of its public performance space while stabilizing essential facilities. The 1948 theater building at 31 Hemenway Street (23,000 SF) was transformed into a high-functioning performing arts center. It was completed with the addition of about 15,000 SF of new construction on an adjacent parking lot at 27 Hemenway Street (40' x 80').

Moreover, the Hemenway Project allowed The Boston Conservatory to more easily accommodate the intensive day-night schedule demands on its students, provided some of the large-volume spaces needed for music, theater and dance instruction and performance, and achieved full accessibility. The Hemenway Project represents a new "Heart of School" and serves as a juncture for the three major performing arts disciplines. The renovation of 31 Hemenway, paired with new construction on the adjacent lot, addressed these infrastructural needs:

**DANCE AND PERFORMANCE STUDIOS:** The new building concept created four levels of new studio space for use by the dance, music and theater departments. Training space for dance requires appropriate flooring for classical ballet and insulation for percussive styles (such as tap and flamenco), while accommodating appropriate height and space standards for partnering, choreography and movement.

ENSEMBLE REHEARSAL HALL: A new large ensemble rehearsal hall was built on the top floor and cantilevered over the roof of the theater building to create the necessary dimensions for chorus, chamber orchestra, and recital activities.

THE THEATER: The theater was extensively renovated above the existing sloped floor structure and equipped with air-conditioning and modernized technical support spaces, production systems and an orchestra pit. "Back of house" support spaces were refurbished or enlarged, and the stage wing was expanded on each side to the property boundary. Sloped seating was replaced with stepped rows, an accessible cross aisle, and stadium seating above the cross aisle. New seating is compliant with current individual space needs and the renovated theater has a capacity of about 300, with optimized sight lines and comfort for patrons. Updated interior finishes enhance the acoustical experience for the theater audience.

An accessible street level lobby at 31 Hemenway contains new and enlarged bathrooms, box office and coat storage spaces. An upper lobby and lounge serve as entrance to the theater on the second floor. The basement of 31 Hemenway was renovated as well into support spaces, classrooms and offices.

The Boston Conservatory has invested hundreds of thousands of dollars in the past to equip fundamentally inadequate rented spaces; by contrast, The Hemenway Project allowed the Conservatory to better serve its students, instructors, and the public.

The Hemenway Project was subject to the Boston Redevelopment Authority's Small Project Review provisions of Article 80.

## **OFF-CAMPUS LEASED PROPERTIES**

The Boston Conservatory's most immediate and pressing facilities issue is that many of its core instructional spaces are located *in space it does not own*. With the ever-diminishing availability of property suitable for these uses in the vicinity of the campus, the Conservatory must take every opportunity within its means to find and/or create the type of spaces it needs to meet its mission and objectives.

Today, the Conservatory leases about 26,200 SF in four buildings, which represent about 16% of its total institutional space. Most leased space is used as instructional and rehearsal studios

Leasing essential facilities for core instructional needs is far less desirable than owning. Leased property is subject to the vagaries of the market, which are robust in the Fenway neighborhood.

**Table 3. BOSTON CONSERVATORY 2011 LEASED PROPERTY INVENTORY**

<i>Address</i>	<i>Floor Area</i>	<i>Uses</i>	<i>Lease Expiration</i>
1108 Boylston	7,138	Studios	7/31/2013
181 Mass Ave	3,749	Studios	7/31/2014
1260 Boylston	6,513	Orchestra Rehearsal & Practice Rooms	7/31/2016
1112 Boylston	8,800	Studios	8/31/2018

**Total: 26,200**

Using scarce financial resources for rent and capital improvements in property it does not own poorly serves the long-term needs of the school. The unique space needs of the Conservatory make appropriate leased space hard to find and expensive to outfit. Each time a lease is not renewed, the investments made to renovate, soundproof and otherwise improve that space are lost.

This is best illustrated with a few examples. In 2005, the Conservatory leased about 6500 SF at 1260 Boylston Street for orchestra rehearsal and other methods of musical instruction. The Conservatory had to invest almost half a million dollars in this space to make it suitable for these uses. Yet this lease can be terminated without providing sufficient time for the Conservatory to identify and renovate replacement space, leaving the initial investment sunk.

More recently, the building at 1108 Boylston Street—where the Conservatory has leased space for 20 years—was acquired by Berklee College and is included in Berklee’s IMP for its own future use. The Conservatory’s lease, which expires in 2013, will not be renewed. Similarly, the lease at 181 Massachusetts Avenue will expire in 2014. Together, these three spaces provide about 11,000 SF for dance instruction and orchestra rehearsal. Comparable studio space is nearly impossible to find in the vicinity of the Conservatory’s campus.

For these reasons, the Conservatory is in the process of purchasing a property at 132 Ipswich Street—within close walking distance from the main building at 8 The Fenway—so that activities currently housed in leased properties can be relocated and replaced. The condition of this building is being carefully evaluated to determine its capacity to accommodate the Conservatory’s unique dimensional needs, and to determine renovation procedures that will make it ready before existing leases expire.

When resources allow, the zoning for this property offers expansion opportunities for the Conservatory to create a larger building on the site to accommodate some combination of other unmet institutional needs. Library spaces, faculty offices, administrative support and student residences are all high priorities.

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## CHAPTER III. PROPOSED INSTITUTIONAL PROJECTS – PRESENT AND FUTURE

### **PRESENT**

#### **TODAY'S CHALLENGES**

Aging facilities and tenuous leases present very real challenges for The Boston Conservatory. The school has insufficient space to house classrooms, studio space, faculty, the library and other support needs. Substantial improvements also need to be made to facilities the Conservatory owns in order to sustain its national and international reputation as a world-class performing arts conservatory.

#### **CAMPUS PLANNING**

Serious campus planning began in 2001 when a facilities report asserted that The Boston Conservatory must resolve critical facilities issues to survive and thrive as a quality training school and performing arts venue. The report concluded that the Conservatory has a responsibility to guarantee suitable physical spaces in which students and faculty can accomplish complex and demanding professional training and performances. The report offered a twofold recommendation: that Trustees acknowledge facilities as a critical priority and appoint a Facilities Task Force charged with investigating and reporting on responses to the challenges presented.

The Boston Conservatory community studied campus development options that resulted in a recommendation to renovate and expand at and around its current location with the acquisition of one or two nearby properties. The Conservatory owns no land where it can add facilities to its campus. Rather, it must look to the property inventory within a mile radius of its campus to find an existing building or site that can be converted to institutional use. With some combination of new construction, renovation and adaptive re-use, the Conservatory can satisfy a substantial proportion of its identified space needs. The Hemenway Project represented the first major step toward addressing the Conservatory's recognized needs. The Conservatory submitted an Institutional Partnership Report to the BRA in conjunction with that project.

#### **PLANNING GOALS**

The objectives of current and future Campus Planning efforts are:



- To provide the range and types of teaching, learning, rehearsal and performance spaces needed to support students and faculty in order for them to achieve the highest level of excellence;
- To update and upgrade existing space to make it more functional, accommodating and efficient;
- To stabilize Conservatory operations by moving from leased space to owned space for essential studio and other training facilities;
- To maintain the enrollment and employment levels at their “right-size” to provide high quality education and training and to meet a variety of demands;
- To expand community and non-degree programs.

## **PROPOSED INSTITUTIONAL PROJECTS**

Leases expiring over the next three years have created an urgent need to identify reliable replacement spaces for its programs. For that reason, the Conservatory is submitting this Institutional Master Plan (“IMP”).

The next step toward addressing the recommendations of the Facilities Task Force is to purchase a building/site so that The Boston Conservatory can move out of some of its leased space. In so doing, the Conservatory will achieve a greater measure of predictability for meeting its facilities needs and can justify the considerable capital investments needed to make space usable and safe for its dance, theater and music programs into the future.

The Conservatory has identified a replacement building within its target area and within its financial resources for relocating about 17,000 SF of studio and other training space to accommodate activities housed in spaces whose leases expire within the timeframe of this IMP.

### ***132 Ipswich Street Project***

The Proposed Institutional Project for this IMP includes the purchase and renovation of the building at 132 Ipswich Street and changing its use to institutional. For the past thirty years, the building has been used predominately as a warehouse. It is a one-story brick building comprised of 16,980 SF on an 18,500 SF lot for an FAR of .92. Within the timeframe of this IMP, the Conservatory’s Proposed Institutional Project involves renovation and expansion of the existing building space for dance, music and theater studios and related support space. The resulting size of the building will be 20,000 SF with an FAR of 1.1. In addition, the current building height of 17 feet will be increased to 30 feet.

With the purchase of this property and the relocation of instructional facilities from three leased properties, the Conservatory's resulting institutionally owned property will total around 152,500 SF.

The Conservatory has entered into a Purchase and Sale agreement for this existing building, and is proposing its renovation into studios, rehearsal and other priority space needs. The Conservatory anticipates no measurable impacts on its neighbors from this change. Rather, following relocation, the travel patterns and activities of students and faculty will look remarkably similar to what they are today.

The Conservatory is currently engaged in due diligence to determine the condition of the building. The results of these engineering, environmental, and other analyses along with the design of the interior improvements need to be completed in order to determine the cost of the project. Early estimates target the cost of improvements at between \$1.5 and \$3.0 Million. The closing on the purchase is anticipated to occur before the end of 2011; design and construction activities will be accomplished by summer 2013 in order for the Conservatory to occupy the building *before the expiration of one of its leases*.

### ***Other Leases***

Even with the additional configuration of space at Ipswich Street, the Conservatory will not be able to accommodate all its pressing teaching, administrative and support space needs. For that reason, the Conservatory will continue to lease increments of space from time to time as needs demand and opportunities allow. By doing so, the Conservatory can reconfigure and reallocate its property inventory so as to provide the most workable arrangements for teaching and training.

At present, the Conservatory is in conversation with the Trustees of 73 Hemenway Street to lease 2500 SF of space in the building's basement, to be vacated by the Fenway CDC. Should those discussions result in a lease agreement, the college or university institutional use of TBC shall be allowed for this space at 73 Hemenway Street.

### ***Future Leased Space***

The locations and schedule of future leases are not currently known. The Conservatory will act upon leasing opportunities as they arise, as demand and priorities allow, and as appropriate function matches with available space. Accordingly, the Conservatory may have to lease space outside of the IMP area. Such facilities will not require an amendment to this IMP as long as the use category of the underlying zoning which most closely

describes the use of such facilities is either allowed as-of-right by underlying zoning or is allowed by zoning relief obtained by the owner/landlord or the Conservatory. Whenever the Conservatory amends its IMP, renews its IMP or has a new IMP, such leased space shall be included in the amendment, renewal or new IMP.

### ***Future Institutional Projects***

When zoning for the Fenway was amended in 2004, the property at 132 Ipswich Street was included in a district whose FAR is 5.0 and potential height of 90' or 8 stories. The market value of the property is premised on the ability to use this development potential. The Conservatory intends to develop a larger building to take advantage of that capacity in the years ahead—a project not anticipated in this IMP period—to accommodate many of its other substantial unmet institutional space needs, including faculty offices, library expansion, practice rooms and additional student beds. This will be subject either to an IMP amendment or included as part of a new IMP.

## **ZONING**

### **CURRENT ZONING**

The properties The Boston Conservatory currently owns at 8, 24, and 26 The Fenway are in the Institutional Sub-district (IS) of the Fenway Neighborhood District, Article 66 of the Boston Zoning Code. The Conservatory's properties at 32, 40 and 52 The Fenway and 31 Hemenway Street are in the MFR-2 Subdistrict.

The Conservatory's leased properties are located in the Massachusetts Ave. NS-1 and NS-2 districts and the South Boylston St. NS-1 district where institutional uses are allowed on the second story and above.

The Proposed Institutional Project located at 132 Ipswich Street and proposed for conversion to institutional use in this IMP is located in the NS-2 district where institutional use is allowed by the underlying zoning on the second floor and above with an FAR of 5.0 and height limit of 90 feet or 8 stories. However, this IMP sets forth the zoning for this Proposed Institutional Project.

### **GROUNDWATER CONSERVATION OVERLAY DISTRICT**

The Conservatory's campus is located within the Groundwater Conservation Overlay District (GCOD). The Boston Conservatory will incorporate required systems into its Proposed Institutional Projects that meet the groundwater conservation overlay district standards set forth in Article 32 of the Boston Zoning Code. The Boston Conservatory shall obtain a written determination from the

Boston Water and Sewer Commission as to whether said standards are met and shall provide a copy of said written determination to the BRA and the Groundwater Trust prior to the issuance of a Certification of Consistency. As such the Boston Conservatory shall not have to go to the Board of Appeal for a Conditional Use Permit and shall be deemed in compliance with Article 32.

The Conservatory took all necessary steps to meet the groundwater conservation standards of Article 32 for its Hemenway project. Should the provisions of Article 32 be applicable to the Conservatory's project at 132 Ipswich Street, the Conservatory would comply with those provisions in keeping with that regulation and with the provisions set forth in the preceding paragraph.

### **RESTRICTED PARKING DISTRICT**

The Conservatory's campus is located in the Restricted Parking Overlay District. Accordingly, no off-street parking is required for any new projects and any parking that is provided is a conditional use.

### **INSTITUTIONAL MASTER PLAN**

Article 80D of the Code sets forth the requirements for IMP review. IMP review is designed to assess the cumulative aspects of an institution's overall development program and provide the public with an opportunity for comment and review. Under Section 80D-11 of the Code, any project that receives a Certification of Consistency with an applicable IMP is deemed to comply with underlying zoning to the extent that such requirements are addressed in the applicable IMP.

By means of the approval and adoption of this IMP, the Conservatory seeks zoning for the 132 Ipswich Street property as set forth herein and so will allow for institutional use by the Conservatory at said location, and also for institutional use by the Conservatory of the basement space leased at 73 Hemenway Street. Both properties lay within a one mile radius of the Conservatory's main building at 8 The Fenway. The Proposed Institutional Project at 132 Ipswich Street does not meet Article 80 thresholds that trigger Large Project Review or Small Project Review.

This Institutional Master Plan sets forth the zoning for the Boston Conservatory, as well as the accompanying map amendment that establishes an IMP overlay for TBC's owned properties. (Please see map on page 9 of this document that shows the IMP Overlay area).

The term of this IMP is for 10 years from the date of the approval by the Boston Zoning Commission.

## CHAPTER IV. TRANSPORTATION AND URBAN DESIGN

### **TRANSPORTATION**

The Fenway area is densely populated. Both Boylston Street and The Fenway and are major arterials that carry heavy local and regional traffic—of which the component attributable to the Conservatory is hardly perceptible. All Conservatory buildings face public streets but since there are no curb cuts into any of Conservatory properties, there is no way to distinguish trips made specifically to and from Conservatory buildings. Vehicle trips to and from the Conservatory are incorporated into the general background traffic in the area and are not uniquely identifiable in the manner of typical traffic studies.

#### ***Trip Generation and Parking***

The Conservatory's contribution to the traffic volume on nearby streets is imperceptible since very few students have cars and the small numbers of employee trips by car are distributed throughout the day and evening and throughout the area. Given that the Conservatory's daily work and school schedule extends over the course of about 16 hours, trips do not conform to the more typical peak hour patterns at other institutions. Few, if any, new trips are anticipated from the use of a new Conservatory property at 132 Ipswich Street. Conservatory-generated trips to and from that location will simply be relocated from the properties currently leased within the same geographic area.

The Conservatory has only 26 parking spaces, 16 of which are located on remnant portions of the lots behind Conservatory buildings in the alley between The Fenway and Hemenway Street and 10 marked spaces along the sidewalk in front of 8 The Fenway that were dedicated to the Conservatory use as the result of a land swap with the Massachusetts Department of Conservation and Recreation many years ago. Use of all of these spaces requires a Conservatory sticker. About 6 parking spaces fit on the remnant portion of the lot at the perimeter of the building at 132 Ipswich. These spaces would be assigned Conservatory stickers in the same manner as other Conservatory parking. The Conservatory use of these spaces will replace existing users; thus no new trips to that site would be generated by its conversion to institutional use.

#### ***Pedestrians and Transit Riders***

Most students live nearby and either walk or commute by T to the campus. Their demanding daily schedules leave little time for commuting greater

distances. A substantial percentage of full and part-time faculty and staff live in Boston and many walk to campus; most of those who live farther away take the T because parking is not available near the campus and other parking options are expensive, especially during Red Sox games. Some others bike to work and class. Part-time faculty take the T or drive, as they have to move from place to place to their several jobs during the day.

The Conservatory's MBTA Pass Program allows any employee at the Conservatory to choose a monthly T-pass (a "Charlie Card") for bus and/or trolley and subway service in and around Boston or a "Charlie Ticket" for the commuter rail service into and out of Boston. Employees pay for these passes by having a pre-tax deduction taken from their paycheck. Since deductions are taken out before taxes, the employee's T-Pass is discounted. Charlie Tickets are delivered to the Conservatory monthly and Charlie Cards are re-activated monthly online. About 40 Conservatory employees participate in the pass program. Recruitment into the program will again be advertised and promoted actively in a new student packet for incoming freshmen and semi-annually by email in May and December. Information about the program is featured on the Conservatory's website.

### ***Bicycle Accommodations***

The Conservatory supports the bicycle policy and parking guidelines of the City of Boston. While the Conservatory does not have land and building resources sufficient to meet the targets established in the guidelines, the Conservatory is nonetheless committed to encouraging use of bicycles for commuting.

The Conservatory currently provides a convenient bicycle rack for about 10 bicycles in the space behind its main building at 8 The Fenway. This rack is well-used due to its close proximity to classroom and studio buildings and because of its secure location away from high-traffic areas. As part of a larger commitment to alternative transportation modes, the Conservatory is looking at other opportunities to increase bicycle parking capacity. On its currently owned property, the Conservatory has identified a few locations where bicycle racks might be added and is evaluating which will work best. The Conservatory is also inquiring as to whether bicycle parking can be introduced on the state-governed sidewalks adjacent to the school's property on The Fenway. In addition, the proposed project at 132 Ipswich Street will provide an opportunity to expand bicycle ridership and parking facilities.

### ***Fenway Parking and Traffic Management***

Like many colleges in Boston, dormitory move-in/move-out days impose a particularly high burden on already congested streets and scarce parking supply. While these high-activity days are a consequence of housing students in dense urban settings, the Conservatory distributes the move-in schedule over several days so as to mitigate the moves of its 190 residents, and, mindful of its residential neighbors, makes careful plans and orchestrates parking and roadway conditions on moving days to limit the impact. The Conservatory recognizes the inconvenience to those living nearby and also knows that it is impossible to fully eliminate it. Furthermore, the Conservatory is committed to sharing best practices for managing the annual move-in/move-out days with other local institutions in similar circumstances.

Daily deliveries and the presence of construction vehicles pose additional parking and traffic flow challenges in the narrow roadway corridor in front of the Conservatory. The Conservatory has and will continue to work with Fenway neighbors and the appropriate law-enforcement agencies to determine and implement effective local traffic management.

### **URBAN DESIGN**

The Boston Conservatory's campus on The Fenway is a collection of 19<sup>th</sup> century institutional and residential buildings that face onto a portion of Olmsted's Emerald Necklace, part of the established aesthetic of that Parkway. An additional Conservatory building on Hemenway Street adds an institutional presence to the residential neighborhood of Hemenway Street. All features of the new façade for that building were reviewed and approved by its neighbors and the BRA. The improvements to the urban condition of that street frontage have been welcomed and applauded by neighbors and BRA designers.

The building at 132 Ipswich Street is located across the street from Fenway Park near the "Green Monster" and the lively entertainment district of Lansdowne Street. Abutting buildings on Ipswich Street include a 90-year old one-story parking garage and, at the Boylston Street intersection, the Boston Arts Academy and Fenway High School. The Boston Red Sox own several properties in the neighborhood and have increased street activity in the vicinity of Fenway Park with shops and restaurants. Their property purchases foretell additional development in the area.

The 132 Ipswich Street building was constructed in 1922 and renovated in 1984. With red brick exterior and fixed aluminum windows, it is a quiet, unassuming

building amidst its neighbors: Jillian's entertainment center, Fenway Park and the Massachusetts Turnpike. In the context of its surroundings, it is likely that the Conservatory will want to introduce building signage to signal the Conservatory's presence at 132 Ipswich, and will consult with the BRA design staff as proposals for signage are prepared.

The Conservatory does not anticipate making improvements to the façade at this time, other than those required to recondition the building envelope. Should exterior improvements be undertaken at a later date, they will comply with any applicable design review regulations.

**Figure 2. Proposed Project**

132 Ipswich Street, Boston, MA 02215





## CHAPTER V. SUSTAINABILITY

The Boston Conservatory has embraced the principle of sustainable development and operations and takes its role in environmental stewardship seriously. The Conservatory has a track record of environmental improvements in its new developments, renovation projects and the operation of its facilities and is actively involved in implementing environmentally responsible initiatives.

### THE HEMENWAY PROJECT

Although by virtue of its size the Hemenway Project was not subject to Article 37 of the Zoning Code—the section devoted to Green Buildings—the Conservatory set as an objective the creation of an energy-efficient environment for the new large-volume performance and rehearsal spaces necessary for the performers, students, and teachers who inhabit this new building.

Large-volume spaces have both peak energy uses (theatrical performances and rehearsals) and active daily use (dance studios, classrooms, offices) by the Conservatory from early morning to late night, presenting a compelling design issue for the building.

Taking into account performances, heavy lighting demand and high occupancies, the Conservatory concluded that cooling of indoor spaces for 2/3 of the year was the governing factor for energy efficient design. This observation led to a twofold strategy for Energy Efficient Design: a) build a high performance exterior “envelope” to reduce the overall energy load for the building, and b) install high efficiency air handling distribution to the large volume performance and rehearsal spaces where cooling load will be greatest.

The design of the Hemenway building envelope balanced the need for natural light in large volume spaces like the dance studios, classrooms, and offices with windowless “black box” spaces such as the performance hall and stage. Other significant elements in accomplishing energy efficiency included:

- 1) High Performance Roof: Insulation is double the Mass Energy Code minimums. Most heat loss and gain in buildings is through the roof, so the insulation level significantly reduces the cooling and heating requirements of the building.

- 2) High Performance Windows: Openings with low-emission glazing for all exterior spaces were carefully located to take advantage of shading from neighboring buildings to minimize summer afternoon heat gain.
- 3) High Albedo Roof: The building has a “cool roof” that significantly reduces the “heat island” effect by reflecting solar heat gain typical of older city buildings. Made of a premium white (high albedo, or reflectance) roofing membrane, it replaced both an old black asphalt roof and the paved parking where the new addition to the Building is located. All rooftop equipment (HVAC, generator) has a high albedo finish.
- 4) High Performance Walls: Cavity wall system on the exposed portions includes “box in box” insulated enclosure at large volume spaces. Fully continuous insulation enclosure eliminates any thermal “bridging” at all points of the new construction.
- 5) Optimized Daylight: Windows in circulation zones maximize natural daylight to reduce artificial lighting loads.
- 6) Increased Thermal Mass: Preserving the existing exterior walls around the performance hall and classrooms creates additional thermal mass between the hall and the exterior; interior spaces with differing temperature or humidity requirements are similarly affected. Combined with the new energy efficient exterior wall, this “hybrid” wall reduces thermal transmission while effectively re-cycling the existing envelope. It lowers the power required to condition the interior space.
- 7) Other Measures: Low VOC paints and adhesives were specified. Energy saving florescent lamps were used in many of the light fixtures. Lavatory faucets are automated.

The air handling system is a hybrid ventilation system with a low velocity, high volume central air supply to all the large spaces—comprising 75% of the total volume of the building—coupled with independent zoned units to promote flexibility of hours for smaller classroom and studio spaces. Because space use changes in intensity throughout the day and noise attenuation is necessary throughout the building, this hybrid system meets use demand more efficiently, thus using less overall energy than a fully centralized system.

- 1) Air Quantity is automatically adjusted for occupancy (Variable Air Volume system). Sensors adjust for low lighting usage or low occupancy in large spaces, thereby substantially reducing energy usage and operating costs.
- 2) Air Velocity automatically adjusts based on demand, further reducing energy consumption.
- 3) Premium Efficiency Motors all meet or exceed NStar’s energy efficiency guidelines.
- 4) Space Use Sensors automatically reduce the fan speed and outside air quantities based on carbon dioxide levels, resulting in occupancy comfort

with lowered energy usage. Room Occupancy sensors are used to control the lighting in classrooms and corridors.

- 5) Building Management Automation Control System automatically adjusts space temperature set points and HVAC systems' operations in response to a preset daily building occupancy schedule, reducing energy use during low periods of use (evenings, weekends, vacations).

### ***Recycling the Theater Building***

By re-using the existing Theater building the aggregate energy efficiency of the project is markedly increased. Less demolition material is removed and less new construction material is brought to the site than would be the case with a full demolition. The building is effectively recycled for another 50+ years of use.

### ***Main Building- 8 The Fenway***

The Boston Conservatory was one of the first non-profit institutions in Massachusetts to be awarded a Systems Replacement Planning Grant (SRP) by the Massachusetts Cultural Facilities Fund. This \$10,000 matching grant, administered jointly by the Non-Profit Finance Fund and MassDevelopment, is currently being used to create a 20-year maintenance and repair plan for 8 The Fenway, the Conservatory's most heavily-used, historic building. The plan will identify and recommend systems, practices and other improvements to enhance the efficiency of that building in advance of a future renovation program.

## **RECYCLING**

The Conservatory has a full recycling program in place throughout its campus. All buildings, including the residence halls, have recycling containers on each floor for metal, glass, plastics, mixed paper, cardboard and surplus property. Recyclables are collected each week by the Conservatory's waste management team.

## **ENERGY AND WATER USE MANAGEMENT PROGRAMS**

As renovation of each of its buildings takes place to accomplish its Capital Improvement Program, the Conservatory installs 95%-efficient boilers in its buildings. These boilers have been installed at 26 The Fenway and 54 The Fenway and are currently being installed at 24 The Fenway as part of the renovation project during the summer of 2011.

In cooperation with NSTAR and National Grid, the Conservatory has been inspecting light fixtures and replacing them with energy efficient alternatives and has scheduled additional inspections to identify additional energy efficiency

opportunities, including occupancy sensors, energy efficient appliances to reduce energy usage as well as other controls.

To conserve water, the Conservatory specifies low-flow, high-efficiency toilets and showerheads in its renovation projects.

One of the intended consequences of energy and water use management programs is to increase the environmental awareness of students, staff and faculty so as to encourage best practices in all aspects of Conservatory operations.

### **REDUCING CHEMICALS**

Another green initiative is reflected in the Conservatory's janitorial program, wherein the Facilities Department uses only green cleaning products to maintain the sanitation and cleanliness of all facilities.

### **RENOVATION OF 132 IPSWICH**

In undertaking the renovation of 132 Ipswich Street, the Conservatory will draw on its successful experience in renovating the Hemenway Building to achieve an environmentally responsible building and will make best efforts to optimize energy performance, avoid refrigerants harmful to the environment, minimize demolition and construction waste and use materials with high recycled content.

### **GROUNDWATER**

The building at 132 Ipswich Street falls within the Groundwater Conservation Overlay District (GCOD) and Article 32 of Boston Zoning Code that applies to areas of the city where buildings are supported on wood piles that need to be covered by groundwater to prevent decay. The Boston Groundwater Trust was created to oversee and report on groundwater levels in the GCOD. As part of the due diligence associated with the purchase of the building at 132 Ipswich Street, the Conservatory will determine, in consultation with its engineers, the Boston Water and Sewer Commission and others, if any measures need to be taken to be in conformity with the provisions of Article 32.

Article 32 requires that one inch of storm water over the entire impervious area of the site be recharged into the ground. Should the Conservatory's project meet the criteria for applicability of the provisions of Article 32, an underground recharge system would be installed to collect and recharge a portion of the storm water runoff from the roof before connecting to the existing BWSC drains.

The 132 Ipswich Project is not expected to have any effect on the amount of impervious area at the site. Any improvement proposed for this site would be reviewed as part of BWSC's site plan review process. This process includes design review of the proposed service connections, assessment of project demands and system capacity and establishment of service accounts.

## CHAPTER VI. COMMUNITY BENEFITS TO BOSTON

The Boston Conservatory and its students actively contribute to the life of the city in a host of ways, upholding its commitment as a responsible institutional citizen by sharing resources and talent with the community and enriching the cultural fabric of the city.

### CULTURAL CONTRIBUTIONS

#### ***Conservatory Connections***

This student outreach program provides more than 110 free performances annually to audiences who cannot come to the Conservatory's campus. The Boston Conservatory also offers free admission to Fenway-area residents attending matinee performances of main stage productions in our theater at 31 Hemenway Street. Free admission to performances is also offered to many community partners. Neighborhood partners include Boston Children's Hospital; the Boston Public Library (three branches); St. Mary's School; Norwood Hospital (Geriatric-Psych Ward); United South End Settlements; Big Sisters Program; Boston Arts Academy; Hale House; Project STEP; West Fenway Elderly Apartments; AIDS Action; Brighton High School; Dana Farber Cancer Institute; LGBT Aging Project; Morville House; Peterborough Senior Center; Rogerson House (formerly Boston Alzheimer's Center); Rosie's Place; The Women's Lunch Place; Susan Bailis Assisted Living Center; Goddard House (at two locations); YMCA Afterschool and Adult Day Programs; Center Communities of Brookline (3 locations); Symphony Plaza East and West; the Boston Living Center; and MGH Senior Healthwise Program (at four locations).

#### ***Free Performances and Discounted Events***

A rich variety of some 200 on-campus performances are free and open to the public throughout the year, including children's opera, faculty recitals, student recitals, several guest artist concerts and most recently, special dance concert matinees for area high schools. During this inaugural season in the new theater, the Conservatory also launched a new performance series, offering patrons the opportunity to gain deeper understanding, context and appreciation of the performances they see at the Conservatory through a one-day program that includes reception, lecture, lunch and ticket to a matinee performance by Boston Conservatory students. For this program, the Conservatory offered special discounts to neighborhood and

community associations such as the Neighborhood Association of Back Bay and the Osher Lifelong Learning Group at Brandeis.

### ***Student Contributions***

Students participate in citywide cultural events such as Arts/Boston's *Chalk One Up for the Arts*, The Fenway Alliance's *Opening Our Doors Day*, and the 9/11 Memorial Concert at the Statehouse.

The Boston Conservatory is a member of "Boston Cares," an area non-profit that works to organize community service opportunities for local college students. All freshmen take part in a community service day as part of Orientation and continue to participate in activities throughout the year. Students voluntarily housed at the Community Service Dormitory participate in service learning projects each month.

### ***GentleMUSES***

This unique partnership between The Boston Conservatory and the Massachusetts General Hospital Cancer Center was created to provide a peaceful environment for healing using the benefits of live harp music. The GentleMUSES (including Conservatory faculty, students and alumni) provide musical programs designed specifically for both inpatient and outpatient settings.

### ***Children's Opera Program***

This special program for children offers four free productions annually (two on the Conservatory's campus and two at Boston Children's Hospital)—operatic versions of well-known children's stories set to music by classical composers. These well-attended programs provide Boston area families with the unique opportunity to introduce opera (normally an "adults-only" art form) to school-age children. The Conservatory is expanding this program to include a week-long tour of schools and afterschool programs.

### ***The Boston Conservatory Program for Students on the Autism Spectrum***

In 2007, The Boston Conservatory partnered with the Autism Higher Education Foundation to create The Boston Conservatory Program for Students on the Autism Spectrum. This first-of-its-kind conservatory program pairs students on the autism spectrum with Conservatory music education graduate students for weekly lessons. Students ages 9 and up also receive support from a "consult team" that includes a music therapist, a speech pathologist, special educators, as well as professional musicians and music educators with a diagnosis on the autism spectrum.

## **EDUCATIONAL COLLABORATION AND LEADERSHIP**

### ***Pro Arts Consortium***

The Boston Conservatory is a founding member of the *Pro Arts Consortium*, an association of six Fenway-area colleges that includes Berklee College of Music, the Boston Architectural College, Emerson College, Massachusetts College of Art, and the School of the Museum of Fine Arts. Students of *Pro Arts Consortium* colleges may cross-register for a variety of classes at these schools, greatly expanding and enhancing the range of available learning opportunities.

### ***Fenway Alliance***

As a member of the Fenway Alliance, the Conservatory collaborates with other neighborhood organizations in events such as the annual Opening Our Doors Day, when the city's arts organizations offer free events to the public as a kick-off to the fall arts season.

### ***Boston Arts Academy***

In 1998, after 14 years of planning and lobbying, the *Pro Arts Consortium* helped found the Boston Arts Academy (BAA), the Boston Public Schools' first pilot high school for the visual and performing arts. The BAA acts as a laboratory for developing best practices in urban arts education, and has won numerous awards for its innovative programs. Boston Conservatory President Richard Ortner served as Chair of the BAA's Board of Governors for two years and continues to serve as an active member of the board today.

In addition, The Boston Conservatory runs a tutoring program that allows 10 Conservatory students to teach classes, assist teachers, and give private coaching to the BAA students as part of the Federal Work Study program.

## **THE BOSTON CONSERVATORY'S ROLE IN BOSTON'S CREATIVE ECONOMY**

As a recent recipient of a \$675,000 grant from the Massachusetts Cultural Facilities Fund, the Conservatory is a recognized contributor to Boston's "creative economy." In addition to providing nearly 300 on- and off-campus performances annually, the Conservatory employs more than 225 working artists on its faculty. Further, the Conservatory's 712 students and their families represent 30 foreign countries and virtually every region of the United States. Its high-quality, low-cost productions



currently attract 40,000 people from Boston and beyond each year. With the recent renovation and expansion, the Conservatory is now able to offer its patrons and tourists handicap accessibility and listening devices for the hearing-impaired, as well as comfortable new seating and excellent sight lines in the new theater.

When a student participates in a major production, gives a recital, or performs a solo, several of his/her family members are likely to travel to Boston in order to attend. Each time they visit the Conservatory's campus—and the larger Boston metropolitan area—these families patronize local restaurants, hotels and other businesses. When they return to their home states and countries, they take their experiences, impressions and opinions with them. A modern, comfortable, accessible theater facility has most certainly had a dramatic, positive impact on these family/tourist experiences and, in turn, is encouraging more frequent visits that include extended family members and friends.

The opening of the new theater building has also opened the Conservatory to opportunities for new collaboration and partnerships with arts, community and tourist organizations alike. For the first time, the Conservatory was able to rent its facility (both the theater and studio spaces) to neighborhood organizations including the Massachusetts Historical Society, Massachusetts Housing Investment Corporation (MHIC), Walnut Hill School for the Arts and the Saito Kinen Orchestra (Seiji Ozawa, conductor), as well as Intermezzo Opera and The Chamber Orchestra of Boston, who presented *A Place of Beauty*, a new chamber opera based on the life and work of Isabella Stewart Gardner.

Most notably, the Conservatory partnered with Taj Boston in a collaborative effort to bring new awareness to the Boston community's role as a training ground for the performing artists of the future. As part of this partnership, Taj Boston and the Conservatory created a "\$6 million suite" package (that included naming rights to the new theater building). The Taj also hosted Conservatory guests, created a special Conservatory discount rate, promoted Conservatory-themed packages at the hotel and distributed Conservatory marketing materials through its concierge desk. The Conservatory, in turn, promoted Taj Boston as its preferred hotel in its season programs and e-newsletters. Recently, Taj Boston added "Boston Conservatory Opera Cake" to its dessert menu, viewed by 2000-3000 lunch and dinner guests each month. Taj Boston will donate 20% of proceeds to The Boston Conservatory's scholarship fund.

The Hemenway Project has also enhanced The Boston Conservatory's strong relationship with Elderhostel, now called Road Scholar (a not-for-profit leader in educational travel for older adults). As part of their "Adventures in Lifelong Learning" program, a Conservatory music history faculty member hosted day-long educational retreats for adult tourists at the Conservatory eight times per academic year. Each

session brought 40 visitors to the Conservatory. The new, fully-accessible theater enables similar partnerships with other tourist and elder groups.

The state-of-the-art performing arts venue has heightened the Conservatory's visibility within Boston by creating a stronger presence with the Greater Boston Convention & Visitors' Bureau, the Massachusetts Office of Travel and Tourism, and the Massachusetts Convention Center Authority. It has increased participation in Arts/Boston, Gold Star, and other discount ticketing agencies that cater to both visitors and local residents. Finally, the improved façade has greatly increased visibility and "curb appeal," resulting in more tourist patrons.

July 7, 2011

Mr. Richard Ortner, President  
The Boston Conservatory  
8 The Fenway  
Boston, MA 02215

Re: **Boston Conservatory Institutional Master Plan Scoping Determination**

Dear Mr. Ortner:

Please find enclosed the Scoping Determination for the proposed Boston Conservatory Institutional Master Plan. The Scoping Determination describes information required by the Boston Redevelopment Authority in response to the Institutional Master Plan Notification Form, which was submitted under Article 80D of the Boston Zoning Code on June 1, 2011. Additional information may be required during the course of the review of the proposals.

If you have any questions regarding the Scoping Determinations or the review process, please contact me at (617) 918-4438.

Sincerely,



Gerald Autler  
Senior Project Manager / Planner

cc: Catherine Donaher  
Linda Kowalcky  
Brenda McKenzie



**BOSTON REDEVELOPMENT AUTHORITY**

**SCOPING DETERMINATION**

**FOR**

**THE BOSTON CONSERVATORY  
INSTITUTIONAL MASTER PLAN**

## **PREAMBLE**

On June 1, 2011, the Boston Conservatory (“TBC” or the “Conservatory”) submitted an Institutional Master Plan Notification Form (“IMP NF”) to commence preparation of its first-ever Institutional Master Plan (“IMP”). Having recently surpassed the Boston Zoning Code (“Code”) threshold of 150,000 square feet, the Conservatory is now subject to IMP review for construction and occupancy of projects that do not meet the criteria for exemption detailed in the Code.

A scoping session was held on June 22, 2011 with public agencies and the proposed IMP was presented at a public meeting on the same date. Based on review of the IMP NF and related comments, as well as the scoping session and public meeting, the BRA hereby issues its written Scoping Determination (“Scope”) pursuant to Section 80D-5.3 of the Code. The Conservatory is requested to respond to the specific elements outlined in this Scope. Comments from public agencies and the public are included in Appendix 1.

Given that the IMP NF proposes no construction, but rather the occupancy of existing properties, the Scope that follows is much less extensive than the typical Article 80D scope. However, the BRA and other public agencies may at some future point require additional information to assist in the review of the proposed IMP.

## SUBMISSION REQUIREMENTS

### FOR

## THE BOSTON CONSERVATORY INSTITUTIONAL MASTER PLAN

The Scope requests information required by the BRA for its review of the proposed IMP in connection with the following:

1. Approval of the Boston Conservatory IMP pursuant to Article 80D and other applicable sections of the Boston Zoning Code.
2. Recommendation to the Zoning Commission for approval of the Boston Conservatory IMP.

The Boston Conservatory IMP should be documented in a report of appropriate dimensions and in presentation materials which support the review and discussion of the IMP at public meetings. Thirty-five (35) hard copies of the full report should be submitted to the BRA, in addition to an electronic version in .pdf format. The IMP should include a copy of this Scoping Determination. The IMP should include the following elements.

### 1. MISSION AND OBJECTIVES

- **Organizational Mission and Objectives.** Describe the Conservatory's institutional mission and objectives, and describe how the projects contemplated or proposed in the IMP advance the stated mission and objectives.

### 2. EXISTING PROPERTY AND USES

The IMP should present maps, tables, narratives, and site plans, as appropriate, clearly providing the following information:

- **Owned and Leased Properties.** Provide an inventory of land, buildings, and other structures in the City of Boston owned or leased by the Conservatory as of the date of submission of the IMP, with the following information for each property that is owned or under agreement:
  - Use(s).
  - Building gross square footage and, when appropriate, number of dormitory beds or parking spaces.
  - Building height in stories and, approximately, in feet, including mechanical penthouses.

### 3. CAMPUS DEMOGRAPHICS AND EMPLOYMENT

- **Student Population.** The IMP should provide an explanation of past trends and future projections of the size and other characteristics of the Conservatory's student body.

- **Employment.** Provide the Conservatory's current employee population, disaggregated by faculty/staff, full-time/part-time, contract employees, Boston residents/non-residents, as well as projected employment over the term of the IMP.

#### 4. PROPOSED INSTITUTIONAL PROJECTS

- **Article 80D Requirements.** Pursuant to Article 80D, the IMP should provide the following information for each Proposed Institutional Project:
  - Site location and approximate building footprint.
  - Uses (specifying the principal subuses of each land area, building, or structure, such as classroom, laboratory, parking facility).
  - Square feet of gross floor area.
  - Square feet of gross floor area eliminated from existing buildings through demolition of existing facilities.
  - Floor area ratio.
  - Building height in stories and feet, including mechanical penthouses.
  - Parking areas or facilities to be provided in connection with Proposed Projects;
  - Any applicable urban renewal plans, land disposition agreements, or the like.
  - Current zoning of site.
  - Total project cost estimates.
  - Estimated development impact payments.
  - Approximate timetable for development of proposed institutional project, with the estimated month and year of construction start and construction completion for each.
- **Rationale for Proposed Projects.** Discuss the rationale for the program of each Proposed Institutional Project in light of earlier discussions on mission, facilities needs, and campus planning objectives.

#### 5. TRANSPORTATION AND PARKING MANAGEMENT

- **Neighborhood Impacts.** Move-in/move-out days at Boston's many institutions of higher learning can be disruptive to neighbors. Unlike some of its larger counterparts, the Conservatory has no parking facilities that can be used to help mitigate the impacts on the surrounding neighborhood. The Proposed Institutional Projects in the IMPNF will not change the existing situation, and no additional analysis is requested in connection with the proposed IMP. Nevertheless, the Conservatory should continue to strive to minimize the impacts of move-in/move-out days on its neighbors. Likewise, the Conservatory should continue its efforts to minimize the disruptions caused by short-term parking of delivery vehicles, contractors, and so on.
- **Bicycle Transportation.** The IMP should discuss the Conservatory's strategy for meeting the City of Boston bicycle guidelines, included in Appendix 2.

#### 6. OTHER

- **Public Notice.** The Conservatory will be responsible for preparing and publishing in one or more newspapers of general circulation in the City of Boston a Public Notice of the submission of the IMP to the BRA as required by Section 80A-2 of the Code. This Notice

shall be published within five (5) days after the receipt of the IMP by the BRA. In accordance with Article 80, public comments on the IMP shall be transmitted to the BRA within sixty (60) days of the publication of this Notice. A sample form of the Public Notice is attached as Appendix 3. Following publication of the Public Notice, the Conservatory shall submit to the BRA a copy of the published Notice together with the date of publication.

- **Sustainability.** The IMP should describe the Conservatory's past and present sustainability initiatives and future commitment to reducing its environmental impacts.
- **Public Benefits.** The IMP should describe the Conservatory's public benefits to the City of Boston and its residents.
- **PILOT Payments.** The Conservatory should initiate a meeting with the Assessing Department to discuss the PILOT program.



**APPENDIX 1**  
**PUBLIC AGENCY AND PUBLIC COMMENTS**

# Boston

Gerald Autler  
Senior Project Manager/Planner  
Boston Redevelopment Authority  
One City Hall Square  
Boston, MA 02201-1007

June 15, 2011

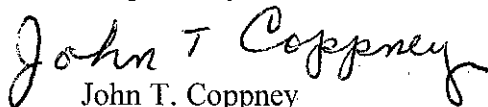
Dear Mr. Autler:

Regarding the Project Notification Form for The Boston Conservatory project submitted to the BRA in June 2011 the Boston Fire Department requires the following issues addressed by a qualified individual.

1. Emergency vehicle site access to the new buildings as well as existing buildings that might be affected.
2. Impact on availability and accessibility of hydrant locations for new buildings as well as for any existing buildings that might be impacted.
3. Impact on availability and accessibility to siamese connection locations for new buildings as well as for any existing buildings that might be impacted.
4. Impact that a transformer vault fire or explosion will have on the fire safety of the building. Particularly as it relates to the location of the vault.
5. Need for Boston Fire Department permit requirements as outlined in the Boston Fire Prevention Code, the Massachusetts Fire Prevention Regulations (527 CMR), and the Massachusetts Fire Prevention Laws (MGL CH148).
6. For projects involving air-supported structures, it is critical that the impact of the design has on fire safety relative to the interaction of the area underneath the structure to the structure as well as to the interaction of the structure to the area underneath the structure.

These items should be analyzed for all phases of the construction as well as the final design stage. This project will need permits from the Boston Fire Department as well as the Inspectional Services Department.

Respectfully,



John T. Coppney  
Acting Fire Marshal

Cc: Paul Donga, FPE, Plans Unit, BFD



**Thomas M. Menino, Mayor**/FIRE DEPARTMENT/115 Southampton Street 02118

June 30, 2011

Peter Meade, Director  
Boston Redevelopment Authority  
Boston City Hall, Room 925  
Boston, MA 02201  
Attention: Gerald Autler, Senior Planner/Senior Project Manager

Re: The Boston Conservatory – Institutional Master Plan Notification Form

Dear Director Meade:

The City of Boston Environment Department has reviewed the Institutional Master Plan Notification Form (IMPNF) filed by The Boston Conservatory (TBC) for its first IMP and offers the following comments. By means of an approved and adopted 10-year IMP, TBC is seeking zoning that allows for institutional use at 132 Ipswich Street in the West Fenway and, to the extent that it locates institutional uses in buildings owned by others, seeks zoning for buildings within a defined area within which TDC use will be permitted.

TBC, founded in 1867, is well known as an innovative leader in conservatory programs as a community music school and a professional training academy in music, theater and dance. Its 2010-2011 enrollment was 650 students – 517 undergraduates and 173 graduate students. The student body is not expected to increase significantly in the foreseeable future in order to maintain a low student-teacher ratio. Full-time faculty and staff number about 140; part-time faculty and staff number about 205.

TBC's planning goals are to:

- provide the range and types of space needed for teaching, learning, rehearsal and performance to support students and faculty;
- update and upgrade existing space to make it more functional, accommodating and efficient;
- move from leased to owned space for studio and other training facilities so that scarce financial resources are not spent to fit-out rental property to serve the unique needs of the school; and
- size and maintain enrollment and employment levels to provide high quality education and training and to meet various demands.

Less than ten percent of students are from the Boston area. Student residences on The Fenway house 180 students in five brownstones converted for that use.

TBC occupies 160,000 square feet of institutional space on The Fenway and Hemenway Street in the densely-built East Fenway neighborhood. Space leased from other property owners is 26,200 square feet in four buildings (16 percent of its total space); 135,500 square feet on 0.75 acres is owned by TBC. Buildings are regularly in use for 20 hours per day.

TBC is in the process of purchasing the single-story, 16,980 square foot warehouse/commercial building at 132 Ipswich Street to renovate for 11,000 square feet of studio and other training space that will be lost when existing leases end over the next three years. The IMPNF indicates that TBC will need another 6,500 square feet of space when additional leases expire a few years later. The purchase and use of 132 Ipswich Street will increase TBC's owned property to 152,500 square feet and decrease the overall property it occupies by 420 square feet. The purchase and renovation is the sole project proposed for this initial IMP term. Due to zoning that allows for an FAR of 5.0 and a potential zoning height of 90 feet or eight stories (whichever is less), TBC intends to expand at the site in the long-term for uses such as library, faculty offices, support functions and student residences. Such an expansion is not expected to occur during the IMP term.

Boston Landmarks Commission (BLC) records show that TBC main building at 8 The Fenway and the five residential buildings on The Fenway all have existing survey forms and all are contributing buildings within the existing Fenway-Boylston Historic District listed in the National Register of Historic Places. There is no historic documentation necessary for the renovated and expanded Theater Building at 27/31 Hemenway Street or for 132 Ipswich Street. If state or federal funds are used for the Ipswich Street building project, TBC would be required to file for Section 106/Chapter 254 review and to identify any nearby historic properties and to avoid, minimize or mitigate any adverse impacts in consultation with the MHC and any interested parties such as the BLC.

We note the care with which TBC treats its historic buildings and the sustainable nature of this care. A re-used and well-maintained building is a sustainable building.

As the IMPNF notes, the entire campus is in a Restricted Parking Overlay District so parking is a conditional use and no off-street parking is required. TBC presently controls 26 parking spaces, 16 located behind TBC buildings in the alley between The Fenway and Hemenway Street and 10 on-street spaces in front of 8 The Fenway. There are about six off-street parking spaces at the 132 Ipswich Street property.

Pre-tax payroll deduction is offered to all employees for the purchase of monthly MBTA transit passes (a Charlie Card) or a Charlie Ticket. Approximately 40 employees participate. A bike rack for about 10 bicycles is located behind 8 The Fenway. We suggest that TBC look for additional opportunities to provide bicycle parking. A shared arrangement with a neighboring business or institution having excess capacity may be possible. We also suggest examining the potential for adding shower and changing room/locker facilities at the Hemenway Project to encourage the use of bicycle commuting.

The IMPNF discusses the challenges inherent in incorporating sustainable design into the renovation/expansion of 27/31 Hemenway Street. The building includes high volume space (75 percent of total building volume), energy-intensive uses and lengthy use periods. TBC chose measures for the building such as:

- a high-performance envelope;
- what is described as a high-efficiency air handling system with variable air volume based upon occupancy and demand using premium efficiency motors;
- a high albedo roof with insulation double that required by the Massachusetts State Energy Code;
- low-e windows positioned to take advantage of shadow from other buildings and to allow natural light into circulation areas;
- fluorescent lamps in many fixtures;
- automated lavatory faucets; and
- the specification of low VOC paints and adhesives.

TBC received from the Massachusetts Cultural Facilities Fund during its 2008-2009 funding cycle a \$675,000 grant toward the expansion and renovation of the Theater Building and a separate \$5,000 Systems Replacement Plan (SRP) matching grant. The SRP grant is being used to develop a 20-year maintenance and repair plan for 8 The Fenway. The plan will identify and recommend systems, practices and other improvements to enhance the efficiency of the building in anticipation of a future renovation program.

TBC has a Capital Improvement Program includes the installation of boilers that are 95% efficient; they have been installed in 26 The Fenway and 54 The Fenway and will be specified for 24 The Fenway as part of the renovation project that is expected to begin this summer. In addition, in cooperation with NSTAR and National Grid, lighting fixtures have been evaluated and replaced with energy efficient models, the use of occupancy sensors is under consideration and additional inspections will be used to identify other energy efficiency opportunities.

The IMPNF indicates that a solid waste recycling program is in place in all buildings and that green cleaning products are used by the Facilities Department.

If work at any building will include interior or exterior abrasive blasting or chemical cleaning, a permit must first be obtained from the Boston Air Pollution Control Commission (APCC), a Commission under this department.

On Earth Day 2011, Mayor Thomas M. Menino released *A Climate of Progress*, his updated Climate Action Plan. The Plan encompasses the 2010 consensus report, *Sparking the Climate Revolution*, and the recommendations of Boston's Climate Action Leadership Committee and Community Advisory Committee. The Plan includes a set of wide-ranging recommendations aimed at significantly reducing greenhouse gas (GHG) emissions and preparing for the risks of climate change in Boston. It calls for reducing Boston's GHG emissions by 25% by 2020 and incorporating the potential effects of climate change in all planning and review of public and private projects. *A Climate of Progress* can be accessed at [cityofboston.gov](http://cityofboston.gov) by opening the Environmental & Energy Services site and clicking on "Climate Action."

The five overarching recommendations of the Leadership Committee are:

- reduce Boston's GHG emissions 25% by 2020;
- immediately start incorporating projected effects of climate change — particularly sea-level rise, heat waves, and more intense storms — in all planning and review for municipal and private projects;
- develop a comprehensive public engagement effort, including a public commission and strong partnerships with community organizations;
- use climate action opportunities to advance Boston's green economy and jobs goals; and
- ensure that climate action has clear public and private leadership and sufficient public and private resources.

Climate action will bring significant economic benefits to Boston. Reducing the effects of climate change, cultivating a city of green buildings and advancing sustainability in multiple realms will be drivers of economic development and innovation and require committed action from individuals and entities in both the public and private sectors. Energy efficiency and behavior change can reduce GHG emissions from buildings, transportation and solid waste and produce net savings of over \$2 billion by 2020 through lower energy bills. Demand for energy and climate-related services will create thousands of jobs. And, taking the necessary steps to prepare for climate-related change will ensure that Boston's economic and social infrastructure remains strong.

It is clear that TBC is attentive to building-related issues that provide both an environmental benefit and cost-savings. This department recommends the integration into TBC's system replacement and capital improvement plans sustainable goals and policies that will inform renovation, new construction and maintenance and operations using technologies and practices that are consistent with Mayor Thomas M. Menino's ongoing, multi-faceted plan to make Boston a national leader in green buildings, sustainability and adaptation to climate change. Minimizing impacts on the local grid, providing for healthy living, working and educational environments and reducing operating costs over traditionally-heated, cooled and lighted buildings are essential elements of a comprehensive plan. Energy efficient lighting for non-performance space, energy-efficient MEP systems, the choice to use Energy Star windows and appliances and high albedo (cool) roofs are important elements of a green building and are applicable for broad use areas. We suggest, as examples, the evaluation of the following measures in long-term planning:

- the potential for thermal solar hot water generation;
- when electrical upgrades are made, the inclusion of distribution systems ready to accommodate other forms of renewable energy generation in the future; and
- broad sustainable maintenance and operations will help to conserve limited natural resources.

This department suggests that the Proponent evaluate two elevator systems for the project – the Otis Elevator Company's Gen2 model and Kone's EcoSpace model.

The Gen2, manufactured for two to 30-story buildings, requires a smaller sheave size than most standard, residential elevators so the machine is mounted within the hoistway. Flat polyurethane-coated steel belts are used in place of cable. Otis describes the belts as more durable, flexible and space-saving. This elevator does not require additional lubrication and is advertised as providing a 50 percent reduction in energy use over conventional systems with a 75 percent reduction if combined with a regenerative drive.

Kone manufactures the EcoSpace Low-Rise Elevator, designed for two -10 landings. Kone states that 95 percent of EcoSpace materials are recyclable and that the elevator uses no oil, consumes about 33 percent less energy than that used by hydraulic machines and 50 percent less energy than a conventional traction machine.

The United States Green Building Council's (USGBC) Leadership in Energy and Environmental Design (LEED) rating systems for Green Building Design and Construction (GBDC), which addresses major renovations, and LEED 2009 for Existing Buildings Maintenance and Operations (EBOM) can provide useful frameworks and specific recommendations.

Climate change is likely to increase average summer temperatures, the number of days over 90 or 100 degrees, and the number of consecutive high-heat days leading to increased stress on the electrical grid. We ask that the sufficiency of project systems and green infrastructure (e.g., a green roof) to keep the buildings and occupants safe during heat waves without the use of life-safety/emergency systems (e.g., generators) that may add to ozone pollution levels and increase the heat island effect. Natural ventilation can play a role in risk management if the ventilation and passive cooling elements are sufficient in combination to result in the necessary level of benefit. Depending upon the level of renovation/construction, a cool roof as described in LEED Green Building Design and Construction (GBDC) New Construction (NC) Sustainable Sites (SS) Credit 7.2, *Heat Island Effect: Roof*, along with non-roof measures (SS 7.1, *Heat Island Effect: Non-Roof*) and innovative design elements that provide passive cooling are some of the options that can be used to address the well-being of occupants.

The 132 Ipswich Street site is proximate to the Muddy River as it runs under Ipswich Street just west of Charlesgate East. As a result of the potential for flooding from more intense storms, stormwater management at the site may need to be sized for higher precipitation levels than the current design standards. Even when buildings are not compromised during a storm, roadways may flood, making them impassable. So, the potential effects on transportation accessibility must also be assessed. These two aspects of stormwater management speak to the benefits of a broad response; we suggest as a guide SS 6.1, *Stormwater Design: Quantity Control*, and SS 6.2, *Stormwater Design: Quality Control*.

To educate the public and further improve the water quality of local water bodies, we ask that when TBC modifies, installs new or works at our around catch basins, it install permanent plaques that bear the warning "Don't Dump - Drains to Charles River." Information on the casting can be obtained from the Operations Division of the BWSC (617-989-7000).

As part of Mayor Menino's overall efforts, the City has been exploring the use of Light Emitting Diodes (LED) lighting for public spaces, sidewalks and roadways through the installation of demonstration projects and is beginning to install LED streetlights in several neighborhoods. Some benefits of LED lighting are:

- LED street lights cost significantly less to operate and cut energy use and carbon emissions. (The high efficiency has the potential to offer 50 to 80 percent energy savings.)
- LED fixtures can be "aimed" to minimize light trespass and light pollution.
- LEDs can produce enhanced visibility with better color rendering (colors seem more natural). They offer whiter light in a range of color temperatures with a higher color rendering index for enhanced visibility.
- There are a growing number of vendors of quality LED street and general lighting which is helping to drive costs down and is addressing the full range of applications.
- LEDs offer long life and high reliability. Quality street lights can last 10 years or more depending upon usage and can therefore offer significant reduction in maintenance costs compared with traditional lights sources that require replacement every 2-3 years.
- Light from each LED can be guided with secondary optics to provide far more even illumination using lower light levels than traditional lighting sources. Traditional light sources typically over light the area directly under the pole to ensure that the outer areas surrounding the pole are well lit. LED fixtures are designed to spread the light more evenly eliminating the need for overlighting.

We ask that TBC evaluate the use of LEDs for exterior and common area use.

According to the Massachusetts Department of Environmental Protection (DEP), about 33 percent of mobile source particulate matter (PM) and ten percent of all nitrogen oxide (NO<sub>x</sub>) pollution in the northeast is caused by construction vehicles. More than 90 percent of diesel engine particulate emissions are highly respirable and carry toxins deep into the lung, exacerbating human respiratory ailments. The U. S. Environmental Protection Agency (EPA) has proposed classification of diesel exhaust as "highly likely to be carcinogenic in humans." It estimates that diesel engines currently on the road can run for 1,000,000 miles and remain in operation for as long as 20 to 30 years. This amounts to 160 to 240 tons of pollution over the life of each engine.

Beginning with model year 2007, on-road diesel vehicles are required to comply with strict EPA emissions requirements. Standards for new engines in non-road equipment will be phased in starting with the smallest engines in 2008 until all but the very largest diesel engines meet both NO<sub>x</sub>

and PM standards in 2014. Some of the largest engines, 750+ horsepower, will have one additional year to meet the emissions standards.

The use of flow-through filters and diesel particulate filters on pre-2007 diesel vehicles can reduce air quality degradation caused by emissions of carbon monoxide (CO), volatile organic compounds (VOC), NO<sub>x</sub> and air toxins generated by heavy-duty equipment. Oxidation catalysts and catalyzed particulate filters reduce toxic emissions of formaldehyde, benzene, acrolein and 1-3 butadiene by as much as 70 percent, decrease localized adverse impacts and reduce dust and odor complaints from project abutters and regulatory agencies. We ask that all pre-2007 diesel construction vehicles working on TCB projects be retrofitted using retrofit technologies approved by the United States Environmental Protection Agency (EPA) and that contractors be required to use ultra low-sulfur diesel (ULSD) fuel (15 ppm), in all off-road construction equipment.

Some materials to be removed from buildings and excess building materials may be suitable for donation to the Building Materials Resource Center (100 Terrace Street, Roxbury, 02120, 617-442-8917). This non-profit center offers new and used materials for low and middle income homeowners. We request that the Proponent consider donations to the BMRC.

We request that a plan addressing green building, general sustainability (including construction practices) and climate change adaptation be an element of the IMP.

Thank you for the opportunity to offer comment.

Sincerely,

Bryan Glascock  
Commissioner



Thomas Bakalars  
30 Fenway  
Boston, MA  
02215-4004

6/30/2011

Gerald Autler  
Senior Project Manger / Planner  
Boston Redevelopment Authority

By email

Re: Boston Conservatory Institutional Master Plan

Dear Gerald;

I have occupied multiple units at 30 Fenway since 1993.

I am in support of the Conservatories acquisition and use of 132 Ipswich Street. It will bring a stable, quality user to that corner and the resulting Conservatory pedestrian traffic on Ipswich will bring consistency and security to the intervening portion of Ipswich Street.

However, the Transportation section of the Master Plan Notification Form is not correct when it states that "The Boston Conservatory has very limited, if any, impacts on the transportation, traffic and parking conditions in the Fenway Area. While this may be true for traffic on Boylston and the main thoroughfare portion of The Fenway, The Conservatory has a major impact and is the primary contributor to parking and traffic issues on the side spur to the Fenway that fronts 8 – 34 Fenway.

In other sections it cites the positive aspects of visits to Boston by student's families to attend student shows. It neglects to mention that more often than not the parents park in the aforementioned residential spaces.

There are 3 specific traffic and parking concerns which I believe a responsible planning effort will address.

1. Deliveries
2. Construction
3. Student Move In – Move Out

**Deliveries:**

Deliveries to The Boston Conservatory are primarily accomplished by the delivery vehicles double parking in front of 8 Fenway. The drivers are more often than not inflexible in accommodating other traffic until they have completed their deliveries. This problem occurs multiple times every business day of the year regardless of whether or not school is in session. At the present time all Conservatory parking spaces including those on the Fenway are reserved for the exclusive use of staff members. I believe that 2 or 3 of these Fenway spaces should be devoted to an exclusive loading / unloading / delivery area. Longwood Security should have no problem coordinating and enforcing the use of this loading zone.

**Construction:**

For the last 4 summers the Conservatory has undertaken construction projects in the buildings fronting the Fenway. These projects exclusively use the residential parking spaces

for their parking. Yesterday, for example: there are 4 parking space area posted "No Parking – Construction Vehicles" that have no vehicles parked in it but there are 5 Contractor vehicles parked in the other Residential spaces resulting in 9 residential spaces that are taken by a modest remodeling project. This example is extreme but some variation of this issue occurs all summer long and occasionally during the school year. There are numerous examples of mandated construction parking rules applied to projects all over the City. The master plan should include measures to minimize the use of the Residential spaces for Conservatory Construction projects.

**Student Move In – Move Out:**

The annual, multiple day, Move In – Move Out period is a traffic and parking nightmare all over Boston and the Boston Conservatory is no exception. The aforementioned portion of the Fenway and the Residential Parking spaces are nearly unusable by residents during these days. Other institutions have implemented solutions to this issue. The Boston Conservatory should be required to include provisions designed to alleviate their impact to the neighborhood during these days.

Thank you for your consideration of these issues.

Sincerely;

Thomas Bakalars



Gerald Autler, Project Manager/Planner  
Boston Redevelopment Authority (BRA)  
One City Hall Square, 9<sup>th</sup> Floor  
Boston, MA 02201

June 30, 2011

Dear Gerald,

On behalf of the 22 members of The Fenway Alliance, Inc., I write to express our support for the Institutional Master Plan (IMP) recently submitted by The Boston Conservatory.

Though a small institution in The Fenway, The Boston Conservatory's impact on not only our neighborhood but on the entire Boston community is immense, including: 200+ free on-campus performances; 90+ free outreach performances for audiences unable to travel to campus; student participation in citywide cultural events like *Chalk One Up for the Arts* and our very own *Opening Our Doors* event on Columbus Day. Other programs including *GentleMUSES*, The Boston Conservatory Program for Students on the Autism Spectrum and additional educational and economic programs make an impact that equal that of larger institutions.

As a condition of the Hemenway Project, The Boston Conservatory has expanded to a size that requires filing of an IMP. In the following two to five years, three Boston Conservatory leased property agreements will expire with no opportunity for renewal. As a result, the Boston Conservatory is looking to purchase property at 132 Ipswich Street – this would allow the replacement of leased spaces with a Boston Conservatory owned property.

Combined, the combined square footage of the renovated and new properties would comprise 163,840 square feet of space, a minor increase that would create no new impact to The Fenway neighborhood. This growth will lead to physical and financial stability for The Boston Conservatory – which will only enhance the stability and sustainability of The Fenway.

As one of the 22 members of The Fenway Alliance, The Boston Conservatory also works to create and sustain the Fenway Cultural District, providing a myriad of cultural and educational opportunities for neighbors in The Fenway, residents of Boston and beyond.

We are proud to The Boston Conservatory in The Fenway and privileged to be able to work side-by-side with the fine students, alumni and staff of this institution.

Sincerely,

Kelly Brilliant, Executive Director  
The Fenway Alliance, Inc.



73 Hemenway Street  
Boston, MA 02115  
617-267-4637  
[www.fenwaycdc.org](http://www.fenwaycdc.org)

July 1, 2011

Gerald Autler  
Senior Project Manager/Planner  
Boston Redevelopment Authority  
One City Hall Square  
Boston, MA 02201

Dear Gerald:

We submit this letter on behalf of the Fenway Community Development Corporation (FCDC), a 38- year-old community-based organization that builds and preserves affordable housing and champions local projects that engage our full community in enhancing the neighborhood's diversity and vitality. We reviewed The Boston Conservatory's (TBC) proposal against our vision for the neighborhood as a smart-growth-oriented community that welcomes the broadest spectrum of residents<sup>1</sup>.

The FCDC has no serious objections to the TBC Institutional Master Plan (IMP). We would like the following considerations to be taken into account in the scoping determination:

**Safety:** The Conservatory's buildings are open to late hours. The development of the newly acquired building at 132 Ipswich St. raises security issues with regard to late night use as Ipswich Street has been known for vandalism and car break-ins after sundown and the neighborhood is well aware of "merry-makers" regularly track down Ipswich from bars and clubs along Lansdowne St. and Brookline Ave – much to the dismay of residents, particularly those of the Fenway studios.

Given that TBC facilities are open 20 hours a day, these safety concerns have to be taken into account as TBC considers incorporating 132 Ipswich St. into its security routine. We recommend that lights, security cameras and extra guards during evening hours. Security-lighting fixtures should be chosen for their ability to minimize upward-escaping

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<sup>1</sup> <http://www.fenwaycdc.org/programs/urban-village>

ambient light or so-called “light pollution.” We would like to see a safety plan in the subsequent versions of the IMP.

**Parking:** As mentioned at the June 22<sup>nd</sup> public meeting, student move-ins and move-outs cause major inconveniences for neighboring residents, thus we support the request for a move in/move out parking plan.

**The #55 Bus:** Once every few years, the MBTA raises the possibility of eliminating the #55 bus route that loops through the West Fens and terminates at Park Street Station. This bus stops within feet, inbound and outbound, of 132 Ipswich St. We would like to see assurances from the Boston Conservatory that it will support other neighborhood institutions and organizations in resisting future attempts to do away with the #55 bus.

**Community benefits:** The Boston Conservatory has a valuable history of providing free admission to performances for Fenway-area residents, and they also founded the Boston Arts Academy. We now encourage TBC to expand on this tradition by supporting and advocating for affordable housing. TBC can do so by expressing the need for more affordable housing and community space for Fenway residents to the owners of the leased spaces TBC is currently vacating.

As creating and preserving housing in the Fenway our central to our mission, the FCDC would like a general commitment from TBC that *it will not* purchase housing blocks to facilitate further growth. Reduction of the residential quality of the neighborhood—and of housing stock generally—would constitute a serious problem for our members and for residents generally.

**Payment in Lieu of Taxes (PILOT):** The Boston Conservatory does not pay into the PILOT program. However, according to the report of the PILOT Task Force (April 2010), if the institution owns property with more than \$15 million in assessed value, it should be paying into the program. The Conservatory should provide figures for assessed real estate values by parcel in the Institutional Master Plan.

**Future development:** The Fenway has been able to preserve its character as a primarily residential, family-friendly neighborhood with lower-rise buildings and open space. While the Conservatory has not publicly proposed building up this one-story structure, it should keep community residents informed of and involved in any plans for expansion. The community has demonstrated an ability to accommodate reasonable growth; as long as the Conservatory keeps residents well-informed, we believe it can work with residents to facilitate mutually benefit.

We are aware that TBC could build up to eight stories as of right on this site. We encourage TBC to honor the existing zoning and even stay below the as-of-right maximum, as zoning in our neighborhood has been ignored more often than not.

**Student housing and increase:** TBC states that it plan to pursue incremental growth; we’d like more detail on what that growth might entail. Institutional expansion is a major

concern for the neighborhood, especially as housing that could be used for long-term residents ends up being occupied by students. We would also like to understand where the rest of the 690 students who don't live on campus currently live. The IMP should include a census of off-campus student distribution by neighborhood, including a further breakdown of Fenway numbers by sub neighborhood (East Fens, West Fens, Audubon Circle).

Maintaining the integrity of this community is of upmost importance to our membership. We look forward to the BRA's including these points in its scoping determination and feel confident that the Boston Conservatory will be able to address our concerns in the upcoming phases of the Institutional Master Plan process.

Sincerely,



Richard Pendleton  
Urban Village Committee Member  
Fenway CDC Board Member



Manuel Delgado  
Fenway CDC, Urban Village Committee Chair

Cc:, Dharmena Downey, Fenway CDC Executive Director; Steve Wolf, Fenway CDC Board Chair and Urban Village Committee member; Ani Chaghatzbanian, Fenway CDC Urban Village Committee member; Joe Lonergan, Urban Village Committee member

**APPENDIX 2  
BICYCLE GUIDELINES**

(Guidelines not included in this version)



**APPENDIX 3  
TEMPLATE FOR IMP/DPIR PUBLIC NOTICE**

**PUBLIC NOTICE**

The Boston Redevelopment Authority (“BRA”), pursuant to Article 80 of the Boston Zoning Code, hereby gives notice that an Institutional Master Plan (“IMP”) / Draft Project Impact Report (“DPIR”) was submitted by the NAME OF INSTITUTION, on MONTH, DAY, AND YEAR. The NAME OF INSTITUTION IMP describes currently proposed institutional projects on the NAME OF INSTITUTION campus. The DPIR describes the design and impacts of the Proposed Project. DESCRIPTION OF IMP / DPIR. Approvals are required of the BRA pursuant Article 80 for the issuance of an Adequacy Determination / Preliminary Adequacy Determination by the Director of the BRA for the approval of the IMP/Project.

The IMP/DPIR may be reviewed at the Office of the Secretary of the BRA, Boston City Hall, Boston, Massachusetts 02210 between 9:00 a.m. and 5:00 p.m., Monday through Friday, except legal holidays. Copies may also be reviewed at LIBRARIES.

Public comments on the IMP/DPIR, including comments of public agencies, should be submitted to Mr. Gerald Autler, Senior Project Manager/Planner, BRA, at the address stated above or by email at [Gerald.Autler.BRA@cityofboston.gov](mailto:Gerald.Autler.BRA@cityofboston.gov) within sixty (60) days / forty-five (45) days of this notice or by \_\_\_\_\_, 2011.

**BOSTON REDEVELOPMENT AUTHORITY**  
Brian Golden, Secretary