

PERFORMING ARTS

	Denver	Austin
Performing Arts & Museums Rating	8.625	6.25
Sports Entertainment Rating	7	6
Other Entertainment Activities	8.2	2.6

DENVER

The Denver Performing Arts Complex (DPAC)

The Denver Performing Arts Complex (DPAC) is a 12-acre, 4-square-block site owned and operated by the City and County of Denver that offers 11, 260 seats in 11 performance venues. The DPAC is the largest arts center of its kind under one roof in the United States. It is located in the heart of downtown Denver and within walking distance to the Colorado Convention Complex and scores of restaurants.

The three largest theatres in the complex—Quigg Newton Denver Municipal Auditorium, Boettcher Concert Hall and the Temple Hoyne Buell Theatre—are owned and operated by the City and County of Denver.

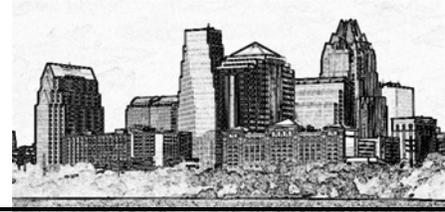
Ellie Caulkins Opera House

The Quigg Newton Denver Municipal Auditorium (also called the Auditorium Theatre) was built in 1907 and was recently designated a Historical Landmark by the State of Colorado. Renovations to the theatre began in 2003 and should be completed this month, September 2005. The Ellie Caulkins Opera House, which is located inside the 1908 structure, is home to the Colorado Ballet and Opera Colorado. The space could be adjusted to host a group of theatre patrons with great site lines, and moveable side boxes - or could host a circus or "Flour Show" for 12,000 people.

Boettcher Concert Hall

Boettcher Concert Hall is the first concert hall in-the-round built in North America. It is a 360-degree-surround concert hall designed to place the audience close

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to the stage in a unique environment while maintaining and surpassing traditional symphonic sound quality. Boettcher Concert Hall was dedicated in March of 1978. It represents a combination of innovative thinking and flawless execution. Eighty percent of the seats are within 65 feet of the stage.

Buell Theatre

The Buell Theatre has been designated by PERFORMANCE MAGAZINE as the "Highest Grossing Theatre under 3,000 Seats in the United States" for the second consecutive year.

The DPAC features the city/county-maintained Sculpture Park and also houses the privately operated Helen G. Bonfils Theatre Complex. This complex includes four theatres: The Stage, Space, Source (now Jones) and The Ricketson.

<http://www.artscomplex.com/>

Denver Center for the Performing Arts (DPCA)

Founded in 1972, the Denver Center for the Performing Arts (DPCA) is currently the largest tenant of the Arts Complex and encompasses Denver Center Theatre Company, Denver Center Attractions, the Education Department, Denver Center Media and the National Center for Voice & Speech.

The DCPA is a not-for-profit 501(c) (3) organization whose primary focus is the presentation of live theatrical productions. It also houses film and television, voice research and education divisions.

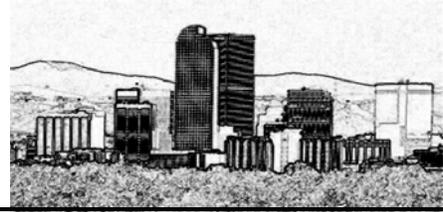
Theatrical Divisions

- Denver Center Attractions was created in 1961 and joined DCPA in 1979. It presents 8-to-12 Broadway touring productions annually.
- The Denver Center Theatre Company began in 1979. A Tony Award-winning regional theatre, it produces and presents 8-to-10 classical, American and new plays each season.

Education Department

The Denver Center's Education Department was started in October of 1984 when the DCPA and the American National Theatre and Academy joined together to establish the National Theatre Conservatory, a three-year graduate acting program. The Denver Center Theatre Academy was added in 1991 as a community school for children and adults in a professional setting.

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Denver Center Media

Denver Center Media (DCM), the full-service video and film production studio, was established in 1983 and has since received numerous international awards and Emmys for television production, direction and sound design. DCM productions have been broadcast nationally on PBS, cable and overseas networks.

National Center for Voice & Speech

Also founded in 1983, the National Center for Voice & Speech is the only such facility in the world that is part of a performing arts organization. Originally designed to study the voice and speech patterns of stage performers, in 2003 the voice center joined with the University of Colorado Hospital to establish a voice practice available to all persons with vocal disorders. This collaboration enabled the NCVS to evolve from primarily a research facility to one that includes a medical clinic.

www.denvercenter.org

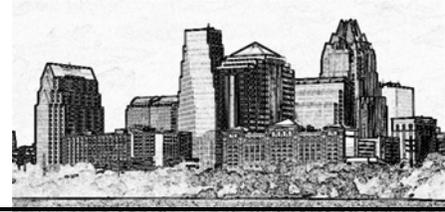
Scientific & Cultural Facilities District (SCFD)

In 1988, voters in the Denver metro area created the Scientific & Cultural Facilities District (SCFD) to provide a consistent source of unrestricted funding to scientific and cultural organizations. SCFD was initiated by a majority vote (74.5%) of the people in Adams, Arapahoe, Boulder, Broomfield, Denver, Douglas and Jefferson counties and is a testament to the broad public support for diverse cultural organizations in the region.

The SCFD is a unique collaboration between rural, suburban and urban counties. It was reauthorized in 1994 (57% of voters) and again in November 2004 (65.7% of voters). SCFD is now authorized to continue until July 2018, with the new statutory criteria and rules taking effect on July 1, 2006. The 7 original counties remain in the area that comprises the district. Since its inception, the SCFD has supplied over \$350 million in funding to over 300 organizations via the 0.1% retail sales and use tax (one penny on every \$10).

The SCFD distributes over \$35 million to local organizations on an annual basis. According to statute, these organizations must *provide for the enlightenment and entertainment of the public through the production, presentation, exhibition, advancement or preservation of art, music, theater, dance, zoology, botany, natural history or cultural history*. Organizations can be agencies of local government and nonprofit 501(c) organizations whose principal office is

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within the district, conduct the majority of their activities within the state of Colorado, and principally benefit the residents of the district.

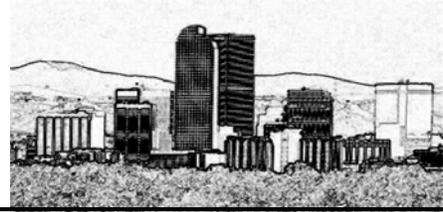
A ten-member board of directors oversees the distributions in accordance with the Colorado Revised Statutes. Seven board members are appointed by county commissioners and three members are appointed by the Governor of Colorado. SCFD board members represent different segments of society, including business, education, government, and foundation management. Additionally, Each SCFD county has a county cultural council. The council members are appointed by county commissioners, or, in the case of Denver and Broomfield Counties, the City Council.

As directed by statute, SCFD recipient organizations are currently divided into three "tiers":

- Tier I includes regional organizations: the Denver Art Museum, the Denver Botanic Gardens, the Denver Museum of Nature and Science, and the Denver Zoo. Tier I institutions receive 59% or \$20.5M and have solid reputations for regional and national excellence. In addition to drawing attendees from the seven-county metro-area and greater Colorado, Tier I organizations generate considerable out-of-state tourism. In 2006, Denver Center for the Performing Arts will also move into Tier I. In 2006, the Tier I share will increase to 65%.
- Tier II currently includes 23 regional organizations and receive 28% or \$9.7M. In 2006, the Tier II share will change to 21% and qualifying organizations will have incomes of \$1.25 million and have been in operation a minimum of five years.
- Tier III has over 280 local organizations such as small theaters, orchestras, art centers and natural history, cultural history and community groups. Tier III organizations apply for funding to the county cultural councils via a grant process. This tier receives 13% or \$4.5M currently. In 2006, Tier III will receive 13.5% and will have to be operating three years to qualify.

At \$13.62 per capita, the SCFD provides an exceptional return on the publics' investment. Furthermore, because the SCFD tax is a "sale and use tax", almost 860,000 out-of-state visitors defray the cost by spending millions of dollars on tourism.

<http://www.scfid.org>



2004 Study of Metro Denver Culture

The Colorado Business Committee for the Arts and Deloitte Consulting, in partnership with the Denver Metro Chamber of Commerce and U.S. Bank, commissioned a study on the economic impact of the arts in the seven-county Denver region. The overriding theme of the report is that the arts and culture are big business in metro Denver.

Economic Activity: As an industry, metro Denver culture generated \$1.3 billion in economic activity in 2003. This includes \$497 million in new revenue to the metro Denver community.

Jobs: Cultural organizations distributed \$86 million in wages to 9,450 employees and paid almost \$14 million in payroll, seat, and sales tax. This means SCFD cultural organizations are the 6th largest non-governmental employer in the Denver metro area, and the 7th largest in the state.

Return On Investment: taken as a whole, cultural and scientific organizations attracted millions in new revenue to the metro Denver economy in 2003 creating a remarkable 14:1 return on investment through cultural tourism, capital expenditures, and federal government grants.

Tourism: Of the nearly \$500 million in new revenue that culture attracted to the economy, more than \$400 million comes through cultural tourism.

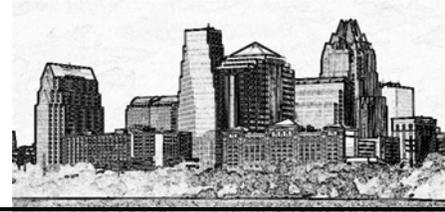
Education: A major donor to public education, the cultural and scientific industry offered 2.3 million outreach opportunities to schools across the metro Denver area. In fact, by 2003, every school in the district had been served by cultural organizations funded by SCFD.

Use: More than 11.3 million people; nearly half the 24 million visits to professional sports (4.6 million), front range ski resorts (7.9 million), and cultural activities combined.

Volunteerism: Over 41,000 volunteers contributed a combined 1.9 million hours to their favorite cultural and scientific institution.

Quality and Variety: SCFD organizations provide over 300 world-class scientific and cultural activities from enjoying the beautiful Colorado scenery to experiencing the unique personalities of our local communities.

<http://www.cbca.org/econbiannual.asp>



Arvada Center for the Arts and Humanities, Jefferson County

The Arvada Center for the Arts and Humanities was dedicated on July 4, 1976. The Center is home to two theaters, two floors of gallery space and educational facilities, including eleven studios and classrooms, three dance studios, a ceramics studio and a photography lab.

In 2004, approximately 325 volunteers contributed over 25,583 hours to the Arvada Center supporting the \$8,443,658 annual budget. The Center receives funding from various sources:

- Local Government 34.6%
- Scientific & Cultural Facilities District 12.6%
- Gifts, grants, and memberships 6.2%
- Ticket Sales and Class Registration 45.7%
- Other .9%.

Numerous regional premiers have been hosted at the Arvada Center. The indoor theater seats 500. The outdoor amphitheater seats 600 in covered seating and approximately 600 more on the lawn. More than 296,000 people attended shows in 2004.

Over 90,000 young people are served each year by the Arvada Center children's theater program. The children's theater season features three productions, one of which is usually an original script commissioned by the Center.

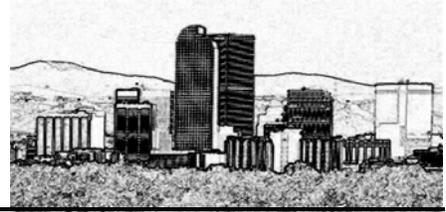
The Arvada Center galleries host 12 to 15 exhibitions each year with an emphasis on contemporary art. The permanent museum visually describes the historical and cultural heritage of Arvada.

The Arvada Center also presents a variety of musical performances with styles ranging from classical to bluegrass, zydeco to country and jazz to big band. Summer concerts take place in the amphitheater, with other performances hosted in both the indoor theater and galleries.

The education program attracts more than 69,619 participants – both children and adults – each year to its more than 950 classes in dance, music, theater arts, ceramics, visual arts and the humanities.

- Approximately 17,000 students are served through the Arts Day™ program, a school or group field trip which can include a children's theater

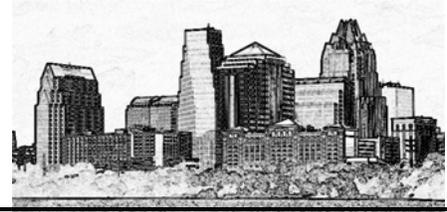
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performance, technical theater tour and hands-on workshops. Family Arts Days are scheduled twice a year and are available to the public.

- The Arvada Center is the producing organization for the Front Range Youth Symphony, a forum for approximately 200 students ages 8-21 to gain the experience of rehearsing and performing in a symphonic group.
- The Arvada Center Playground features a 343-foot-long concrete sea-saurus for kids to climb and play on. Squiggles, as the sculpture has been named, was created by Denver artist Bill Gian. This unique, imaginative play environment is accessible to people of all abilities.

<http://www.arvadacenter.org/>



AUSTIN

Austin Symphony

Founded in 1911, the Austin Symphony Orchestra is Austin's oldest performing arts group. The ASO offers a complete season of musical and educational programming. Classical concerts include a series of eight concert pairs running monthly, September through May, in Bass Concert Hall.

Jane Dunn Sibley Symphony Square, an attractive complex of four historical limestone buildings and a 350-seat amphitheater at the corner of Red River and 11th St. near the Capitol in Austin, is thought to be the only restoration project in the United States to house the offices of a symphony orchestra. The complex serves a growing audience year round.

The Austin Symphony hosts Children's Day Art Park in the amphitheater every Wednesday morning in June and July for youngsters from pre-school through age nine. Children's Day Art Park features performances by local entertainers, an Instrument "Petting Zoo," storytelling and arts activities under a large tent next to the Doyle House.

<http://www.austinsymphony.org/>

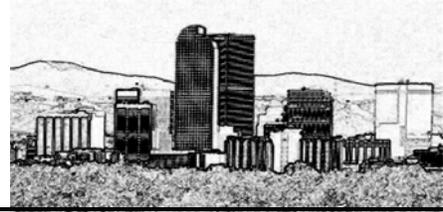
Ballet Austin

When Ballet Austin was founded in 1956 as the Austin Ballet Society, it was a civic, volunteer organization with a very different vision than that of the current company. The Society, which was led by a community-based Board of Directors, only offered ballet classes and performance opportunities for senior-level students.

It was not until 1982, when the Company was incorporated and renamed Ballet Austin, that it achieved professional status. Beginning in 1989 under a new Artistic Director, the Company grew from 14 dancers to 24 professional dancers recruited from across North America and Europe.

In 2000, Austin emerged as one of the nation's premiere ballet organizations and is now well equipped to pursue the level of excellence and recognition described in the Ballet Austin vision statement. Professional dancers are recruited from around the country and several of the dancers previously trained at the Ballet Austin Academy.

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Founded in 1956, the Ballet Austin Academy continues to be a cornerstone of the organization, almost tripling its student enrollment in the last eight years. The primary focus of the academy is to provide instruction for pre-professional and professional track students. However, there are additional class options for students who choose to pursue dance as a recreational activity.

Ballet Austin's apprentice company, Ballet Austin II, offers an opportunity for dancers to hone their skills in a professional environment. Established in 1999, Ballet Austin II is made up of 10 emerging artists selected through a nationwide audition process. While the dancers complete their training, they also serve as representatives for the company by providing arts education to schools and communities across Texas.

Ballet Austin is also committed to bringing the art of dance to thousands of Central Texans who might not otherwise have the opportunity to learn about ballet. Through the Community OutReach & Education Program (C.O.R.E), the company has developed educational initiatives that inspire students artistically and intellectually and reach 31 Central Texas school districts.

<http://www.balletaustin.org/>

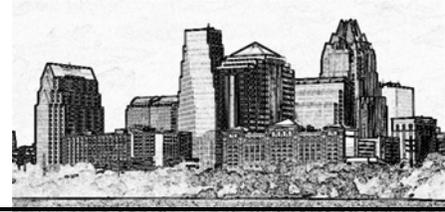
The Long Center

Austin has transformed from a small college town to one of the top metropolitan areas of America. The Long Center will help continue this evolution with the transformation of the former Palmer Auditorium into a performing arts venue on the shores of Town Lake. The overall plan will allow for a multi-venue campus that offers a much needed home for our major performing arts groups, an exciting showcase venue for Texas' popular artists and approximately 200 small and minority arts organizations, and educational opportunities for area students within a city-approved and voter-mandated 54-acre cultural park.

The current Capital Campaign is raising the final \$12.2 million to build the following two theaters: Michael and Susan Dell Foundation Hall, a large 2,300 seat acoustic hall for use by the general community and as a home for the Austin Symphony Orchestra, Ballet Austin, and Austin Lyric Opera and a showcase venue for Texas artists.

The acoustics in Dell Hall will be excellent and will surpass all other performing arts venues in our region. Debra and Kevin Rollins Studio Theatre, an intimate theatre with flexible seating arrangements for up to 250 seats, is designed to

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serve approximately 200 small and minority arts organizations, as well as provide rental opportunities for special events and meetings.

Deconstruction of the old Palmer Auditorium is underway and new construction to build the Long Center will begin in October. As deconstruction continues, portions of the old Palmer will be saved for re-use within the new facility while others, including steel from the existing dome and portions of the glass wall, will be recycled. We are proud to announce that of the more than 37 million pounds of material removed from the old Palmer to-date, more than 80 percent has been recycled.

Members of the Long Center Board of Trustees have approved a \$45.6 million Guaranteed Maximum Price construction bid from Austin Commercial. Executive Director Cliff Redd said the proposal is within budget and permits preferred choices of construction materials and options. Redd also reports that the City of Austin has accepted the findings of a feasibility study of operating revenues and expenses projected once the Long Center is open.

Summary Financial Position

Project costs (hard/soft costs and endowment)	\$77 Million
Cash-in-hand and committed pledges	\$56 Million
Capital Campaign Fundraising Goal	\$21 Million

Project Timeline

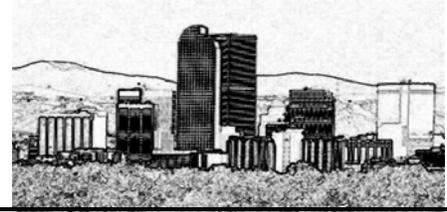
December 2003	Architects TeamHaas and Zeidler Partnership selected
January 2004	Design team begins redesign of facility
April 2004	New design unveiled
Early 2005	Construction begins

<http://www.thelongcenter.org/>

Performing Arts Research Coalition Study

The Performing Arts Research Coalition (PARC) brings together five major national service organizations (NSOs) in the performing arts—the American Symphony Orchestra League, the Association of Performing Arts Presenters, Dance/USA, OPERA America, and Theatre Communications Group—to improve and coordinate the ways performing arts organizations gather information on their sector.

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This unprecedented collaborative effort is coordinated by OPERA America and supported by a three-year, \$2.7 million grant to OPERA America from The Pew Charitable Trusts. Working with the Urban Institute, a leading nonprofit research organization in Washington, D.C., the project is collecting data in 10 pilot communities: Alaska, Cincinnati, Denver, Pittsburgh, Seattle, Austin, Boston, Minneapolis-St. Paul, Sarasota (FL), and Washington, D.C.

Texas Perspectives Inc., an Austin firm that has studied the economic impact of many industries in Central Texas, was commissioned for the Austin study. The study reported that there is a positive relationship between cultural vitality and economic development. Communities that offer a wide variety of cultural resources are more likely to attract desirable firms and talented workers. A summary of the full findings follows.

Business and government leaders recognize that investment in the arts is more than an indication of personal or corporate virtue. Rather, there are real economic returns associated with providing support to the arts.

The estimated direct arts organization spending in Austin during 2003 was \$98.7 million, while audience spending adds \$147.3 million to the equation, for a total direct arts-related expenditures of \$246.7 million last year.

In Austin, the spending by arts organizations and audiences, along with the ripple effects associated with that spending, created total household income of \$172.7 million last year, while supporting a total of 8,305 jobs in the local economy.

Total local government revenue attributable to the impact of the arts was \$8.3 million last year, with City of Austin revenue of approximately \$3.5 million.

As revealed in survey findings, Austin-area residents who have never set foot in a theater or attended a performance still derive tangible benefits from the existence of these venues and events. A contingent-valuation analysis puts the collective value over and above audience participation at \$204 million annually.

The overall finding is that the role of the arts in the economy is disproportionately large to their narrowly defined impact. Communities with vision see the arts with this "wide-angle" lens; those that take a narrower view, do so at their peril.