



THE **BOSTON** CONSERVATORY

MUSIC DANCE THEATER

Institutional Master Plan Notification Form

Submitted to:
Boston Redevelopment Authority

Submitted by:
Trustees of the Boston Conservatory

Prepared by:
Catherine Donaher + associates

June, 2011



THE BOSTON CONSERVATORY

MUSIC DANCE THEATER

June 1, 2011

Mr. Peter Meade
Director
Boston Redevelopment Authority
One City Hall Square
Boston, MA 02201

RE: The Boston Conservatory Institutional Master Plan Notification Form

Dear Mr. Meade,

On behalf of the Board of Trustees of The Boston Conservatory (TBC), I am pleased to submit this Institutional Master Plan Notification Form (IMPNF) pursuant to Section 80D of the Boston Zoning Code.

The Boston Conservatory, although small in campus scale with only about 160,000 square feet of institutional space, enjoys a large reputation as an innovative leader among conservatory programs as it elevates and celebrates every aspect of the performing arts. Here in Boston, the Conservatory has established itself as an important voice in the movement to make all forms of performing arts a more visible and valued dimension of communities here, nationally and abroad.

This is The Boston Conservatory's first Institutional Master Plan. Following upon a campus planning effort that began in 2001 and culminated in The Hemenway Theater and Studios Project which opened last fall, the Conservatory continues to pursue a course that will secure the facilities it needs to survive and thrive as a quality training school and performing arts presenter. The Hemenway Project represented the first major step toward addressing TBC's recognized needs. TBC submitted an Institutional Partnership Report to the BRA in conjunction with this project.

The Conservatory owns no land where it can add buildings to its campus. Rather it must look to the property inventory within a short radius of its campus to find an existing building or site that can be converted to institutional use. Such a property has been found at 132 Ipswich Street; the Conservatory intends to purchase and renovate this approximately 17,000 square foot building so that we can move critical facilities out of leased space. The scale of this project does not rise to the level of requiring small project review but rather is incorporated into this Institutional Master Plan so as to provide a full description of TBC's existing and future campus and the special niche it occupies in the Fenway and the City.

I would be happy to answer any questions you may have about our campus and this IMPNF and look forward to working with the Boston Redevelopment Authority as our planning continues.

Sincerely,

Richard Ortner
President

Table of Contents

I. Introduction/Mission and Objectives

Mission, Vision & Values	1
Background	2
Boston Conservatory Programs	4

II. Existing Campus Facilities

Campus Property—Owned	8
Off-Campus Leased Properties	10

III. Proposed Future Project

Today's Challenges	12
Campus Planning	12
Proposed Institutional Project	13
Zoning	14

IV. Transportation, Groundwater, Urban Design

Transportation	16
Groundwater	17
Urban Design	18

V. Sustainability 19

VI. Community Benefits to Boston 23

Table 1. Boston Conservatory Properties Existing and Future	27
--	----

Map 1. Boston Conservatory Campus—Existing	28
---	----

Map 2. Boston Conservatory Campus —Future	29
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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 is internationally recognized as an innovative leader among conservatory programs, focused on elevating and celebrating every aspect of the performing arts. The institution has established itself as an important voice in the movement to make all forms of 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 in 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. Like the community that surrounds the school, the alumni view The Boston Conservatory as a vital contributor to the city and to 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.

Since his inauguration as President in 1999, Richard Ortner has continued this tradition of excellence and momentum. His vision for The Boston Conservatory—enlisting the collaborative support of the entire institution—is leading the Conservatory in even more successful new directions.

GROUNDBREAKING ACHIEVEMENTS

The Boston Conservatory was among the first colleges in the nation to grant degrees in theater, dance, and music education, and the very first to have a Department of Grand Opera and an integrated department of ballet and modern dance. The Boston Conservatory was an early leader in educating women and minorities. 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.

EDUCATION AND TRAINING

Despite its small size—today’s enrollment is about 690 undergraduate and graduate students—The Boston Conservatory enjoys a steadily growing regional, national and international reputation. Known for its concentrated, multi-disciplinary environment, The Boston 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 behind-the-scenes. The Boston Conservatory’s distinctive multi-disciplinary structure is the key to its success in training working artists and future teachers. Our faculty provides rigorous practical training: class time, applied lessons, private practice, ensemble rehearsals and performances, along with liberal arts studies—all designed to foster professional skills.

PERFORMANCE

Performance is an integral part of our students’ curriculum. Students, faculty and guest artists provide the Boston community with more than 200 professional-quality performances each year—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. The Music Division faculty alone boasts 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 music performers.

Our success is visible every day in our learning environment, and also in the professional accomplishments of our graduates. The Boston Conservatory’s graduates are known and valued as much for the breadth of their culture and imagination as for the caliber of their skill. Alumni of The Boston 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 TV.

Theater graduates are equally involved as actors, producers, directors, and creators of Broadway, touring, film, and television productions across the country. Still others serve as professional dancers, musicians, vocalists and music educators, supervising public school music programs at the district and state levels. Our 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 experiences here as springboards into related professions: 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 Boston Conservatory's Theater Division is considered one of the best in the country. What sets the theater program apart from other theater schools is the distinctive specialization in musical theater. Acting, speech, voice and dance form the basis of the Musical Theater curriculum at The Boston Conservatory. Its much-lauded musical theater sequence is tailored to solve the unique problems of the physical singer-actor.

The theater division's performances best exemplify the unique interdisciplinary nature of The Boston Conservatory, since the demands of music, drama, and dance typically engage students from all divisions. For our theater majors—as for all our students—classroom or studio training leads to a vibrant outcome on stage.

The Dance Division

Offering the Bachelor of Fine Arts degree, our nationally recognized Dance Division trains exceptional dancers for professional careers. Our 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 size ensures personal attention and the highest caliber of instruction.

The curriculum is performance-oriented, and The Boston Conservatory is 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 Boston Conservatory's Music Division equips our students with a rigorous balance of academic and performance

opportunities, including interdisciplinary collaborations that prepare them for the broadest possible professional environment or advanced degree work.

Music Division students—instrumentalists as well as composers, conductors and voice majors—receive hundreds of hours of one-on-one training to perfect their technical skills. Our faculty includes members of the Boston Symphony Orchestra and Boston Pops, as well as numerous soloists and composers with international careers. Because of our 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—plus 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 our musicians in the other two divisions gives them meaningful exposure to a full range of music for the stage, in addition to their regular studies of concert music. Not only are they thoroughly versed in works by time-honored classical composers (Bach, Beethoven, Mahler and Stravinsky), but they also learn 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, both instrumental and vocal. Strong interest and growing enrollment indicate that we are successfully meeting the need for high-quality music education training. Our music faculty strives vigorously 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 is 690, with 517 undergraduates and 173 graduate students. Nearly all are full time students. Only incremental growth is planned for the foreseeable future. Some increase may occur in the music program, but otherwise the school consciously maintains a small size and low teacher-to-student ratio to provide the personalized training that the high caliber performers at The Boston Conservatory require and that allow the Conservatory to maintain the

very high standards it has established. Just under 10% of all students enrolled originate from Boston.

STUDENT HOUSING

The Boston Conservatory maintains an inventory of about 180 beds for its students in five historic brownstones on The Fenway. 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.

EMPLOYMENT

The Boston Conservatory full time faculty and staff number about 140; part-time staff and faculty total about 205 employees. Of these, 92 faculty and staff live in the City of Boston.

CHAPTER II. EXISTING CAMPUS AND FACILITIES

The Boston Conservatory sits along The Fenway--part of Olmsted's Emerald Necklace in Boston--and on Hemenway Street where its Theater and Studio complex is located---a campus enmeshed within the vital Fenway residential neighborhood.

The Boston Conservatory occupies a unique niche in the Fenway, a cultural district that is home to many world-renowned academic, cultural, and religious institutions such as Berklee College of Music, Northeastern University, Museum of Fine Arts, the Boston Architecture College, the Christian Science Center and the Boston Symphony. Other nearby neighbors include the Boston Arts Academy and Fenway High School, the Red Sox and Fenway Park. 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.

Students at the Boston Conservatory have very long days crammed with classes, private lessons, performance rehearsals, tutoring, practice, study and performance. Campus buildings are regularly used for 20 hours/day. The feeling on campus is vibrant, energetic and intense—generated by faculty who bring experience, talent and enthusiasm to each encounter with students, and by students whose energy and commitment to their artistic pursuits are boundless. TBC seeks to reinforce its mission by providing on its campus spaces that will help nurture talent and accomplishment, build community and aid in the social and intellectual development of its students.

The alley that separates the theater and studio building on Hemenway Street from the buildings on the Fenway serves as an important part of TBC'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 and has an almost theatrical aspect in form and function. Future planning will contemplate that alley as a mews, a secret campus.

CAMPUS PROPERTY—OWNED

In comparison to the many large universities in Boston, The Boston Conservatory occupies a very small amount of building space with only 135,560 SF under TBC ownership and about 26,200 leased from other property owners. (Please refer to Table 1 and Map 1 at end of document) Its small size – in both space occupied and enrollment--means that the Conservatory imposes few if any measurable impacts on the city and neighborhood, and indeed the Conservatory enjoys excellent relations with its neighbors, a point of pride that TBC works to maintain.

PLANNING GOALS

The objectives of The Boston Conservatory Campus Planning efforts are:

- To provide the range and types of teaching, learning, rehearsal and performance spaces needed to support the talent and excellence of TBC's students and faculty;
- 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.

CAMPUS LAND AND BUILDINGS

The Boston Conservatory sits on a very small footprint of land in the Fenway. The property owned by TBC occupies a land area of only 33,000 SF or about three-quarters of an acre.

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. TBC owns five historic brownstones also on the Fenway which have been renovated to serve as residences for TBC students. The Hemenway Theater and Studios building described below is the only one of TBC's campus buildings that has been purpose-built/renovated; all the other TBC buildings were constructed for different purposes

and modified for their current uses. In combination, these seven buildings are the only campus property owned by TBC.

HEMENWAY PROJECT: DEVELOPMENT AND RENOVATION

In the fall 2010, The Boston Conservatory opened its renovated and expanded Theater building at 27/31 Hemenway Street. The Hemenway Project was the first new construction on the campus since 1958 and represents the most extensive renovation project in the School's history.

The Hemenway project at The Boston Conservatory did not result in appreciable growth of facilities; rather it provided a crucial and long overdue modernization of its public performance space, allowed The Boston Conservatory to more easily accommodate the intensive day-night schedule demands on their students, and provided some of the very large volume spaces needed for music, theater and dance instruction and performance.

Modernizing the 1948 theater building (23,000 SF) into a new, high-functioning performing arts complex was completed along with an addition of about 15,000 SF of new construction on a small lot at 27 Hemenway (40' x 80') purchased to allow the building to accommodate dance, theater and orchestra studios and to achieve full accessibility at that facility. This lot was virtually the only piece of open land in the Fenway neighborhood available for such purpose and its location adjacent to TBC's theater facility was fortuitous.

The Hemenway Project represents a new "Heart of School" for The Boston Conservatory and serves as a juncture for the three major performing arts disciplines: music, dance and theater. One of the compelling reasons for the Hemenway Project was to configure the large volume studio spaces on The Boston Conservatory campus and thus reduce the ever-present risk of being without essential facilities to carry out the mission of the college.

DANCE AND PERFORMANCE STUDIOS: The new building concept created studios for use by the dance, music and theater departments on four levels. 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.

ORCHESTRA REHEARSAL HALL: A new orchestra rehearsal hall was built on the top floor and cantilevered over the roof of the theater building to create the necessary dimensions.

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 critical stage wing space 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 will have 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 27 Hemenway contains new, enlarged bathrooms, box office and coat storage. 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 TBC to better serve our students and instructors with this new and renovated studio and theater complex that enhances the quality of both our training and our performances. The new facilities provide much improved rehearsal space, shower and changing rooms, offices and other needed support areas.

The Boston Conservatory’s Hemenway Project was subject to the Boston Redevelopment Authority’s Small Project Review provisions of Article 80 for the design aspects of the renovation and new construction project at 27/31 Hemenway Street.

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, TBC 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 Boston Conservatory leases about 26,200 SF in four buildings in the vicinity of its campus which represent about 16% of its total institutional space. (Please refer to Table 1, Current Properties) Most leased space is used for dance, theater and music studios and rehearsal space. Leasing essential facilities for core instructional needs is far less desirable than owning them because leased property

is subject to the vagaries of the market, which is robust in the Fenway; the competition for any available space is intense.

Another significant disadvantage of leased space is that using scarce financial resources for rent and capital improvements in property it does not own does not well serve the long term needs of the school. The very unique space needs of TBC—high volume space, sound isolated, sprung floors, etc—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 situation can best be illustrated with a few examples. In 2005, TBC leased about 6500 SF at 1260 Boylston Street for orchestra rehearsal and other musical instruction activities. The Boston 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 TBC to identify and renovate replacement space. This situation leaves TBC's investment precarious as compared with investing its very limited resources for the long term in property it owns.

The building at 1108 Boylston where TBC leases space was acquired by Berklee College a few years ago and is included in Berklee's Institutional Master Plan for its own future use. TBC'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 space to replace these studios is nearly impossible to find in the vicinity of TBC's campus.

For these reasons, TBC 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. This building is being carefully evaluated to determine its capacity to accommodate the Conservatory's unique dimensional needs and must be ready for occupancy by TBC—after purchase and renovation-- within a timeframe that allows for a smooth transition out of leased space before existing leases expire.

This property offers expansion opportunities, when resources allow, for TBC to create a larger building on the site to accommodate several of TBC's other unmet institutional needs. Library, faculty offices, administrative support and student residences are all high priorities.

CHAPTER III. PROPOSED FUTURE PROJECT

TODAY'S CHALLENGES

Aging facilities and tenuous leases present very real challenges. TBC has insufficient space to house faculty, the library and other support needs. Investing scarce resources in the substantial improvements necessary to make leased space usable for studios and rehearsal is an inefficient and undesirable use of capital. Also, substantial improvements need to be made to facilities the Conservatory owns in order to sustain its national and international reputation.

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 presenter. The report concluded that the Boston Conservatory has a responsibility to guarantee suitable physical surroundings in which to accomplish complex and demanding professional training and performance experiences. Two key recommendations of the report were 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, TBC can satisfy a substantial proportion of its identified space needs. The Hemenway Project represented the first major step toward addressing TBC's recognized needs. TBC submitted an Institutional Partnership Report to the BRA in conjunction with this project.

FUTURE INSTITUTIONAL PROJECT

The next step toward addressing the recommendations of that effort is to find a building/site to purchase so that TBC can move out of leased space. By so doing, TBC will achieve some 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.

Leases expiring over the next three years create an urgent need to identify adequate reliable replacement space for its programs; for that reason the Conservatory is submitting this IMPNF. TBC must immediately find replacement space within its target area and within its financial resources for about 11,000 SF of studio and other training space in properties whose leases expire within that period and for an additional 6500 SF where the lease expires a few years later, all within the timeframe of this Institutional Master Plan.

TBC is in the process of purchasing an existing building and renovating it for studios, rehearsal and other priority space needs. Because it is a small institution in size and enrollment whose presence contributes so much to the City and community, and because moving existing uses within the same immediate area does not materially change how it operates, TBC anticipates no measurable impacts on its neighbors. Rather the pattern of activities of students and faculty will look remarkably similar after relocation to what they are today.

PROPOSED INSTITUTIONAL PROJECT

As of this writing TBC has identified a building that meets its criteria, is negotiating a Purchase and Sale agreement, and is undertaking its due diligence on the property. Purchasing the building and changing its use to institutional, along with TBC's renovation of the building and relocation from current leased spaces constitute the Proposed Institutional Project for this IMPNF. The building is located at 132 Ipswich Street and has been used for the past thirty years predominately as a warehouse. It is a one-story brick building comprised of 16,980 SF on an 18,500 SF lot. Within the timeframe of this IMP, TBC's Proposed Institutional Project involves renovation of the existing building space for dance, music and theater studios and related support space.

With the purchase of this property and the relocation of instructional facilities from three leased properties, TBC's resulting institutional property will encompass about 152,500 SF of owned property. The total property occupied by TBC after the acquisition of the Ipswich Street property amounts to 161,340 SF about 420 SF less than it occupies today. (see Table 1 and Map 2)

FUTURE POTENTIAL PROJECTS

When the zoning for the Fenway was amended in 2004, the property at 132 Ipswich 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 and TBC intends to develop a larger building to take advantage of that capacity in the years ahead –but not anticipated in this IMP period-- to accommodate many of its other substantial unmet institutional space needs including faculty offices, expanded library, practice rooms and student beds.

Because it cannot accommodate at Ipswich Street all the teaching and other space it needs, TBC expects to have to lease increments of space from time to time as needs demand and opportunities allow. By so doing, TBC can reconfigure and relocate its varied space needs so as to provide the most workable arrangements for teaching and training.

ZONING

ZONING DISTRICTS

The properties TBC currently owns are located entirely within the Institutional sub-district of the Fenway Neighborhood District, Article 66 of the Boston Zoning Code. In this sub-district, College or University Use is an allowed use.

Its leased properties are located in the Mass 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.

FAR in the NS-2 district is 5.0 with 90' height limit or 8 stories whichever is lesser. The building proposed for conversion to institutional use in this IMPNF is located in the NS-2 district where institutional use is allowed by the underlying zoning. Groundwater Conservation Overlay District

The Conservatory's campus is located within the Groundwater Conservation Overlay District. TBC 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 TBC's project at 132 Ipswich, TBC would comply with those provisions in keeping with that regulation.

RESTRICTED PARKING DISTRICT

TBC'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 80 of the Code sets forth the requirements for Institutional Master Plan (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 which receives a Certification of Consistency with an applicable IMP is deemed to comply with underlying zoning. As such the underlying zoning requirements discussed above will be superseded by TBC's Institutional Master Plan, once approved.

By means of the approval and adoption of its Institutional Master Plan, the Conservatory seeks zoning that will incorporate provisions for allowing institutional use by TBC of the 132 Ipswich Street property which lies within a one mile radius of the main building at 8 The Fenway and, to the extent that it must continue to locate institutional uses in buildings owned by others, seeks zoning for buildings within a defined area within which such use by TBC will also be permitted. The Proposed Institutional Project at 132 Ipswich Street does not meet the thresholds that trigger Large Project Review or Small Project Review.

CHAPTER IV. TRANSPORTATION, GROUNDWATER AND URBAN DESIGN

TRANSPORTATION

The Boston Conservatory has very limited, if any, impacts on the transportation, traffic and parking conditions in the Fenway area. The Fenway area is densely populated. The Fenway and Boylston Street are major arterials which carry heavy local and regional traffic of which the component attributable to TBC is hardly perceptible. The Conservatory's buildings all front on public streets but there are no curb cuts into any of TBC's properties; there is no way to segregate trips to and from them. The very few TBC parking spaces are located on small remnant portions of building parcels accessed from the alley off Hemenway Street. Any other vehicle trips to and from TBC are incorporated into the general background traffic in the area and not uniquely identifiable in the manner of typical traffic studies.

TRIP GENERATION AND PARKING

TBC's contribution to the traffic volumes on nearby streets is imperceptible since very few students have cars and the small number of employee trips by car are distributed throughout the day and evening and throughout the area. TBC's daily schedule extends over about 20 hours so that trips don't conform to the more typical peak hour patterns at other institutions. Few, if any, new trips are anticipated from the use of a new property in the vicinity of the campus. TBC-generated trips to and from a new property will simply be relocated from the properties currently leased within the same geographic area.

TBC has only 26 parking spaces, 16 of which are located on remnant portions of the lots behind TBC buildings in the alley between the Fenway and Hemenway Street and 10 marked spaces along the sidewalk in front of 8 The Fenway. Use of these spaces requires a TBC sticker. About 6 parking spaces exist on the remnant portion of the lot at the perimeter of the building at 132 Ipswich. These spaces would be assigned TBC stickers in the same manner as other TBC parking. TBC use of these spaces will replace existing users—thus no new trips to that site would be generated.

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 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 what parking there is is expensive. Part-time faculty takes the T or drive as they have to move from place to place to their several jobs during the day.

TBC's MBTA Pass Program allows any employee at the Conservatory to choose a monthly T-pass - a "Charlie Card", for bus and/or trolley/subway service in and around Boston OR a "Charlie Ticket" for the commuter rail service into and out of Boston - which is deducted from their paycheck as a pre-tax deduction. Since these deduction 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. TBC participation in the pass program is at about 40 employees and at the beginning of the academic year 2011-2022 recruitment into the program will again be advertized and promoted actively.

TBC provides a convenient bike rack for about 10 bicycles in the space behind its main buidling at 8 The Fenway.

GROUNDWATER

The Proposed Institutional Project falls within the Groundwater Conservation Overlay District (GCOD) and Article 32 of Boston Zoning Code requires that one inch of storm water over the entire impervious area of the site be recharged into the ground. Should this project meet the criteria for applicability of the provisions of Article 32, an underground recharge system would have to be installed to collect and recharge a portion of the storm water runoff from the roof before connecting to the existing BWSC drains.

The 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.

URBAN DESIGN

TBC's campus buildings on the Fenway are part of the established fabric of that street. They are 19th century institutional and residential buildings which face onto a portion of Olmstead's Emerald Necklace. The Hemenway Building on Hemenway Street adds an institutional presence within a residential neighborhood. All features of the new façade for the Hemenway project 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 the BRA designers. TBC recognizes that should improvements to the exterior of a newly purchased building be undertaken, they will comply with all applicable review regulations.

CHAPTER V. SUSTAINABILITY

The Boston Conservatory has embraced the principle of sustainable development and operations and takes seriously its role in environmental stewardship. TBC 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 as opportunities arise.

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, TBC set as an objective for that project to create an energy-efficient environment for the new large volume performance and rehearsal spaces conducive to nourishing 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 college from dawn to late at night presenting a compelling design issue for the building.

Taking into account performances, heavy lighting demand and high occupancies led to the conclusion that cooling of indoor spaces for 2/3 of the year was the governing factor for energy efficient design. This observation led to a two prong 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 roof top equipment (HVAC, generator) are 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 day light 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, as well as with interior spaces with differing temperature or humidity requirements. 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 savings florescent lamps were used in many of the light fixtures. Lavatory faucets are automated.

The air handling system is a hybrid ventilation system with low velocity, high volume central air supply to all the large volume spaces in the project—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, thereby 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 space carbon dioxide levels, resulting in occupancy comfort with a lowered energy usage. Room Occupancy sensors were also 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

It should be noted that 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 – our 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

TBC 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 TBC's waste management vendor.

ENERGY MANAGEMENT PROGRAM

As renovation of each of its buildings takes place to accomplish its Capital Improvement Program, TBC installs 95% efficient Boilers in buildings. These boilers are installed at 26 The Fenway and 54 The Fenway and will be specified for 24 The Fenway as part of that renovation project scheduled for Summer 2011.

TBC in cooperation with NSTAR and National Grid has been inspecting light fixtures

and replacing them with energy efficient fixtures 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.

REDUCING CHEMICALS

Another green initiative is reflected in TBC's janitorial program. The Facilities Department uses only green clean products to maintain the sanitation and cleanliness of all facilities at the Conservatory.

CHAPTER VI. COMMUNITY BENEFITS TO BOSTON

Upholding its commitment as a responsible institutional citizen to share our resources and talent with the community and enrich the cultural fabric of our city, The Boston Conservatory and its students actively contribute to the life of the city in a host of ways, both large and small.

CULTURAL CONTRIBUTIONS

Conservatory Connections

This student outreach program provides more than 90 free performances annually to audiences who cannot come to us. Neighborhood partners include Boston Children's Hospital; the Boston Public Library (three branches); Jewish Memorial Hospital; Dana Farber Cancer Institute; ETHOS Program; 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; YMCA (2 branches); Center Communities of Brookline (3 locations); Symphony Plaza East and West; Driscoll School; Brigham and Women's Hospital; the Boston Living Center; St. Elizabeth's Adult Day Health Program; Dorchester House; Haley Elementary School; and Massachusetts General Hospital.

Free Performances

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.

The Boston Conservatory also offers free admission to Fenway-area residents attending matinee performances of Mainstage productions in our theater at 31 Hemenway Street. Free admission to performances is also offered to many community partners.

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 Governor's Tree Lighting Ceremony at the State House.

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. TBC offers a “Winter Week of Service,” in which students opt to return to campus early to participate in a week’s worth of daily service activities.

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 Boston 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 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.

Music for Children 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 Boston 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 learning opportunities available to them.

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 the city's "creative economy." In addition to providing nearly 300 on and off-campus performances annually, TBC's 650 students and their families represent 30 foreign countries and virtually every region of the United States.

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 to attend. Each time they visit our campus and city 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 Hemenway project has benefitted Boston tourism in a number of other significant ways. The Boston Conservatory has established a strong relationship with Elderhostel (not-for-profit leader in educational travel for older adults). As part of their "Adventures in Lifelong Learning" program, a music history faculty member hosts day-long educational retreats for adult tourists at The Boston Conservatory eight times per academic year. Each session brings 40 visitors to The Boston Conservatory. A new, fully-accessible theater building greatly benefits the relationship with ElderHostel and enables similar partnerships with other tourist and elder groups.

TBC's high-quality, low-cost productions currently attract 40,000 people from Boston and beyond each year. The improved accessibility and comfort features of the renovated Mainstage Theater have attracted larger numbers of disabled and non-disabled tourists to the theater. Larger numbers of patrons "make a night of it" by taking advantage of special offers extended to patrons by many of the city's restaurants and hotels. Currently TBC's audiences enjoy special offers (discounts, complimentary appetizers, etc.) at several Fenway restaurants including Brasserie Jo at the Colonnade Hotel in the South End, Eastern Standard and Great Bay at the Hotel Commonwealth in Kenmore Square and Sorento's Italian Gourmet in the Fenway. The improved theater facility is adding more partnerships with local restaurants and hotel concierges and increasing tourist attendance at performances.

The state-of-the-art performing arts venue has heightened The Boston 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, and increasing participation in Arts/Boston, Gold Star, and other discount ticketing agencies that cater to visitors and locals alike. The improved facade has greatly increased visibility and "curb appeal" resulting in more tourist patrons.

Table 1. BOSTON CONSERVATORY PROPERTIES

Existing and Future

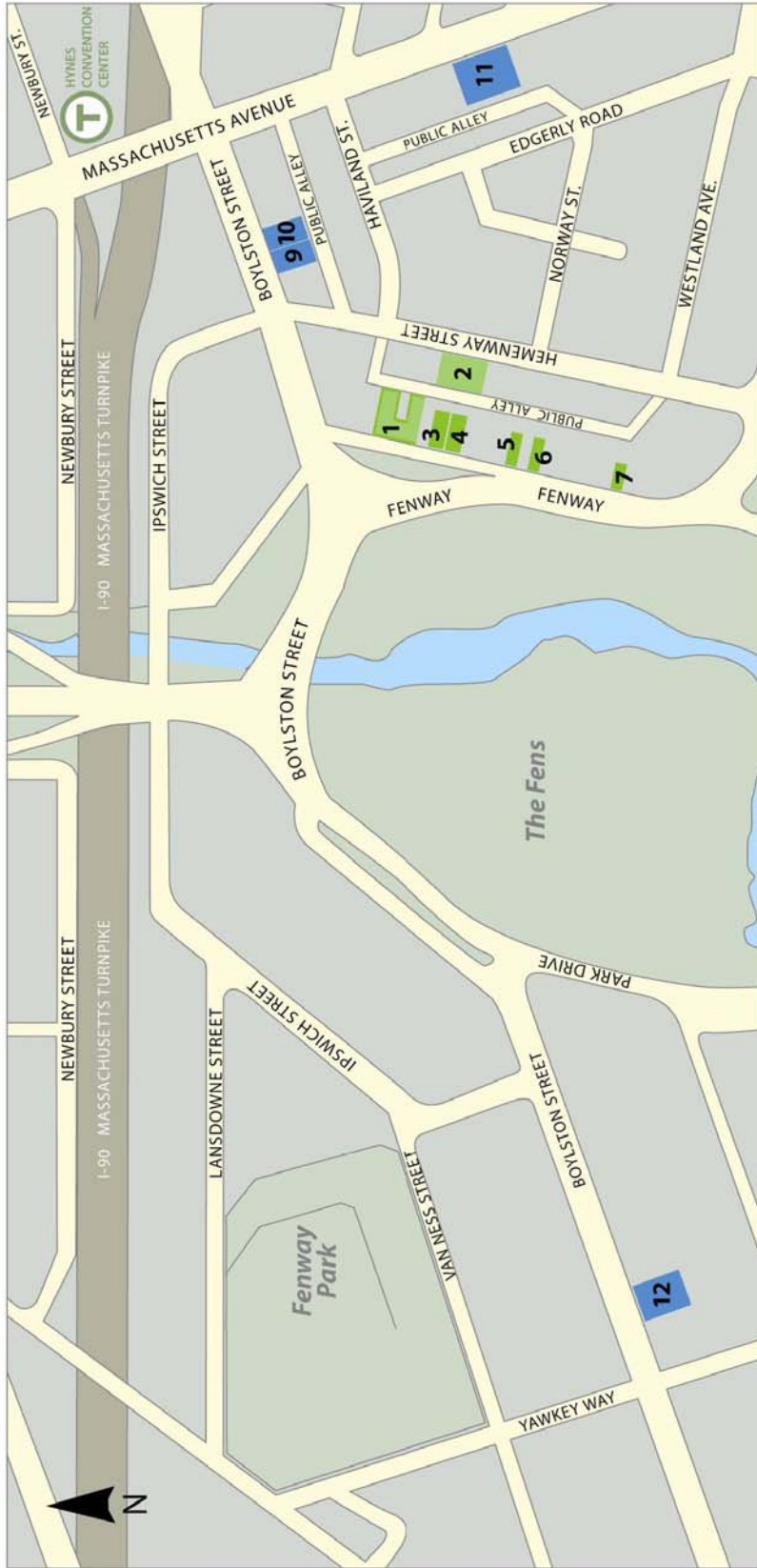
EXISTING INSTITUTIONAL PROPERTY INVENTORY

<i>Owned Properties</i>	<i>GFA</i>	<i>Leased Properties</i>	<i>GFA</i>	<i>Lease Expiration</i>
8 Fenway	44,185	1108 Boylston	7,138	7/31/2013
27/31 Hemenway	38,783	181 Mass Ave	3,749	7/31/2014
24 Fenway	11,952	1260 Boylston	6,513	10/31/2016
26 Fenway	13,604	1112 Boylston	8,800	8/31/18/29
32 Fenway	10,314			
40 Fenway	7,004			
54 Fenway	9,718			
Total Owned GFA	135,560	Total Leased GFA	26,200	
		Total Owned & Leased		161,760 GFA

FUTURE INSTITUTIONAL PROPERTY INVENTORY

<i>Owned Properties</i>	<i>GFA</i>	<i>Leased Properties</i>	<i>GFA</i>	<i>Lease Expiration</i>
8 Fenway	44,185	1112 Boylston	8,800	8/31/2029
27/31 Hemenway	38,783	73 Hemenway St	2,500	7/31/2015
24 Fenway	11,952			
26 Fenway	13,604			
32 Fenway	10,314			
40 Fenway	7,004			
54 Fenway	9,718			
132 Ipswich	16,980			
Total Owned GFA	152,540	Total Leased GFA	11,300	
		Total Owned & Leased		163,840 GFA

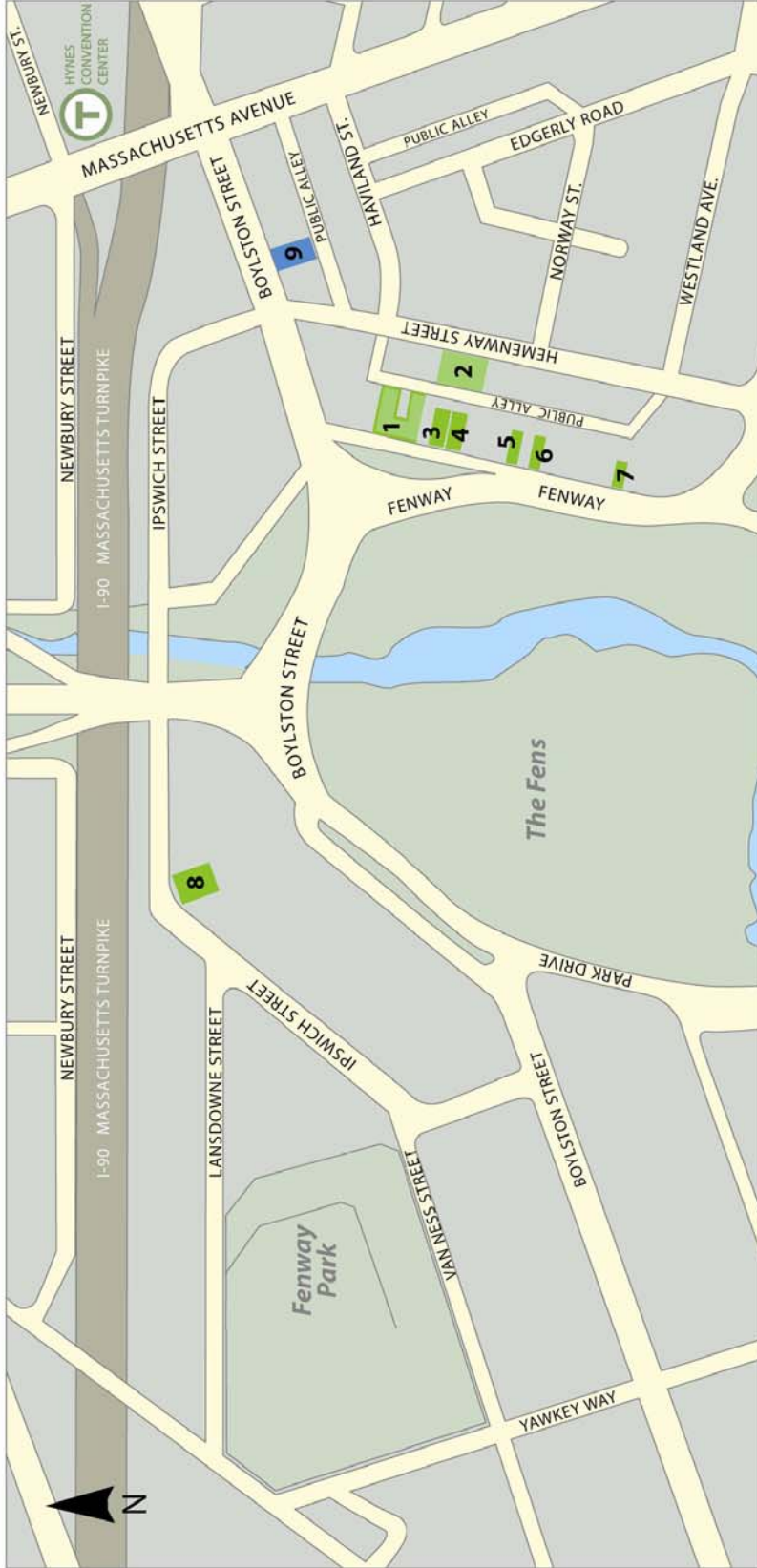
THE BOSTON CONSERVATORY CAMPUS MAP - Existing



- 1** 8 The Fenway
Main Building
Concert Room, Seully Hall,
The Zack Box, Classrooms
& Administrative Offices
- 2** 31 Hemenway St.
The Boston Conservatory
Theater, Studio/Rehearsal
Space & Classrooms
- 3** 24 The Fenway
Residence Hall, Offices
- 4** 26 The Fenway
Residence Hall, Offices
- 5** 32 The Fenway
Residence Hall, Offices
- 6** 40 The Fenway
Residence Hall
- 7** 54 The Fenway
Residence Hall,
Offices
- 9** 1112 Boylston St.
Studio/Rehearsal Space
& Classrooms
- 10** 1108 Boylston St.
Studio/Rehearsal Space,
Classrooms & Practice
Rooms
- 11** 181 Massachusetts Ave.
Studio/Rehearsal Space
& Classrooms
- 12** 1260 Boylston St.
Studio/Rehearsal Space,
Classrooms & Practice Rooms

● Owned Property
● Leased Property

THE BOSTON CONSERVATORY CAMPUS MAP - Future



- 1** 8 The Fenway
Main Building
Concert Room, Seully Hall,
The Zack Box, Classrooms
& Administrative Offices
 - 2** 31 Hemenway St.
The Boston Conservatory
Theater, Studio/Rehearsal
Space & Classrooms
 - 3** 24 The Fenway
Residence Hall, Offices
 - 4** 26 The Fenway
Residence Hall, Offices
 - 5** 32 The Fenway
Residence Hall, Offices
 - 6** 40 The Fenway
Residence Hall
 - 7** 54 The Fenway
Residence Hall,
Offices
 - 8** 132 Ipswich St.
Studio/Rehearsal Space
& Classrooms
 - 9** 1112 Boylston St.
Studio/Rehearsal Space
& Classrooms
- Owned Property
● Leased Property