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## Final Report

Business Plan for the Simsbury Performing Arts Center

Prepared for the Town of Simsbury

**contact:**

Duncan Webb  
Webb Management Services, Inc.  
350 5th Avenue, Suite 4005  
New York, NY 10118  
t. (212) 929-5040  
f. (212) 929-5954  
duncan@webbmgmt.org

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# 1. introduction

The Town of Simsbury has engaged Webb Management Services, Inc. to evaluate the programming, operations and physical attributes of the 10,000-person capacity Performing Arts Center at Simsbury Meadows (PAC), and then to make recommendations that will maximize the value and impact of the PAC on the community.

The amphitheater was developed after several years of concerts presented on an empty field without any permanent infrastructure. The first concert was held in 1996. In 2001, the Town purchased the current Simsbury Meadows property and developed soccer fields on the land. In 2005, the Town constructed the Performing Arts Center, inspired by the Hartford Symphony Orchestra's desire for a permanent summer home. The venue can seat between 1,120 and 2,387 at tables and chairs near the stage, depending on configuration, and 8,000 on the lawn.

While the amphitheater has certainly enhanced Simsbury's quality of life, a special revenue fund that supports the facility and its activities has dwindled over the years. The Town has incurred operating losses on Town-sponsored presentations and therefore wishes to limit the risk involved in operating and animating the venue. And there is a sense that the facility could be better animated, operated and funded. To that end, a 501(c)3 fundraising arm was established in 2011, but remains dormant until a more detailed operating plan can be developed. The Town now wishes to consider the potential to adjust and improve the facility's governance, operations, programming and overall sustainability.

The first four chapters of this report, which were written in June and July, assess current operations and the operating environment in order to reach conclusions and make recommendations on the future of the PAC. Chapter 5 through 12 then advance those plans with specific ideas on how to program, operate, physically improve and then sustain these facilities over time.

## 2. organizational assessment

### 2.1 Mission and Vision

The PAC is currently guided by a statement of purpose, which follows:

*The Performing Arts Center at Simsbury Meadows is an entertainment facility built to enhance the quality of life in Simsbury.*

Under this mandate, activity and events taking place at the PAC must enhance the community's quality of life. The facility is envisioned to be an active cultural resource, providing opportunities for the local and regional community to experience musical concerts, outdoor movies, general assemblies (including graduation ceremonies, memorials and dedications), sporting events, fairs, cultural festivals, art shows and otherwise.

Some believe that a lack of vision and confusion around the mission and purpose of the PAC makes it a political pawn. Interviews indicated a number of critical questions and outstanding issues that concern the facility's mission and vision—and will thus be addressed within later stages of this plan:

- \* How is the PAC's success defined?
- \* What are its operating and sustainability goals?
- \* Is there an expectation to make money, lose money or be self-sustaining?

### 2.2 Governance + Staffing Review

Following are observations and comments on the PAC's existing governance structure.

- \* The PAC is managed via a three-part governance structure. The Town Board of Selectmen approves all events occurring at the PAC and has first right of refusal. The PAC is directly overseen by the PAC Board of Directors, which is appointed by the Board of Selectmen. The Town of Simsbury Culture, Park and Recreation Department manages the facility, with a part-time PAC Manager and part-time Site Manager, with support from other City staff including police and firemen who help with traffic, maintenance and grounds keeping staff.
- \* The PAC Manager operates under a six-month contract, renewed each spring shortly before the beginning of the summer season. The term and timing of this contract prohibits long-range programming strategy and implementation given seasonal pay and uncertainty around future employment. In addition, three different PAC Managers have been employed over seven years, each with different levels and types of relevant experience. Current management has limited programming and marketing experience, but strong fundraising expertise and resources.

- \* The current governance structure is limiting for the following reasons:
  - o With the three-part structure, the programming and event approval process is complicated and lengthy, causing potential users and artists to move on to other venues while waiting on approval.
  - o The facility is understaffed, with no dedicated full-time professionals. In addition, while the Department of Culture, Parks and Recreation has dedicated significant resources to the facility, the department and its staff lack skills and resources to effectively manage the PAC.
  - o Similarly, the PAC Board would benefit from the inclusion of additional members with particular areas of expertise around facility management, marketing, fundraising, entertainment law and otherwise.

### 2.3 Activity and Financial Review

A review of the PAC’s activity and financials helps to further assess its current situation and future potential. We begin with activity.

As the chart below illustrates PAC is used relatively infrequently, hosting between 14 and 22 public events per year for the last four years. It is most consistently used by the Hartford Symphony Orchestra and for community events such as bike rides, car shows and for the last two years, SeptemberFest.

Concert Series have been presented each of these years, including local talent and always targeting the community’s Baby Boomers, empty nesters and retirees. Initial concert series were presented free of charge. The last two years, the Iron Horse Concert Series required paid entry ranging from \$8 to \$12 per ticket.

PAC Activity				
	Summer 2009	Summer 2010	Summer 2011	Summer 2012
Season Start	26-Jun	25-Apr	1-May	2-Jun
Season End	29-Aug	4-Aug	10-Sep	8-Sep
Hartford Symphony Orchestra	6	5	5	5
Community Performances	1	0	1	0
Promoter	0	0	0	0
Other Music	2	0	2	0
Community Events	1	8	9	5
Concert Series	4	3	3	3
SeptemberFest	0	0	2	2
<b>Total</b>	<b>14</b>	<b>16</b>	<b>22</b>	<b>15</b>

If we assume that the PAC season runs from May 1 to September 10 each year, and that 21 of those days are dedicated to set-up, cleanup and maintenance of these events, we can estimate that the facility is being used about 25% to 30% of available summer dates. This suggests some potential for increased use.

## Capacity Utilization

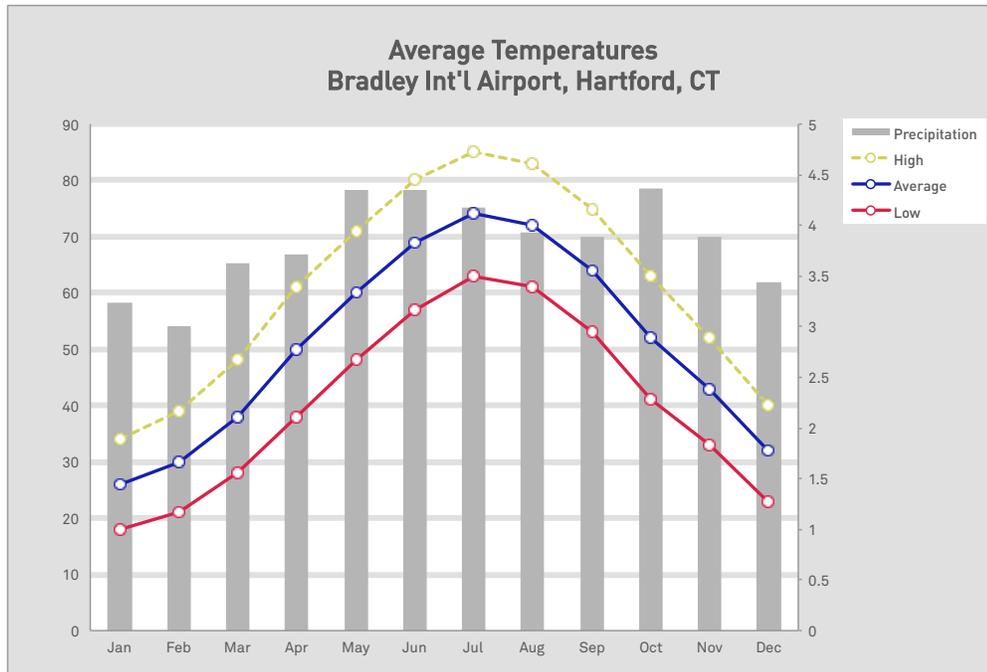
	Summer 2009	Summer 2010	Summer 2011	Summer 2012
Available Dates*	133	133	133	133
Dates used for Public Events	14	16	22	15
Dates for Set-up, Clean-up and Maintenance**	21	21	21	21
<b>Capacity Utilization</b>	<b>26%</b>	<b>28%</b>	<b>32%</b>	<b>27%</b>

\*May 1 to September 10

\*\*Assumption

Activity is currently limited by a number of factors:

- \* A lengthy approval structure has caused a number of groups to choose a different venue rather than wait for approval, which can shorten planning horizons.
- \* Given its primary concern of using tax dollars to provide citizens with necessary services and amenities, the Town is unwilling to assume risk associated with presenting or co-promoting artists at the PAC.
- \* With limited time and resources, PAC staff are not able to more effectively market and fundraise in order to increase use. And given the Town's limited resources and inability to assume risk, live event presenting is not an option.
- \* The expense associated with outfitting the PAC to appropriately accommodate live performance is prohibitive to many artists, promoters and community groups. These expenses create significant risk. That risk is further compounded by unpredictable weather, which further limits utilization by outside groups who are concerned that they will have to pay for equipment rental even in the event of rain cancellation. A review of average temperatures and precipitation at Bradley International Airport shows that while May through September bring the warmest annual temperatures, they also bring the most precipitation. Data from the Farmer's Almanac indicate that it rains between 30% and 55% percent of all days between May and October for the last five full years, or an average of 43% of that time—these are not good odds when tens of thousands of dollars in artists fees, equipment rental, security labor and other costs are on the line and must be paid if the event occurs or not. The unpredictable weather also encourages last minute ticket buying, as audiences wait to see if it will rain before decided whether or not to attend. If an event organizer sees low ticket sales and is not able to anticipate level of walk-up sales, they may choose to cancel the event in advance to save as many costs as possible.



- \* Finally, as we will explain in the following pages, the competitive situation for touring product makes it difficult for the venue to attract touring artists and promoter activity, particularly when combined with the costs of outfitting the venue for such an event.

We have collected and reviewed several years of financial statements, end of year reports and Operating P&Ls. Three years of operating figures are summarized in Appendix A. Our review of these figures and information collected from Town leadership suggests the following:

- \* Overall, the PAC is operated on an extremely small budget, which has wavered between \$125K and \$250K over the last three years. The budget was at its highest in 2011, when management developed and presented a 4-part concert series and reinstated SeptemberFest, thereby increasing equipment rental costs and instituting marketing and programming expenses.
- \* Though recently added, marketing and programming expenses remain extremely low.
- \* In any given year, equipment rentals make up one third to one half of the total operating budget. These costs include tents, tables, chairs, portable restrooms, lighting, sound and other equipment required to create an effective venue for live performance. The other significant expense relates to site support, or equipment, services and supplies needed to maintain and operate the facility.
- \* Management costs are low and have decreased over the last few years. They are structured as a management fee plus commission structure.
- \* Expenses listed in the summary do not include the overhead time of other Town staff who support the operation of the venue, include Culture, Parks and Rec, accounting and grounds

keeping staff. These costs are not charged back to the venue but do appear on the Town's financial statements.

- \* Primary sources of revenue include rental fees, ticket surcharges and commissions, and new income from concert ticket sales, SeptemberFest and sponsorships. Rental fees fluctuate and do not seem consistent between groups. Concessions do not represent a significant source of income. Concert ticket sales are not a source of income during 2012, as Town leadership develops a plan for future operation of the venue in order to ensure its sustainability.
- \* Income sources have fluctuated over the last three years, as 2011 brought new strategies around programming, adding SeptemberFest and a formal concert series.
- \* However, the increased revenues did not exceed expenses, and the year ended with a \$50K deficit, while 2010 and 2012 bring (or are estimated to bring) small surpluses.
- \* Town leadership notes that the Special Revenue Fund dedicated to the PAC has dwindled, and is nearly depleted due to the 2011 deficit.

## 2.4 Policy Review

It is critical for arts facilities like the PAC to be guided by a set of clearly defined policies and procedures. The PAC has a number of policies in place, including:

- \* A tiered approval process for events and programming, with final approval required by the Town Board of Selectmen. Concerts must be funded before being approved.
- \* Renters are required to pay a "license fee" for access to the facility and use of its available infrastructure. License fees are not published or formally structured and vary by group based on level of operational support required from the Town, PAC Manager and Site Manager. Some community groups are able to use the venue rent-free with minimal charges to cover the site manager's time and other basic services.
- \* Some renters are required to pay a facility fee per ticket sold and parking fee per parking pass sold. This fee varies based on the user.
- \* Renters are required to employ fire and police detail for safety. In the case of rain, fire and police detail must still be paid.
- \* A new beer and wine policy developed in 2011, requiring events to be classified as BYO or non-BYO. Non-BYO events prohibited attendees from bringing their own and employs an exclusive beer and wine vendor for the PAC's 2011 concert series. However, this policy is not easily enforced as attendees were previously welcome to bring alcoholic beverages to the venue. HSO audiences are able to bring their own beverages.
- \* Renters are required to hold necessary Town permits and insurance policies.

Overall, Town leadership, PAC users and other constituents report a lack of clear policies and procedures including uneven rental arrangements for different users, unclear selection policy for food and beverage providers, lack of clearly defined roles and responsibilities, and a general feeling on the part of users that the mix of restrictions and unclear policies are prohibitive. The contract between HSO and the Town is a clear and detailed agreement, outlining roles and expectations, though it does not explain the calculation behind the license fee. Other use agreements are less detailed. The venue and its users and management would benefit from a formal and detailed contract that explains costs and expectations.

## 2.5 Community Perceptions

Interviews with members of the Simsbury community, including local residents, business professionals and others suggest the following.

- \* The PAC is generally seen as a wonderful but underdeveloped asset that is not consistently branded or marketed. In spite of its limited activity, community members take pride in the venue and knowing it is the summer home for the Hartford Symphony Orchestra. Community stakeholders believe that the PAC's relationship with the Symphony should be nurtured and developed.
- \* Some would like to see the venue more active with family presentations and movie nights.
- \* Many enjoy the BYO aspect of HSO concerts and feels that a change will negatively impact attendance.
- \* There is a small but vocal minority of downtown merchants who have not been supportive of the PAC and its programs, principally because of parking issues. These are legitimate concerns, but unfortunately they overshadow the positive impacts of events on the downtown and the potential to develop partnerships with local businesses.
- \* There is mixed opinion on whether the Town should operate the PAC but clear consensus that the PAC lacks focus, and a long-term plan.
- \* Local businesses and residents need to be convinced of the PAC's benefits and positive impacts.

## 2.6 Facility Review

The facility is currently in good condition but lacks physical features and infrastructure that could increase use. More specifically:

- \* The venue presents expensive challenges to renters and presenters who must rent and construct sound towers, sound systems, lighting, seating, dressing areas, restrooms, concession areas, ticket booths and more. The expenses associated with renting and installing these features limit use.
- \* Fencing is provided and installed by the Town, though still makes it difficult to facilitate ticketed events, as some attenders choose not to pay and rather sit on the other side of the fence.

- \* The facility is only suited for community events and music events, as it does not have additional staging or a sprung floor to accommodate dance and theater.
- \* Parking is a challenge for events that draw the largest crowds. In fact, many believe that the facility cannot effectively host audiences of 10,000 because of limited parking and other important infrastructure.
- \* The majority of the facility and its lawn sit on a flood plain, which sometimes creates a drainage issue.

Many of the facility's physical challenges could be solved by completing the PAC's development plan. Additional phases were to include permanent dressing rooms, teaching spaces for summer camps and other educational activities, permanent restrooms, permanent concessions and a covering for the front-most part of the seating area.

## 2.7 Benchmarking

We have compared the physical characteristics, governance, operations and activity of the PAC to other community-oriented and commercially-oriented outdoor venues throughout the US. A series of charts, attached to this report as Appendix C, detail those findings. Following are a summary of conclusions and findings from that effort.

### *Community-focused Outdoor Performance Venues*

The three community venues selected for this portion of the benchmarking exercise have varying capacities but are all owned and operated by municipalities with limited to no staff and have physical accommodations similar to the PAC. They include:

- \* Amphitheater at Boat Basin, Huron, OH (1,000-person capacity)
- \* Alton Riverfront Amphitheater, Alton, IL (4,015-person capacity)
- \* Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA (10,000-person capacity)

The PAC is operating with features and characteristics similar to these three venues, with limited to no staff and short seasons. Operating budgets range from \$20K to \$614K (The PAC's 2012 operating budget is \$187K.) However, all of these other venues raise significantly more income through donations and sponsorships than the PAC and do not earn as much income through rentals and facility fees. One venue focuses on presenting free community events including concerts, film and festivals. The others present headliner/comedy or popular entertainment. The PAC hosts more rentals than these other venues.

### *Outdoor Performance Venues with Commercial Activity*

We have also compared the characteristics and operating details of the PAC to other outdoor venues that also accommodate more commercial activity. These three spaces, which were chosen for their mix of activity and government affiliation, include:

- \* Koka Booth Amphitheater, Cary, NC (7,000-person capacity)
- \* Frazee Pavilion, Kettering, OH (4,300-person capacity)
- \* Raleigh Amphitheater, Raleigh, NC (5,500-person capacity)

All of these other venues have house sound systems, permanent dressing rooms and backstage accommodations. Two have permanent concessions. The Raleigh Amphitheater does not have permanent dedicated staff, while the Frazee Pavilion has 2 full-time staff and 21 part-time staff, and the Koka Booth has full-time staff of 7. All of the operating budgets of these venues are significantly larger, ranging from \$950K to \$3.5M while the Simsbury PAC 2012 budget is \$187K. Overall uses range from 30 to 64 annual events while the PAC will host 15 events in 2012. These other venues also host between 7 and 25 rentals while the PAC will accommodate 10 rentals in 2012.

Overall, the benchmarking exercise suggests that venues that include commercial entertainment have more extensive physical features and are more active, thus drawing more annual attendees, operating with higher budgets and providing significant impact to their communities. In addition, few venues accommodate strict rentals by promoters, but rather have contractual agreements with promoters to bring commercial activity to their venues.

# 3. the operating environment

## 3.1 Simsbury

The Town of Simsbury has a rich history, a renewed downtown core and is known as one of the most beautiful communities outside of Hartford, providing an excellent school system and a great quality of life to its citizens.

Like any community, it also has some challenges. The Town has long been home to employees of the region's many insurance companies, but that industry is shrinking. However, the Town continues to focus on downtown development, with a desire to create a walkable area that includes housing, parking and amenities. The PAC is located in the downtown area, with potential to further impact and contribute to those plans.

## 3.2 Audience Assessment

Assessing the PAC's audience is tricky, as activity and audience data are both limited. Because of uncertain regional weather patterns, a large proportion of audiences choose to purchase tickets last minute, and their information is not collected.

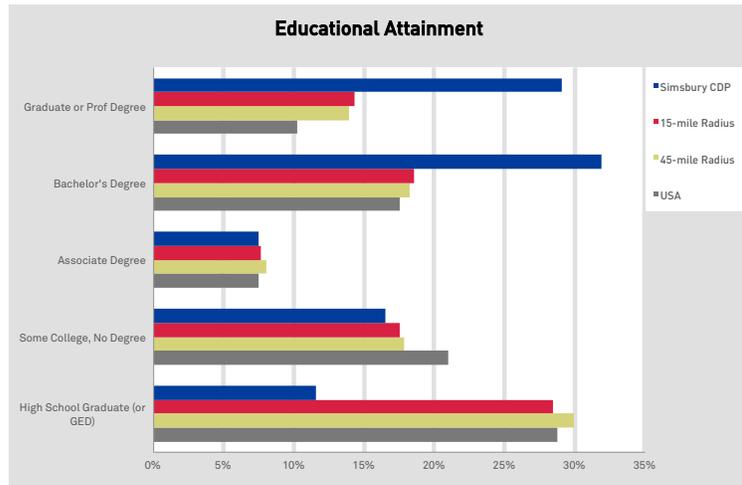
Even still, audience data from the Hartford Symphony Orchestra helps. While HSO was unable to provide us with specific addresses of audience members, leadership did provide a breakdown of the towns and cities where advance ticket buyers for the 2011 summer season were located.

Following are the communities where the largest proportions of advance ticket buying households were located last summer.

<u>City or Town</u>	<u>% of Total</u>	<u>Distance from Simsbury</u>
Simsbury	16.88%	N/A
West Hartford	12.51%	10.7 miles
Avon	9.35%	5.7 miles
Farmington	4.76%	11.9 miles
West Simsbury	3.98%	1.8 miles
Granby	2.71%	7.3 miles
Canton	2.66%	6.8 miles
Bloomfield	2.32%	8.2 miles
Bristol	2.16%	18.9 miles
Weatogue	<u>2.05%</u>	3.1 miles
	59.38%	

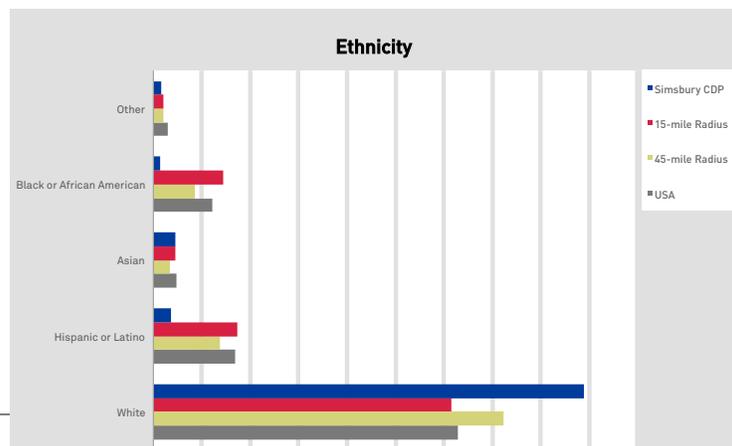
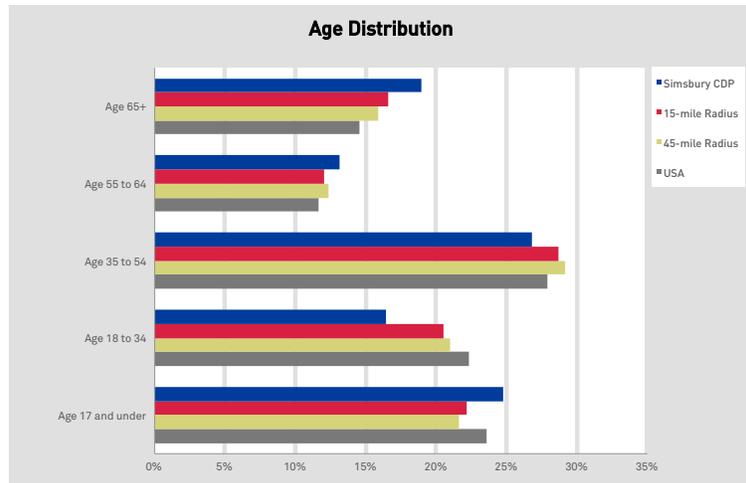
This suggests that the Symphony is drawing a very localized audience, with 60% traveling from within 19 miles of the PAC. As a result, we define the market for the PAC as:

- \* The Town of Simsbury, because HSO draws the highest concentration of audiences from Simsbury itself, and because the mission and purpose of the PAC is to serve local residents
- \* The 15-mile radius surrounding the PAC, because nearly 60% of audiences come from within a 15 to 19 mile radius of the facility
- \* The 45-mile radius surrounding the PAC as the blackout radius for other regional venues is between 40 and 50 miles



A review of the demographics within these market segments, attached as Appendix B, suggests that the PAC should target the following market segments:

- \* *Empty nesters and retirees:* Simsbury and the region are home to a higher than average concentration of empty nesters (Baby Boomers) and retirees, many of which have higher than average household income levels and levels of educational attainment. Historical concert series presented at the PAC have targeted this demographic but interviews expressed a desire for more recognized and commercially oriented artists.
- \* *Regional African American population:* The 15-mile radius is home to a larger than average proportion of Black or African-



American residents. National research on arts attenders suggests that race is not an indicator of whether or not a person is likely to attend a performance, but it is an indicator of the type of event attended. Black or African-American residents are likely to attend performances that respond to their cultural background.

- \* *Families:* Simsbury is also home to a higher than average proportion of children under the age of 17. This segment is likely to respond to affordable opportunities that allow parents, grandparents and children to participate together. Very limited family programming has taken place at the PAC, which could successfully accommodate more children's programs and more family oriented programming, including dance and theatre.
- \* *Young Adults:* The 15-mile radius includes a growing concentration of adults between the ages of 18 and 24. This is also an important target segment for regional promoters, as they find that these audiences are more likely to travel for entertainment experiences—and to attend regardless of distance, weather or cost. This demographic is most likely to respond to current and commercial artists including indie, rock and alternative music.

### 3.3 Users

Feedback from a number of past, current and potential users is important as we consider the future direction of the PAC.

- \* *Hartford Symphony Orchestra:* The HSO is the PAC's primary tenant, bringing a significant level of activity, audiences and attention to the venue. While the relationship has longevity, the HSO's primary motivation in maintaining the relationship with the Town and venue is audience relations. Elements of the agreement, the venue characteristics and the extensive financial and human resources required to present the summer season are prohibitive to the HSO and represent significant risk for an organization struggling to sustain itself. Specifically, the volunteer requirements, need to find a sponsor for trash removal, cost for security and police (even if a show is cancelled), insurance, shuttle busses and costs of equipment rental and installation are all time and cost intensive all make the outdoor season financially risky. HSO leadership will seriously consider the organization's future utilization of the PAC when its contract ends at the end of this season for these reasons and also because there is a feeling that the Town does not charge or expect the same of other users. However, the addition of features and infrastructure that limit costs may provide the HSO with incentive to stay. These would include permanent sound towers, build-out of backstage with storage, dressing rooms, bathrooms and showers for artists.
- \* *Community Event Organizers:* Overall, community event organizers, such as the high school, are happy users, paying minimal costs for use of the facility and finding it well suited for their needs.
- \* *Community Arts Groups:* Community arts groups like the Simsbury Concert Band also feel fortunate to have access to the facility for the cost. However, the facility would be likely to accommodate more utilization by local and regional arts groups with some physical improvements that would limit the costs associated with using the space. Playhouse Theatre

Group could offer an outdoor Shakespeare Festival and children’s productions, and regional schools and universities could present recitals and performances if backstage facilities, permanent restrooms and basic lighting and sound equipment were added.

- \* *Promoters:* Promoters have also historically found the venue to be cost prohibitive, requiring them to sell thousands of tickets just to meet overhead costs. A recent proposal by Tom Vincent is more attractive than previous cost estimates, but the regional competitive situation continues to limit promoters’ ability to bring artists to the venue. Promoters also require quick approval and contracting process and cannot be concerned that they will not receive approval based on genre of artist or performance.

### 3.4 Competitive Facilities

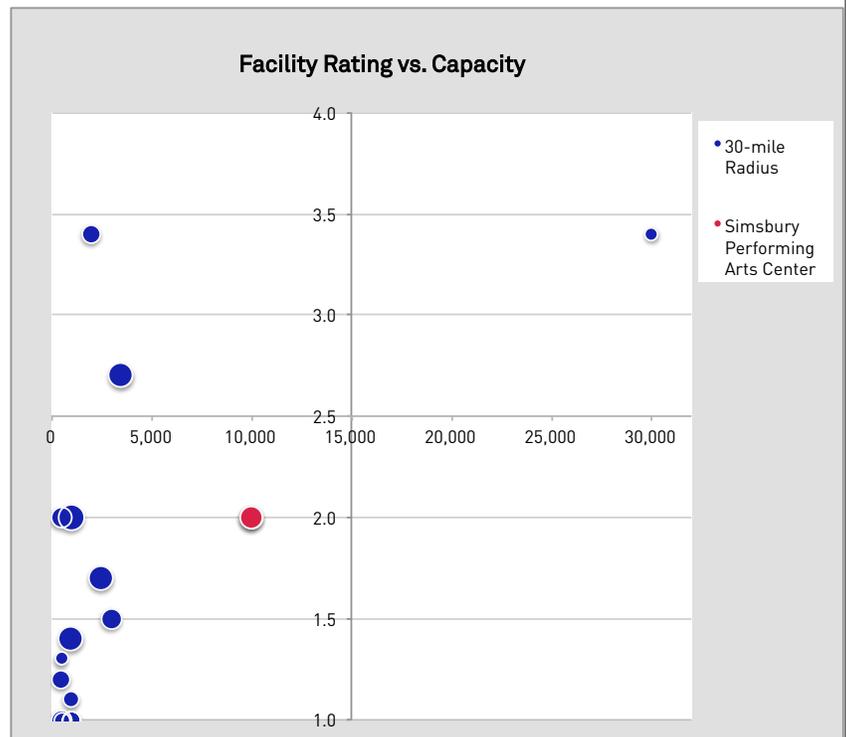
An assessment of the regions’ existing outdoor performance facilities and spaces can identify gaps in the inventory for performance spaces, consider the overall quality of spaces for cultural programming, and provide insight into the competitive market for touring product and other cultural activities.

Most importantly, this analysis considers how the current inventory of outdoor performance facilities serves the region. The inventory, included as Appendix D, considers the physical features and types of activity hosted at each space. This research was informed by site visits, interviews with facility managers, promoters and our own research. Facilities were rated on a scale of 1 to 4, higher being best. The condition and functionality of each facility has been rated using 8 variables. These include:

1. Facility condition
2. Staff and support
3. Theatrical functionality
4. Room acoustics
5. Customer amenities
6. Performer amenities
7. Atmosphere and character
8. Suitability for users

This analysis led to the following highlights around the quality, age and condition of the region’s outdoor performance facilities. The following matrix compares facility quality to capacity, indicating that there is a high number of small-capacity, low quality facilities in the region, and few facilities with capacities over 5,000 seats.

Understanding how the PAC compares to the region’s other outdoor performance facilities, and the overall quality and condition of the region’s



spaces is a critical piece of this study. The following observations detail the physical characteristics of seasonal performance facilities and spaces within a 30-mile radius.

- \* 16 regularly accommodate presented performances and talent as well as rent facilities to outside users.
- \* Comcast Theatre, which has 7,500 fixed seats and a 22,500 capacity lawn, is the largest venue within the 30-mile radius. Comparatively, the PAC is the area's second largest venue.
- \* The majority of facilities had minimal to no permanent infrastructure, with the following exceptions:
  - o Comcast Theater has covered seating, permanent concessions and backstage facilities and other event space.
  - o Mountain Park Amphitheater, Manchester Bicentennial Band Shell and Davis Miller Band Shell all had some sort of backstage facilities, including dressing rooms.
  - o SummerWind has a reserved seating area that is paved and tented, although the seats are not fixed.
- \* No facilities have a full fly system (theatrical rigging for scenery, curtains, and other theatrical effects)
- \* Alcohol policies vary greatly from site to site. Most venues, especially those located on City or school property, including parks, formally restrict the consumption of alcohol. Two facilities, including the PAC, allow audiences to bring their own alcohol. Three facilities allow the sale of alcohol on-site (again, including the PAC).

Our review of regional facilities as well as conversations with regional promoters indicate that the PAC is located in a highly competitive market for commercial entertainment and popular talent, particularly for touring artists given the buying power of Live Nation (which operates Comcast Theater) and regional casinos which pay above market rate for artists and then include large blackout clauses that prohibit that artist from performing in other areas of the state.

Following are additional details on the PAC's competitive situation:

- \* The majority of regional venues are utilized to present contemporary and commercial acts:
  - o 12 (75%) present tribute and cover bands
  - o 15 (94%) present popular and headlining bands
  - o 12 (75%) present local bands
- \* Some facilities also present other types of concerts:
  - o 5 (31%) present classical/pop music
  - o 7 (44%) present jazz, big band or swing music
- \* 4 (25%) are regularly rented to outside users:
  - o Comcast Theater, which is operated by LiveNation, occasionally accommodates outside music festivals and other events
  - o The PAC is utilized by the Hartford Symphony Orchestra for its Talcott Mountain Music Festival and has been rented by local promoters in the past.
  - o The SummerWind Performing Arts Center and the Wadsworth Mansion (Music at the Mansion) are both available for private events

- Mountain Park Amphitheater, located on the site of the former amusement park, is a relatively new venue that is operated and booked by Iron Horse Presents, which occasionally rents or co-presents events with commercial promoters.
- \* Other types of presented activity at these facilities include film (13%), dance (19%), and family and youth programming (19%).

Promoters tend to work with booking agencies and artists' representatives to book talent that is touring throughout the US during a given season, or to book the most popular entertainment at any given time. The fact that promoters are finding the competitive situation in Connecticut to be limiting, particularly in combination with the PAC's overhead costs, suggests that the PAC operator may have to be willing to assume risk and present events if a higher level of commercial acts are to be accommodated there.

### 3.5 Other Forces & Trends

There are a number of broader forces and trends at work in and around the future of all indoor and outdoor facilities throughout the country.

- \* *Economic:* We are still in the midst of a period of economic decline that continues to affect the arts. Nationwide, there is more sensitivity to admission prices and less funding to support arts and cultural venues and organizations.
- \* *Technology:* Emerging technologies are allowing audiences to see/hear/experience performances and exhibitions with a high level of quality through their home entertainment systems. Other technologies are allowing people to connect electronically through social networking sites. These represent huge threats to live experiences, unless groups are able to stress the special experience of sharing a live event with other people, and offer opportunities for them to talk about it with others. Another more positive element of technology is the emergence of the web as a marketing tool. This is critically important as a cost-effective means to build and sustain customer loyalty.
- \* *The Environment:* Environmental issues (most significantly climate change) are becoming pervasive. Most significant is the new competition for funding that these issues and movements represent. Also significant is the desire for arts groups and facilities to embrace green building and operating practices.
- \* *Social:* Finally, there are social issues. There is the challenge of cocooning, when people choose to isolate themselves from others, living in a virtual world (enabled by technology). But we also see that many more people still want to exist in a world with others. Recent research on the intrinsic values of the arts focuses on the importance of giving audiences the opportunity to talk about performances with other audience members as a way to process and find meaning in the experience.

## 4. recommendations

All of this information brings us to several key conclusions:

- \* The PAC is a special venue, providing unique ambiance and service as a source of pride for community residents. However, the venue is not effectively utilized, marketed or programmed. Its governance structure and related politics prohibit increased use and prevent the facility from operating in support of a mission. The costs required to rent equipment and bring the venue to a place where it can effectively accommodate live events are also prohibitive—and compounded by frequent rain. While the PAC should not be straining Town resources (particularly Public Works, Culture, Parks and Recreation and Maintenance), it should also not be seen as a potential profit center.
- \* A review of two sets of similar venues suggests that the PAC is on par with other community-oriented venues with small budgets and limited activity. The data also suggest that if the PAC is to host more commercial activity, it requires additional physical infrastructure, staff and an expanded operating budget.
- \* The regional competitive situation for touring talent is fierce, and as a result the venue cannot rely on promoter activity unless a specific multi-show agreement with an established promoter is developed. The venue, however, may have success as a presenter of more diverse artists and cultural programming, but this would require a level of risk and physical infrastructure to minimize costs.
- \* While there are diverging opinions on how the venue should be operated and governed, there is clear community consensus that the Town should do whatever necessary in order for the PAC to continue to be the summer home of the Hartford Symphony Orchestra, and for that relationship to be strengthened.

Having discussed the findings of this analysis with Town leadership and members of the Performing Arts Center Board, the following assumptions inform the business planning for the future of the facility. These directions are based on potential mission and programming vision—which will then determine the best operating structure and strategy. The following describes the vision for the Simsbury Performing Arts Center.

### *A Community Oriented Outdoor Performance Space with Occasional Commercial Events*

Both options require a level of physical investment. Both options require basic physical improvements, including dressing areas, green room, storage, improved water supply, improved drainage and a permanent box office, all features that are needed to better accommodate the Hartford Symphony Orchestra.

The PAC should focus on serving the Simsbury community by providing an affordable and accessible venue, remaining a quaint destination situated in a historic downtown core. Programming includes existing community events such as SeptemberFest, but expands programming and activity to include more culturally-oriented and family-oriented activity unique to an outdoor setting.

Additionally, a search for a commercial programmer should result in the selection of a local promoter as a partner. This strategy would give the promoter license to book any artists or genre in order to meet a required number of annual presentations. It would be most effective to identify an existing and large promoter that is interested in entering the market and competing with Live Nation and the casinos. Simsbury would lose some control over the level and type of programming, but by providing the programmer or operator with the right incentives, would be better positioned to accommodate higher profile touring product.

While the PAC operates within a very competitive environment, some shifts in its physical and operational infrastructure could allow it to better compete and potentially move in this direction, hosting the HSO as well as a wide variety of commercial entertainment.

- \* Education space including two classrooms to support the venue's new community focus.
- \* Improved and expanded equipment inventory, including permanent sound towers, projection capabilities (including a screen,) a basic sound and lighting package that can be augmented by users.
- \* Permanent concession facilities to better accommodate more frequent and larger crowds.
- \* A permanent overhang or tensile structure to limit risk and exposure for artists and the contracted commercial programmer.

The Simsbury PAC should have a more extensive combination of community and commercial activity, including cultural programming and commercial artists. The following are examples of facilities with comparable programming and facilities.

*Koka Booth Amphitheater, Cary, NC*

The Koka Booth Amphitheater, which opened in 2001, is located among 14 acres of stately hardwoods and pines and situated next to Symphony Lake. With capacity for 7,000 people, patrons can sit on the spacious lawn or the specially designed crescent deck. The amphitheater's performance season runs April through October and features an eclectic mix of entertainers, which include live music concerts and festivals, the North Carolina Symphony Summerfest Series and Movies by Moonlight movie nights.

The amphitheater is operated by SMG, a professional facility management firm. It hosts between 40 and 60 events per year, including a mix of commercial and community entertainment. Outback Concerts is the venue's contracted promoter for all live concert performances, which have included Nickel Creek, John Mayer, Willie



Nelson, Bob Dylan, Joe Cocker, Ben Harper, Jack Johnson and Norah Jones. The North Carolina Symphony, a full-time professional orchestra of 65 members, uses the amphitheater as its summer home. In addition to live music and symphony events, the amphitheater also hosts a variety of day festivals and events, such as the Great Grapes Wine & Music Festival, Carolina Arts Festival, the Town of Cary Independence Day Celebration, Diwali Festival and the Celtic Fest.

The Booth stage is 70' x 40', with dressing rooms and shower accommodations for performers. The total capacity of the Booth Amphitheater is 7,000, with 1,000 uncovered premium front-of-house seats, 5,622 uncovered general admission lawn seats, and 378 covered reserved seats in the Crescent Deck. From April through October, rental is available for private and public functions.

*Pines Theater at Look Park, Florence, MA*

The Pines Theater is an open-air performance venue situated within Look Park. The 2,300-capacity venue has stone sound towers and is surrounded by pine trees. The Theater is used for a number of concerts throughout the summer, including the Franklin King III Children's Entertainment Series, which includes 7 performances for families (concerts as well as puppetry artists) that take place on Tuesday mornings between July and August.



Local promoter *The Collective Music Group* also produces 3 events as a part of the Pines Theater Festival, which includes SummerFest, a one-day festival showcasing local and regional musicians and bands, GreenFest, a business expo and music festival celebrating green businesses, and HarvestFest, a fall celebration. The nonprofit rents the facility out to the promoter and the promoter handles production inside the theater area, including concessions. The Park addresses all maintenance issues and security issues and sets up the whole concert area and provides Park rangers at the concert. For large concerts the park hires City police officers to be on site.

The Pines Theater is also rented as an add-on to the park's banquet facilities. For rentals, the theater can accommodate 200 seated on-stage.

Owned by the City of North Hampton and operated by a nonprofit organization, the Pines Theater is located within Look Park, a 150-acre park that opened in 1930. The Look Family, who provided funding for the development, purchase and maintenance of the park, created Look Park. Governed by a 7-member board, the nonprofit organization responsible for park operations has an annual operating budget of \$1.6 million. The Park generates approximately \$1M in park admission and fees each year.

## 5. operating goals

Having determined demand for high-quality performance and support facilities, and described the various components and facility characteristics of that space, there is now a need to determine how this facility will be governed, operated and sustained. The Simsbury Performing Arts Center should consider governance, facility and operating models on the basis that the building functions with the following goals:

1. Strengthen the Town's partnership with the Hartford Symphony Orchestra, continuing to provide a summer home for the organization and accommodating their needs. Key here is the move towards a risk-sharing partnership with the Symphony. There should be more emphasis on the facility fee rather than the license fee, and an effort to approach capital improvements jointly. We would also hope that new arrangements provide more programming flexibility for the PAC, and then encourage joint efforts in areas like ticketing and marketing.
2. Provide access to well equipped outdoor performance and event space to promoters, local nonprofit organizations, arts organizations and other cultural users. Operate as a high-traffic seasonal facility that is attractive to artists, local residents and Simsbury visitors.
3. Utilize a sustainable business model primarily driven by earned income.
4. Encourage collaboration and efficient sharing of resources.
5. Provide an outstanding audience experience for residents and visitors, which extends to parking, food and beverage services and policies, and cancellation policies.
6. Contribute to the economic and cultural vitality of Simsbury.

These operating goals can guide the PAC towards decision-making in the day-to-day operations of the building. Each goal makes sense and seems reasonable. It is the combination of these goals that is challenging – providing access, staying busy and managing costs in a way that the facility delivers value to the community while remaining financially sustainable. Having defined operating goals and framework for how to accomplish that vision, the following chapters address the specifics.

## 6. programming & partners

We see five principal ways that the PAC should be activated, with several key partners.

1. **The Hartford Symphony Summer Season:** As was described in Chapter 3, the HSO is the dominant user of the facility and has just completed year four of a five-year contract for its use of the space. It is our view that the HSO remains the key anchor for the future development and use of the PAC, such that the first priority should be to satisfy the Symphony's current concerns about the PAC and negotiate a new long-term contract.
2. **Live Presenting:** Buying and presenting touring arts and entertainment programs should be a small but important element of the PAC's future programming. Presented events can support the mission of the PAC by providing residents with opportunities to see and hear regionally and nationally known artists. The challenge with presenting is having the ability to choose and access the right shows and promote them effectively such that a small set of performances has a large and positive impact on the community. Here, we would recommend that the PAC hire staff able to book, promote and execute the occasional presented event.
3. **Film Presenting:** Likewise, we see an opportunity to develop a summer outdoor film series at the PAC, with family, classic and popular movies. While this could be accomplished with a film presenting partners, let's assume for now that it is internally managed, with films acquired through a regional distributor.
4. **Community Programming:** The PAC should continue to host community programs, whether bike rides, community celebrations or commemorative events that are produced locally with the support of local businesses.
5. **Rentals:** Finally, the PAC should be available for occasional rentals, either regional nonprofits seeking a new location, commercial promoters wanting to bring events to the PAC on a rental basis, or private/corporate groups wanting to use the PAC for a private event – like a corporate picnic or wedding reception.

The limitations on program development are the current physical limitations of the PAC and its current operating structure, issues we address in the next two chapters.

## 7. governance & staffing

Performing arts facilities can be governed and operated in many different ways. For the Simsbury Performing Arts Center, it is our view that the current structure and arrangements should be modified in order to pave the way for a more active and impactful facility. Specifically:

- The 501(c)3 organization created a couple of years ago should be activated and prepared to take on a larger role in the programming and management of the PAC. It should be constituted with a mission to improve and operate the facility for the benefit of the community.
- There should be a lease or some other form of contractual relationship between the Town and the nonprofit, which defines the Town's desires and expectations for the operation of the PAC, and then describes the responsibilities of the nonprofit as the operator, and the conditions under which the nonprofit can operate the facility on behalf of the Town.
- The nonprofit should form a board of directors based on the current Town-sponsored board, establishing criteria and expectations for board membership, as well as terms of service. The composition of the board will be a critical factor. There should be representatives of the Town council, staff and then other community leaders able and willing to lead a fundraising effort to improve and then sustain these facilities. There should also be local businesses represented on the board in order to represent the economic development interests of the community.
- The nonprofit operator should hire a facility manager for the PAC on an ongoing basis, and then take responsibility for key operating partnerships – most importantly with the Harford Symphony.

Currently, the PAC is managed a part-time manager hired each spring, and then a series of part-time event staff supported by Town of Simsbury services. As we have suggested, staff must be in place well before the outdoor season begins, and should have the skills necessary to support the range of programming described in the previous chapter.

Here is an organizational chart for the fully developed PAC, likely some years into the future after physical improvements are made and programming partnerships have evolved. We will consider how and when these positions are added within the pro-forma operating budget.

For this chart, the orange box denotes volunteer leadership, the blue box full-time staff, the green boxes part-time staff and the red boxes event-based staff.



Here are brief descriptions of the key positions:

- \* **Executive Director:** This is the key position, likely to evolve from a part-time to full-time position as the project develops. Key responsibilities include the programming of the PAC, the management of staff, the working relationships with key partners and the physical condition of the PAC. There will be significant work around the development and maintenance of a working board of directors, and likely a key role in fundraising for facility improvements over time.
- \* **Administrative Assistant:** The Administrative Assistant is a support position that fulfills clerical duties for senior staff. Potential tasks include greeting office visitors and answering the phone, speaking with tenant groups and renters, assisting the marketing manager with mailings and special projects, filing and office equipment management.
- \* **Technical Director:** This position requires knowledge of technical systems for multi-disciplinary facilities, including lighting, audio-visual and communications systems. A primary responsibility of the Technical Director will be to orient and train staff, independent contractors and volunteers on these systems and then approve their use of building facilities. The TD will also supervise a pool of on-call technical labor, including lighting technicians, sound technicians and crew to provide for users as needed. Finally, the position will also design and implement safety protocol for equipment and facility use, monitor inventory and order supplies, and assist the Executive Director with budgeting for equipment repairs and maintenance, supplies and technical labor expenses.
- \* **Marketing + Ticketing Manager:** The Marketing and Ticketing Manager is responsible for developing and writing marketing plan and materials, fielding press inquiries and media requests, writing press releases and overseeing the box office. This position requires strong writing, design and communications skills, and experience working with a ticketing service or Customer Relationship Management (CRM) system. Additionally, a portion of the Marketing + Ticketing Manager's time will be allocated to assisting partner and rental organizations with their marketing materials and plans.

## 8. facility improvements

In Chapter 4 we identified some possible facility improvements. Here we prioritize these and make some rough assumptions about cost.

High priority:

1. Improved and expanded equipment inventory, including permanent sound towers, projection capabilities (including a screen), a basic sound and lighting package that can be supplemented by users.
2. Improved backstage accommodations, including dressing areas, green room, storage, improved water supply, improved drainage
3. Improved front-of-house facilities, including a semi-permanent box office and concession facilities. Here, semi-permanent means that these structures might be moved away from winter storage. Alternatively the concession facilities might be adaptable to be used as an ongoing café and food bar, open most summer days.

Medium priority:

1. Education space including two classrooms to support the venue's new community focus.
2. A new floor for the stage more appropriate for dance and other uses.
3. A permanent overhang or tensile structure to limit risk and exposure for artists and the contracted commercial programmer.

Low Priority:

1. The extension of the overhang to cover some portion of the audience, such that up to 500 seats could be covered. This would also suggest some work on the floor to make it easier to place theater seats or tables and chairs.

To develop a rough estimate of costs, we engaged our associates at Theatre Consultants Collaborative (TCC) to work up some figures. Their work is attached as Appendix E. The first page is a schedule of spaces for amphitheater additions, which catalogues all of the rooms needed and their dimensions. Then there is a detailed estimate of equipment costs, including draperies, rigging, platforms, controls, lighting, sound, video and communications. On this spreadsheet, there are columns for base equipment, projection equipment, additions and larger systems, video and then a total amount.

From these two sources, we have developed a summary spreadsheet, shown below. Rows 1 through 8 are the equipment costs. Rows 10 and 11 are the estimated costs of the sound and light towers. And rows 12 through 17 are building costs, based on the area in the space program, times an estimated construction cost. We have shared all of this information with Ken Trestman, Technical Director of the Hartford Symphony. At his suggestion, expenditures were shifted from equipment systems to building and infrastructure.

The resulting projections are more comprehensive and perhaps a bit more precise than the Town's recent CIP budget, but these are still preliminary estimates. And here we have translated priorities into a schedule, suggesting that there are three rounds of work completed for the fiscal 2015, 2017 and 2019 seasons respectively.

Simsbury PAC Capital Cost Projections		Complete for	Complete for	Complete for	
		Fiscal 2015	Fiscal 2017	Fiscal 2019	
#	Item				Notes
1	Performance rigging and draperies	\$ 150,600			consider rental equipment
2	Performance lighting - base	\$ 104,150			consider rental equipment
3	Performance lighting - enhancements		\$ 461,250		consider rental equipment
4	Performance sound - base	\$ 713,120			consider rental equipment
5	Performance sound - enhancements		\$ 1,379,970		consider rental equipment
6	Projection		\$ 105,000		consider rental equipment
7	Video and Image-Magnification		\$ 370,000		consider rental equipment
8	Miscellaneous stage equipment	\$ 69,200			stage platforms, personnel lift, ladders
9					
10	Sound towers	\$ 80,000			two permanent towers (CIP estimate)
11	Lighting towers	\$ 80,000			two permanent towers (CIP estimate)
12	Front-of-House structures	\$ 1,200,000			8000 gsf x \$150 / gsf
13	Performance support structures	\$ 630,000			4200 gsf x \$150 / gsf
14	Education spaces (2 classrooms)		\$ 288,000		1920 gsf x \$150 / gsf
15	New stage floor		\$ 72,000		2400 gsf x \$30 / gsf
16	Stage overhang		\$ 72,000		1200 gsf x \$60 / gsf
17	Audience cover and seating (500 seats)			\$ 477,000	4800 gsf x \$60 / gsf + 6300 gsf x \$30 / gsf
	<b>TOTAL</b>	<b>\$ 3,027,070</b>	<b>\$ 2,748,220</b>	<b>\$ 477,000</b>	

As the project advances, it will be important to engage theater consultants to refine these estimates, write the specifications for new equipment systems and then work with architects to plan and design facility additions and improvements.

It should be recognized that our assumptions about what happens when represent only one possibility. We are being fairly specific about each phase in order that we can show the impacts of improvements in the pro-forma operating budget. There are certainly other approaches, including ones that makes smaller improvements over a more extended period of time.

It is also important to note that the idea of making capital improvements to a Town facility operated by a private nonprofit is not a new idea, as recent improvements to the Town golf course were approached in the same way. We do see the Town playing a significant role in this effort, through direct financial support and the pursuit of State funding on behalf of the project.

## 9. facility management

We would recommend that a more formal set of policies and practices guide the operation of the PAC, in a number of areas:

**Scheduling:** There should be a master calendar controlled by the Executive Director. Spaces should be made available for booking up to 18 months in advance, with priority given to the HSO, presented events, community events and then rentals. Building management should also reserve the right to retain certain days or weeks for facility maintenance and improvement.

**Rental Rates:** Rental rates should be based on the type of user, with local nonprofits and the HSO paying less than non-local or commercial groups.

**Outside Personnel and Labor Expenses:** The PAC will continue to employ outside labor for events, generally at cost. We would also encourage the development of relationships with local schools and colleges to have the more skilled positions filled by students and interns training in these particular areas.

**Ticketing:** We would recommend that the PAC develop a ticketing system for its users, as and when warranted by existing rental and presenting activity. This might best be accomplished in partnership with the Symphony.

**Concessions:** Concessions should be upgraded for performances and community events, and we would endorse the basic approach allowing patrons the choice of bringing their own alcohol or purchasing it at the venue.

**Catering:** There should be additional catering to support corporate and community events at the PAC. There are several options, including the contracting of catering out to a third party (likely a local provider), managing catering internally, or developing an approved list of caterers for events at the PAC. For the time being we will assume an approved list of caterers and make financial projections based on a share of catering income for the PAC.

# 10. marketing plan

Audience development is an ongoing challenge for arts facilities, both in terms of attracting audiences for presented events and then attracting renters. We would simply like to encourage some early thinking about marketing the improved and more active PAC, starting with several large ideas:

**Positioning the Facility** – the key to marketing the Simsbury PAC, both to audiences and users, is to position it as a unique and attractive facility. There are several elements to this:

**Beautiful** – the PAC is in a bucolic and pastoral setting that happens to be adjacent to the downtown shopping and entertainment district of Simsbury.

**Easy** – With appropriate investments backstage and in public areas, the PAC will be easy to use for renters (load-in, set-up, run the show and strike), and also easy for audiences in terms of access, parking and amenities.

**Affordable** – With more equipment and amenities at the PAC, the cost of using is lower and rents can be set to compete favorably with other outside venues.

**Each Program has an Audience** – The overall marketing strategy for the PAC should reflect that there are different audiences for each of the programming elements – the HSO, other live presenting, film presenting, rentals and community events. Media choices and messaging should reflect each of these different groups.

**Partnerships, Partnerships, Partnerships** – More than anything, we would stress the importance of seeking and developing partnerships to animate the PAC and attract audiences. This means working closely with the Town, other Town organizations, schools, businesses and other nonprofits to come up with creative ways to use the PAC and to make sure that each event is fully attended.

**Social Media** – The beauty of new media is the relative low cost of promoting events online. But the effective use of social media does require the time and effort of those who understand and are comfortable using these new tools.

**Volunteers** – At the opposite end of the scale, we would encourage the development of a strong and well-trained volunteer force who can act as guerilla marketers for the PAC and its programs.

# 11. pro-forma operating budget

Appendix F is a pro-forma operating budget for the PAC that shows how program, staff and physical changes lead to higher revenues and expenses over time. We have built this financial model to be an effective tool to help the Town consider various choices over time. It is a live model that can be manipulated easily to test physical, programming and operational choices.

All of the analysis has led to the development of a pro-forma operating budget that shows actual results for fiscal 2012, the fiscal 2013 budget and then projections for fiscal 2014 through 2019. The pro-forma also assumes that there are three rounds of physical improvements that lead to enhanced facilities for fiscal 2015, fiscal 2017 and fiscal 2019 – described in Chapter 9.

A key step in developing the pro-forma has been estimating activity as operations are expanded and facilities are improved. The first part of the pro-forma is a spreadsheet that details activity, income and attendance for various programs and rentals. Here is a description of the key assumptions in the activity profile:

- \* We are projecting a slow but steady increase in various types of activity, including presented live events and rentals. We assume that HSO utilization remains stable.
- \* There are also more non-performance events over time, including Septemberfest and rentals.
- \* Classrooms come online for fiscal 2017 and are immediately used for various programs (some run by HSO) and rentals.

The multi-year budget is the second portion of the pro-forma. Following are key assumptions:

- \* Admissions/Box Office, Tuition/Workshop Fees, Contracted Services, and Rental Income are taken directly from the activity estimates and conservatively increase in expanded facilities – in line with increased activity estimates.
- \* Rental income increases with more activity, but the actual rental rates with HSO go down in fiscal 2014 when a new contract is put in place.
- \* Income from commissions and fees increase with more activity and the introduction of a new ticketing fee for a facility-based ticketing service.
- \* Concession income grows slowly over time but still stays moderately low as the facility allows the BYO policy to continue.
- \* We introduce contributed income starting in fiscal 2014, with corporate sponsorships, and small amounts from individuals, foundations and in-kind donations from the Town.

- \* On the expense side, the first big change is the shift to a full-time manager for part of fiscal 2014 with other part-time staff and then additional events staff, including police and fire services from the Town.
- \* There are significant new presenting expenses (artists fees, marketing costs and other direct expenses), as we are recommending that the facility organization now becomes an occasional presenter.
- \* Site support services, utilities, marketing and other expenses grow slowly but steadily with more activity.
- \* There is a new ticketing operation, largely paid for with fees.

Overall, the size of the budget grows dramatically, both on the revenue and expense side.

Pro-forma Operating Budget Summary										
	fiscal year ends June 30	Fiscal 2011	Fiscal 2012	Fiscal 2013	Fiscal 2014	Fiscal 2015	Fiscal 2016	Fiscal 2017	Fiscal 2018	Fiscal 2019
	Actual	Actual	Projected	Projected	Projected	Projected	Projected	Projected	Projected	Projected
<b>ACTIVITY</b>										
PAC Performances	11	8	6	9	10	12	13	15	16	
PAC Live Event Attendance	18,222	17,397	17,200	23,760	26,480	30,400	33,440	37,840	41,200	
Classroom Uses							60	70	72	
<b>EARNED INCOME</b>										
					Equipment, Backstage and FOH		Classrooms, Dance Floor & Overhang		Audience Cover	
Presenting	77,936	61,500	64,575	191,004	198,090	276,410	286,197	395,513	430,943	
Rental Income	87,758	79,600	83,676	73,372	78,119	93,576	105,450	123,180	130,484	
Commissions + Fees	37,247	38,940	35,440	110,870	130,956	160,230	185,038	220,909	251,110	
Concessions	4,239	3,000	3,318	5,042	6,181	7,805	9,444	11,755	14,079	
Sponsorships & Other Income	9,290	5,000								
<b>TOTAL EARNED INCOME</b>	<b>216,470</b>	<b>188,040</b>	<b>187,008</b>	<b>380,287</b>	<b>413,346</b>	<b>538,021</b>	<b>586,128</b>	<b>751,357</b>	<b>826,616</b>	
<b>CONTRIBUTED INCOME</b>										
Corporate Contributions + Sponsorships			0	20,000	40,000	42,000	44,100	46,305	48,620	
Individual Contributions			0	15,000	30,000	31,500	33,075	34,729	36,465	
Foundation Contributions			0	15,000	30,000	31,500	33,075	34,729	36,465	
Town In-Kind Contribution (Utilities, Police and Fire)			3,692	9,474	11,447	12,865	15,564	17,569	21,272	
<b>TOTAL CONTRIBUTED INCOME</b>	<b>0</b>	<b>0</b>	<b>3,692</b>	<b>59,474</b>	<b>111,447</b>	<b>117,865</b>	<b>125,814</b>	<b>133,331</b>	<b>142,822</b>	
<b>OPERATING EXPENSES</b>										
Full-time Personnel (including benefits)	0	0	0	52,000	104,000	109,200	114,660	120,393	126,413	
Part-time Personnel (including benefits)	0	0	0	53,000	60,600	69,570	80,177	92,739	107,640	
Consultants + Event-based Staff	22,757	17,050	17,000	15,000	18,000	21,600	25,920	31,104	37,325	
Town Services	0	0	0	5,000	6,000	7,200	8,640	10,368	12,442	
Presenting Costs	0	0	0	120,000	123,600	190,962	196,691	270,122	278,226	
Site Support Services	52,508	35,829	37,262	38,800	40,402	42,683	45,104	47,675	50,406	
Ticket Office	0	0	0	37,541	43,094	50,957	57,734	67,291	75,464	
Rentals	104,952	65,216	67,825	70,538	52,071	55,695	59,848	64,649	70,244	
Utilities	2,544	3,342	3,692	4,474	5,447	5,665	6,924	7,201	8,830	
Marketing + Programming	72,508	63,810	65,842	70,473	73,292	76,223	79,272	82,443	85,741	
Other Expenses	-6,558	0	0	5,000	5,200	5,408	5,624	5,849	6,083	
<b>TOTAL OPERATING EXPENSES</b>	<b>248,711</b>	<b>185,247</b>	<b>191,621</b>	<b>471,826</b>	<b>531,705</b>	<b>635,163</b>	<b>680,594</b>	<b>799,834</b>	<b>858,814</b>	
<b>OPERATING RESULT</b>	<b>-32,241</b>	<b>2,793</b>	<b>-921</b>	<b>-32,064</b>	<b>-6,913</b>	<b>20,723</b>	<b>31,348</b>	<b>84,854</b>	<b>110,625</b>	
<b>NON-OPERATING ITEMS</b>	<b>18,808</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>5,000</b>	<b>10,000</b>	<b>20,000</b>	<b>40,000</b>	<b>80,000</b>	
<b>FINAL OPERATING RESULT</b>	<b>-51,049</b>	<b>2,793</b>	<b>-921</b>	<b>-32,064</b>	<b>-11,913</b>	<b>10,723</b>	<b>11,348</b>	<b>44,854</b>	<b>30,625</b>	
<b>EARNED INCOME AS A % OF OP EXPENSE</b>	<b>87%</b>	<b>102%</b>	<b>98%</b>	<b>81%</b>	<b>78%</b>	<b>85%</b>	<b>86%</b>	<b>94%</b>	<b>96%</b>	

Essentially, expanded operations with more community service and much broader impacts lead to a much larger budget with a relatively small and shrinking annual funding requirement.

It must also be said that tying the fiscal year-end of the PAC to the Town's year-end is problematic, as that point comes right in the middle of the PAC season. A move to a September 30 year end might be appropriate with the 501c3 as operator.

## 12. next steps

This preliminary business plan suggests a series of governance, operational and physical changes to the Simsbury PAC, intended to make it a more successful facility in terms of the value it delivers to the community. Along the way, we believe that the PAC can develop as an independent organization with less financial support from the Town of Simsbury.

Moving forward, we would a series of steps, which we show for the next three fiscal years.

Fiscal 2013 (which began July 1)

- \* The Town reviews and accepts the strategic plan for the PAC with a combination of public meetings and Council presentations.
- \* The process to activate the 501(c) 3 is begun.
- \* Community leaders and regional representatives are recruited to the current Board.
- \* An operating agreement is negotiated between the Town and the nonprofit.
- \* A committee is appointed to prepare for and initiate negotiations with the Hartford Symphony to extend their relationship with the PAC.

Fiscal 2014 (which begins next July 1)

- \* The 501c3 is fully operational and thus able to take operating control of the PAC, likely after the completion of the 2013 summer season. Private-sector fundraising thus begins.
- \* Private sector fundraising begins.
- \* A search is undertaken for a new facility manager.
- \* A committee is formed to identify priorities and costs for physical improvements to the PAC, and then to organize and initiate a capital campaign for physical improvements to the PAC.

Fiscal 2015 (which begins July 1, 2014)

- \* An effort is made to reach out to local businesses to engage them in plans to make the PAC a more impactful and positive asset for the community.
- \* Similar efforts are made with local arts and community organizations, reviewing and developing policy with them that will encourage their use of the PAC.
- \* The first round of physical improvements is initiated.

## Appendix A: Financial Summary

**Simsbury Performing Arts Center  
Operating P/L**

	Fiscal 2010	Fiscal 2011	Fiscal 2012
	<u>Actual</u>	<u>Actual</u>	<u>Budget</u>
<b>REVENUES</b>			
Rentals			
HSO License Fee	67,600	67,258	67,600
CT Theater License Fee		2,500	0
Hartford Marathon	3,500	3,500	4,000
University of CT Foundation	3,500		
Calhoun Ride		4,000	5,000
Tour Da Vida		8,000	0
Bloomfield BOE		2,000	
Dravet Syndrome		500	
Simsbury Bike Day		0	500
Fidelco Fund Raiser		0	1,000
Simsbury Board of Education		0	1,000
River Run Road Race		0	500
Total Rentals	<u>74,600</u>	<u>87,758</u>	<u>79,600</u>
Commissions + Fees			
Parking Commission	833	803	940
HSO Facility Fee (\$2/ticket)	47,930	35,020	38,000
CT Theater Facility Fee (\$3/ticket)		0	0
Serio Facility Fee (\$2/ticket)		1,424	0
Total Commissions + Fees	<u>48,763</u>	<u>37,247</u>	<u>38,940</u>
Concessions			
Vendor Concession	1,992	4,239	2,000
Soda/Water (gross)		0	1,000
Other Income		2,890	0
Total Concessions	<u>1,992</u>	<u>7,129</u>	<u>3,000</u>
Ticket Sales, Sponsorships + Other Income			
Ticket Sales		20,942	0
Accounts Receivable		1,000	0
SeptemberFest		56,994	61,500
Sponsorships		6,400	5,000
Total Ticket Sales, Sponsorships + Other	<u>0</u>	<u>85,336</u>	<u>66,500</u>
<b>Total Revenues</b>	<b>125,355</b>	<b>217,470</b>	<b>188,040</b>

**EXPENDITURES**

<b>Management</b>			
Consultant (Venue Manager)	25,000	21,000	16,200
Salaries + Benefits	12,347		
Ancillary Revenue Commissions	804	1,757	850
Total Management	<u>38,151</u>	<u>22,757</u>	<u>17,050</u>
<b>Site Support Services</b>			
Miscellaneous	914	24,602	9,877
Fireworks	9,000	9,000	9,000
Trash/Recycling	4,419	3,603	4,552
Ground Maintenance	2,600	2,800	2,800
Fireworks Standby	1,800	2,415	2,600
AT&T	1,169	4,482	4,500
Supplies	2,019	5,606	2,500
Ground Improvements	441	0	0
Total Site Support Services	<u>22,362</u>	<u>52,508</u>	<u>35,829</u>
<b>Rentals</b>			
Tents, Tables, Chairs	20,005	28,303	22,000
Rental Furniture	400	0	600
Trailers	6,750	10,661	7,125
Golf Carts	1,050	3,700	1,680
Radios	0	2,290	0
Field Lighting	10,923	21,772	13,200
Aerial Lifts	3,230	3,621	3,969
Portable Restrooms	4,785	10,197	4,842
Sound Towers	11,785	24,408	11,800
Total Rentals	<u>58,928</u>	<u>104,952</u>	<u>65,216</u>
<b>Utilities</b>			
Misc. Telephone	547	138	550
Postage	34	0	92
Electricity	2,772	2,406	2,700
Total Utilities	<u>3,353</u>	<u>2,544</u>	<u>3,342</u>
<b>Marketing + Programming</b>			
Advertising	0	8,600	2,000
Entertainment	0	10,400	500
Ticketing	0	315	0
SeptemberFest	0	53,193	61,310
Total Marketing + Programming	<u>0</u>	<u>72,508</u>	<u>63,810</u>
<b>Other</b>			
Fire Insurance Reimb		(8,378)	
Police		1,820	0
Contingency		250	1,500
Total Other	<u>0</u>	<u>-6,308</u>	<u>1,500</u>
<b>Total Expenditures</b>	<b>122,794</b>	<b>248,961</b>	<b>186,747</b>
Operating Result	2,561	(31,491)	1,293
Capital Expenditures	0	(18,808)	0
Net Profit/Loss	<u>2,561</u>	<u>(50,299)</u>	<u>1,293</u>

## Activity Breakdown Performing Arts Center at Simsbury Meadows

### Summer 2012

2-Jun Trails in Motion	Community Event			
3-Jun Half Marathon	Community Event			
9-Jun Cancer Challenge	Community Event			
15-Jun Simsbury Graduation	Community Event			
23-Jun HSO	TMFF			
29-Jun HSO	TMFF			
6-Jul HSO	TMFF			
8-Jul Car Show	Community Event			
13-Jul HSO	TMFF			
21-Jul HSO	TMFF			
27-Jul Big Band	Iron Horse Concert		\$12	\$8
28-Jul Glamour Girls	Iron Horse Concert	Free	Free	
10-Aug Beatles			\$12	\$8
7-Sep SeptemberFest				
8-Sep SeptemberFest				

### Summer 2011

1-May River Run Road Race				
7-May Lions Club Walk				
15-May Dog Park Walk				
27-May Memorial Music Festival			\$10	
4-Jun Farnington Valley Ride				
5-Jun Half Marathon				
11-Jun Cancer Walk and Ride				
14-Jun Simsbury Graduation				
18-Jun Little House Concert				
20-Jun Bloomfield High Graduation				
25-Jun HSO			\$40	\$20
1-Jul HSO			\$40	\$20
8-Jul HSO			\$40	\$20
10-Jul Car Club				
15-Jul HSO			\$40	\$20
22-Jul HSO			\$40	\$20
29-Jul Ticket to Ride	Iron Horse		\$12	\$8
3-Aug Simsbury Community Band				
5-Aug Big Band	Iron Horse		\$12	\$8
2-Sep McLovins	Iron Horse		\$12	\$8
9-Sep SeptemberFest				
10-Sep SeptemberFest				

## Activity Breakdown Performing Arts Center at Simsbury Meadows

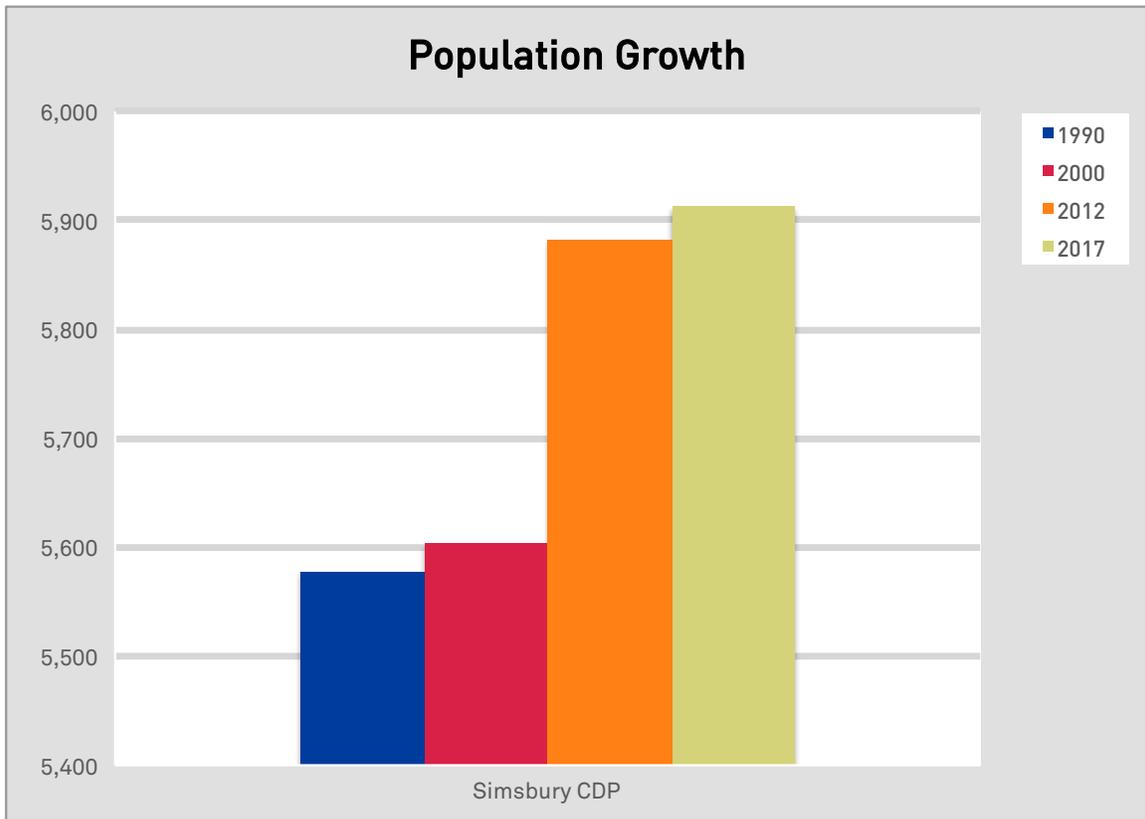
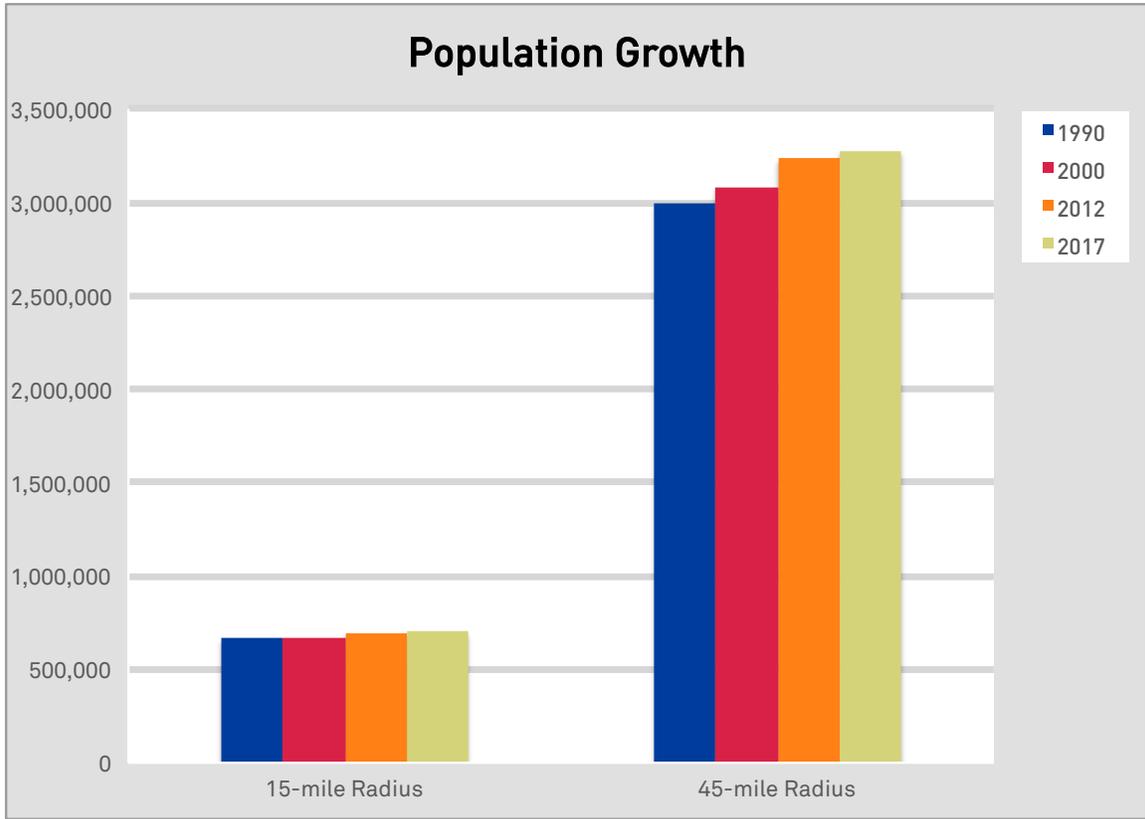
### Summer 2010

25-Apr River Run Road Race  
 1-May Lions Club Walk  
 14-May St Marys School  
 28-May Hopmeadow Nursery School  
 5-Jun Trails in Motion  
 6-Jun Half Marathon  
 12-Jun Calhoun Ride  
 21-Jun Simsbury Graduation  
 25-Jun HSO  
 2-Jul HSO  
 9-Jul HSO  
 14-Jul HSO  
 16-Jul HSO  
 21-Jul Tirebiter Band                      Summer Concert Series  
 28-Jul Simsbury Community Band Summer Concert Series  
 4-Aug Nifty Fifties Band                Summer Concert Series

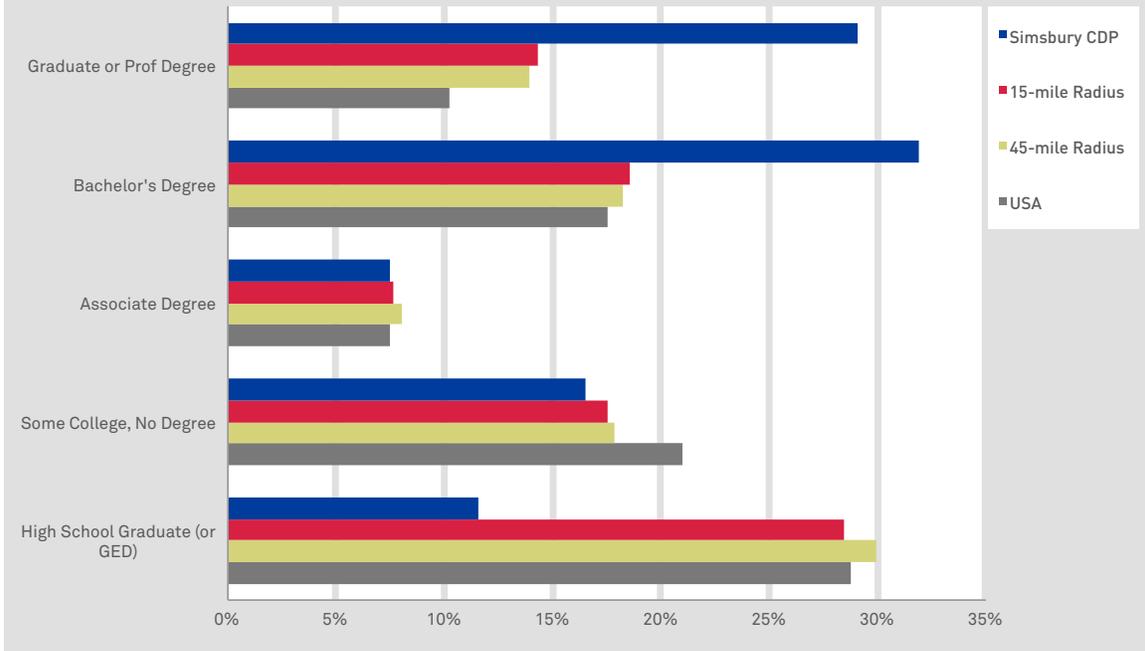
### Summer 2009

26-Jun HSO		\$20	\$40
27-Jun Simsbury Graduation			
2-Jul HSO		\$20	\$40
3-Jul HSO		\$20	\$40
7-Jul 80s Music Orange Crush	Summer Concert Serie	Free	
10-Jul HSO		\$20	\$40
14-Jul Beatles - Abbey Road	Summer Concert Serie	Free	
15-Jul HSO		\$20	\$40
17-Jul HSO		\$20	\$40
21-Jul Acoustic Rock	Summer Concert Serie	Free	
24-Jul Cirque de la Symphonie	CT Theater Festival	\$25	
28-Jul Big Band	Summer Concert Series		
29-Jul Simsbury Community Band			
29-Aug	Reach Music Festival	\$30	

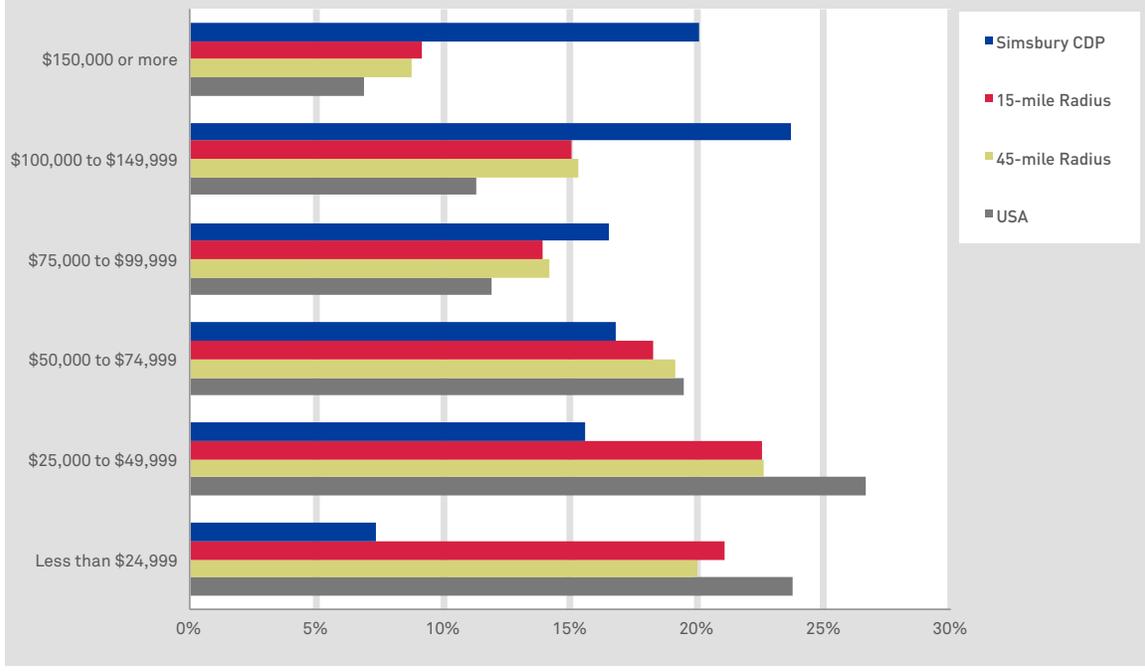
## Appendix B: Market Summary



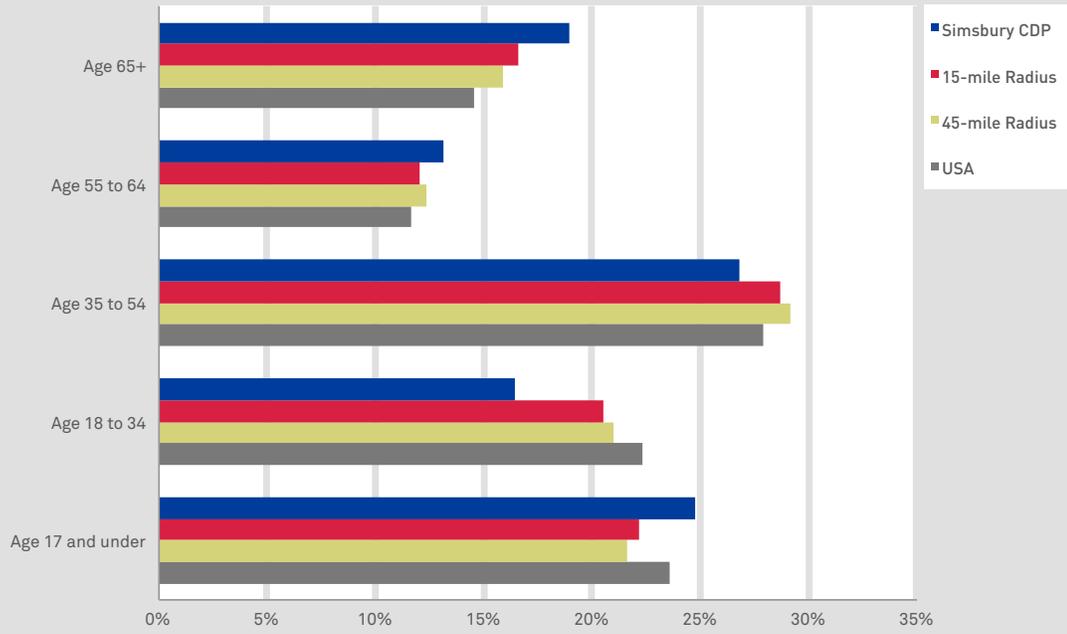
### Educational Attainment



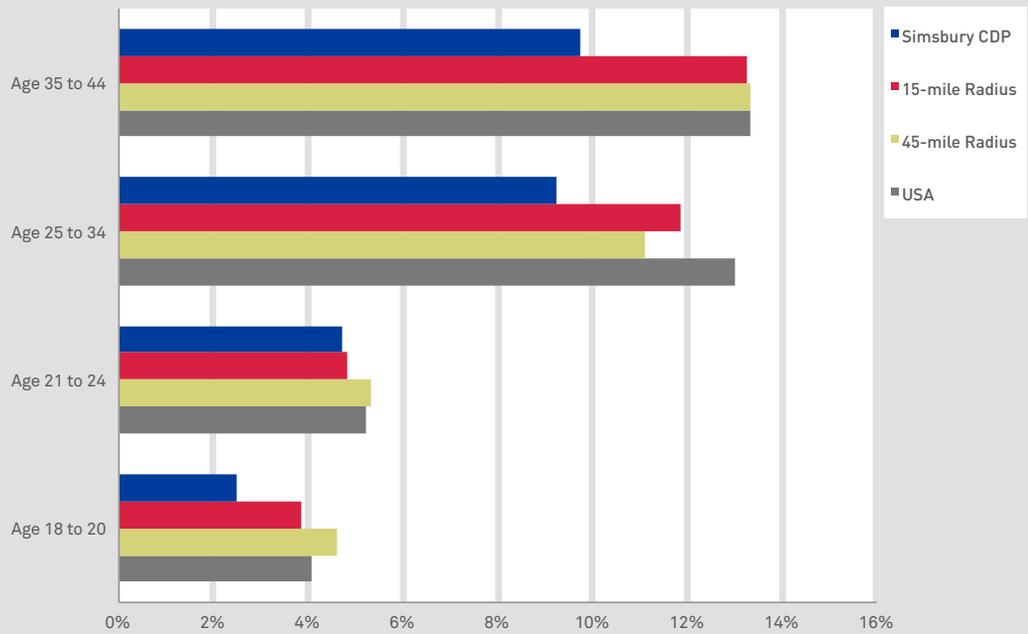
### Household Income Distribution



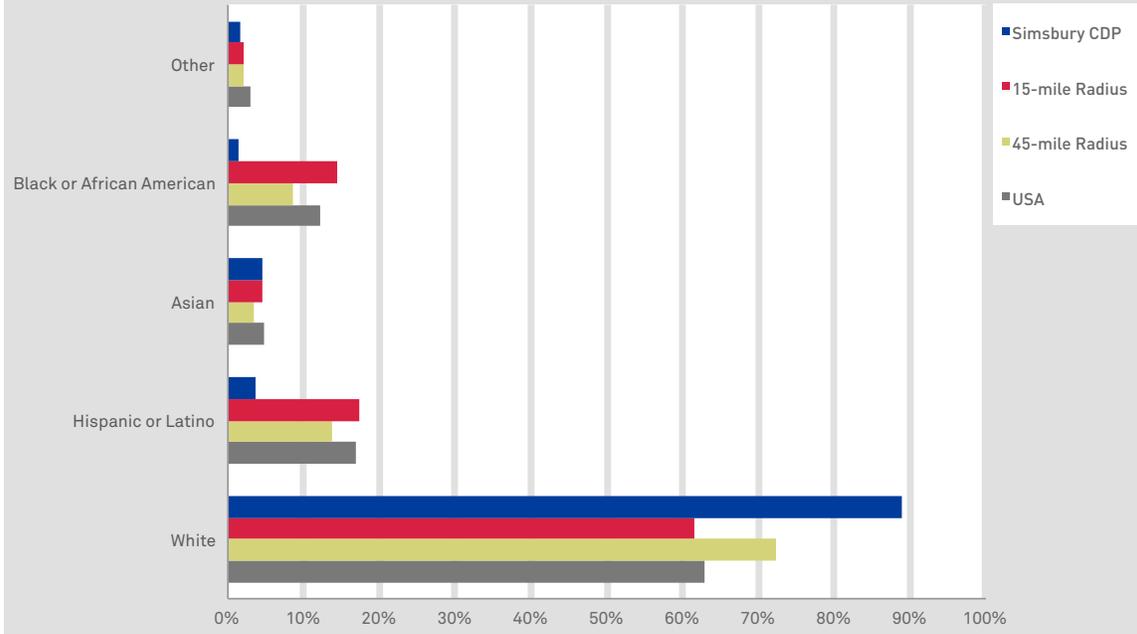
### Age Distribution



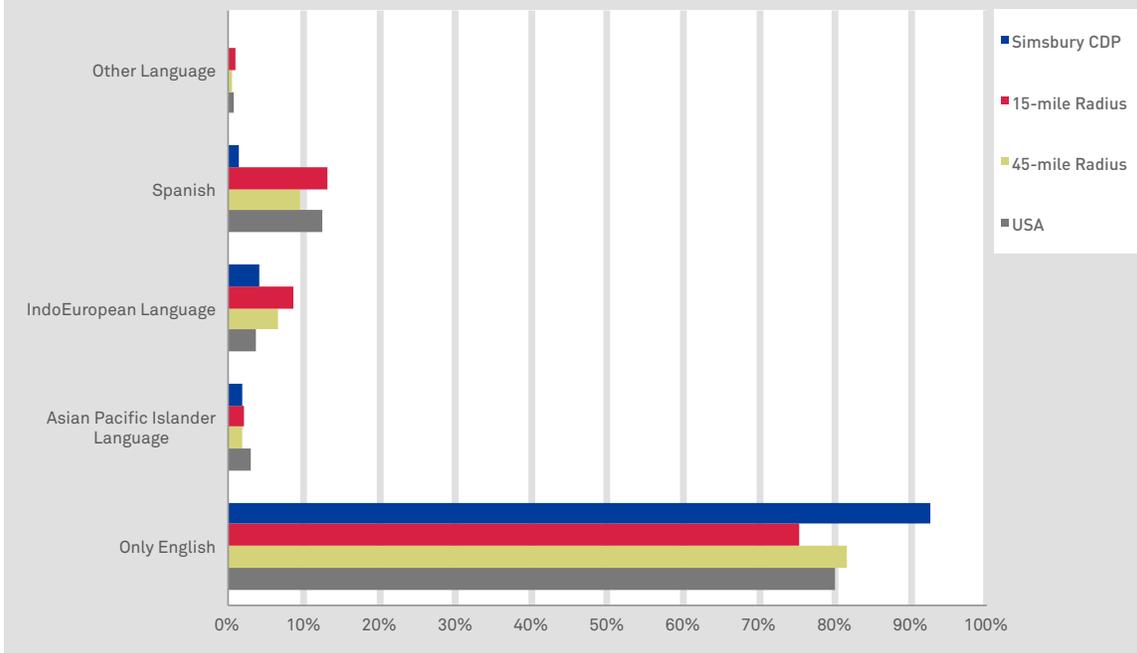
### Age Distribution (Young Adult Segments)



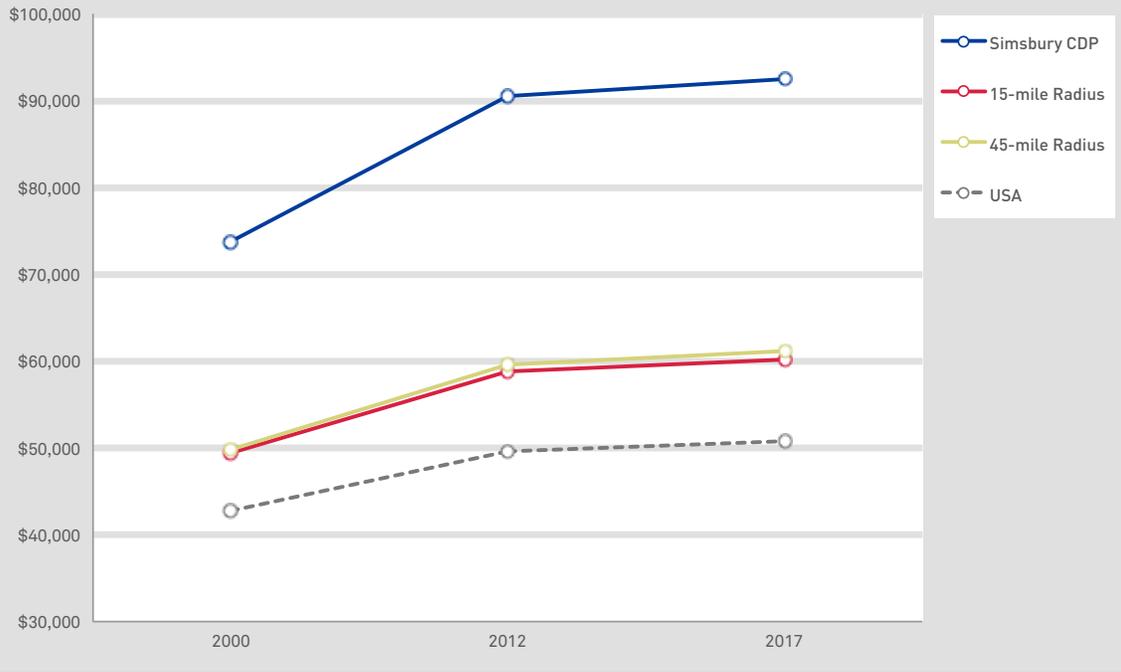
## Ethnicity



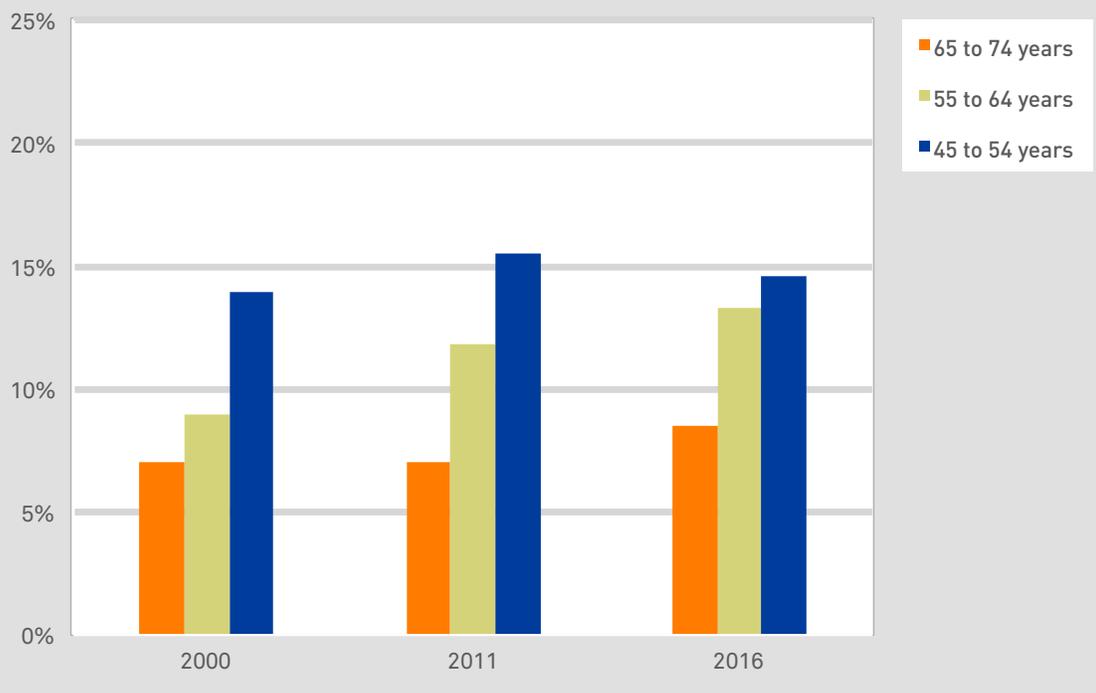
## Language Spoken at Home



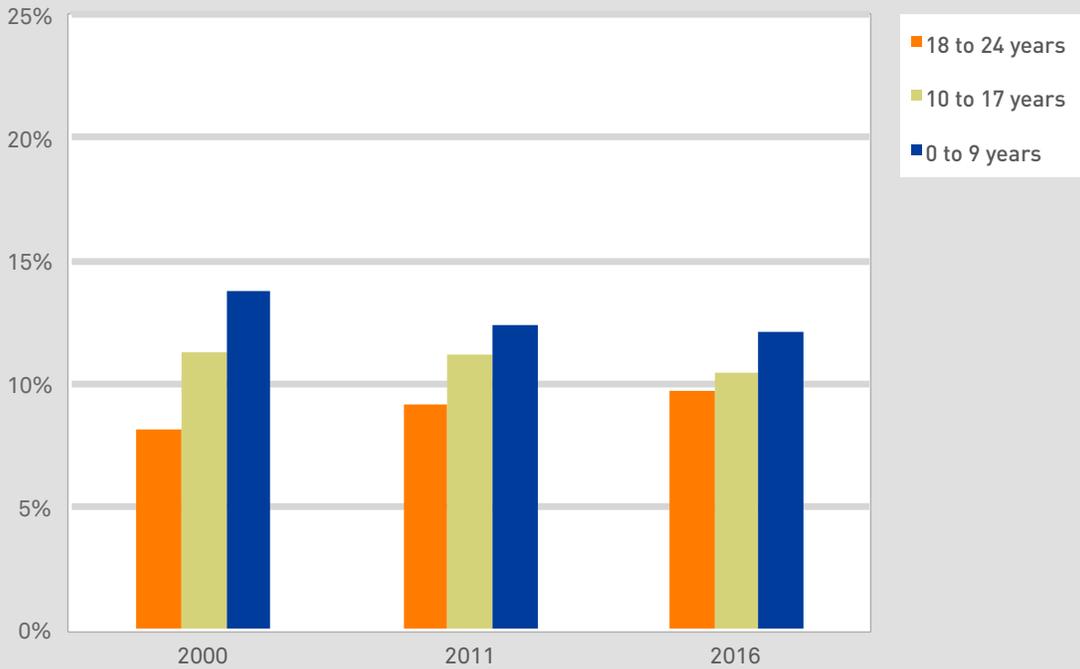
### Median Household Income



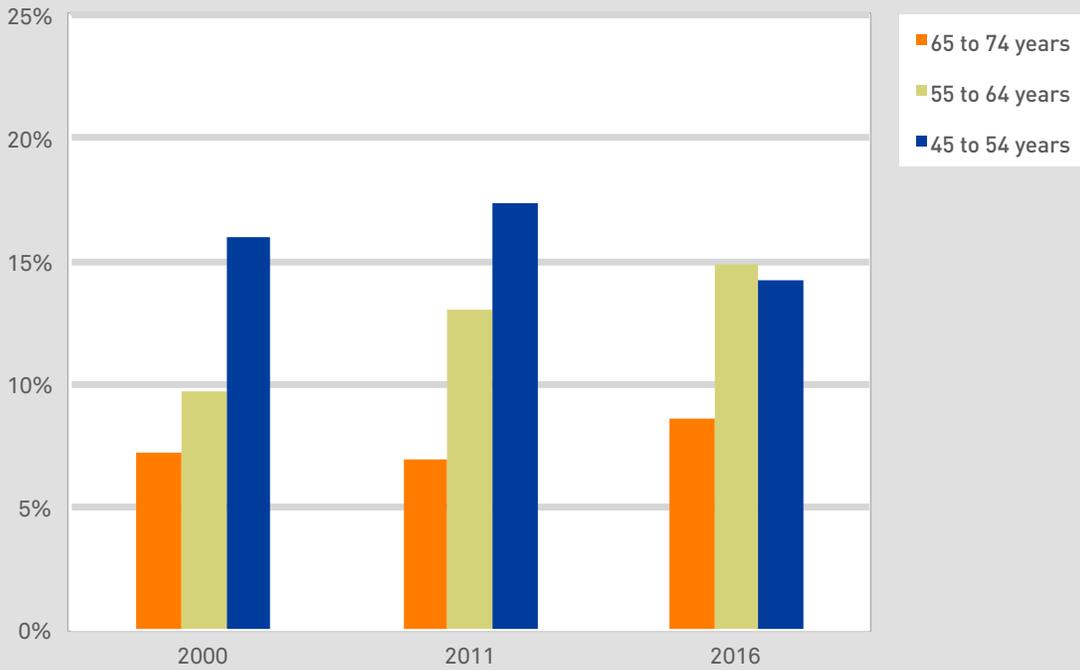
### 'Empty Nester' and 'Retiree' Population Trend: 15-mile Radius



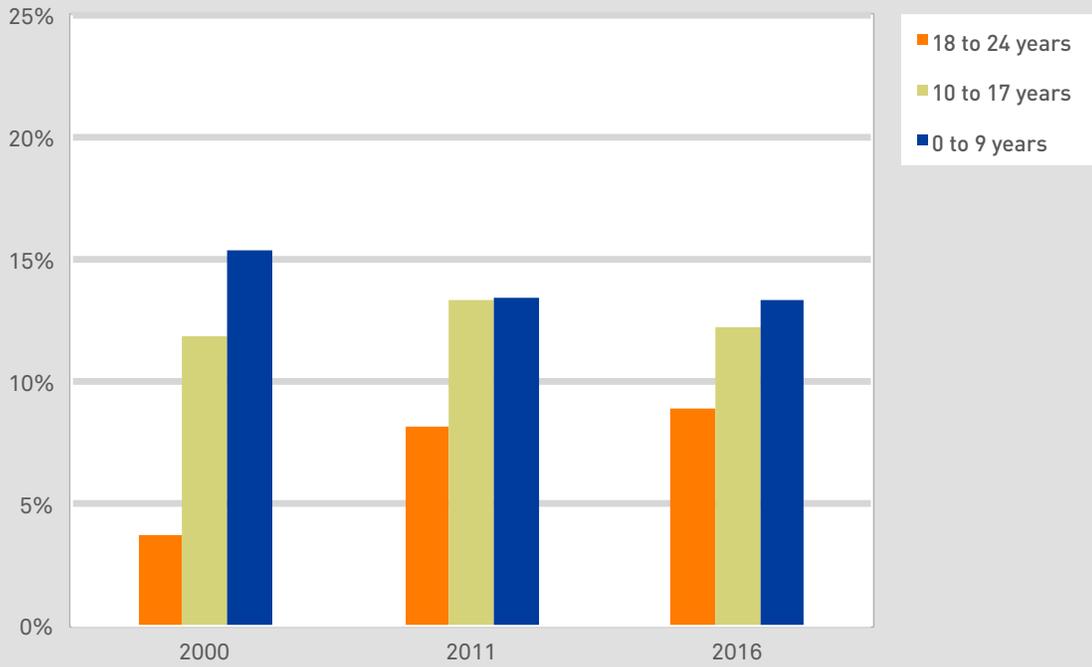
## Young Population Trend: 15-mile Radius



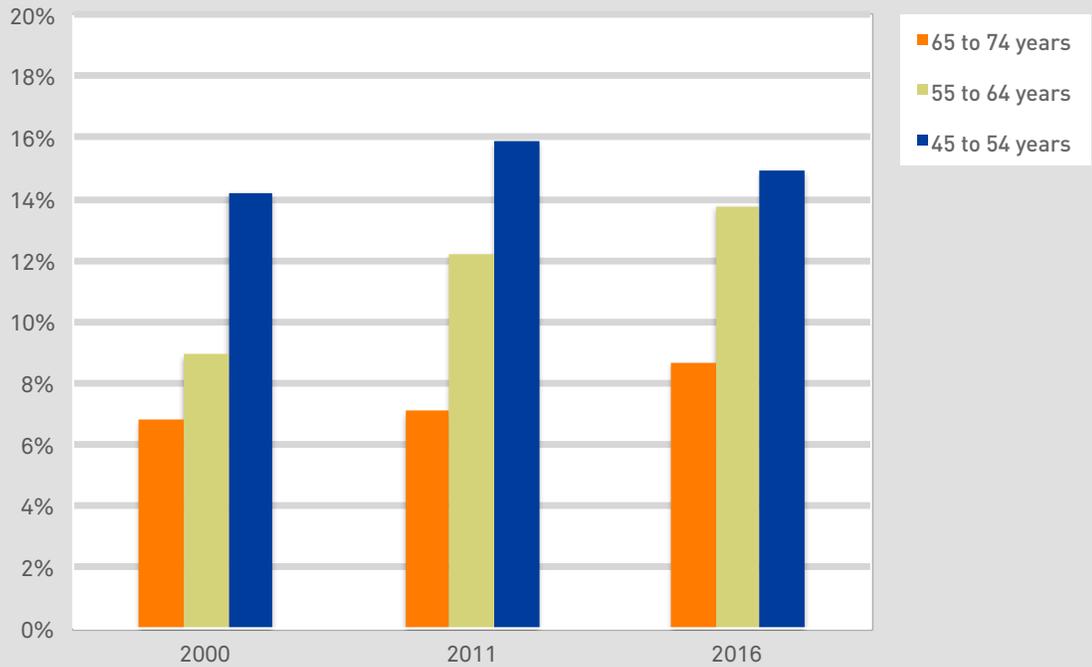
## 'Empty Nester' and 'Retiree' Population Trend: Simsbury CDP



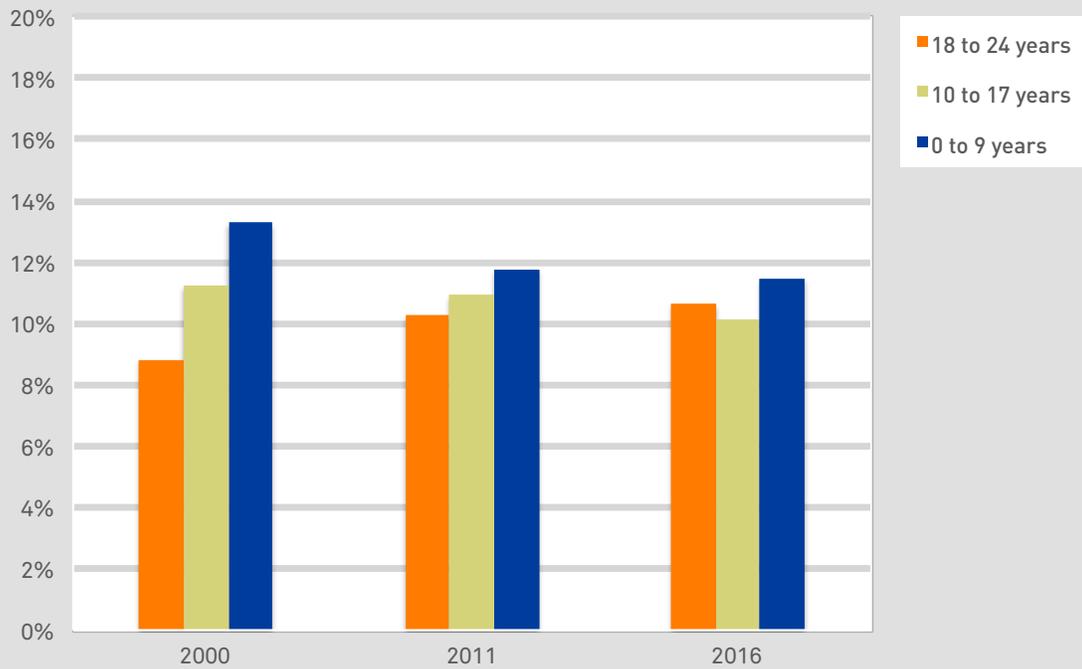
### Young Population Trend: Simsbury CDP



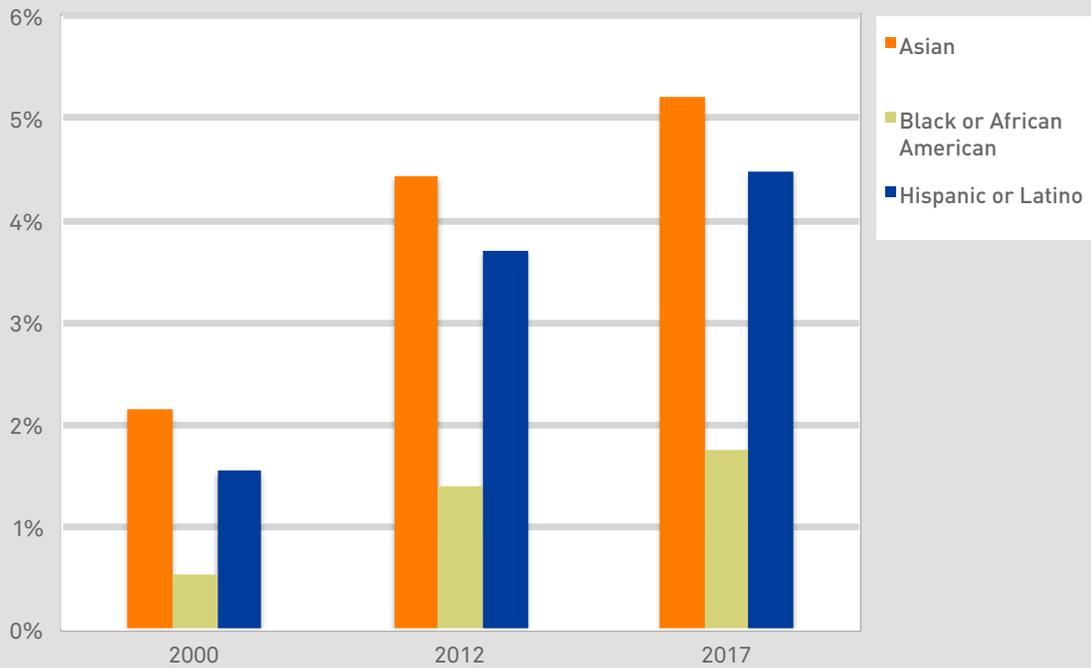
### 'Empty Nester' and 'Retiree' Population Trend: 45-mile Radius



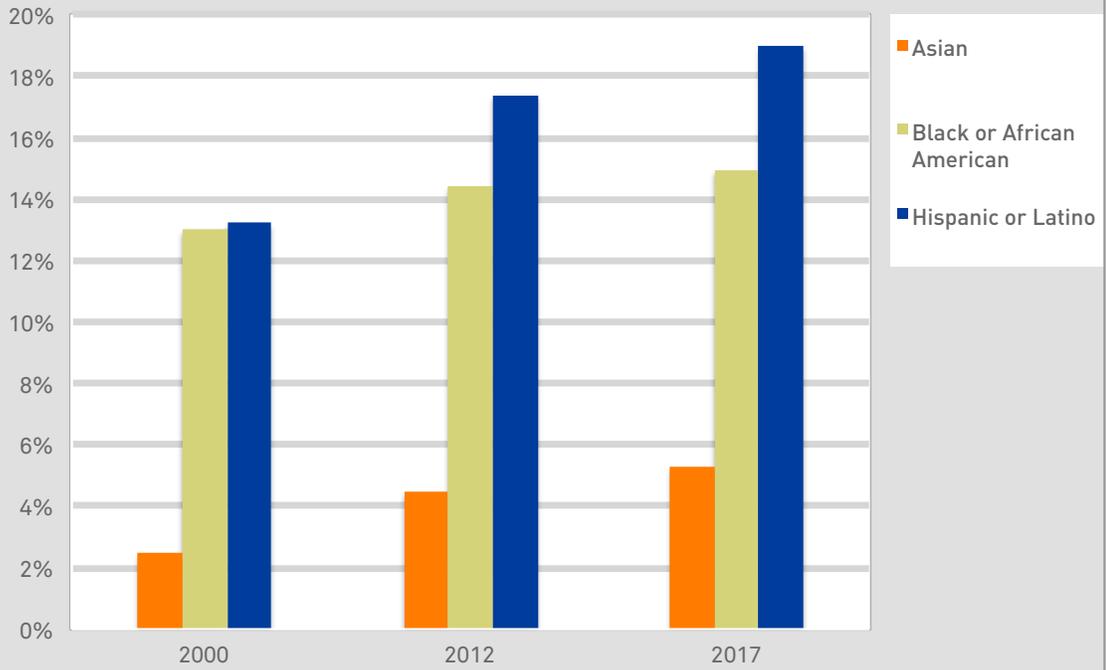
## Young Population Trend: 45-mile Radius



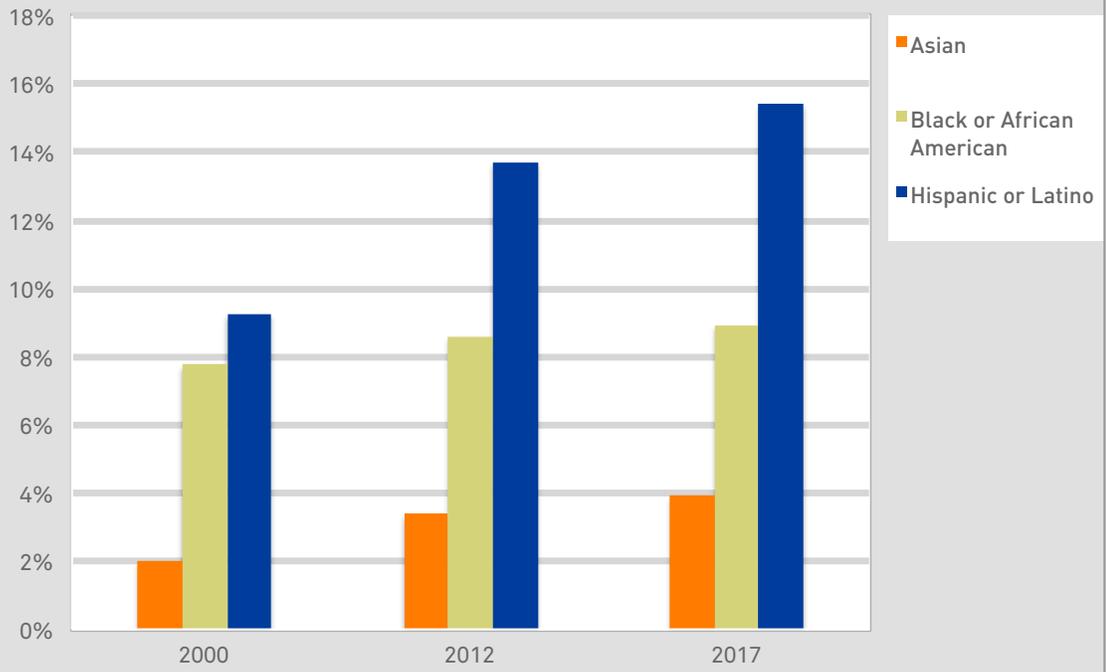
## Ethnicity Trend: Simsbury CDP



### Ethnicity Trend: 15-mile Radius



### Ethnicity Trend: 45-mile Radius



## Appendix C: Comparable Markets

## Benchmarking: Physical Characteristics of Community Amphitheaters

	Amphitheater at Boat Basin, Huron, OH	Alton Riverfront Amphitheater, Alton IL	Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA	Simsbury Performing Arts Center, Simsbury, CT
<b>Seat Capacity</b>				
Covered Seat Capacity (#)	--	--	--	--
Lawn/Terrace Seat Capacity (#)	1,000	4,015	10,000	10,000
Total Seat Capacity (#)	1,000	4,015	10,000	10,000
House Sound System (Y/N)	N	N	N	N
Permanent Concessions (Y/N)	N	N	Vendor/food court areas, no power/water	N
Permanent Dressing Rooms/Backstage (Y/N)	N	N	Y	N
Fly Tower (Y/N)	N	N	N	N

## Benchmarking: Governance and Operations of Community Amphitheaters

	Amphitheater at Boat Basin, Huron, OH	Alton Riverfront Amphitheater, Alton IL	Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA	Simsbury Performing Arts Center, Simsbury, CT
<b>Owner</b>	City of Huron	City of Alton	City of Palmdale	Town of Simsbury
<b>Operator</b>	Department of Parks + Recreation	Department of Park and Recreation, 1-year booking contract with local promoter	Department of Parks and Recreation, Special Events	Department of Culture, Parks and Recreation
<b>Governing Body</b>	City Council, Huron Joint Recreation District Board	Alton Amphitheater Commission	City Council	Board of Selectman, PAC Board, Culture, Parks and Recreation
Full-time Staff (#)	0	0	N/A	0
Part-time Staff (#)	0	1	N/A	2
Beginning of Operating Season	June 1	June 22	July 14	June 2
End of Operating Season	September 1	October 6	August 11	September 8

## Benchmarking: Operating Budget + Income Sources of Community Amphitheaters

	Amphitheater at Boat Basin, Huron, OH	Alton Riverfront Amphitheater, Alton IL	Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA	Simsbury Performing Arts Center, Simsbury, CT
<b>Earned Income</b>				
Selected Earned Income Source: Rental Fees (\$)	\$5,000	\$2,200	\$13,000	\$79,600
Selected Earned Income Source: Concessions + Merchandise (\$)	\$0	\$57,723	\$9,400	\$3,000
Selected Earned Income Source: Box Office/Admissions (\$)	\$0	\$10,000	\$85,000	\$0
Selected Earned Income Source: Other Income (\$)	\$0	\$1,550	\$8,000	\$100,440
Total Earned Income (\$)	\$5,000	\$71,473	\$107,400	\$183,040
Earned Income as a % of Operating Expenses	25%	45%	17%	98%
<b>Contributed/Sponsorship Income</b>				
Selected Income Source: Private Contributions + Sponsorships (\$)	\$10,000	\$70,000	\$127,250	\$5,000
Selected Income Source: Government Subsidy (\$)	\$5,000	\$0	\$379,810	\$0
Total Contributed/Sponsorship Income (\$)	\$15,000	\$70,000	\$507,060	\$5,000
Contributed Income as a % of Operating Expenses	75%	45%	83%	3%
<b>Source of Subsidy</b>	Marina revenue	Fund balance	General Fund	Special Revenue Fund
Total Operating Expenses (\$)	\$20,000	\$157,143	\$614,460	\$186,747
Government Affiliated (Y/N)	Y	Y	Y	Y

## Benchmarking: Activity of Community Amphitheaters

	Amphitheater at Boat Basin, Huron, OH	Alton Riverfront Amphitheater, Alton IL	Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA	Simsbury Performing Arts Center, Simsbury, CT
<b>Presented Events</b>				
Number of Ticketed Performances: Classical Music (#)	0	0	0	0
Number of Ticketed Performances: Headliner, Comedy/Popular (#)	0	4	5	3
Number of Ticketed Performances: Dance + Theater (#)	0	0	0	0
Number of Ticketed Performances: Other (#)	0	0	0	0
<b>Community Events</b>				
Number of Presented Community Events: Festivals (#)	2	1	0	1
Number of Presented Community Events: Film Screenings (#)	5	0	0	0
Number of Presented Community Events: Free Concerts (#)	16	0	0	0
Number of Presented Community Events: Other (#)	0	1	0	0
<b>Total Activity</b>				
Total Free Performances + Events (#)	25	3	0	7
Total Paid Performances + Events (#)	0	7	5	8
Total Public Performances + Events (#)	25	10	5	15
Total Amphitheater Uses (#)	28	13	10	15
Total Annual Attendance (#)	30,000	34,988	35,000	N/A

## Benchmarking: Rentals Activity of Community Amphitheaters

	Amphitheater at Boat Basin, Huron, OH	Alton Riverfront Amphitheater, Alton IL	Palmdale Amphitheater at Marie Kerr Park, Palmdale, CA	Simsbury Performing Arts Center, Simsbury, CT
<b>Rental Activity</b>				
Total Number of Rentals (#)	5	7	5	10
Amphitheater Rentals by Community Groups (%)	40%	50%	50%	100%
Amphitheater Rentals by Promoters (%)	10%	10%	0%	0%
Private Events (%)	50%	40%	50%	0%
<b>Rental Rates</b>				
Base Daily Rental Rate: Non-profit or Community User (\$)	\$25/ hour	\$1,000	\$250 (non performance)	Varies
Base Daily Rental Rate: Commercial User (\$)	\$75/ hour	\$1,500 + 5%	\$3,000 + 5%	Varies
<b>Notes</b>	2 hour minimum			
Total Rental Income (\$)	\$5,000	\$2,200	\$13,000	\$79,600

## Benchmarking: Physical Characteristics of Amphitheaters with Commercial Activity

	Koka Booth Amphitheater, Cary, NC	Fraze Pavilion, Kettering, OH	Raleigh Amphitheater, Raleigh, NC	Simsbury Performing Arts Center, Simsbury, CT
Seat Capacity				
Fixed/Moveable Seat Capacity (#)	500	1,600	4,500	--
Lawn/Terrace Seat Capacity (#)	6,500	2,700	1,000	10,000
Total Seat Capacity (#)	7,000	4,300	5,500	10,000
House Sound System (Y/N)	Y	Y	Y	N
Permanent Concessions (Y/N)	Y	Y	N	N
Permanent Dressing Rooms/Backstage (Y/N)	Y	Y	Y	N
Fly Tower (Y/N)	N	N	N	N
	has rigging, no fly	has rigging, no fly	has rigging, no fly	

## Benchmarking: Governance and Operations of Amphitheaters with Commercial Activity

	Koka Booth Amphitheater, Cary, NC	Fraze Pavilion, Kettering, OH	Raleigh Amphitheater, Raleigh, NC	Simsbury Performing Arts Center, Simsbury, CT
Owner	Town of Cary	City of Kettering	City of Raleigh	Town of Simsbury
Operator	Outback Concerts is the Preferred Promoter, managed by SMG, and administered by the Department of Parks,	Department of Parks, Recreation and Cultural Arts	A division of the City's Convention Center operates the facility, Booking agreement with LiveNation	Department of Culture, Parks and Recreation
Governing Body	Town Council/Amphitheater Advisory Committee	City Council	City Council	Board of Selectman, PAC Board, Culture, Parks and Recreation
Full-time Staff (#)	7	2	0	0
Part-time Staff (#)	N/A	21	0	2
Beginning of Operating Season	April 5	May 23	June 12	June 2
End of Operating Season	October 29	September 9	October 1	September 8

## Benchmarking: Operating Budget + Income Sources of Amphitheaters with Commercial Activity

	Koka Booth Amphitheater, Cary, NC	Fraze Pavilion, Kettering, OH	Raleigh Amphitheater, Raleigh, NC	Simsbury Performing Arts Center, Simsbury, CT
Earned Income				
Selected Earned Income Source: Rental Fees (\$)	\$251,150	\$100,000	N/A	\$79,600
Selected Earned Income Source: Concessions + Merchandise (\$)	\$169,535	\$850,000	N/A	\$3,000
Selected Earned Income Source: Box Office/Admissions (\$)	(\$176,070)	\$2,000,000	N/A	\$0
Selected Earned Income Source: Other Income (\$)	\$428,135	\$40,000	N/A	\$100,440
Total Earned Income (\$)	\$672,750	\$2,990,000	\$1,095,000	\$183,040
Earned Income as a % of Operating Expenses	71%	84%	92%	98%
Contributed/Sponsorship Income				
Selected Income Source: Private Contributions + Sponsorships (\$)	\$105,500	\$250,000	N/A	\$5,000
Selected Income Source: Government Subsidy (\$)	\$168,991	\$0	\$100,000	\$0
Total Contributed/Sponsorship Income (\$)	\$274,491	\$250,000	\$100,000	\$5,000
Contributed Income as a % of Operating Expenses	29%	7%	8%	3%
Source of Subsidy	General Fund	Fund balance, then up to \$300k from General Fund, as needed	General Fund	Special Revenue Fund
Total Operating Expenses (\$)	\$946,441	\$3,540,000	\$1,195,432	\$186,747
Government Affiliated (Y/N)	Y	Y	Y	Y

## Benchmarking: Activity of Amphitheaters with Commercial Activity

	Koka Booth Amphitheater, Cary, NC	Fraze Pavilion, Kettering, OH	Raleigh Amphitheater, Raleigh, NC	Simsbury Performing Arts Center, Simsbury, CT
<b>Presented Events</b>				
Number of Ticketed Performances: Classical Music (#)	6	0	0	0
Number of Ticketed Performances: Headliner, Comedy/Popular (#)	8	27	5	3
Number of Ticketed Performances: Dance + Theater (#)	3	0	0	0
Number of Ticketed Performances: Other (#)	0	0	0	0
<b>Community Events</b>				
Number of Presented Community Events: Festivals (#)	8	9	0	2
Number of Presented Community Events: Film Screenings (#)	13	0	0	0
Number of Presented Community Events: Free Concerts (#)	0	6	0	0
Number of Presented Community Events: Other (#)	9	10	0	0
<b>Total Activity</b>				
Total Free Performances + Events (#)	17	25	0	7
Total Paid Performances + Events (#)	30	27	30	8
Total Public Performances + Events (#)	47	52	30	15
Total Amphitheater Uses (#)	64	61	30	15
Total Annual Attendance (#)	115,696	117,250	93,000	N/A

## Benchmarking: Rentals Activity of Amphitheaters with Commercial Activity

	Koka Booth Amphitheater, Cary, NC	Fraze Pavilion, Kettering, OH	Raleigh Amphitheater, Raleigh, NC	Simsbury Performing Arts Center, Simsbury, CT
<b>Rental Activity</b>				
Total Number of Rentals (#)	18	7	25	10
Amphitheater Rentals by Community Groups (%)	94%	86%	0%	100%
Amphitheater Rentals by Promoters (%)	0%	14%	100%	0%
Amphitheater Rentals for Private Events (%)	6%	0%	0%	0%
<b>Rental Rates</b>				
Base Daily Rental Rate: Non-profit or Community User (\$)	\$3,000	N/A	N/A	Varies
Base Daily Rental Rate: Commercial User (\$)	\$5,000	N/A	N/A	Varies
Total Rental Income (\$)	\$251,150	\$100,000	N/A	\$79,600

## Appendix D: Facilities

## Outdoor Performance Facility Inventory: Facility Ratings

### 30-mile Radius surrounding Simsbury

	Location	Capacity	Types of Activity*	Facility Condition	Staff and Support	Theatrical Functionality	Acoustics	Customer Amenities	Performer Amenities	Atmosphere/Character	Suitability for Users	Rating	
1	Comcast Theatre Amphitheater	Hartford, CT	30,000	2	3	4	3	3	4	4	2	4	3.4
2	Simsbury Performing Arts Center	Simsbury, CT	10,000	6	3	1	2	1	2	1	3	3	2.0
3	SummerWind	Windsor, CT	3,500	7	3	4	2	2	2	2	2	3	2.7
4	Veterans Memorial Amphitheater	Rocky Hill, CT	3,000	5	2	1	2	1	1	1	2	2	1.5
5	Davis Miller Band Shell	New Britain, CT	2,500	7	2	1	3	2	1	1	2	2	1.7
6	Mountain Park Amphitheater	Holyoke, MA	2,000	4	4	4	2	2	3	3	4	4	3.4
7	Manchester Bicentennial Band Shell	Manchester, CT	1,000	8	2	2	3	2	1	1	3	2	2.0
8	Old Saybrook Town Green	Old Saybrook, CT	1,000	7	1	3	1	1	1	1	1	1	1.4
9	Summer Concert Series on the Green	Litchfield, CT	1,000	3	1	1	1	1	1	1	1	2	1.1
10	Southwest Elderly Housing Lawn	Windsor Locks, CT	1,000	4	1	1	1	1	1	1	1	1	1.0
11	Forest Park Amphitheater	Springfield, MA	500	2	2	1	1	1	1	1	1	2	1.3
12	Promenade Shops at Evergreen Walk	South Windsor, CT	500	3	1	1	1	1	1	1	1	1	1.0
13	Elizabeth Park Rose Garden Lawn	West Hartford, CT	1,000	4	1	1	1	1	1	1	1	1	1.0
14	Windsor Green	Windsor, CT	500	5	1	1	1	1	1	1	1	1	1.0
15	East Hartford Alumni Town Green	East Hartford, CT	500	4	1	2	1	1	1	1	1	1	1.2
16	Music at the Mansion	Middleton, CT	500	5	4	1	1	1	1	1	4	2	2.0

\* Types of Programs & Activity corresponds to 'Indoor Performance Facility Inventory:Programs & Activity'

# Outdoor Performance Facility Inventory: Programs & Activity

## 30-mile Radius

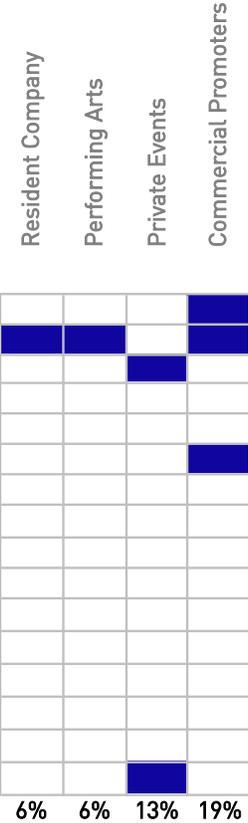
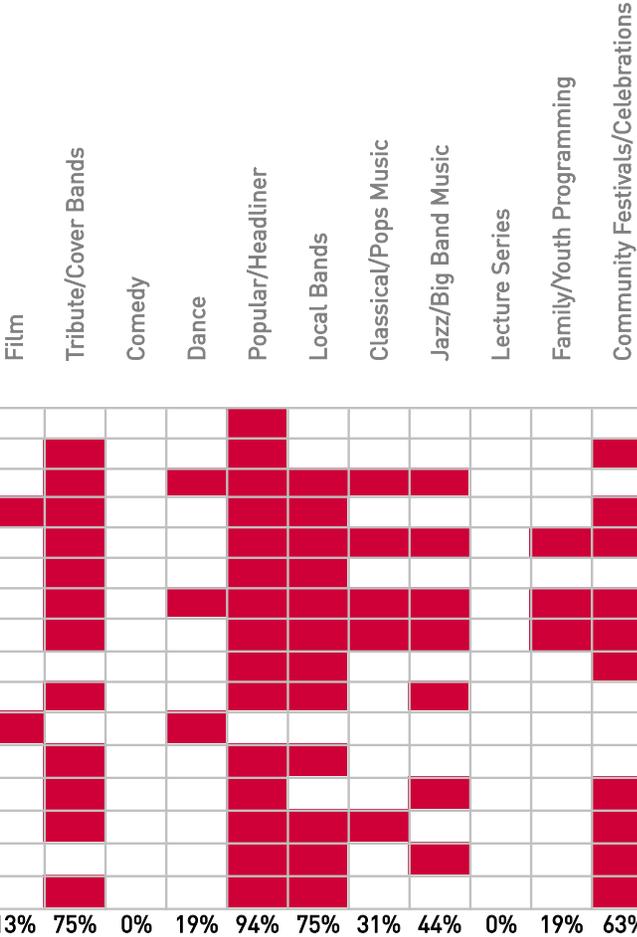
### Presenting Activity

### Rental Activity

**30-mile Radius**

**Capacity**

Comcast Theatre Amphitheater	30,000
Simsbury Performing Arts Center	10,000
SummerWind Performing Arts Center	3,500
Veterans Memorial Amphitheater	3,000
Davis Miller Band Shell, Walnut Hill Park	2,500
Mountain Park Amphitheater	2,000
Manchester Bicentennial Band Shell	1,000
Old Saybrook Town Green	1,000
Summer Concert Series on the Green	1,000
Southwest Elderly Housing Lawn	1,000
Forest Park Amphitheater	500
Promenade Shops at Evergreen Walk	500
Elizabeth Park Rose Garden Lawn	1,000
Windsor Green	500
East Hartford Alumni Town Green	500
Music at the Mansion	500



13% 75% 0% 19% 94% 75% 31% 44% 0% 19% 63%

6% 6% 13% 19%

2  
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# Appendix E: Physical Planning

# SIMSBURY PERFORMING ARTS CENTER SIMSBURY, CT

## Schedule of Spaces for Amphitheatre Additions

Series #	SPACE	Recommended Net Sq. Feet	Notes on Recommended NSF
<b>A100 Public Spaces</b>			
101	Concessions	600	
102	Concessions storage	200	
103	Public restrooms (male)	1,600	40 units @ 40 sf
104	Public restrooms (female)	3,000	60 units @ 50 sf
105	Public restroom (family)	120	2 @ 60 nsf
106	Storage (programs, rentals)	200	
107	Box office - sales	200	4 windows
108	Box office - office	160	
109	House manager's office	120	
110	Housekeeping closet	40	
<b>A200 Performance Spaces</b>			
201	Auditorium	-	as is
202	Stage	-	as is
203	Control booth / projection	120	
204	Sound mix position	100	
205	Dimmer room	120	near stage
206	Sound rack room	80	near stage
207	FOH sound and lighting towers	-	in gross
208	Fore-stage canopy extension	1,200	20' x 60'
209	Audience seating canopy	4,800	80' x 60' - for 500 VIP seats
210	VIP seating area - pavement	6,300	90' x 70'
<b>A300 Stage Support</b>			
301	Storage - general	120	
302	Stage manager's office	120	
303	Backstage restroom (male)	200	4 units @ 50 sf
304	Backstage restroom (female)	200	4 units @ 50 sf
<b>A400 Performer Support</b>			
401	Performers lounge / Green Room	600	with kitchenette and catering support
402	Dressing room - 4-person	260	with make-up, toilet, shower, sink, sofa
403	Dressing room - 4-person	260	with make-up, toilet, shower, sink, sofa
404	Dressing room - 12-person	560	with make-up, toilet, shower, sink, lockers
405	Dressing room - 12-person	560	with make-up, toilet, shower, sink, lockers
406	Canteen / Vending	30	
407	Classroom	800	
408	Classroom	800	
<b>A500 Services</b>			
501	Housekeeping closet	40	
502	Loading dock / storage	400	
503	Security / stage door	160	
<b>GRAND TOTAL - (Net square feet)</b>		<b>24,070</b>	

Theatre Consultants Collaborative, LLC

Item #	Description	FFE	Unit	Unit Cost	Base Equipment		Medium Priority - Video Projection		Low Priority - Full Equipment		Video & iMag Equipment		Facility	Notes
					Qty	Total	Qty	Total	Qty	Total	Qty	Total	Total	Notes
<b>Theatre Consultants Collaborative Specified Equipment</b>														
<b>Performance Draperies - 11062 / 11 61 43</b>														
1	Stage Draperies - Cyclorama	*	Each	5,000	1	5,000	-	-	-	-	-	-	5,000	White Textilene
2	Storage Hampers	*	Each	400	4	1,600	-	-	-	-	-	-	1,600	
	<b>11062 / 11 61 43 Subtotal</b>					<b>6,600</b>							<b>6,600</b>	
<b>Performance Mechanical Rigging - 11065 / 11 61 35</b>														
3	Controllor - Portable	*	Set	20,000	1	20,000	-	-	-	-	-	-	20,000	
4	Truss	*	LF	150	300	45,000	-	-	-	-	-	-	45,000	Lighting Positions Over Stage
5	Chain Motor	*	Each	4,000	16	64,000	-	-	-	-	-	-	64,000	Includes Flight Cases
6	Miscellaneous Rigging Supplies		Lot	15,000	1	15,000	-	-	-	-	-	-	15,000	Slings, Supports, Clamps, etc.
	<b>11065 / 11 61 35 Subtotal</b>					<b>144,000</b>							<b>144,000</b>	
<b>Performance Platforms - 11068 / 11 61 23</b>														
7	Band Platforms	*	Each	1,200	8	9,600	-	-	8	9,600	-	-	19,200	Band Risers for Multi-Level Musician Performance Areas
	<b>11068 / 11 61 23 Subtotal</b>					<b>9,600</b>				<b>9,600</b>			<b>19,200</b>	
<b>Performance Dimming And Controls - 11961 / 11 61 61</b>														
8	2.4 Kw Dimmers, Relay and Rack		Each	375	96	36,000	-	-	-	-	-	-	36,000	
9	2.4 Kw Dimmers, Relay and Rack - Touring		Each	525	-	-	-	-	192	100,800	-	-	100,800	
10	2.4 Kw Spare Relay Mods		Each	375	-	-	-	-	12	4,500	-	-	4,500	
11	House & Work Light Circuits		Cir	-	12	-	-	-	-	-	-	-	-	By EE
12	Receptacle Only (multi)		Cir	100	180	18,000	-	-	-	-	-	-	18,000	
	Receptacle Only (Pigtail)		Cir	72	-	-	-	-	-	-	-	-	-	
14	100A Company Switch		Each	5,000	2	10,000	-	-	-	-	-	-	10,000	Rigging, Video
15	200A IG Company Switch		Each	6,000	1	6,000	-	-	-	-	-	-	6,000	Sound
16	400A Company Switch		Each	7,500	2	15,000	-	-	-	-	-	-	15,000	Lighting - Power for touring Dimmer Racks
	Weather Resistant Enclosure For Performance		Each	-	-	-	-	-	-	-	-	-	-	
17	Outlet Distribution			-	16	-	-	-	-	-	-	-	-	By EE
18	Work/Canopy Light Control - Station		Each	325	4	1,300	-	-	-	-	-	-	1,300	
	Weather Resistant Enclosure For Control			-	-	-	-	-	-	-	-	-	-	
19	Station/Control Faceplate		Each	-	14	-	-	-	-	-	-	-	-	By EE
20	Multi-Circ. Patch Panel for up to 288 Circuits		Each	12,000	1	12,000	-	-	-	-	-	-	12,000	Custom Patch for Touring Dimmer Racks
21	Performance Lighting Console		Each	13,500	1	13,500	-	-	(1)	(13,500)	-	-	-	ETC Element
22	Performance Lighting Console- Mid		Each	24,000	-	-	-	-	1	24,000	-	-	24,000	ETC Ion w/ fader wings
23	Control Faceplate		Each	325	10	3,250	-	-	-	-	-	-	3,250	
24	Processing Package - Ethernet Data Rack		System	11,500	1	11,500	-	-	-	-	-	-	11,500	
25	2 Port DMX Node		Each	980	4	3,920	-	-	4	3,920	-	-	7,840	
26	4 Port DMX Node		Each	2,700	2	5,400	-	-	-	-	-	-	5,400	

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Item #	Description	FFE	Unit	Unit Cost	Base Equipment		Medium Priority - Video Projection		Low Priority - Full Equipment		Video & iMag Equipment		Facility	Notes
					Qty	Total	Qty	Total	Qty	Total	Qty	Total	Total	Notes
<b>11961 / 11 61 61 Subtotal</b>						<b>135,870</b>		-		<b>140,120</b>		-	<b>275,990</b>	See Note 2
<b>Performance Lighting Instruments And Accessories - 11964 / 11 61 6</b>													-	
27	Stage Lighting Instruments - Ellipsoidal Moderate or short throw	*	Each	375	48	18,000	-	-	54	20,250		-	38,250	
28	Stage Lighting Instruments - Pars	*	Each	230	40	9,200	-	-	26	5,980		-	15,180	
29	Stage Lighting Instruments - LED Wash	*	Each	1,350	30	40,500	-	-	36	48,600		-	89,100	
30	Cyc Lighting Instruments ' - 1' LED	*	Each	1,350		-	-	-	30	40,500		-	40,500	
31	Follow Spots - Long Throw	*	Each	16,500		-	-	-	3	49,500		-	49,500	
32	Lighting Accessories	*	Each	30	192	5,760	-	-	120	3,600		-	9,360	
33	Automated Light	*	Each	8,800		-	-	-	32	281,600		-	281,600	
34	Control Cable	*	Each	55	42	2,310	-	-	72	3,960		-	6,270	
35	Loose Elect. Distribution - Multi	*	Each	110	192	21,120	-	-		-		-	21,120	
36	Loose Electrical Distribution - Std	*	Each	55	132	7,260	-	-	132	7,260		-	14,520	
<b>11964 / 11 61 64 Subtotal</b>						<b>104,150</b>		-		<b>461,250</b>		-	<b>565,400</b>	
<b>Performance Sound, Video, And Communications - 11969 / 11 61 70</b>														
37	Speaker Line Arrays - Moderate		Total	60,000	2	120,000	-	-		-		-	120,000	Electrovoice XLC Series - 8 High-Mid, 4Subs per side, Crown iTech HD Amplifiers, Rack, Rigging Hardware
38	Speaker Arrays - Add for Full Concert System		Total	150,000		-	-	-	2	300,000		-	300,000	Complete array for all levels of shows
39	Analog Console, Snake		Total	20,000	1	20,000	-	-	(1)	(20,000)		-	-	1 @ GL2800, Analog Stage Boxes and Breakouts
40	Upgrade to Digital Console, Stage Monitor Console, Analog Split		Total	85,000		-	-	-	1	85,000		-	85,000	2 @ CL3, Stage Boxes, Analog Split, Connections
40	DSP, Processing, & Controls		Total	30,000	1	30,000	-	-		-		-	30,000	Main DSP, Control System for Sound and Video Routing
41	RTA	*	Total	10,000		-	-	-	1	10,000		-	10,000	Computer, software, microphone
42	Additional Subs - Ground Stack	*	Each	3,000		-	-	-	8	24,000		-	24,000	
43	Delay Speakers & Towers		Stack	50,000		-	-	-	4	200,000		-	200,000	JBL Vertec 4887, Crown iTech HD Amplifiers, Rigging Hardware, Truss Towers
44	Microphone, Cables, & Accessories - Minimal	*	Each	15,000	1	15,000	-	-		-		-	15,000	

Theatre Consultants Collaborative, LLC

Item #	Description	FFE	Unit	Unit Cost	Base Equipment		Medium Priority - Video Projection		Low Priority - Full Equipment		Video & iMag Equipment		Facility	Notes
					Qty	Total	Qty	Total	Qty	Total	Qty	Total	Total	Notes
45	Microphone, Cables, & Accessories - Symphony	*	Each	50,000		-		-	1	50,000		-	50,000	Wired Microphones, Direct Boxes, mic cables, Mic Stands, adapters, storage cases - Need to confirm requirements with Orchestra
46	Stage Monitors - Base	*	Total	25,000	1	25,000		-		-		-	25,000	4 @ JBL SRX712M Wedges, Crown iTech HD Amplifiers, Cables, Rack
47	Stage Monitors - Additional	*	Total	60,000		-		-	1	60,000		-	60,000	6 JBL SRX712M Wedges, 3 JBL SRX725 Side and Drum Fills, 3 JBL SRX728S Sub Fills, Crown iTech HD Amplifiers, Cables, Racks
48	Wireless Microphones		Each	5,000	2	10,000		-	12	60,000		-	70,000	
49	Tech Intercom - 2 Channel Main Stn		Each	4,500	1	4,500		-		-		-	4,500	Clear Com
50	Tech Intercom - Belt Pack or Wall Station		Each	1,350	12	16,200		-		-		-	16,200	Clear Com
51	Backstage Monitoring System		Each	5,000	1	5,000		-		-		-	5,000	
52	FM ALS Transmitter		Each	2,000	1	2,000		-		-		-	2,000	Listen Technologies
53	FM ALS Receivers		Each	150	88	13,200		-		-		-	13,200	
54	Video Cameras, Switcher	*	Total	150,000		-		-		-	1	150,000	150,000	Allowance - Include 3 @ cameras, 1 @ video Switcher, 2 @ Jimi-Jib style camera arms, Still Store, Wiring
55	Video Transport Equipment	*	Total	20,000		-		-		-	1	20,000	20,000	Encoders / decoders
56	Projection Cart, Audio, DVD	*	Each	5,000		-	1	5,000		-		-		
57	Projection Screen	*	Total	20,000		-	1	20,000		-	2	40,000	60,000	Truss framed screen, FP & RP screens
58	High Intensity Video projector and screen for Movies	*	Total	80,000		-	1	80,000		-	2	160,000	240,000	20k Lumen, XGA Projector (TBD)
59	Sound & Communications - Wiring		Each	500	40	20,000		-		-		-	20,000	Analog and Digital signal runs for audio, video, and network at stage and control positions

Theatre Consultants Collaborative, LLC

Item #	Description	FPE	Unit	Unit Cost	Base Equipment		Medium Priority - Video Projection		Low Priority - Full Equipment		Video & iMag Equipment		Facility	Notes
					Qty	Total	Qty	Total	Qty	Total	Qty	Total	Total	Notes
60	Sound & Communications - Faceplate		Each	500	40	20,000		-		-		-	20,000	Analog and Digital faceplates and connections for audio, video, and network at stage and control positions
61	Power Sequencing and Surge Suppression		Total	12,000	1	12,000		-		-		-	12,000	Installed by others
<b>11969 / 11 61 70 Subtotal</b>						<b>312,900</b>		<b>105,000</b>		<b>769,000</b>		<b>370,000</b>	<b>1,556,900</b>	See Note 3
<b>Subtotal - Consultant Specified Equipment</b>						<b>713,120</b>		<b>105,000</b>		<b>1,379,970</b>		<b>370,000</b>	<b>2,565,590</b>	
<b>Equipment Specified By Others</b>														
<u>Stage Equipment - 14830 / 11 61 90</u>														
62	Misc. Ladders, etc	*	Each	20,000	1	20,000		-		-		-	20,000	
63	Telescoping Work Platforms	*	Each	15,000	2	30,000		-		-		-	30,000	
<b>14830 / 00 00 00 Subtotal</b>						<b>50,000</b>		<b>-</b>		<b>-</b>		<b>-</b>	<b>50,000</b>	
<b>Subtotal - Equipment Specified By Others</b>						<b>50,000</b>		<b>-</b>		<b>-</b>		<b>-</b>	<b>50,000</b>	
<b>Subtotal - All Equipment</b>						<b>763,120</b>		<b>105,000</b>		<b>1,379,970</b>		<b>370,000</b>	<b>2,618,090</b>	
	Design Contingency			0%		-		-		-		-	-	
<b>Total - All Equipment</b>						<b>763,120</b>		<b>105,000</b>		<b>1,379,970</b>		<b>370,000</b>	<b>2,618,090</b>	
<i>Figures are in US Dollars</i>														
<p>Estimated costs represent anticipated bid prices as received from specialty subcontractor if bid as of the date of this document.                      Estimated costs do not include: architectural, structural, mechanical or electrical systems.                      Escalation is not included.                      Taxes are not included.                      Overhead, profit and contingency applied by downstream contractor(s) are also not included. (ie: We haven't included the General Contractor's O &amp; P.)                      Theatre Consultants Collaborative, LLC has no control over the cost of labor, materials or equipment, the contractor's methods of determining the bid prices, or over competitive bidding, market or negotiating conditions. Accordingly, TCC cannot and does not warrant or represent that bids or negotiated prices will not vary from any estimate of the Construction cost or evaluation prepared or agreed to by TCC.</p>														
<p>Notes regarding items:                      1) Requires CB panel with branch protection for each relay by others.                      2) All items in this section installed by EC and are priced without installation (price exclusive of conduit and back box) unless otherwise noted.                      3) All items in this section utilize conduit, backboxes and power distribution installed by EC and are priced without installation (price exclusive of conduit and back box) unless otherwise noted.</p>														

## Appendix F: Pro-forma Operating Budget Summary



Simsbury PAC - Multi-year Activity

MULTI-YEAR ACTIVITY FORECAST																
Fiscal year ends June 30		Fiscal 2012	% Change	Fiscal 2013	% Change	Fiscal 2014	% Change	Fiscal 2015	% Change	Fiscal 2016	% Change	Fiscal 2017	% Change	Fiscal 2018	% Change	Fiscal 2019
All Non-performance Uses & Users	Use Days	7		8		9		9		9		9		9		9
	Rent Paid	\$12,000		\$13,000		\$18,540		\$19,096		\$19,669		\$20,259		\$20,867		\$21,493
<b>Classroom #1</b>	PAC Programs															
	Total Use Days											20		24		24
	Total 4-hour blocks											60		72		72
	HSO Rentals											5	10%	6	10%	6
	Total Use Days											15		17		18
	Total 4-hour blocks											15		17		18
	Total Rent Paid											\$1,273		\$1,442		\$1,634
	Nonprofit Rentals											5	10%	6	10%	6
	Total Use Days											15		17		18
	Total 4-hour blocks											15		17		18
	Total Rent Paid											\$1,910		\$2,164		\$2,451
	Promoter/Commercial Rentals											0	10%	0	10%	0
	Total Use Days											0		0		0
	Total 4-hour blocks											0		0		0
	Total Rent Paid											\$-		\$-		\$-
	All Users											30		35		36
	Total Use Days											\$3,183		\$3,606		\$4,086
	Total Rent Paid															
<b>Classroom #2</b>	PAC Programs															
	Total Use Days											20		24		24
	Total 4-hour blocks											60		72		72
	HSO Rentals											5	10%	6	10%	6
	Total Use Days											15		17		18
	Total 4-hour blocks											15		17		18
	Total Rent Paid											\$1,273		\$1,442		\$1,634
	Nonprofit Rentals											5	10%	6	10%	6
	Total Use Days											15		17		18
	Total 4-hour blocks											15		17		18
	Total Rent Paid											\$1,910		\$2,164		\$2,451
	Promoter/Commercial Rentals											0	10%	0	10%	0
	Total Use Days											0		0		0
	Total 4-hour blocks											0		0		0
	Total Rent Paid											\$-		\$-		\$-
	All Users											30		35		36
	Total Use Days											\$3,183		\$3,606		\$4,086
	Total Rent Paid															
ESCALATION RATE			3%		3%		3%		3%		3%		3%		3%	

Simsbury PAC - Multi-year Budget

MULTI-YEAR PRO-FORMA OPERATING BUDGET		Fiscal 2011	% Change	Fiscal 2012	% Change	Fiscal 2013	% Change	Fiscal 2014	% Change	Fiscal 2015	% Change	Fiscal 2016	% Change	Fiscal 2017	% Change	Fiscal 2018	% Change	Fiscal 2019
Fiscal year ends June 30		(Actual)		(Budget)		(Projected)		(Projected)		(Projected)		(Projected)		(Projected)		(Projected)		(Projected)
<b>IMPROVEMENTS</b>										<i>New equipment</i>				<i>Classrooms</i>				<i>Audience Cover</i>
										<i>Improved Backstage</i>				<i>Dance Floor</i>				
										<i>Improved FOH</i>				<i>Stage Overhang</i>				
<b>EARNED INCOME</b>																		
Presenting	Ticket Sales	20,942	-100%					123,200		126,896		201,656		207,706		313,097		344,407
	September/Fest	56,994	8%	61,500	5%	64,575	5%	67,804	5%	71,194	5%	74,754	5%	78,491	5%	82,416	5%	86,537
Rental Fees	Amphitheater																	
	HSO Fees	67,258		67,600		68,276		40,000		41,200		42,436		43,709		45,020		46,371
	Nonprofit/Community Rental Fees	20,500		12,000		12,400		14,832		17,823		18,358		21,610		22,298		25,792
	Promoter/Commercial Rental Fees					3,000		18,540		19,096		32,782		33,765		48,690		50,150
	Classroom #1																	
	HSO Fees													1,273		1,442		1,634
	Nonprofit Fees													1,910		2,164		2,451
	Promoter/Commercial Fees													0		0		0
	Classroom #2																	
	HSO Fees													1,273		1,442		1,634
	Nonprofit Fees													1,910		2,164		2,451
	Promoter/Commercial Fees													0		0		0
Commissions + Fees	Parking Commission	803		940		1,040		1,479		1,698		2,008		2,275		2,651		2,973
	HSO Facility Fee	35,020	9%	38,000		30,400		59,400		68,186		80,628		91,352		106,473		119,405
	Other Facility Fees	1,424				4,000		19,400		25,956		36,071		44,365		56,951		67,238
	Ticketing Fees							30,591		35,116		41,524		47,046		54,834		61,494
Concessions	Vendor Concession	4,239	-53%	2,000		3,318		5,042		6,181		7,805		9,444		11,755		14,079
	Soda/Water			1,000														
Sponsorships & Other Income	Sponsorships	6,400	-22%	5,000														
	Other Income	2,890																
<b>TOTAL EARNED INCOME</b>		<b>Total Earned Income</b>		<b>188,040</b>		<b>187,008</b>		<b>380,287</b>		<b>413,346</b>		<b>536,021</b>		<b>586,128</b>		<b>751,357</b>		<b>826,616</b>
<b>CONTRIBUTED INCOME</b>																		
	Corporate Contributions + Sponsorships							20,000	100%	40,000	5%	42,000	5%	44,100	5%	46,305	5%	48,620
	Individual Contributions							15,000	100%	30,000	5%	31,500	5%	33,075	5%	34,729	5%	36,465
	Foundation Contributions							15,000	100%	30,000	5%	31,500	5%	33,075	5%	34,729	5%	36,465
	Allocation from Capital Budget							35,000		25,000								
	Town In-Kind Contribution (Utilities, Police and Fire)					3,692		9,474		11,447		12,865		15,564		17,569		21,272
<b>TOTAL CONTRIBUTED INCOME</b>		<b>Total Contributed Income</b>	<b>0</b>	<b>0</b>		<b>3,692</b>		<b>94,474</b>		<b>136,447</b>		<b>117,865</b>		<b>125,814</b>		<b>133,331</b>		<b>142,822</b>
<b>TOTAL INCOME</b>		<b>216,470</b>		<b>188,040</b>		<b>180,700</b>		<b>474,762</b>		<b>549,793</b>		<b>653,886</b>		<b>711,942</b>		<b>884,688</b>		<b>969,439</b>
<b>OPERATING EXPENSES</b>																		
Full-time Personnel (including benefits)	Venue Manager							40,000	100%	80,000	5%	84,000	5%	88,200	5%	92,610	5%	97,241
	Benefits					0		12,000		24,000		25,200		26,460		27,783		29,172
	Sub-total					<b>0</b>		<b>52,000</b>		<b>104,000</b>		<b>109,200</b>		<b>114,660</b>		<b>120,393</b>		<b>126,413</b>
Part-time Personnel (including benefits)	Marketing Manager							10,000	20%	12,000	20%	14,400	20%	17,280	20%	20,736	20%	24,883
	Ticket Office Manager							10,000	20%	12,000	20%	14,400	20%	17,280	20%	20,736	20%	24,883
	Technical Director							10,000	20%	12,000	20%	14,400	20%	17,280	20%	20,736	20%	24,883
	Administrative Assistant							20,000	5%	21,000	5%	22,050	5%	23,153	5%	24,310	5%	25,526
	Benefits					0		3,000		3,600		4,320		5,184		6,221		7,465
	Sub-total					<b>0</b>		<b>63,000</b>		<b>60,600</b>		<b>69,570</b>		<b>80,177</b>		<b>92,739</b>		<b>107,640</b>
Consultants + Event-based Staff	Venue Manager	21,000	-23%	16,200		17,000						0		0		0		0
	Ancillary Revenue Commissions	1,757		850														
	Food & Beverage Staff							5,000	20%	6,000	20%	7,200	20%	8,640	20%	10,368	20%	12,442
	Ticket Office Staff							5,000	20%	6,000	20%	7,200	20%	8,640	20%	10,368	20%	12,442
	Event Staff							5,000	20%	6,000	20%	7,200	20%	8,640	20%	10,368	20%	12,442
	Sub-total	<b>22,757</b>		<b>17,050</b>		<b>17,000</b>		<b>15,000</b>		<b>18,000</b>		<b>21,800</b>		<b>25,920</b>		<b>31,104</b>		<b>37,326</b>
Town Services	Police							2,500	20%	3,000	20%	3,600	20%	4,320	20%	5,184	20%	6,221
	Fire							2,500	20%	3,000	20%	3,600	20%	4,320	20%	5,184	20%	6,221
	Sub-total	<b>0</b>		<b>0</b>		<b>0</b>		<b>5,000</b>		<b>6,000</b>		<b>7,200</b>		<b>8,640</b>		<b>10,368</b>		<b>12,442</b>
Presenting Costs	Artist Fees							80,000		82,400		127,308		131,127		180,081		185,484
	Marketing							30,000		30,900		47,741		49,173		67,531		69,556
	Other Direct Costs							10,000		10,300		15,914		16,391		23,510		23,185
	Sub-total	<b>0</b>		<b>0</b>		<b>0</b>		<b>120,000</b>		<b>123,600</b>		<b>190,962</b>		<b>196,691</b>		<b>270,122</b>		<b>278,226</b>
Site Support Services	Miscellaneous	24,602	-60%	9,877	4%	10,272	4%	10,683	4%	11,110	5%	11,666	5%	12,249	5%	12,862	5%	13,505
	Fireworks	9,000	0%	9,000	4%	9,360	4%	9,734	4%	10,124	5%	10,630	5%	11,161	5%	11,720	5%	12,306
	Trash/Recycling	3,603	26%	4,552	4%	4,734	5%	4,971	5%	5,219	10%	5,741	10%	6,315	10%	6,947	10%	7,642
	Ground Maintenance	2,800	0%	2,800	4%	2,912	4%	3,028	4%	3,150	5%	3,307	5%	3,472	5%	3,646	5%	3,828
	Fireworks Standby	2,415	8%	2,600	4%	2,704	4%	2,812	4%	2,925	5%	3,071	5%	3,224	5%	3,386	5%	3,555
	AT&T	4,482	0%	4,500	4%	4,680	4%	4,867	4%	5,062	5%	5,315	5%	5,581	5%	5,860	5%	6,153
	Supplies	5,606	-55%	2,500	4%	2,600	4%	2,704	4%	2,812	5%	2,953	5%	3,100	5%	3,255	5%	3,418
	Sub-total	<b>52,508</b>		<b>35,829</b>		<b>37,262</b>		<b>38,800</b>		<b>40,402</b>		<b>42,883</b>		<b>45,104</b>		<b>47,675</b>		<b>50,406</b>
Ticket Office	Network Maintenance							5,940		6,819		8,063		9,135		10,647		11,941
	Postage							4,752		5,455		6,450		7,308		8,518		9,552
	Ticket Printing							1,188		1,364		1,613		1,827		2,129		2,388
	Supplies							1,188		1,364		1,613		1,827		2,129		2,388
	Credit Card Fees							6,653		7,637		9,030		10,231		11,925		13,373
	Ticketing Service (net)							17,820		20,456		24,189		27,406		31,942		35,822

Simsbury PAC - Multi-year Budget

MULTI-YEAR PRO-FORMA OPERATING BUDGET		Fiscal 2011	% Change	Fiscal 2012	% Change	Fiscal 2013	% Change	Fiscal 2014	% Change	Fiscal 2015	% Change	Fiscal 2016	% Change	Fiscal 2017	% Change	Fiscal 2018	% Change	Fiscal 2019
	Sub-total	0		0		0		37,541		43,094		50,957		57,734		67,281		75,484
Rentals	Tents, Tables, Chairs	28,303	-22%	22,000	4%	22,880	4%	23,795	4%	24,747	4%	25,737	4%	26,766	4%	27,837	4%	28,950
	Rental Furniture	0		600	4%	624	4%	649	4%	675	4%	702	4%	730	4%	759	4%	790
	Trailers	10,661	-33%	7,125	4%	7,410	4%	7,706	-100%	0	25%	0	25%	0	25%	0	25%	0
	Golf Carts	3,700	-55%	1,680	4%	1,747	4%	1,817	4%	1,890	25%	2,362	25%	2,953	25%	3,691	25%	4,614
	Radios	2,290	-100%	0	4%	0	4%	0	4%	0	4%	0	4%	0	4%	0	4%	0
	Field Lighting	21,772	-39%	13,200	4%	13,728	4%	14,277	4%	14,848	4%	15,442	4%	16,060	4%	16,702	4%	17,370
	Aerial Lifts	3,621	10%	3,969	4%	4,128	4%	4,293	4%	4,465	4%	4,643	4%	4,829	4%	5,022	4%	5,223
	Portable Restrooms	10,197	-53%	4,842	4%	5,036	4%	5,237	4%	5,447	25%	6,808	25%	8,510	25%	10,638	25%	13,297
	Sound Towers	24,408	-52%	11,800	4%	12,272	4%	12,763	-100%	0	25%	0	25%	0	25%	0	25%	0
	Sub-total	104,952		65,216		67,825		70,598		62,071		55,695		59,848		64,649		70,244
Utilities	Misc. Telephone	138	299%	550	4%	572	4%	595	4%	619	4%	643	4%	669	4%	696	4%	724
	Postage	0		92	4%	96	4%	100	4%	103	4%	108	4%	112	4%	116	4%	121
	Electricity	2,406	12%	2,700	12%	3,024	25%	3,780	25%	4,725	4%	4,914	25%	6,143	4%	6,388	25%	7,985
	Sub-total	2,544		3,342		3,692		4,474		5,447		5,855		6,924		7,201		8,830
Marketing + Programming	Advertising	8,600	-77%	2,000	4%	2,080	100%	4,160	4%	4,326	4%	4,499	4%	4,679	4%	4,867	4%	5,061
	Entertainment	10,400	-95%	500	-100%	0		0		0		0		0		0		0
	Ticketing	315	-100%	0	4%	0	4%	0	4%	0	4%	0	4%	0	4%	0	4%	0
	SeptemberFest	53,193	15%	61,310	4%	63,762	4%	66,313	4%	68,965	4%	71,724	4%	74,593	4%	77,577	4%	80,680
	Sub-total	72,508		63,810		65,842		70,479		73,282		76,223		79,272		82,443		85,741
Other Expenses	Fire Insurance Reimb	-8,378		0		0		0		0		0		0		0		0
	Police	1,820																
	Rental Subsidy Allowance							5,000	4%	5,200	4%	5,408	4%	5,624	4%	5,849	4%	6,083
	Sub-total	-6,558		0		0		5,000		5,200		5,408		5,624		5,849		6,083
<b>TOTAL OPERATING EXPENSES</b>		<b>248,711</b>		<b>185,247</b>		<b>191,621</b>		<b>471,826</b>		<b>531,706</b>		<b>635,163</b>		<b>680,694</b>		<b>799,834</b>		<b>858,814</b>
<b>OPERATING RESULT</b>		-32,241		2,793		-921		2,936		18,087		20,723		31,348		84,854		110,625
<b>NON-OPERATING ITEMS</b>	<b>Capital Reserve Contribution</b>	18,808								5,000		10,000		20,000		40,000		80,000
<b>FINAL OPERATING RESULT</b>	<b>Final Operating Result</b>	<b>-61,049</b>		<b>2,793</b>		<b>-921</b>		<b>2,936</b>		<b>13,087</b>		<b>10,723</b>		<b>11,348</b>		<b>44,854</b>		<b>30,625</b>
<b>EARNED INCOME AS A % OF OP EXPENSE</b>	<b>Earned Income as % of Op Expenses</b>	87%		102%		98%		81%		78%		85%		86%		94%		96%
<b>RATIOS AND FORMULAS</b>	<b>Escalation Rate</b>	3%		3%		3%		3%		3%		3%		3%		3%		3%
<b>Attendance</b>	HSO Attendance					15,200		16,000		16,400		16,800		17,200		17,600		18,000
	Other Live Event Attendance					2,000		7,760		10,080		13,600		16,240		20,240		23,200
<b>Concessions</b>	Total Live Event Attendance	18,222		16,019		17,200		23,760		26,480		30,400		33,440		37,840		41,200
	Concession Net per Live Attender (BYO & Alcohol Sold)	\$0.23		\$0.19	3%	\$0.19	10%	\$0.21	10%	\$0.23	10%	\$0.26	10%	\$0.28	10%	\$0.31	10%	\$0.34
<b>Parking Commission</b>	Commission per Live Attender	\$0.04		\$0.06	3%	\$0.06	3%	\$0.06	3%	\$0.06	3%	\$0.07	3%	\$0.07	3%	\$0.07	3%	\$0.07
<b>Facility Maintenance Fee</b>	HSO Charge/ticket sold	\$2.00		\$2.00		\$2.00	25%	\$2.50	3%	\$2.58	3%	\$2.65	3%	\$2.73	3%	\$2.81	3%	\$2.90
	Other Events Charge/ticket sold					\$2.00	25%	\$2.50	3%	\$2.58	3%	\$2.65	3%	\$2.73	3%	\$2.81	3%	\$2.90
<b>Ticketing Fee</b>	Total Performance Attendance					17,200		23,760		26,480		30,400		33,440		37,840		41,200
	Charge/ticket sold					\$1.25	3%	\$1.29	3%	\$1.33	3%	\$1.37	3%	\$1.41	3%	\$1.45	3%	\$1.49
<b>Sponsorships</b>	Net revenue/paid attender	\$0.35		\$0.31	3%	\$0.32	3%	\$0.33	3%	\$0.34	3%	\$0.35	3%	\$0.36	3%	\$0.37	3%	\$0.38
<b>Benefits</b>	Full-time Personnel					30%		30%		30%		30%		30%		30%		30%
	Part-time Personnel					15%		15%		15%		15%		15%		15%		15%
<b>Ticket Office Expenses</b>	Network Maintenance							\$0.25	3%	\$0.26	3%	\$0.27	3%	\$0.27	3%	\$0.28	3%	\$0.29
	Postage							\$0.20	3%	\$0.21	3%	\$0.21	3%	\$0.22	3%	\$0.23	3%	\$0.23
	Ticket Printing							\$0.05	3%	\$0.05	3%	\$0.05	3%	\$0.05	3%	\$0.06	3%	\$0.06
	Supplies							\$0.05	3%	\$0.05	3%	\$0.05	3%	\$0.05	3%	\$0.06	3%	\$0.06
	Credit Card Fees							\$0.28	3%	\$0.29	3%	\$0.30	3%	\$0.31	3%	\$0.32	3%	\$0.32
	Ticketing Service (net)							\$0.75	3%	\$0.77	3%	\$0.80	3%	\$0.82	3%	\$0.84	3%	\$0.87