



BRECKENRIDGE TOWN COUNCIL WORK SESSION

Tuesday, March 12, 2013; 3:00 PM

Town Hall Auditorium

ESTIMATED TIMES: *The times indicated are intended only as a guide. They are at the discretion of the Mayor, depending on the length of the discussion, and are subject to change.*

3:00-3:10pm	I	<u>PLANNING COMMISSION DECISIONS</u>	2
3:10-3:45pm	II	<u>LEGISLATIVE REVIEW*</u>	
		Amendment to Town Projects Ordinance	11
		BMAC Ordinance Amendment	21
		Solar Panels in the Conservation District	24
3:45-4:15pm	III	<u>MANAGERS REPORT</u>	
		Public Projects Update	30
		Housing/Childcare Update	
		Committee Reports	31
4:15-5:15pm	IV	<u>OTHER</u>	
		Blue River Concert Series Proposal	32
		RAD- Renaissance Study	36
5:15-6:30pm	V	<u>PLANNING MATTERS</u>	
		Breckenridge Backstage Theatre	130
		McCain Master Plan Follow Up	138
		Rotary Snowplow Park Update	149
6:30pm	VI	<u>EXECUTIVE SESSION</u>	
		Acquisitions and Negotiations	

Note: Public hearings are not held during Town Council Work Sessions. The public is invited to attend the Work Session and listen to the Council's discussion. However, the Council is not required to take public comments during Work Sessions. At the discretion of the Council, public comment may be allowed if time permits and, if allowed, public comment may be limited. The Town Council may make a Final Decision on any item listed on the agenda, regardless of whether it is listed as an action item. The public will be excluded from any portion of the Work Session during which an Executive Session is held. Report of the Town Manager; Report of Mayor and Council members; Scheduled Meetings and Other Matters are topics listed on the 7:30 pm Town Council Agenda. If time permits at the afternoon work session, the Mayor and Council may discuss these items.

MEMORANDUM

To: Town Council

From: Peter Grosshuesch, Director of Community Development

Date: March 6, 2013

Re: Planning Commission Decisions of the March 5, 2013, Meeting.

DECISIONS FROM THE PLANNING COMMISSION AGENDA OF March 5, 2013:

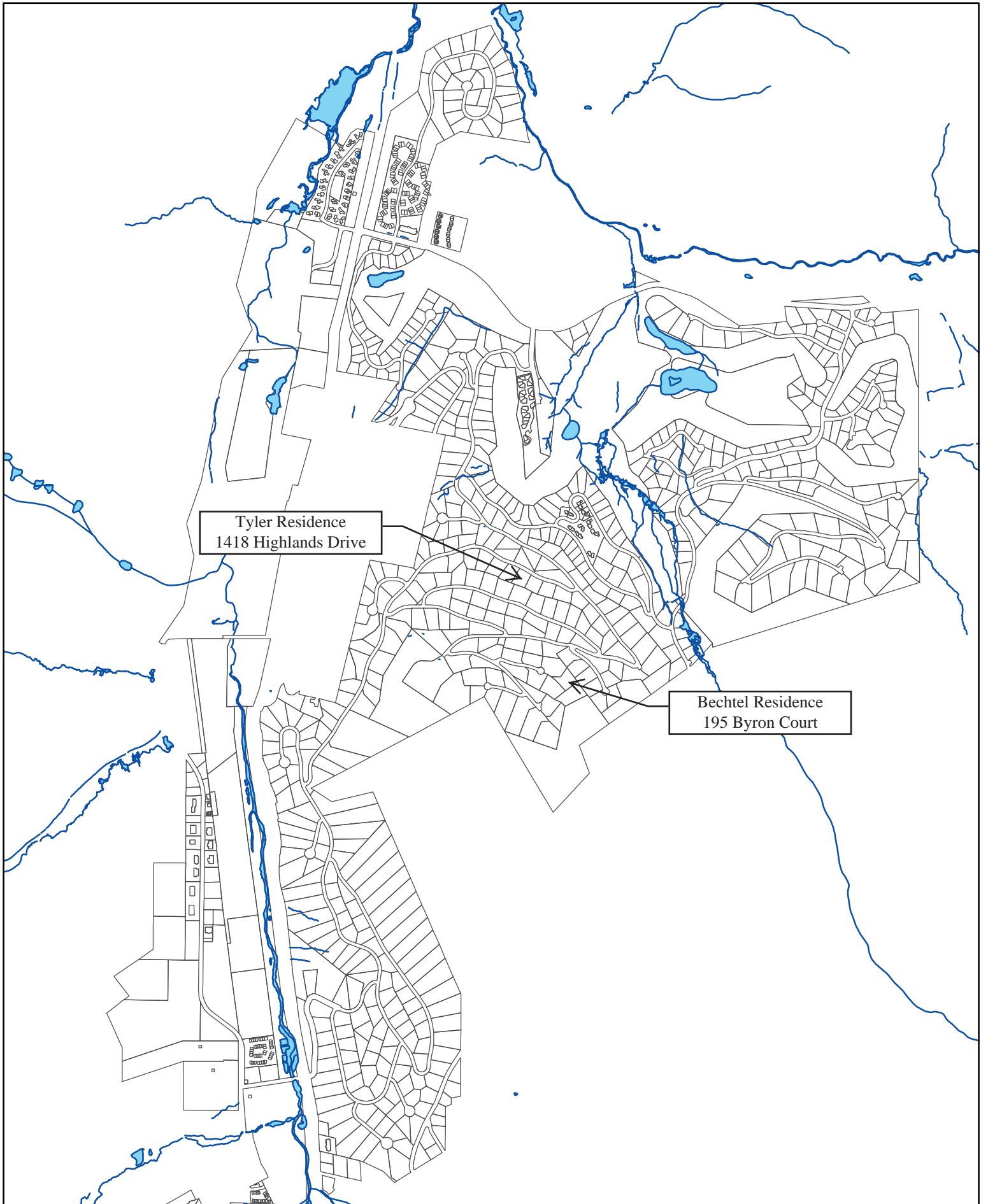
CLASS C APPLICATIONS:

- 1) Bechtel Residence (MGT) PC#2013015; 195 Byron Court
Construct a new, single family residence with 3 bedrooms, 2.5 bathrooms, 2,604 sq. ft. of density and 3,132 sq. ft. of mass for a F.A.R. of 1:17.86. Approved.
- 2) Hughes Residence (MGT) PC#2013013; 106 Stillson Placer Terrace
Construct a new, single family residence with 4 bedrooms, 4.5 bathrooms, 6,502 sq. ft. of density and 7,706 sq. ft. of mass for a F.A.R. of 1:7.81. Approved.
- 3) Tyler Residence (MGT) PC#2013014; 1418 Highlands Drive
Construct a new, single family residence with 3 bedrooms, 2.5 bathrooms, 3,022 sq. ft. of density and 3,955 sq. ft. of mass for a F.A.R. of 1:11.45. Approved.

CLASS B APPLICATIONS: None.

CLASS A APPLICATIONS:

- 1) Breckenridge Grand Vacations Lodge at Peak 8 (MM) PC#2012075; 1593 Ski Hill Road
Construct a 75 (each a 2-bedroom lock-off) unit interval ownership resort condo-hotel at the base of Peak 8 ski area with associated amenities and underground parking. Approved.



Tyler Residence
1418 Highlands Drive

Bechtel Residence
195 Byron Court



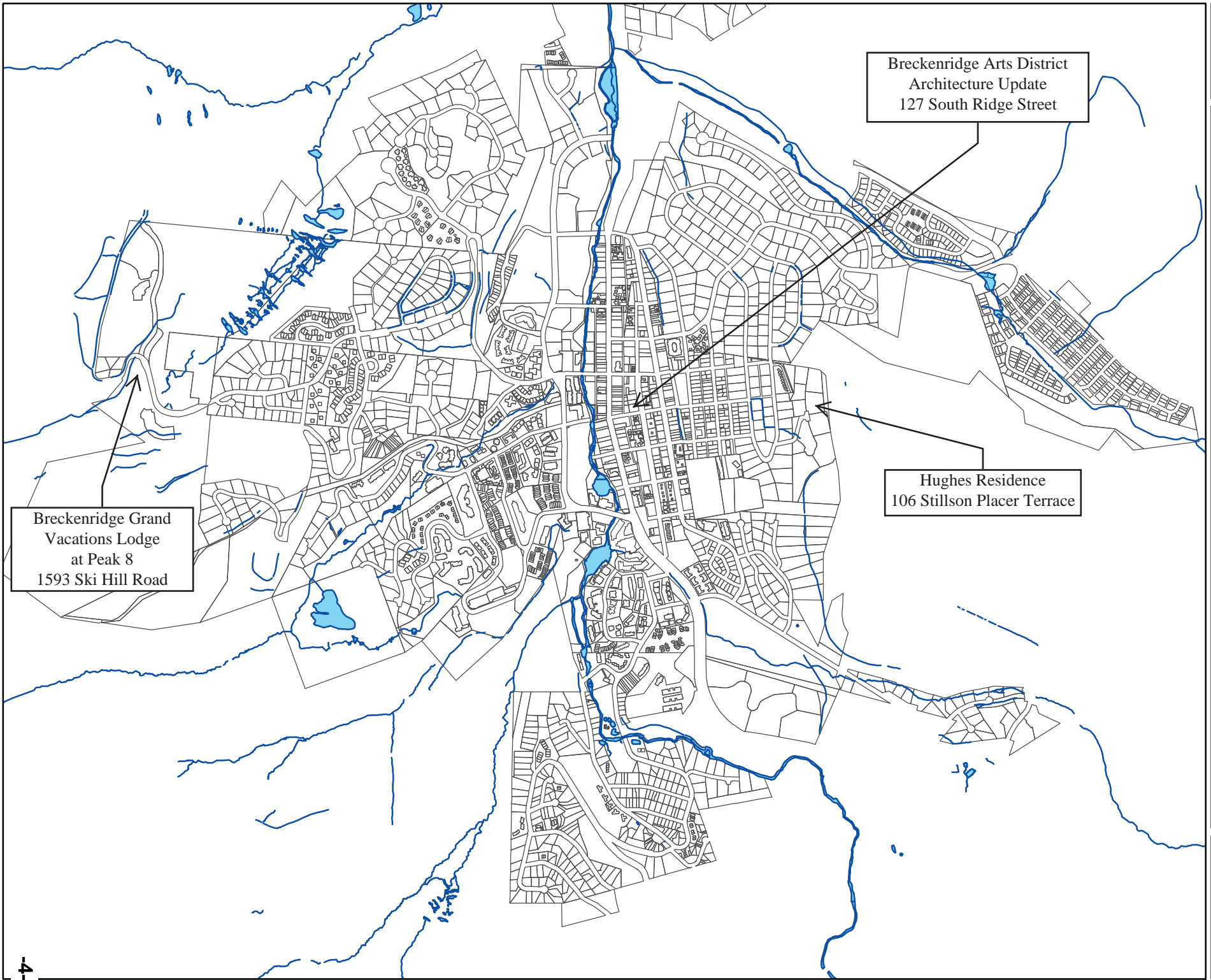
Breckenridge North

Town of Breckenridge and Summit County governments assume no responsibility for the accuracy of the data, and use of the product for any purpose is at user's sole risk.

printed 4/12/2011



NOT TO SCALE -3-



NOT TO SCALE

printed 4/12/2011

Breckenridge South

Town of Breckenridge and Summit County governments assume no responsibility for the accuracy of the data, and use of the product for any purpose is at user's sole risk.



PLANNING COMMISSION MEETING

The meeting was called to order at 7:00 pm

ROLL CALL

Kate Christopher	Trip Butler	Dan Schroder
Gretchen Dudney	Jim Lamb	Eric Mamula
Dave Pringle		
Gary Gallagher, Town Council Liaison		

APPROVAL OF MINUTES

With no changes, the February 19, 2013 Planning Commission meeting minutes were approved unanimously (7-0).

APPROVAL OF AGENDA

Mr. Neubecker announced that the Town Council Report would be presented immediately after the Consent Calendar, and prior to the Work session on the Arts District.

With no other changes, the March 5, 2013 Planning Commission meeting agenda was approved unanimously (7-0).

CONSENT CALENDAR:

1. Bechtel Residence (MGT) PC#2013015; 195 Byron Court
2. Hughes Residence (MGT) PC#2013013; 106 Stillson Placer Terrace
3. Tyler Residence (MGT) PC#2013014; 1418 Highlands Drive

With no requests for call up, the Consent Calendar was approved as presented.

TOWN COUNCIL REPORT

Mr. Gallagher:

1. Regarding McCain Master Plan: 70 attendees at the Public Open House last week with Town Council. It was unanimous to not have commercial on the 15 acres at the north end of the McCain property. Council will have to look at the existing leases and decide what to do; still an open item.
2. Childcare ballot initiative: Council encouraged the Childcare Task Force to get a survey accomplished. Do voters support childcare sufficiently to support a tax? If yes, would there be a preference for a property tax or sales tax? This will happen April, early May period.
3. USA Pro Cycling Challenge: Breckenridge is going to host a finish and start during the 3rd week in August. Council has asked the organizers to reconsider an uphill finish that ends at One Ski Hill Place, in an effort to show off our downtown and support our merchants more with a finish downtown.
4. The open space committee has developed a report on the open space which shares all of the accomplishments since 1996. We encourage everyone to read it on the Town's website.
5. Town of Breckenridge has entered into a contract to purchase Abby Hall (Main Street and Washington Avenue) and we will try to incorporate it into the Art's District. Closing is within the next 30 days.

WORKSESSIONS:

1. Breckenridge Arts District Architecture Update (JC)

Ms. Cram presented an update to the Breckenridge Arts District build out and showed the latest sketches for the site plan and the architecture. Discussion focused predominately around the purchase of Abby Hall building, which can be used for a dance studio, and the change from the prior Dance Studio in the original Arts District site plan. Staff is looking at how they are going to connect Abby Hall with the Arts District and

will be bringing back some site plan modification in the future for approval.

FINAL HEARINGS:

1. Breckenridge Grand Vacations Lodge at Peak 8 (MM) PC#2012075; 1593 Ski Hill Road
Mr. Mosher presented an application to construct a 75 (each a 2-bedroom lock-off) unit interval ownership resort condo-hotel at the base of Peak 8 ski area with associated amenities and underground parking.

Changes since the December 4, 2012 Second Preliminary Hearing:

1. Project team met several times with Skiwatch and Peak 8 Place neighbors to hear their concerns.
2. Moved both buildings an additional 6 feet from Skiwatch/Peak 8 Place property line.
3. Worked with Breckenridge Sanitation District to locate Skiwatch sewer main on BGV property in order to fully preserve existing trees along Skiwatch property line.
4. Worked with neighbors to enhance year round trail access through BGV property to BSR skiway.
5. Created grade change between ski trail and outdoor aquatics to provide sound buffer in response to Skiwatch concerns.
6. Added landscaping adjacent to Skiwatch garden level units in response to neighbors concerns.
7. Worked with BSR to finalize skiway regarding enhancing skier safety.
8. Redesigned outdoor areas along BSR skiway to create more stepping and pedestrian interest.
9. Redesigned South Building service elevator and adjacent stair core in response to neighbors concerns.
10. Added more detail at first floor lobby, including stone veneer and timber trim to break up length of glazing in response to staff concerns.
11. Added more detail within outdoor aquatics and landscaping plans for final hearing.
12. Relocated trash collection area to BSR bus turnaround (plaza level) due to TOB engineering concerns with interim access to terrace level.
13. Redesigned North Building upper floors to flip larger 4BR units to east side, away from Peak 8 Place, increasing setback from 16 to 24 feet from property line and lowering roof ridge by an additional 6 feet vertically, in response to neighbors concerns.
14. Lowered north building upper floors by 3.5 feet, in response to neighbors concerns.
15. Lowered south building upper floors by 1.5 feet, in response to neighbors concerns.
16. Redesigned North Building 'C' unit and relocated deck to face south, away from Peak 8 Place, in response to neighbors concerns.
17. Redesigned North Building 'K' unit and relocated deck to face northwest, away from Peak 8 Place, in response to neighbors concerns.
18. Redesigned South Building 'C1' unit and relocated deck to face southwest, away from Peak 8 Place, in response to neighbors concerns.
19. Relocated South Building 5th floor 'C1' unit, away from Peak 8 Place, in response to neighbors concerns. This unit was relocated to South Building 4th floor and changed to type B unit.
20. Redesigned plaza & terrace level units to incorporate sloped roofs, porch roofs and timber brackets to create a more pedestrian scale.
21. Redesigned entry and stair elements at skier plaza; eliminated pavilion roof structure, simplified stairs, created a more linear café patio in the spirit of a 'sidewalk café' along the skiway.
22. Redesigned South Building roof forms at 5th floor 'attic units' (east elevation) to create major and minor hierarchies of roof forms.
23. Simplified and consolidated window types; enlarged windows and patio doors to add more glass on exterior walls or upper floors.
24. Revised wall siding material changes to echo the varying forms of the wall planes, varying the siding in vertical layers rather than horizontally per previous submissions.

Point Analysis (Section: 9-1-17-3): At this final review, Staff has found the following:

Negative points are incurred for:

- Policy 6/R, Building Height (-5) for exceeding the recommended height by less than one-half story.
- Policy 16/R, Refuse (-3) Refuse pick-up conflicts with Public crossing and sidewalk.
- Policy 24/R, Employee Housing (-2) 3.51% of the residential density, or 3,579 square feet, in off-site employee housing.
- Policy 33/R, Energy Conservation (-3) for heating all outdoor drives and plazas.
- Policy 33/R, Energy Conservation (-1) One exterior Gas-fired pit.
- Total (-14)

Positive points are awarded for:

- Policy 6/R, Building Height (+2) for showing broken, interesting roof forms that step down at the edges and for providing density within the roof forms.
- Policy 15/R, Refuse (+1) for having the refuse and recycling located inside primary building.
- Policy 18/R, Parking (+4) for locating 100% of the parking out of public view.
- Policy 22/R, Landscaping (+2) meeting the requirements for positive points.
- Policy 24/R, Social Community (+6) for greatly exceeding the required amenities.
- Policy 25/R, Transit (+4) for providing a shuttle van service (with covenant) for the guests.
- Total (+19)

The proposal is showing a passing net score of positive five (+5) points.

The applicants and agent have been working extensively with Town Staff and their neighbors to reach this design. The list of changes above is a good example of the applicant's response to the many concerns.

There are a series of conditions to be met prior to the applicant obtaining a building permit. These are standard for final review by Town Staff and are typically needed in the building construction set:

- Final drainage, grading, utility, and erosion control plans
- Final hydrogeological report and mitigation plan
- Final details of the Stormwater Management Plan/Best Management Practices (BMPs) plan
- Final construction plans
- Final plan approval of the proposed sanitary sewer system from the Upper Blue Sanitation District
- Final plan approval of the proposed domestic water system from the Town of Breckenridge Water Division
- Approval of the proposed "Future" vertical and horizontal alignment of Ski Hill Road, along with proposed storm sewer improvements, from Vail Resorts
- Submit to the Town Engineer a drainage design memo updating any proposed revisions to previous accepted drainage concepts for Peak 8
- Submit to the Town Engineer Final construction plans and related report detailing the proposed subsurface drainage system and related new discharge of the under-drain system back to Cucumber Gulch
- Record with the Summit County Clerk and Recorder the Notice of Approval for the Master Plan pursuant to paragraph (n) of Policy 39 (Absolute) of section 9-1-19- of the Breckenridge Town Code for the recently approved Fifth Amendment to the Amended Peak 7 & 8 Master Plan, PC#2013006
- Approval of the Subdivision Application for Lot 2, A Resubdivision of the Remainder of Tract C, Peak 8 Subdivision
- Obtain a Certificate of Density Transfer from the Summit County Planning Department for the transfer of no more than 11.5 Single Family Equivalent (SFEs) of residential density and no more than 5.0 SFEs of commercial density

Staff welcomed any additional comments or questions.

Staff recommended the Planning Commission approve the final Point Analysis for the Breckenridge Grand Vacations Lodge at Peak 8, PC# 2012075.

Staff also recommended the Planning Commission approve the Breckenridge Grand Vacations Lodge at Peak 8, PC# 2012075, along with the presented Findings and Conditions.

Applicant Presentation: Mr. Matt Stais, Matthew A. Stais Architects, PC, and Mr. Rob Millisor, Breckenridge Grand Vacations, presented. A PowerPoint and a model of the project were also presented.

Mr. Rob Millisor, Breckenridge Grand Vacations: We want to highlight the major changes that we've made since the December 4th meeting. To assist with Staff and Commission concerns they added a lot more stone, added more detail to landscaping and redesigned south building roof forms. Changes also include finalization of skiway grading, simplified window types and revised wall siding materials. Mr. Millisor discussed the redesign of entry and stair elements, plaza and terrace level units. Staff encouraged them to work with the neighbors; so they met with Ski Watch owners several times, and owners of Peak Eight Place on numerous occasions and they made many changes. As a result their HOAs will not oppose this development. They met with One Ski Hill Place owners and made a bunch of changes for all three HOA entities and owners, and they think that these changes made a better project.

The Town knows that amenities are crucial to attracting guests to the community. We were required to provide 3,000 square feet of amenities; we are providing 22,000 sq. ft. of amenities (750% of what is required). Precedent is clear that this is worth 6 points. We should get 6 positive points on that.

Mr. Stais reviewed the December 2012 design versus today's designs to clarify the changes made to the plans. He presented the new sample boards for exterior design and the railings change from contemporary to a mountain rustic style including metal and timber composition. He also narrated the scaling down efforts to help the neighbors including lowering the levels and floors by 3.5ft and increased setbacks from 16ft to 24ft.

Commissioner Questions / Comments:

Mr. Pringle: I was concerned about the point analysis of the 6 positive points; they don't seem to be public amenities, but private. Is there a distinction there? How does the staff feel about that? Café, 2 benches, is that a public amenities? (Mr. Mosher: Public amenities are considered commercial density. The amenities that we speak of in the code are for the guests exclusively. Quantity of what is proposed is for the guests of the lodge.) Mr. Pringle read from the Development Code on the Assignment of Points: "A significant public benefit, with no substantial public detriment...the more the public benefit, the more the award of positive points". I am confused of the public benefit. (Mr. Millisor: Look at Paragraph D of Policy 24 (Relative). The Town wants resorts to provide amenities to their guests to bring them back, and that's why they award the 6 points for private amenities, and this has been applied historically.) I would just question whether or not the points accurately reflect whether or not this is a public benefit. You have done a great job on the private amenities. I just wonder if the point analysis is accurate. (Mr. Mosher: Staff based it on past precedent. The Development Agreement allows a mass bonus for amenities.)

Mr. Schroder: I think that the Staff's analysis is sound; I'm wondering about 3 additional trees at 10ft to garner 2 positive points. (Mr. Mosher: Those trees did not cause this to earn positive two (+2) points. That was just the 'kicker'; they just added those to the landscaping package as well as preserving existing trees on the side. Staff compared this plan to other similar projects to decide if the plan was worth positive two (+2) points.

Mr. Pringle: Regarding the trash; is there a place that the Staff would rather see the trash enclosure moved to? (Mr. Mosher: Staff would like it inside the main drive and there is an

opportunity for them to rethink that.)

The Planning Commission reviewed the model of the proposed building, which also includes the One Ski Hill Place project, and the future Building 804.

Ms. Dudney opened the hearing to public comment.

Mr. Lee Edwards: The architecture that was put into this project by this developer; I hope that it carries through to other interval ownership projects.

There was no other public comment, and the hearing was closed.

(The public was invited to review the model. Several members of the public walked down to see the model.)

Staff had two questions for the Commission:

1. Did the Commission support awarding positive two (+2) points for the roof plans showing broken, interesting roof forms that step down at the edges and for providing density in the roof?
2. Did the Commission agree that the proposed architecture abides by the intent of Policy 5 and the Master Plan?

Commissioner Questions / Comments:

Ms. Christopher: I appreciate all of the changes that were made between the neighbors and the Applicant.

Ms. Dudney: Great looking project

Mr. Lamb: I really appreciate the Applicant working with the neighbors. Very good, they have definitely done their homework.

Mr. Schroder: The point analysis as presented is supportable; Policy 5 on architecture definitely meets with the Master Plan. Thanks for meeting expectation of the code and the hopes of Peak 8

Mr. Pringle: With respect to the two questions that Staff asked, I respect both decisions that they made. I agree with +2 points on stepping the roof. I want to applaud the community on this; they have educated themselves on this project; the project had a lot of controversy at first. I want to say thank you to all of you for coming out and supporting this project and it's a testimony to this community as to what kind of effort we put into our community to make the future the way we like to see it. I would like to thank the Applicant for responding to the neighbors to the extent that they have. It is a true testament and they should be applauded. I applaud the Staff; through all of it they remained above the fray and kept their eye on the ball. Finally, after all of the years for going through the reviews of what Peak 8 will look like, I applaud Vail Resorts for getting us to this point. I think we are seeing the efforts of everyone coming together.

Mr. Mamula: My main concerns at previous meetings were how this played out with the Master Plan. The changes that you have made brought this into the vision we had for this area. I am satisfied that this fits into the grand scheme. I think it's great that you worked with the neighbors. It is difficult for me to haggle over anything. I'm satisfied with the job that you've done.

Mr. Pringle made a motion to approve the Point Analysis for the Breckenridge Grand Vacations Lodge at Peak 8, PC#2012075, 1593 Ski Hill Road, showing a net score of +5 points. Ms. Christopher seconded, and the motion was carried unanimously (7-0).

Mr. Pringle made a motion to approve the Breckenridge Grand Vacations Lodge at Peak 8, PC#2012075, 1593 Ski Hill Road, along with the Findings and Conditions and Decision in the packet, page 71-76 of the packet. Ms. Christopher seconded, and the motion was carried unanimously (7-0).

OTHER MATTERS:

None

ADJOURNMENT:

The meeting was adjourned at 8:36 p.m.

Gretchen Dudney, Chair

[SAME MEMO]

MEMO

TO: Town Council
FROM: Town Attorney
RE: Council Bill No. 1 (Amending “Town Projects Ordinance”)
DATE: February 6, 2013 (for February 12th meeting)

The second reading of the ordinance amending the “Town Projects Ordinance” is scheduled for your meeting on February 12th. As I indicated to you when the ordinance was adopted on first reading, before second reading I want to give you a history of the Town Projects Ordinance, as well as a more detailed analysis of each of the changes that are being proposed to the current Town Projects Ordinance by Council Bill No.1.

In 1984 the Colorado Supreme Court made it clear that a municipal zoning/land use ordinance normally applies to the development activities of the municipality itself. However, the Supreme Court also stated that a municipality may lawfully exempt itself from its zoning and land use ordinances.

The Town Projects Ordinance was adopted by the Town Council in 1998. Prior to the adoption of the Town Projects Ordinance the Development Code policies and procedures applied to all “development” undertaken by the Town, including minor street and water line projects as well as the Town’s major construction projects like the Recreation Center.¹ However, in adopting the Town Projects Ordinance the Town Council recognized (and found in the adopting ordinance) that:

(T)he procedures set forth in the Breckenridge Development Code . . . do not work well with respect to the review and approval of the Town’s public improvement projects.

Based upon this determination, the Council created a new, separate (i.e., non-Development Code) process for the review and approval of Town projects.

The purposes of the Town Projects Ordinance were twofold: (1) to specifically exempt the Town’s construction and development projects from the Town’s Development Code policies and procedures as authorized by the 1984 Colorado Supreme Court decision; and (2) to establish a separate non-Development Code process for the Town Council to review and approve projects to be paid for by the Town and undertaken on Town-owned property. The discretionary, non-

¹ As you know, the seminal issue in a Development Code application is: does the application pass all relevant absolute polices and get a score of zero or higher on all relevant relative policies? If so, the application must be approved; if not the application must be denied.

Development Code process was designed to avoid the potential problem of the ultimate decision maker in a quasi-judicial process also being the applicant for the permit.

As part of the ordinance initially adopting the Town Projects Ordinance, the Town Council found and determined that:

the alternative procedures established by this Ordinance provide adequate opportunity for the review of designated Town public improvement projects by the Planning Commission and the public, and will thereby materially assist the Town Council in the development of public improvement projects of a high quality.

There has only been one amendment made to the Town Project Ordinance since it was adopted in 1998. In 2008, the ordinance was amended to bring the construction of an attainable work force housing project on Town-owned, leased, or controlled property within the purview of the ordinance. Some of you will remember that the Valley Brook housing project was reviewed and approved using the process outlined in the Town Projects Ordinance.

The Town Projects Ordinance has worked well since 1998. However, recently (in connection with the McCain Parcel Master Plan) the staff noticed that while the Town Projects Ordinance would apply to the physical construction of development on that Town property, the conceptual planning of the McCain Parcel did not fall under the Town Projects Ordinance. As a result, the planning of the McCain Parcel was handled under the Development Code process which, at least to some, created problems due to the quasi-judicial nature of that process.

Council Bill No. 1 was initially intended to simply bring the conceptual planning and design of Town-owned property under the Town Projects Ordinance so that all aspects of a Town project – from conceptual design to actual development – would be controlled by the same process and standards. However, as we began looking at the Town Projects Ordinance we thought the ordinance could perhaps be improved in other ways too.

Enclosed with this memo is the revised Town Project Ordinance marked for second reading next Tuesday. Please note that I have blacklined the ordinance differently from the way I normally blackline an ordinance for you. The blacklining from first reading (using the bold + double underline method of blacklining) has been left in, and additional blacklining (in the form of highlighting) has been added for changes proposed to the ordinance for second reading. I hope this method of blacklining is not confusing to you.

Here is an explanation of the changes to the Town Projects Ordinance proposed by Council Bill No. 1. General section references (Section 1, Section 2, etc.) are to the Sections of the enclosed version of the Town Projects Ordinance. Section references beginning with **9-14** (i.e., **9-14-1**) refer to the specific sections of the revised Town Projects Ordinance contained in Section 3 of Council Bill No.1.

Section 1 – As I was working on Council Bill No. 1 it occurred to me that it did not make sense to have a process embedded in the Development Code that established a special non-

Development Code review process for Town projects. As a result, I have proposed moving the Town Projects Ordinance from the Development Code into its own Chapter of the Town Code. Section 1 of the ordinance repeals the current Town Projects Ordinance provisions in the Development Code in connection with the movement of the Town Projects Ordinance into its own Chapter of the Town Code.

Section 2 – This section repeals the current definition of “Attainable Work Force Housing Project” in the Development Code. The defined term is used only in the current Town Projects portion of the Development Code, and with the relocation of the Town Projects Ordinance into its own Chapter of the Town Code the definition in the Development Code is no longer necessary. Note that the definition of “Attainable Work Force Housing Project” is contained in the “new” Town Projects chapter adopted by Section 3 of Council Bill No. 1.

Section 3 – This section contains the text of the revised Town Projects Ordinance that would be inserted as a new Chapter 14 of Title 9 of the Town Code. The individual sections of the revised Town Projects Ordinance are as follows:

9-14-1 – This section provides the two definitions that apply to the Town Projects Ordinance.

- Changes are proposed to the definition of “Attainable Work Force Housing Project” to deal with the possibility of an attainable work force housing project involving rental, not just “for sale”. units. Changes are also proposed to the (important) definition of the term “Town Project.” These changes will bring the planning and design of a project to be undertaken and paid for by the Town under the Town Projects Ordinance. This will address the problem staff noted with the master planning of the McCain Parcel.
- In addition, the definition of “Town Project” is proposed to be amended to bring within the scope of the Town Projects Ordinance a project undertaken with the consent of the Town Council on Town-owned real property by a non-profit entity. Note that a project undertaken on Town-owned real property by a **for**-profit developer would **not** meet the definition of a “Town Project”, and would be reviewed under the normal Development Code process (as was done several years ago with respect to the proposed Pellet Plant on the Town’s McCain property.)

9-14-2 – This section clarifies that the decision with respect to the approval of a Town project is discretionary with the Town Council, and that the Town Council has sole and final say over all aspects of a Town project. This section clearly states that the Development Code and the Land Use Guidelines do not apply to Town projects.

9-14-3 – This section provides that even though the Development Code does not govern Town projects, the staff is to do a point analysis for the Council prior to the Council being asked to give final approval to a Town project. By doing this, the Council can determine the extent to which a Town project complies with the relevant Development Code policies, and make an informed decision with respect to the project.

9-14-4 – This section outlines the process to be followed for the review and approval of Town projects in lieu of the normal Development Code review process.

1. Subsection 1 provides that with respect to most Town projects the Council will consult with the Planning Commission prior to deciding whether to proceed with the project.

2. Subsection 2 is new from first reading. It provides that before seeking the advice and recommendations of the Planning Commission with respect to a Town project, the Council may – but is not required to – hold one or more “public input sessions.” Although not defined, the term “public input session” is intended to cover both input sessions held at a Town Council meeting or worksession, and a separate “open house” type of public meeting. The thought here was that allowing public input before a proposed Town project is sent to the Planning Commission would allow for timely comments from the public before the particulars of a proposed Town project are sent to the Planning Commission for its review, advice and ultimate recommendation, thereby allowing the Planning Commission to provide better advice and recommendations with respect to the proposed project. The Council can hold a public input session without specific ordinance authorization. However, we thought that including a reference to a possible public input session in the ordinance would serve as a reminder for both the staff and the Council of the need to consider whether a public input session was appropriate for a particular proposed Town project.

3. Subsection 3 outlines the procedure to be followed by the Planning Commission in formulating its advice and recommendation with respect to a Town project. Note that the subsection requires the Planning Commission to hold a public hearing before formulating its advice and recommendation. Also note the provision permitting a member of the Town Council to attend the Planning Commission proceedings on a proposed Town project. This provision is based on the fact that the Town project process is discretionary – not quasi-judicial – and thus the Town Council members are not restricted from viewing the Planning Commission process in the way they are with respect to the normal Development Code process.

4. Subsection 4 requires the Planning Commission to submit its advice and recommendations with respect to a proposed Town project to the Town Council. Subsection 5 provides that if the Planning Commission does not submit its advice and recommendations to the Council within 60 days such inaction is treated as a recommendation of approval of the proposed Town project.

5. Subsection 6 provides that the Town Council’s decision with respect to a proposed Town project is to be made at a regular or special Town Council meeting, and that the matter must be listed on the Town Council’s agenda so that the public is notified that the Council will be making a decision with respect to the proposed project at that meeting. New language has been added to this subsection for second reading providing that the Council will accept and consider any public comment that is offered prior to the Council’s final decision on the proposed public project.

9-14-5 – This section acknowledges that certain kinds of Town projects do not require Planning Commission review. The categories of Town projects that do not require Planning Commission review are listed, but note that the list has been pared down by eliminating the reference to “any work that would be classified as a Class C or Class D development under the Development Code.” The Town projects not requiring Planning Commission review can be undertaken by the staff without the formal Town Council approval process described in Section 9-14-4(6) once budgetary approval has been obtained in the normal course.

Sections 4 – 8 of the ordinance are the Town’s normal boilerplate ordinance provisions for land use regulations.

In summary, the fundamental premise of the Town Projects Ordinance is that Town projects are unique and should be reviewed and approved in a way that is different from private-sector projects. The ordinance provides a process for the review and approval of Town projects that is an alternative to the normal Development Code process. Because Town projects involve Town property, and are primarily Town-funded and Town-undertaken projects, the Town Projects process involves a discretionary decision by the Town Council. The normal Development Code quasi-judicial process and standards for approval do not apply to a Town project, although before deciding to proceed with a Town project the Council must receive and review a point analysis so that the degree to which a proposed Town project complies with the Development Code polices can be determined. For most Town projects, the Planning Commission must provide its advice and recommendation before the Council decides whether to proceed with the proposed project. The public is invited to participate throughout the Town projects process.

I hope this memo has been helpful. When deciding how to proceed on this proposed ordinance, please keep in mind that it would be possible to revise or eliminate any particularly problematic section of the ordinance prior to the final vote on the ordinance.

I look forward to discussing this ordinance with you on Tuesday.

1 *FOR WORKSESSION/SECOND READING – MAR. 12*

2
3 Additions To The Current Breckenridge Town Code Are
4 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

5
6 Additions To The Ordinance As Adopted on First Reading Are
7 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

8
9 COUNCIL BILL NO. 1

10
11 Series 2013

12
13 AN ORDINANCE ADOPTING CHAPTER 14 OF TITLE 9 OF THE BRECKENRIDGE
14 TOWN CODE CONCERNING TOWN PROJECTS

15
16 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
17 COLORADO:

18
19 Section 1. Section 9-1-27 of the Breckenridge Town Code is repealed.

20 Section 2. The definition of “Attainable Work Force Housing Project” in Section 9-1-5
21 of the Breckenridge Town Code is repealed.

22 Section 3. Title 9 of the Breckenridge Town Code is amended by the addition of a new
23 Chapter 14, to be entitled “Town Projects”, which shall read as follows:

24 CHAPTER 14

25 TOWN PROJECTS

26
27 SECTION:

- 28
29 9-14-1: Definitions
30 9-14-2: Town Council Authority Over Town Projects
31 9-14-3: Town Projects To Be Designed And Constructed In
32 Accordance With Applicable Town Standards
33 9-14-4: Process For Review And Approval Of A Town Project
34 9-14-5: Town Projects Not Requiring Planning Commission Review

35 9-14-1: DEFINITIONS: As used in this Chapter, unless the context clearly requires otherwise,
36 the following words have the following meanings:

ATTAINABLE WORK FORCE
HOUSING PROJECT:

A development project in which ownership, occupancy, and sale of the property to be developed, **or the lease or rental of the property to be developed**, is restricted in

such a fashion as to provide on a permanent basis moderately priced or affordable housing to be occupied only by qualified persons meeting specific criteria that may include income test(s) and employment requirements as described in the project documents. The purpose of an affordable or attainable work force housing project is to help establish and preserve a supply of moderately priced housing to help meet the needs of locally employed residents of the Town by providing housing to persons who, because of their income, may not otherwise be in a position to afford to purchase, own, and occupy, or to lease or rent, suitable housing.

TOWN PROJECT:

A project involving either: 1) the planning, design, construction, erection, repair, maintenance, replacement, relocation, or improvement of any building, structure, facility, recreational field, street, road, path, public way, bridge, excavation or any other public project or work of any kind undertaken and paid for by the Town; 2) the planning, design, construction, erection, repair, maintenance, replacement, relocation, or improvement of any building, structure, facility, excavation or any other project or work of any kind undertaken with the consent of the Town Council on Town-owned real property by a non-profit entity and or 23) the planning, design, construction, erection, repair, maintenance, replacement, relocation or improvement of an attainable work force housing project on Town-owned, leased, or controlled real property, regardless of whether the attainable work force housing project will be operated by the Town or some other person.

1 9-14-2: TOWN COUNCIL AUTHORITY OVER TOWN PROJECTS: The Town
2 Council, in its sole discretion, shall determine whether a Town project is necessary or
3 advisable for the public good, and whether the project shall be undertaken. If a Town
4 project is to be undertaken, the Town Council, in its sole discretion, has the sole and final

1 authority to determine all aspects of the Town project, including, but not limited to, its
2 location and design. Chapter 1 of this Title and the Town of Breckenridge Land Use
3 Guidelines do not apply to Town projects, but Town projects shall be processed instead in
4 accordance with the provisions of this Chapter.

5 9-14-3: TOWN PROJECTS TO BE DESIGNED AND CONSTRUCTED IN
6 ACCORDANCE WITH APPLICABLE TOWN STANDARDS: Unless otherwise
7 determined by the Town Council, in its discretion all Town projects shall conform to the
8 Town's master plan, ordinances, and building and technical codes insofar as practical.
9 Prior to the Town Council's final decision with respect to a proposed Town project the
10 Director of the Department of Community Development shall prepare a point analysis for
11 the proposed Town project in the same manner as a point analysis is prepared for a final
12 hearing on a Class A development permit application under Chapter 1 of this Title. The
13 point analysis is for the Town Council's information only, and the final decision with
14 respect to a proposed Town project shall be made by the Town Council as provided in
15 Section 9-14-2.

16 9-14-4: PROCESS FOR REVIEW AND APPROVAL OF A TOWN PROJECT: Unless a
17 particular Town project is exempt from the requirements of this Section is not required to be
18 considered by the Planning Commission pursuant to by Section 9-14-5, the following procedure
19 shall be followed in connection with the review and approval of a Town project:

- 20 1. Prior to the commencement of any Town project, the Town Council shall consult with
21 and seek the advice and recommendations of the Planning Commission.
- 22 2. Prior to seeking the advice and recommendations of the Planning Commission
23 the Town Council may, but is not required to, hold one or more public input
24 sessions to allow the public to comment on the proposed Town project. Notice of
25 a public input session on a proposed Town project shall be published on the
26 Town's website for at least five (5) days prior to the public input session. In
27 deciding whether to hold a public input session, the Town Council shall consider
28 the size, scope and nature of the proposed Town project.
- 29 3. In connection with its review of a proposed Town project, the Planning Commission
30 shall schedule and hold one or more public hearing, notice of which shall be
31 published at least once in a newspaper of general circulation at least three (3) days
32 prior to the hearing on the Town's website for at least five (5) days prior to the
33 hearing. Because the process of reviewing and approving a Town project is
34 discretionary and administrative, and not quasi-judicial, any member of the
35 Town Council may properly attend the Planning Commissions public hearing(s)
36 and deliberations with respect to a proposed Town project.
- 37 4. Following the conclusion of the public hearing(s), the Planning Commission shall
38 submit to the Town Council its recommendations and advice concerning the proposed
39 Town project.
- 40 5. Failure of the Planning Commission to submit its advice and recommendations to the

1 Town Council within sixty (60) days after the submission to it of the proposed Town
2 project shall be deemed to be a recommendation of approval of the project as
3 submitted.

4 **6. The final decision with respect to a proposed Town project shall be made by the**
5 **Town Council at a regular or special meeting. The proposed Town project shall**
6 **be listed on the Town Council's agenda that is posted in advance of the meeting**
7 **on the Town's website. The Town Council shall accept and consider any public**
8 **comment offered prior to its final determination to proceed with a proposed**
9 **Town project.**

10 9-14-5: TOWN PROJECTS NOT REQUIRING PLANNING COMMISSION REVIEW:

11 A. ~~Notwithstanding Section 9-14-4~~ **The Planning Commission is not required to**
12 **review and provide a recommendation with respect to** the following categories of
13 Town projects:

- 14 1. public road or alley improvements;
- 15 2. the installation or replacement of **the Town's** public utilities and structures associated
16 with the operation of **the Town's** public utilities;
- 17 3. the erection or improvement of surface public parking facilities;
- 18 4. minor repairs to any public facility; or
- 19 5. ~~any work that would be classified as a Class C or Class D development under the~~
20 **Town's Development Code;**
- 21 6. any other proposed Town project that the Town Council determines need not be
22 reviewed by the Planning Commission.

23 B. All exempt projects **described in subsection A of this Section** may be undertaken by
24 the Town Council without Planning Commission review, **and without formal Town**
25 **Council approval.**

26 C. Nothing in this Section limits the discretionary authority of the Town Council to have
27 any of the exempted Town projects reviewed by the Planning Commission if the
28 Council determines that such review would be beneficial.

29 Section 4. Except as specifically amended hereby, the Breckenridge Town Code, and the
30 various secondary codes adopted by reference therein, shall continue in full force and effect.

31 Section 5. The Town Council hereby finds, determines and declares that this ordinance is
32 necessary and proper to provide for the safety, preserve the health, promote the prosperity, and
33 improve the order, comfort and convenience of the Town of Breckenridge and the inhabitants
34 thereof.

1 Section 6. The Town Council finds, determines and declares that it has the power to
2 adopt this ordinance pursuant to: (i) the Local Government Land Use Control Enabling Act,
3 Article 20 of Title 29, C.R.S.; (ii) Part 3 of Article 23 of Title 31, C.R.S. (concerning municipal
4 zoning powers); (iii) Section 31-15-103, C.R.S. (concerning municipal police powers); (iv)
5 Section 31-15-401, C.R.S.(concerning municipal police powers); (v) the authority granted to
6 home rule municipalities by Article XX of the Colorado Constitution; and (vi) the powers
7 contained in the Breckenridge Town Charter.

8 Section 7. The Town Council finds, determines and declares that it has the power to
9 adopt this ordinance pursuant to the authority granted to home rule municipalities by Article XX
10 of the Colorado Constitution and the powers contained in the Breckenridge Town Charter.

11 Section 8. This ordinance shall be published and become effective as provided by
12 Section 5.9 of the Breckenridge Town Charter.

13 INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED
14 PUBLISHED IN FULL this ____ day of _____, 2013. A Public Hearing shall be held at the
15 regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ____ day of
16 _____, 2013, at 7:30 P.M., or as soon thereafter as possible in the Municipal Building of the
17 Town.

18
19 TOWN OF BRECKENRIDGE, a Colorado
20 municipal corporation
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22
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24 By _____
25 John G. Warner, Mayor
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27 ATTEST:
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31 _____
32 Town Clerk
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MEMORANDUM

To: Mayor and Town Council Members
Cc: Town Manager, Assistant Town Manager, and Town Attorney
From: Director of Communications
Date: March 6, 2013 (*for March 12th meeting*)
RE: Breckenridge Marketing Advisory Committee member qualifications amendment

In 2010, the Council established the Breckenridge Marketing Advisory Committee (BMAC) with guidelines defined for the composition of the group; specifically the number of members that represent various business sectors.

At the February 12, 2013 work session, Council discussed the current qualifications, and concluded that the sectors that were established originally were too restrictive, and that it was their desire to appoint the best and brightest candidates, regardless of the business sector they represent. Council directed staff to draft an amendment to the current BMAC ordinance that would reflect this desire for a broad representation of our businesses.

At the February 26th work session, Council discussed and debated the letter from the Breckenridge Lodging Association that stated that they are not in favor of the proposed changes. On first reading, the amendment to the BMAC ordinance was passed by a 4-3 vote.

The second and final reading is scheduled for March 12th.

The amendment follows this memo. There are no changes from first reading.

Thank you.

1 ***FOR WORKSESSION/FIRST READING – FEB. 26***

2
3 Additions To The Current Breckenridge Town Code Are
4 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

5
6 COUNCIL BILL NO. ____

7
8 Series 2013

9
10 AN ORDINANCE AMENDING SECTION 2-6-2 OF THE BRECKENRIDGE TOWN CODE
11 CONCERNING THE QUALIFICATIONS FOR APPOINTMENT TO THE TOWN OF
12 BRECKENRIDGE MARKETING COMMITTEE.

13
14 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
15 COLORADO:

16
17 Section 1. Section 2-6-2 of the Breckenridge Town Code is amended to read in its
18 entirety as follows:

19
20 2-6-2: APPOINTMENT; QUALIFICATION:

21
22 A. The Committee shall consist of seven (7) members who shall be appointed by
23 the Town Council.

24
25 B. Each member of the Committee shall either be an elector of the Town or a
26 representative of a business holding a valid Town Business and Occupational Tax
27 (BOLT) License.

28
29 C. Each member of the Committee, except for the Town Council member, shall
30 have experience in marketing. **In making appointments to the Committee, the**
31 **Town Council shall consider, without limitation, a mix of qualified persons who**
32 **represent the lodging and restaurant/retail sectors of the Town's business**
33 **community, but the Town Council is not required to appoint a specific number**
34 **of representatives from any particular sector of the business community.**

35
36 ~~D. The composition of the Committee shall be as follows:~~

37
38 ~~1. Three (3) members of the Committee shall be owners, operators or employees of~~
39 ~~lodging businesses within the Town. These three (3) Committee members shall be~~
40 ~~selected by the Town Council so as to provide a broad representation of the lodging~~
41 ~~businesses within the Town, including, but not limited to, large and small lodging~~
42 ~~businesses.~~

43
44 ~~2. One (1) member of the Committee shall be an owner, operator or employee of a~~
45 ~~restaurant/retail business located within the Town;~~

1
2 ~~3. One (1) member of the Committee shall be a member of the Town Council;~~
3 ~~provided, however, that the Mayor shall not serve on the Committee; and~~
4

5 ~~4. The remaining two (2) members of the Committee shall be at large members~~
6 ~~who need not represent any particular category or type of business within the Town.~~
7

8 ED. All members of the Committee shall serve at the pleasure of the Town Council,
9 and may be removed by the Town Council at any time without cause.
10

11 Section 2. The adoption of this ordinance shall not affect the terms of office of any
12 member of the Town of Breckenridge Marketing Committee existing as of the effective date of
13 this ordinance. This ordinance shall only apply to any members of the Marketing Committee first
14 appointed or reappointed after the effective date of this ordinance.
15

16 Section 3. Except as specifically amended hereby, the Breckenridge Town Code, and the
17 various secondary codes adopted by reference therein, shall continue in full force and effect.
18

19 Section 4. The Town Council finds, determines and declares that it has the power to
20 adopt this ordinance pursuant to the provisions of Section 9.5 of the Breckenridge Town Charter.
21

22 Section 5. This ordinance shall be published and become effective as provided by
23 Section 5.9 of the Breckenridge Town Charter.
24

25 INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED
26 PUBLISHED IN FULL this ____ day of _____, 2013. A Public Hearing shall be held at the
27 regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ____ day of
28 _____, 2013, at 7:30 P.M., or as soon thereafter as possible in the Municipal Building of the
29 Town.
30

31 TOWN OF BRECKENRIDGE, a Colorado
32 municipal corporation
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34

35
36 By _____
37 John G. Warner, Mayor
38

39 ATTEST:
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43 _____
44 Town Clerk
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Memo

To: Mayor and Town Council
From: Julia Puester, AICP
Date: March 4th for meeting of March 12th, 2013
Re: Solar Panels in the Conservation District, Policy 5A- First Reading

Solar panels in the Conservation District became a topic of discussion with a recent application to install solar panels on a flat roof within the District. There was concern that the mounting structure and panels would be visible from Ridge Street. At the November 13th joint Town Council/Planning Commission meeting, it was directed to have staff return to the Planning Commission for discussion of a modification to Policy 5 (Architectural Compatibility) regarding visibility of solar panels in the Conservation District. Most recently, Staff went to the Planning Commission with a draft policy on January 2nd which meeting minutes were reviewed by the Town Council at their January 8th work session and the Council agreed with the general direction of the Commission recommendations. Staff returned to the Planning Commission February 5th with a revised draft policy. The Planning Commission directed staff to make some minor modifications and proceed to the Town Council with the policy.

PLANNING COMMISSION RECOMMENDATION

The majority of the Planning Commission supported the proposed changes to Policy 5A (attached) at the February 5th work session which includes the following primary changes:

- Sloped Roofs: Flush mounted panels on sloped roofs should be allowed. Panels *may* be visible from a public street and alley (although reduced visibility is included via the preference list).
- Flat Roofs: Solar devices should be allowed on flat roofs if they are *not* visible from a public street or alley.
- All roof mounted solar devices shall be setback a minimum of 6 inches from the roof eave edge.
- Detached arrays should be allowed only if they are *not* visible from a public street or alley and shall not be detrimental to adjacent property owners.
- Unless specified, visibility shall be defined as a public street and alley within a 1 block radius or 400 feet (whichever is greater).

DISCUSSION

Panel Coverage Area

The Planning Commission discussed how much roof area should be allowed to be covered by solar panels. Staff provided research on the amount of coverage on

existing installations within the Conservation District which resulted in a varying range between 23 and 88%.

After detailed discussion, the Commission recommended that there be no limit of coverage of solar devices as each application would be reviewed depending on the site specifics. Existing restrictions in the policy which are intended to reduce visibility from a public street and alley were found to be sufficient.

Detached Panels

The Commission did not want to prohibit detached arrays in the Conservation District if the property owner is able to provide information that the panels would not be visible from a public street, public alley or detrimental to adjacent property. Language to allow detached arrays under these visual restrictions has been included in the policy attached.

Staff remains concerned regarding detached solar arrays in the Conservation District and the subjectivity of interpreting if panels would be detrimental to the adjacent property. Lots in the district are smaller than elsewhere in Town and the ability to effectively screen solar arrays from public streets, alleys or adjacent properties in close proximity will be challenging.

- *Does the Council find that detached solar arrays should be allowed in the Conservation District as proposed?*

PLANNING COMMISSION RECOMMENDATION

The Planning Commission recommends approval of the attached Policy 5A-*Architectural Compatibility* regarding solar panels in the Conservation District.

1 **FOR WORKSESSION/FIRST READING – MARCH 12**

2
3 Additions To The Current Breckenridge Town Code Are
4 Indicated By **Bold + Double Underline**; Deletions By ~~Strikeout~~

5
6 COUNCIL BILL NO. _____

7
8 Series 2013

9
10 AN ORDINANCE AMENDING POLICY 5 (ABSOLUTE) (“ARCHITECTURAL
11 COMPATIBILITY”) OF SECTION 9-1-19-5A OF THE BRECKENRIDGE TOWN CODE,
12 KNOWN AS THE “BRECKENRIDGE DEVELOPMENT CODE”, CONCERNING SOLAR
13 PANELS, SOLAR DEVICES, AND SOLAR ARRAYS

14
15 BE IT ORDAINED BY THE TOWN COUNCIL OF THE TOWN OF BRECKENRIDGE,
16 COLORADO:

17
18 Section 1. Section 9-1-5 of the Breckenridge Town Code is amended by the inclusion of
19 the following definitions:

20
ALLEY: **The entire width of every dedicated public alley owned or controlled by the Town.**

STREET: **The entire width of every dedicated public street owned or controlled by the Town.**

21
22 Section 2. Section 9-1-19-5A(E)(1) of the Breckenridge Town Code is amended to read
23 in its entirety as follows:

24 E. Solar Devices:

25 (1) Within The Conservation District: The preservation of the character of the
26 conservation district and the historic structures and sites within the conservation
27 district are of the utmost importance. The town encourages the installation of
28 solar devices as an alternative energy source. **It is a goal of this policy to balance**
29 **sustainability and historic preservation goals of the Town.**

30 ~~However,~~ There may be instances where solar devices are not appropriate on a
31 particular building or site if such a device is determined by the town to be
32 detrimental to the character of the conservation district or would result in a
33 reduced state, federal or local historic rating **of a historic structure or district.**

34
35 The town ~~encourages~~ **allows for** solar device placement ~~to be~~ **that is** sensitive to
36 the character of the conservation district and located away from the public ~~right of~~
37 way **street.**

1 Within the conservation district a solar device shall be located based upon the
2 following order of preference **to reduce the visibility of the solar device from a**
3 **public street (as opposed to an alley) to the greatest extent practical and to**
4 **reduce negative impacts to historic structures. In most cases, p** Preference 1
5 **will reduce visibility and** is the highest and most preferred; preference 6 is the
6 lowest and least preferred. A solar device shall be located in the highest
7 preference possible. The order of preference for the location of a solar device
8 within the conservation district is as follows, **unless a less visual option is**
9 **available on site:** 1) as a building integrated photovoltaic device; 2) on
10 nonhistoric structures or additions; 3) on an accessory structure; 4) on the primary
11 structure; 5) highly visible from the public ~~right of way~~ **street**; and 6) as a
12 detached solar device in the rear or side yard away **not visible** from view from a
13 **any public right of way street or alley within a 1 block radius or 400 feet**
14 **(whichever is greater).**

15 Section 3. Section 9-1-19-5A(E)(2) of the Breckenridge Town Code is amended to read
16 in its entirety as follows:

17 (2) Class C Minor Development Permit: Within the conservation district, no solar
18 device shall be installed on a structure or site without first obtaining a class C
19 minor development permit. **The application must include photographic and/or**
20 **3 dimensional visual aspects from public streets and alleys within a 1 block**
21 **radius or 400 feet (whichever is greater) of the building or site.** Solar devices
22 are encouraged to be installed on a nonhistoric building or building addition and
23 integrated into the building design. To ensure that the character of the
24 conservation district and its historic structures and sites are protected, an
25 application for a development permit to install a solar device within the
26 conservation district will be reviewed under the following requirements:

27 a. **General Requirements for All Installations:** Solar devices on roofs shall be
28 placed on a noncharacter defining roofline of a nonprimary elevation (not highly
29 visible from a ~~public right of way~~ **street**). For lots which have exhausted the
30 preferred placement options as set forth above, solar devices that are visible from
31 the right of way may be appropriate if they are designed to have minimal visual
32 impacts from the right of way and do not result in detrimental character to the
33 conservation district, or a reduced state, federal or local historic rating for the
34 structure or surrounding structures, **as determined by the town.**

35 Solar devices and related mechanical equipment and mounting structures shall be
36 nonreflective such as an anodized finish. Mechanical equipment associated with
37 the solar device such as invertors, convertors and tubing attached to the building
38 fascia shall be painted to match the building color to blend into the building. ~~On~~
39 ~~all other roof types,~~ Solar devices shall be located so as not to alter a historic
40 roofline or character defining features such as dormers or chimneys **and shall be**
41 **setback a minimum of six inches (6") from the roof edge.**

1 **b. Sloped Roof Installations: All solar devices on sloped roofs must run parallel**
2 **to the roofline.** Roof mounted solar devices shall not break the existing ridgeline
3 of the roof to which the solar device is mounted. All solar devices shall run
4 parallel to the original roofline and shall not exceed ~~nine~~six inches (9 6") above
5 the roofline as measured from the bottom of the panel.
6

7 **c. Flat Roof Installations:** Solar devices **and mounting structures** shall ~~be set~~
8 ~~back from the edge of a flat roof to minimize visibility and may be set at a pitch~~
9 ~~and elevated if not highly~~ **not be** visible from **any** public right of way **street or**
10 **alley within the Conservation District.**
11

12 **d.** Applications for new structures within the conservation district are encouraged to
13 include building integrated solar devices into the initial design, including a similar
14 roof color, rather than as a later addition. Solar devices which contrast with the
15 color of the roof of new or historic structures are inappropriate **and are not**
16 **allowed** if found to be detrimental to the character of the Conservation District.
17

18 **e.** Detached arrays of solar devices ~~at a historic site~~ may be located in the rear or
19 side yard if the arrays are not highly-visible from a public right of way **street or**
20 **alley within 1 block or 400 feet (whichever is greater), is not determined to be**
21 **detrimental to the adjacent properties and does** not detract from other major
22 character defining aspects of the site. ~~The location of detached arrays of solar~~
23 ~~devices shall also consider visibility from adjacent properties, which shall be~~
24 ~~reduced to the extent possible while still maintaining solar access.~~
25

26 **f.** On historic buildings, character defining elements such as historic windows,
27 walls, siding or shutters which face a public right of way **street** or contribute to
28 the character of the building shall not be altered in connection with the installation
29 of solar devices. Solar devices in nonhistoric windows, walls, siding or shutters
30 which ~~do not face a~~ **are not visible from a** public right of way **street** are
31 encouraged.

32 Section 4. Except as specifically amended hereby, the Breckenridge Town Code, and the
33 various secondary codes adopted by reference therein, shall continue in full force and effect.
34

35 Section 5. The Town Council hereby finds, determines and declares that this ordinance is
36 necessary and proper to provide for the safety, preserve the health, promote the prosperity, and
37 improve the order, comfort and convenience of the Town of Breckenridge and the inhabitants
38 thereof.
39

40 Section 6. The Town Council hereby finds, determines and declares that it has the power
41 to adopt this ordinance pursuant to: (i) the Local Government Land Use Control Enabling Act,
42 Article 20 of Title 29, C.R.S.; (ii) Part 3 of Article 23 of Title 31, C.R.S. (concerning municipal
43 zoning powers); (iii) Section 31-15-103, C.R.S. (concerning municipal police powers); (iv)
44 Section 31-15-401, C.R.S.(concerning municipal police powers); (v) the authority granted to
45 home rule municipalities by Article XX of the Colorado Constitution; and (vi) the powers
46 contained in the Breckenridge Town Charter.

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Section 7. This ordinance shall be published and become effective as provided by Section 5.9 of the Breckenridge Town Charter.

INTRODUCED, READ ON FIRST READING, APPROVED AND ORDERED PUBLISHED IN FULL this ____ day of _____, 2013. A Public Hearing shall be held at the regular meeting of the Town Council of the Town of Breckenridge, Colorado on the ____ day of _____, 2013, at 7:30 P.M., or as soon thereafter as possible in the Municipal Building of the Town.

TOWN OF BRECKENRIDGE, a Colorado municipal corporation

By _____
John G. Warner, Mayor

ATTEST:

Town Clerk

Memorandum

TO: TOWN COUNCIL
FROM: Dale Stein, Assistant Town Engineer
DATE: March 6, 2013
RE: Public Projects Update

Local Contractor Opportunities

With the proposed construction opportunities on the Harris Street Community Building and the Arts District, the Town along with General Contractors Base Building and Spectrum, are hosting an open house to provide information to interested local contractors concerning upcoming public projects. Town wants to insure that local subcontractors, trades, suppliers and builders are aware of these projects and have an opportunity to be involved. The open house will be held at the Stephen C. West Ice Arena on March 13th between 2pm and 5pm. Interested contractors may drop in at anytime during the open house and obtain information on the projects.

Arts District / Abby Hall

The project design team is currently working on a revision to the proposed Arts District Master site plan based on the anticipated acquisition of Abby Hall by the Town, and the potential use of Abby Hall as a dance studio. The Arts District site plan is expected to remain similar to what was previously shown to the Town Council; however the plan will be slightly reconfigured with the deletion of the proposed dance studio and inclusion of Abby Hall. Staff hopes to have available at the March 12th work session an updated site plan for input by Town Council.

The project design team and Staff are also investigating the current condition of the Abby Hall building and will report back to Town Council at a future work session the findings and recommendations on renovations to the building needed to meet the intended use. Abby Hall is currently under a lease agreement with the current tenant through the end of 2013.

MEMO

TO: Mayor & Town Council
FROM: Tim Gagen, Town Manager
DATE: March 6, 2013
SUBJECT: Committee Reports for 03-12-2013 Council Packet

The following committee reports were submitted by Town Employees and/or the Town Manager:

Police Advisory Committee (PAC)	March 6, 2013	Chief Haynes
--	----------------------	---------------------

The Police Advisory Committee (PAC) held its bimonthly meeting on March 6, 2013. The Chief and PAC members discussed the following:

- **Council Items:** Chief Haynes updated the committee regarding the Town Council’s discussions and decisions regarding the McCain property, plastic bag usage, and the child care survey. Members in general appeared supportive of the child care issue, but felt the source of funding will be an important decision.
- **Parking:** Chief Haynes reported on a current parking project being completed by a variety of town staff regarding current lot locations within the parking district. The committee discussed the increase in data demonstrating that business owners and employees are utilizing prime customer parking. In particular the group discussed the use of Ridge Street angled parking by employees. Committee members suggested that additional parking education directed at local businesses might be helpful.
- **Amendment 64:** Chief Haynes informed the committee that she is compiling a comparison of current Town Code to the language in Amendment 64. Committee members asked for a copy of the compilation upon completion, as well as notification on when Council will discuss the Town’s position. The committee participated in a lengthy discussion regarding the presence and usage of drugs in the county. Members expressed concern regarding the presence of harder drugs in the area. The group asked about the possibility of additional drug enforcement funding. Staff explained current steps being taken to reduce the proliferation of drug use. Chief Haynes indicated she would speak to the other law enforcement administrators to discuss current and future strategies for narcotics enforcement. The committee as a whole supports a broader scope of enforcement.
- **Investigations:** Detective Blank and Assistant Chief Morrison summarized current cases. The vehicular homicide case from last September will soon go to trial; preparation will be time consuming for the detectives. Leads are being pursued in the knife assault case. Ski thefts continue to be investigated.
- **Other:** The group asked about any changes since the new DA took office. Staff reported that personnel in the DA’s office have changed and we continue to build new relationships. No other significant changes have occurred. AC Morrison shared information about monthly CDOT meetings including the efforts of traffic engineers. Committee members indicated they believe traffic on I70 has improved. Jim Smith, SHS Assistant Dean, reported that truancy is presently the biggest problem on the SHS campus.

Committees	Representative	Report Status
CAST	Mayor Warner	Verbal Report
CDOT	Tim Gagen	No Meeting/Report
CML	Tim Gagen	No Meeting/Report
I-70 Coalition	Tim Gagen	No Meeting/Report
Mayors, Managers & Commissions Meeting	Mayor Warner	Verbal Report
Summit Leadership Forum	Tim Gagen	No Meeting/Report
Liquor Licensing Authority*	Mistaya Pierpont	No Meeting/Report
Wildfire Council	Matt Thompson	No Meeting/Report
Public Art Commission*	Jenn Cram	No Meeting/Report
Summit Stage Advisory Board*	James Phelps	No Meeting/Report
Police Advisory Committee	Chief Haynes	Included
Housing/Childcare Committee	Laurie Best	Verbal Report
CMC Advisory Committee	Tim Gagen	No Meeting/Report

Note: Reports provided by the Mayor and Council Members are listed in the council agenda.

* Minutes to some meetings are provided in the Manager’s Newsletter.



MEMORANDUM

To: Mayor and Town Council Members
Cc: Town Manager, Assistant Town Manager
From: Director of Communications
Date: March 6, 2013 (*for March 12th meeting*)
RE: Blue River Series concerts 'partnership' proposal from BMF

Over the past few months, the Breckenridge Music Festival has been investigating how to present 'bigger name' acts at the Riverwalk Center as an extension of their Blue River Series. The major challenge they have identified is the financial risk inherent in concert promotion, and that they do not want to jeopardize the BMF Orchestra financial operations.

Following this memo is the BMF's 'partnership' proposal which asks for the Town to share in the financial responsibility if the concerts are not successful. These concerts would be in addition to their existing Blue River Series (approx. 6), of which they propose to continue to produce at their risk.

Staff and BMF Board Members will be present to answer questions and to receive direction.

Thank you.

**Town of Breckenridge and Breckenridge Music Festival
Partnership
March 2013**

Premise

The Town of Breckenridge has expressed interest in offering diverse and affordable music in the Riverwalk Center that serves to enhance the Breckenridge experience. To achieve this, the Town of Breckenridge (TOB) and Breckenridge Music Festival (BMF) will partner to expand BMF programming in the Riverwalk Center (RWC).

The BMF is a nonprofit organization presenting year round performances that include orchestral, intimate classical and mixed genre music. The BMF also provides robust music education for children and adults.

Blue River Series (BRS) Proposal

For agreed upon partnership concerts, the TOB will protect the BMF from financial loss (provide a “backstop”) associated with the concert, factoring total expense against ticket revenue (*see Expense Profile below). The TOB will “backstop” a concert ONLY if it is previously agreed and if the total expense is greater than the ticket revenue. Any profit made from a partnership concert will be shared.

The BMF will continue to offer up to 6 BRS concerts during the *core* summer season – end of June to end of August. For all concerts in this series, the BMF assumes monetary risk if the concert is NOT designated for TOB/BMF partnership.

Partnership Scenarios

1. The BMF presents concerts in the *off-core* season
2. The BMF presents greater talent, for some concerts during the core season, that come at a cost higher than the BMF risk threshold (see background below)

The TOB and the BMF will agree in advance on the following

- Dates
- Talent
- Cost
- Anticipated expense
- Ticket pricing

Role of the BMF

- Research talent
- Book talent- handle negotiations, contracts, etc
- Propose ticket pricing for TOB agreement
- Point of contact for act, manage all coordination

- Manage pre concert activity
- Promote the concert
- Manage the concert with support from town staff as currently exists (technical director, etc)
- Submit cost and revenue account if “backstop” is required

Role of the TOB

- Engage around dates, talent, cost, expense and ticket pricing
- Promote through town channels and/or open access for BMF
- Provide Technical and RWC support as is the current model
- Review cost and revenue account for payment, if required
- Provide “backstop” payment, if required

*Expense Profile- examples, not all inclusive

- Cost of Talent
- Lodging and expense for Talent
- Booking Fee
- Production
- Equipment Rental
- Backline (amps, stands, all extras)
- Security
- Advertising
- BMF personnel performing role described above

Involvement of Restaurants, Lodging and Merchants

Music contributes to the sum of all that is good about this town. Music can help draw more people to town. Believing that it will contribute to economic vitality, we are working with leaders of the Restaurant, Lodging and Merchants community. All support the concept of more concerts for “off core” dates and “bigger talent”. Potential ideas for support include financial sponsorship of concerts, promotion, packaging their product with concerts, and creating theme events associated with the concert.

Orchestra Proposal – Enhanced Programs

To offer a diverse music experience, many orchestras worldwide add multimedia (like film and dance) to concerts. The BMF proposes a partnership with the TOB to enhance some orchestra evenings. An example would be the use of film to support a “pops” concert. When an opportunity for creative programming presents itself, the BMF will approach the TOB to discuss partnership. These opportunities may be dependent on future decisions regarding Riverwalk Center capability.

Background

Examples of Potential Talent Expansion – BRS Proposal Scenario 2

The BMF has recently researched a tier of talent that would have good audience appeal but are above the BMF threshold of \$10,000. Examples of acts in the \$15,000 to \$25,000 range are Railroad Earth, The Chieftains, LEEANNE RIMES, Winona Judd, Indigo Girls, Mary Chapin Carpenter, Bela Fleck, Buddy Guy, Winton Marsalis, Kansas, Bobby McFerrin, One Republic, Alison Krauss, Bruce Hornsby, Jerry Lee Lewis, Pat Metheny. In \$25,000 to \$35,000 range- Jonny Lang, The B-52s, Charlie Daniels Band, Colbie Caillat, Rufus Wainwright, Jazz at Lincoln Center, Pink Martini, Kenny G.

BMF Funding

Funding for the BMF comes primarily from people of Summit County, with limited funding (relative to the operating budget) from government, corporate and private grants. The majority of BMF donors are patrons of classical music, offered through the Winter Series Chamber concerts, Summer Orchestra, Summer Chamber Concerts and Champagne (in home) Concert series. Further funding comes to support the Music in the Schools and other music outreach programs, for which the BMF spends close to \$25000.

Therefore, in the expanded mixed genre Blue River Series, the BMF must avoid an increase to the cost of running the Festival. At a minimum, the BMF must break even on BRS concerts, factoring in the cost of the talent and all expenses vs ticket revenue.

The BRS series is budgeted on a break even basis, with a general rule of not paying more than \$10,000 for an act. In 2012 the BRS generated \$77,968 in ticket sales, with direct costs totaling \$79,461. Administrative costs (BRS Manager) are not included in this total.

“Crossover” Concert

To provide creative programming, the BMF is committed to continue the “crossover” concert, like the orchestra backed Beatles concert. In the event an appealing act is found that is above the risk threshold, the BMF would like to approach the TOB to include this “crossover” concert in the Blue River Series partnership proposal.

Current Town Grant to the BMF

The current town grant (2013- \$27,000) is critical to supplement BMF event marketing. The above described partnership should not affect the town’s much appreciated support for the general marketing needs of the BMF.

TO: Town Council
FROM: Kim Dykstra-Dilallo, Tom Daugherty, Peter Grosshuesch
DATE: March 4, 2013
SUBJECT: Riverwalk Arts District Report

This agenda item is for the presentation of the final draft of the consultant's report for the "RAD Renaissance Study". Previously reviewed with the Town Council were the first 5 sections of the report (pages 1-25) describing existing conditions, trends, a market analysis and an evaluation of other facilities in the market place. The balance of the report to be reviewed at the March 12 meeting will address: Development Scenarios, RWC Programming, Operations, Phasing and Budgets, Improving the Arts District, and Economic Impacts.

The draft of the final report accompanies this memo, along with questions for Council direction and feedback, and an outline prepared by the consultant summarizing the improvements, programming increases, their phasing, cost and ROI to help us arrive at the major findings and recommendations of the study.

March 6, 2013

TO: Members of Breckenridge Town Council

FROM: Riverwalk/Arts District Renaissance Consultant Team

On March 12, we look forward to presenting our final report on the operations, management and governance of the RAD project. The remaining components, including potential expansion of the Riverwalk Center and upgrading the Tiger Dredge Lot site will be deferred until study of the F Lot is complete.

Issues previously discussed and resolved:

- The Riverwalk Center site is not large enough to accommodate large commercial concerts with attendance of more than 2700.
- There's not support for leasing the RWC to a commercial promoter.
- There's not support for sloping the lawn of the RWC to serve as outdoor seating that can see the stage of the RWC.
- Expansion of programming at the RWC should be achieved outside of the current seasons of the NRO and BMF.
- It is possible to improve the connection between the BAD and the RWC by implementing selective upgrades to the Blue River Plaza and the river banks. This work could occur as a stand-alone project or in conjunction with related work on Main Street or BAD. This plan is included in our presentation as a component of Phase One improvements.

Updated report components:

Potential Consolidated BAD/RWC Vision Statement:

- Create a broad range of activities for the local community and visitors, providing authentic cultural experiences for all participants.
- Make Breckenridge a regional arts destination.
- Help make existing arts organizations, artists and galleries stronger.

Relationship between RWC and F Lot:

The consultant team believes that if the F Lot is developed for a hotel/conference use, the RWC can function very effectively as a venue for plenary meetings, keynote speaker addresses, motivational speakers, large training presentations and conference-related concerts.

Timing of Improvements to RWC:

The consultants recommend that any consideration of expanding the Riverwalk Center be deferred until the disposition of F Lot has been determined. It is possible to upgrade the performance equipment of the RWC without triggering site improvement issues, but the

lobby or backstage expansion projects require that the future of F Lot be determined to be appropriately planned and coordinated.

Governance Recommendations:

The consultants recommend that the Town continue to manage the Arts District and Riverwalk Center; therefore it is necessary to evaluate the best vehicle for strengthening the community’s advisory role with those facilities. Alternatives include formation of a new Foundation, broadening the role of the Public Art Commission, or forming a new advisory body specific to the Riverwalk Center to work in parallel with the Public Art Commission.

Expanded Programming requires increased operating cost:

Expansion of programming with additional dates and types of performers will add operating costs which is detailed in the report.

List of Riverwalk Center Improvements by Phase:

Phase One Building:

- Black-out blinds for the windows to allow projection: \$100,000
- Projection screen and digital projector: \$200,000
- Upgraded audio equipment to support video presentations: \$200,000

Phase One Site:

- Blue River Plaza lighting and visibility improvements: \$230,000
- Stone walls at River’s edge: \$200,000
- Trail Connection: \$120,000

Phase Two Building:

Lobby Expansion (7,750 sf) for indoor restrooms, relocated box office, indoor lobby
This improves admission control of audience, provides cold-season lobby and a space that can be used on a stand-alone basis during cold-weather months.

Phase Two Site:

Relocation of sewer line: up to \$300,000

*Other site improvements deferred pending resolution of F Lot development

Phase Three Building:

- Replacement of the RWC backstage building with a new structure of 22,100 sf.
- Relocated loading dock
- Rehearsal space to improve availability of the stage for performances.
- Improved dressing rooms and backstage support

Phase Three Site:

*Other site improvements deferred pending resolution of F Lot development.

Summary of Phased Improvements and Impacts:

Phase	Capital Investment	Increase in Programmed Events	Return on Investment
Arts District Current Operations	\$0		
Arts District Improvements	\$2,600,000		\$5,035,160 from one-time capital project *Economic Impact data not available
Riverwalk Center Current Operations	\$0	84 perf. in 2012 185 use-days	\$3,392,895 annual impact
Phase One			
Enhance Performance Equipment Systems	\$500,000	96 more performances 199 use-days total	\$968,300 from one-time capital project \$114,844 added annual impact
Plaza and Riverside Improvements	\$550,000		\$5600 additional sales tax
Phase Two	\$8,000,000	111 performances 216 use-days total	\$15,492,800 from one-time capital project \$267,969 added annual impact \$7000 additional sales tax
Phase Three	\$10,000,000	129 performances 227 use-days total	\$19,366,000 from one-time capital project \$893,229 added annual impact \$8400 additional sales tax

Specific questions for Council consideration and feedback at this point:

1. Does Council direct staff to plan a Phase One improvement to the RWC that involves enhanced equipment that would support expanded programming?
2. Should Phase One also include improvements to the Blue River Plaza and River banks?

Thank you. We look forward to working with you on March 12.



management
services
incorporated

building creativity

March 2013

Assessment, Opportunities + Plans

Breckenridge Riverwalk Center + Arts District

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1. introduction + context

The Town of Breckenridge has hired Webb Management Services as a part of a team led by Semple Brown Design to consider the future of the Breckenridge Riverwalk Center (RWC) and the Breckenridge Arts District (BAD). Our brief is to review operations of the RWC and BAD in order to identify opportunities for their future development. Then, on the basis of physical plans developed and presented to the Town, we are to make operating recommendations for these important Town assets.

1.1 Breckenridge Riverwalk Center

The impetus for the construction of the Riverwalk Center was the permanent relocation of the National Repertory Orchestra (NRO) from Keystone and the positioning of Breckenridge as the NRO's summer home and resulted in a home for the Breckenridge Music Festival. Constructed in 1993, the Riverwalk Center is an 11,000 square foot facility with a 770-seat theater and administrative and support space. Since 1993, the venue has undergone a number of physical improvements, evolving from a seasonal music tent into a year round venue.

In 2000, our firm, Webb Management Services, completed a feasibility study for a new performing arts center for Summit County. Our 2000 study recommended improvements to the Riverwalk Center, including the remodeling of support spaces, improved audience amenities, and enhancements to sound and theatrical systems. We also recommended the development of a 400-seat proscenium theater and an arts production center.

Two years later, the Town's 2002 Breckenridge Vision Plan again identified the issue of a lack of adequate year-round performing arts facilities. The Vision Plan found that "many residents and visitors believe that the Town would benefit from expanding existing facilities to house cultural events on a year-round basis". The Vision Plan also indicated the need for the *Town of Breckenridge Master Plan* to reflect the desire of the community to promote cultural events, and directed the Cultural Resources section to develop a year-round performing arts center.

Most recently, Harry Teague Architects completed an improvement evaluation report for the Riverwalk Center in August 2006, recommending two options for improvement. The first option was to construct a hard shell that could remain in place year round, which would eliminate the need to erect to tent each spring, improve acoustics, and complement the arts district. The hard shell was also recommended because it could also be retrofitted in the future with additional improvements. After a \$1.1M public and private fundraising effort, the Riverwalk Center was renovated in 2008-09 to include a new roof and a garage door in the rear of the auditorium, which can be opened up to the lawn behind the venue. A new boiler and forced air system were also installed in the venue so that it could be utilized year round.

1.2 Breckenridge Arts District

The Arts District was officially established in 2001 and is bound by South Ridge Street and Washington Avenue. It is anchored by an “axis” that includes the Riverwalk Center, the Town’s planned Library, the Blue River Plaza, and the Riverwalk. The Breckenridge Town Council has phased the development of BAD, restoring structures and adding programs when financial resources are available.

In 2004, Harry Teague Architects, Mathew Stais Architects and Jenn Cram from the Town of Breckenridge completed a revised *Arts District Master Plan: Stage 2* for the arts district of Breckenridge. Unlike the Riverwalk Center, BAD has a defined vision, which is to:

- * Create a vibrant community focal point,
- * Provide an additional layer of downtown activity,
- * Attract visitors and community,
- * Strengthen existing arts organizations, and
- * Encompass the seven arts.

One of the unique qualities of BAD is its restoration, preservation and adaptive reuse of historic structures. The arts district is located in The Historic District and is home to a number of historically designated structures originally constructed in the late 19th century, including the Robert Whyte House, the Robert Whyte Burro Barn, the Mikolitis Barn and the Fuqua Livery Stable.

Presently, the Arts District’s primary programs include visual arts classes, a guest artist program and resident artist program. It is also home to the Breckenridge Theater, which houses the Backstage Theater Company. Many Arts District stakeholders support a long-term vision to grow BAD into a “seven arts” destination and also to have a higher profile as an arts destination.

Most recently, Town Council has approved the accelerated build-out of BAD, including renovation of the existing historic structures, three new structures, and the Ridge St. Arts Square. This build-out could be achieved by the end of 2014.

2. operational assessment

2.1 Breckenridge Riverwalk Center

Activity Review

For the purpose of this study, the consulting team reviewed activity, attendance and box office detail for the Riverwalk Center for 2010 to 2012. This data included events that took place within the theater and also events that utilized the lawn or parking lot outside of the venue. Additionally, we reviewed the *Analysis of RWC Usage, Expenses and Nonprofit Contributions* completed in May 2011, which summarized facility usage for 2008 to 2011.

The findings of this review confirm a number of anecdotal observations from our community interviews, particularly emphasizing that the facility is very busy during the summer season due to the Breckenridge Music Festival and National Repertory Orchestra, but underutilized in the winter months.

This first chart summarizes the number of events by type of user for the last three years:

Performances	2010	2011	2012
Breckenridge Music Festival	17	16	14
Blue River Series	6	5	6
Free Events	24	26	16
Imagination Express	8	11	7
National Repertory Orchestra	14	14	16
Other	22	24	25
Total	91	96	84

Our review of three years of activity for the Riverwalk Center indicates the following:

- * From May to September, the RWC is used approximately 180 times and from October to April, the venue is used 30 to 40 times. The *Analysis of RWC Usage, Expenses and Nonprofit Contributions* also found that during the summer, the BMF and NRO utilized the RWC on most Fridays and Saturdays.
- * More than half of all uses were for daytime rehearsals and maintenance. For example, NRO rehearsed on-stage in the Riverwalk Center 55 times between June and August. Breckenridge Music Festival had a similar pattern of use, rehearsing 40 times during that period. Both organizations also rehearsed together 3 times.
- * Two-thirds of uses are by the facility's de facto resident music organizations – the NRO and BMF. In 2012, The NRO utilized the RWC for 15 performances and 40 rehearsal days. The BMF, which

utilizes the venue for its Classical Series and its Blue River Series, utilized the venue for 20 performances and 55 rehearsals.

- * The venue and its grounds also hosted a number of community and free events – between 24 and 27 per year.
- * The Center’s own presenting series, Imagination Express, has a more limited presence at the venue, animating the venue between 7 and 11 times during this period.
- * The venue is occasionally used for private events, approximately 10 times per year.

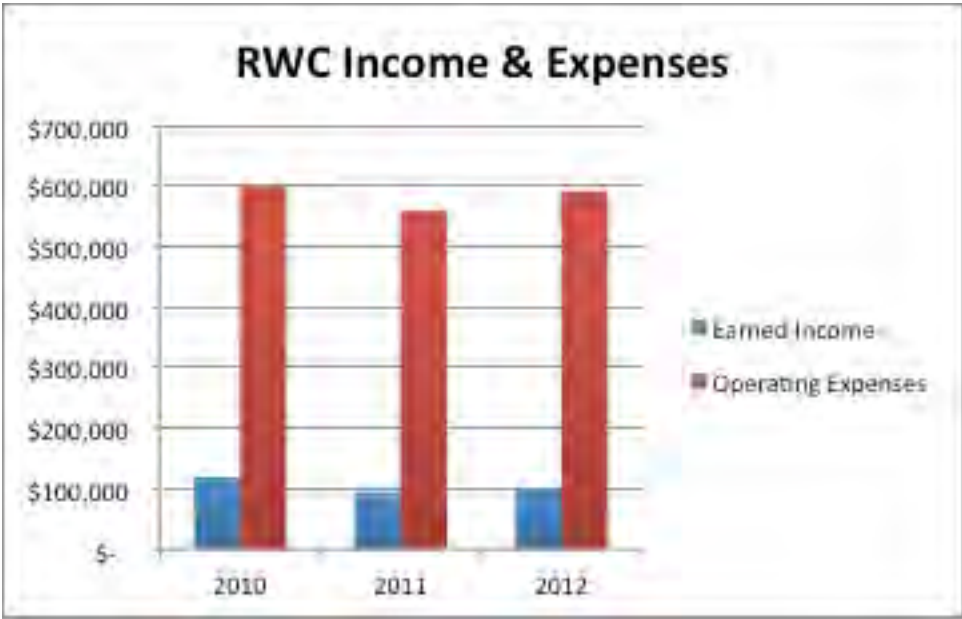
Attendance + Gross Ticket Sales

We also reviewed three years of attendance and gross ticket sales. Data for attendance and gross ticket sales was only available for events that used the Center’s ticketing system. An analysis of the Riverwalk Center’s activity and attendance is attached to this report as Appendix B. This chart summarizes total attendance, average attendance, and capacity sold (based on a capacity of 770) for key users and event types. This review of activity suggests the following (for ticketed events):

- * The National Repertory Orchestra attracted the highest total audiences and consistent average capacity sold. In 2012, NRO attracted nearly 7,000 to 15 performances, with an average audience of 460 and 59% capacity sold.
- * The total audience for 22 Breckenridge Music Festival events was 9760. This includes three summer music products: Orchestra, Tuesday Night Chamber Series and the Blue River Series.
- * The Orchestra series attracted audiences of 5,236 over 11 concerts for an average paid attendance of 476, or 62% capacity sold. The Tuesday Chamber series appeals to a niche audience and attracts 1,478 over 6 concerts, for an average of 246, or 32% capacity sold. Audiences for the Tuesday Chamber Series have grown 10% since 2010. Total classical audiences (67,14) fill the Center to 52% of capacity on average.
- * The Blue River Series, which consisted of 5 concerts in 2012, had a significantly higher percentage of seats sold than any other category event. In 5 concerts, the Blue River Series attracted over 3,045 attenders, with an average audience size of 609 or 80% capacity sold. It is worth noting that these numbers have shown a 3-year upward trend – between 2012 and 2010, total audiences for the Blue River concert series increased 54%."
- * The Riverwalk Center’s presenting series, Imagination Express, generally attracted smaller audiences and in 2012, had an average attendance of 310 for 8 shows, filling 40% of the venue on average.

Financial Analysis

As a part of this study effort, we reviewed a number of budgets and actual financial statements for the Riverwalk Center as provided by the Town of Breckenridge. Using the actual operating results from fiscal 2009 to fiscal 2011 and the 2012, we developed the following summary of income and expenses, showing income, expenses and funding requirements for the Riverwalk Center from 2010 to 2012.



In 2012, the Riverwalk Center and associated activities earned income that covered 17% of expenses, with an annual funding requirement of \$591,060. This is a low percentage relative to other facilities, mostly because of the low rental income (in fact expressed as a ticket surcharge) from the BMF and NRO.

The chart on the following page summarizes income and expenses by category.

- * Note that in addition to the operation of the Riverwalk Center, the Events and Communications Division has a number of other functions and responsibilities, such as negotiating contracts, overseeing Welcome Center coordination, creation of the Summer Guide, permitting, website content and maintenance and more.
- * Despite the perception that the Riverwalk Center is a rental house, rental revenue generates only 10% of earned income and covers just 2% of total expenses.
- * Merchandise and concessions revenue account for 22% of total income.
- * Total income increased slightly in 2012 after a drop in 2011. Most helpful were rent collected on other facilities and sponsorship of Town events.
- * Total expenses increased slightly in 2012 after a drop in 2011, due mostly to the cost of benefits and higher allocation of overheads by the Town.
- * Personnel expenses and benefits accounted for 51% of the total costs, which we would suggest is quite reasonable for such an operation.
- * Increases in the size of the operating budget and therefore the funding requirement are largely due to increases in overhead, including employee benefits, production supplies, utilities, and building improvements.

EARNED REVENUE	2010 Actual	2011 Actual	2012 Actual
BOX OFFICE PROCEEDS FROM PRESENTING			
BUSINESS LICENSES	0	-567	0
TICKET SURCHARGE REV	30,875	29,435	29,698
SPONSORSHIPS			
Town Events	5,500	0	6,500
Presented Events			
RENT - RWC	30,540	25,639	10,800
RENT - OTHER FACILITIES			12,000
CONCESSION (1)	30,619	24,621	20,721
MERCHANDISE COMMISSION (2)	1,021	478	1,286
OVER/(SHORT) RWC BOX OFFC	0	352	68
TOB EVENTS	4,576	7,035	5,682
EVENT PERMIT FEE	1,974	2,130	1,970
USER FEE - Production Labor (3)	6,905	5,464	3,510
OVER/(SHORT)	1,528	115	0
REFUNDS OF EXPENDITURES	6,091	0	4,986
MISCELLANEOUS INCOME	40	0	1,300
TOTAL REVENUE	119,669	94,702	98,521
OPERATING EXPENSES			
EXISTING STAFF WAGES AND OVER	225,942	230,705	228,971
EXISTING STAFF BENEFITS (4)	60,278	62,310	75,988
NEW STAFF WAGES AND OVERTIME (4)			
NEW STAFF BENEFITS (4)			
COPIER SUPPLIES	0	0	0
OFFICE SUPPLIES	877	596	1,712
PHOTOGRAPHY SUPPLIES	0	0	0
MISC OPERATING SUPPLIES	4,273	6,008	4,770
POSTAGE	1,445	415	466
PRINTING FORMS, ETC.	0	0	0
COPIER SERVICES	2,345	1,934	2,011
SUBSCRIPTIONS	0	0	0
MEMBERSHIP FEES	300	475	1,000
ADVERTISING/MARKETING (5)	12,435	15,246	15,002
BROCHURE PRODUCTION/PRINTIN	0	0	0
ELECTRIC & GAS (6)	48,905	49,141	62,609
TELEPHONE	2,025	3,186	2,202
CONSULTANTS	0	0	0
OTHER PROFESSIONAL SVCS	1,217	5,988	7,809
PROF DEVELOPMENT/TRAINING	723	4,213	1,500
MISC BUSINESS EXPENSE	1,653	3,542	2,150
RWC DIRECT PROGRAM COSTS			
IMAGINATION EXPRESS			11,000
RWC LIVE PRESENTING (7)			
RWC FILM PRESENTING			
OTHER SPECIAL EVENTS/PROGRAMS	59,895	56,115	31,293
JANITORIAL SERVICES	18,142	14,986	13,000
EMPLOYEE RELATIONS	0	0	0
BANK/CREDIT CARD CHARGES (8)	13,744	14,049	12,819
OTHER CONTRACTED SERVICES	5,213	2,226	5,205
LEADERSHIP DEV. TEAM	0	0	0
RWC BMF/NRO EXPENSE	-1,152	-2,999	
RIVERWALK THIRD PARTY EXPENSE	26	-410	
SOUND EQUIPMENT RENTAL	9,100	2,795	4,500
SOUND ENGINEERING LABOR	665	942	900
TEMPORARY LABOR	5,208	3,143	3,000
PRODUCTION SUPPLIES (9)	13,360	15,039	16,011
OFFICE EQUIPMENT	0	0	0
OTHER EQUIP & MACHINERY	0	0	0
LIABILITY INSURANCE (10)	1,338	3,854	5,540
MISC RENTAL	2,361	5,678	4,503
I/T COMPUTER ALLOCATION	45,120	29,400	29,020
FACILITIES FUND ALLOCATION (R&	63,228	30,324	26,340
TOTAL EXPENSES	598,666	558,901	569,321
RESULT OF OPERATIONS	-478,997	-464,199	-470,800
BUILDING IMPROVEMENTS (CAPIT	248	0	12,538
ANNUAL FUNDING REQUIREMENT	479,245	464,199	483,338

Operating Policy and Practices

We have also reviewed the operations and staff of the venue. Again, The Riverwalk Center is operated by Town staff as a part of the Events and Communications Division.

- * The Events and Communications Division has 3 full-time and one part-time staff members, including a Director of Communications, Riverwalk and Events Manager, Events and Communications Coordinator and an Administrative Assistant.
- * During the summer months, the Riverwalk Center adds seasonal staff, including a Technical Director and box office personnel.
- * Town Council oversees governance, and long-term planning and decision-making for the Riverwalk Center.

Community Perceptions

Finally, we've provided an overview of some of the recurring comments that have come out of our one-on-one interview sessions, which were conducted in Breckenridge between October 2nd and 4th. A list of those interviewed is attached as Appendix A.

- * There is a strong desire on part of Breckenridge residents for the Riverwalk Center to host additional activities, particularly during the colder months. There is a belief that the roof was added to the facility at a significant expense to both the Town and private donors, making the Riverwalk Center a year-round venue. Yet the venue has not been actively programmed outside of the summer months. At the same time, there is an ongoing discussion about how the Riverwalk Center can be best positioned for residents and visitors during the winter months, when demand for evening cultural activities and nightlife appears to be limited.
- * There is also a perception that the Riverwalk Center does not offer a diverse spectrum of events and is primarily focused on classical music. In particular, there is a desire for the Riverwalk Center to offer more contemporary music concerts.
- * Many believe that the Riverwalk Center and plaza are geographically located at the center of Town.
- * Ticketing functions at the Riverwalk Center were identified as an area requiring improvement. The Riverwalk Center has a box office with limited hours and seasonal staff, making it difficult to purchase tickets. Riverwalk Center personnel also oversee season subscriptions for resident arts organizations, which is unusual for a rental facility. Finally, there is some desire to investigate if an alternative partner can be identified (such as the Welcome Center) to provide support to the Riverwalk Center staff and to provide an additional location to purchase Riverwalk Center tickets.
- * Feedback on patron amenities was generally positive, although there was certainly mention of the outdoor washrooms, desire for a larger bar area, and lack of a lobby.
- * As a meeting and event space, the Riverwalk Center is perceived as a challenging venue, although there is a desire for the venue to be realized as an alternative venue to the Town's existing ballroom and hotel and conference spaces during "all-Town" meetings and events. Limitations are primarily around availability in the calendar and the venue's support and storage spaces. The Riverwalk Center lacks a catering kitchen or staging area, which means that catered

events require that everything be prepared offsite or a catering tent to be set up (at additional expense) outside the venue. The Riverwalk Center also does not have adequate storage space for banquet tables and chairs, so outside equipment must be rented and brought in. Compared to many of the Town's other meeting and event spaces, which are described as "one-stop shops", holding a meeting or private event at the Riverwalk Center is logistically complex, because different entities handle the facility rental, concessions, catering, and equipment rentals.

2.2 Breckenridge Arts District

Activity

Currently the Arts District is animated with a combination of classes and rental activity, here summarized for 2012:

BAD Activity		2012 Actual
Workshops	Student Teaching Hours	795
Open Studio	Hours of Rental	1,081
Resident Artists Program	Square Feet Rented	400
Sale of Merchandise	Total Value Sold	\$ 6,300

The key programs are the various workshops in the different visual arts areas, and then the rental of spaces for working artists.

Financial Analysis

The Town of Breckenridge provided us with the Arts District financial results for 2011 and 2012, plus the budget for 2013. This budget includes income from concessions, merchandise, workshop fees, rent and contributions as well as expenses from supplies, utilities, artist commissions and marketing. Here is that summary:

BAD Income and Expenses	2011 Actual	2012 Actual	2013 Budget
MERCHANDISE SALES	5,152	6,299	3,750
WORKSHOP FEES	14,343	24,067	15,350
WORKSHOP FEES - GUEST ARTIST		267	900
ARTS DISTRICT RENT	6,313	4,325	5,000
	25,808	34,959	25,000
CONTRIBUTED INCOME			
CONTRIBUTIONS	14,433	12,570	8,000
AUCTION PROCEEDS - TIN SHOP	0	3,304	3,000
	14,433	15,873	11,000
TOTAL INCOME	40,241	50,832	36,000
OPERATING EXPENSES			
EDUCATIONAL SUPPLIES	9,449	2,742	4,000
MISC OPERATING SUPPLIES	2,000	2,384	2,500
ADVERTISING/MARKETING	7,183	7,047	8,000
ELECTRIC & GAS	8,870	4,239	6,500
INTERNET SERVICES		1,424	1,500
SANITATION		1,317	1,300
OTHER PROFESSIONAL SVCS	2,111	3,075	2,000
ARTIST COMMISSIONS	11,207	16,882	10,000
	40,820	39,108	35,800
OPERATING RESULT	-579	11,723	200

Following sustainability mandates set by the Town Council in 2010, the Arts District is self-sustaining, meaning that it does not receive any direct funding from Town Council and covers all expenses with earned income from rentals, workshop fees, auction fees, concessions and merchandise or other income from auction proceeds and contributions. This does not include staffing, which is funded directly by the Town.

Note the following:

- * For 2013, the Artist District 's largest income category is workshop fees, which account for approximately 45% of total income.
- * The 2013 budget also projects that the Arts District will receive \$8,000 in contributions and generate \$3,000 from auction proceeds. Together, these donations represent 31% of total income.
- * Approximately one-third of the Arts District budget is allocated to artist commissions.
- * The 2013 budget has \$8,000 allocated for marketing expenses, 22% of total expenses.

Overall, this analysis suggests that the Arts District is highly efficient, delivering programs with limited staff and resources. It is also clear that the Town's long-term plans to restore additional buildings, construct additional structures and expand existing facilities will require additional human and financial resources for operations to be successful.

Operating Policy and Practices

Having reviewed BAD's annual operating budget, it is clear that the District functions with limited resources. Here is an overview of governance and operations for the entity:

- * The Arts District is operated by Town staff and based out of the Town's Community Development Department. Formally, BAD operates with two part-time Town staffers (adding up to 1 SFE) dedicated to operations, programming and administrative support.
- * The Arts District relies heavily on a number of dedicated volunteers and teaching artists who are independent contractors.
- * The Town of Breckenridge Public Art Commission is an advisory board to council, providing guidance and recommendations around the future of BAD.
- * The Friends of the Arts District also functions as a fundraising entity.

Governance of Comparable Districts

Following are three brief descriptions of smaller arts districts in smaller communities.

HyArts District, Barnstable, MA

Established in 2005, the HyArts Cultural District is located on the Cape Cod seashore and is home to a collection of "harbor shanties", the JFK Hyannis Museum, the Cape Cod Maritime Museum, the Hyannis and the Harbor Arts Center. The HyArts District started in 2005 when the Town of Barnstable established the harbor shanties program, where local artists exhibit, create and sell art. In 2012, the Town's Board of Selectmen approved Articles for the Arts district and the District then received official designation as a cultural district from the State of Massachusetts. Presently the Arts District is managed by the Town of Barnstable's Growth Management Department and has a part-time Arts and Cultural Coordinator. This position, which is funded through the general fund, oversees programming and management of arts studios, the Artist Shanty program and the Summer Performance Series, solicits grants and markets the arts and culture in downtown Hyannis to residents and visitors. The Arts and Cultural Coordinator is considered to be a position that supports economic development.

The City of Santa Rosa (CA) Arts District is overseen by the Art in Public Places Committee and the Recreation, Parks and Community Services Department of the City of Santa Rosa. In 2009, the District adopted a Business Plan which was developed to identify ongoing sources for support and documented the Districts current assets. Since 2009, under the guidance of this Business Plan, the District has been undergoing a development strategy that includes the following elements: The formation of a review panel of stakeholders, including City staff, to execute the business plan; Alignment of City departments with nonprofits in the District; a structure by which Recreation, Parks and Community Services Department leads the Districts promotion and programming with financial support from Redevelopment; the adoption of City policies and the ordinance governing 1% for Art for expenditures on programming and staff

support; Consolidation of Arts District fundraising, promotion and programming under the City's Recreations and Park Department; and so forth.

The Pawtucket Arts District is one of Rhode Island's 9 live-work districts for practicing artists. In 1998, the Rhode Island General Assembly passed legislation to offer tax incentives for artists to live and work in these designated areas or districts. The Arts District is overseen by the City of Pawtucket's Office of Economic and Cultural Affairs, Department of Planning and Redevelopment, and the Pawtucket Arts Panel. In 2005, the Pawtucket Arts Panel and the City's Department of Planning and Redevelopment created the Arts Registry, documenting local artists, live/work spaces, arts organizations, etc. The City of Pawtucket has partnered with Pawtucket Foundation in cultural and economic development efforts in the city.

These other districts, like BAD, are all oriented more to the visual arts, and are all managed by the local community. Those structures are each a bit different, but in all cases there is an effort to partner with the private and/or educational sector.

Community Perceptions

Here are some themes and comments on the Arts District that emerged from our one-on-one interviews conducted in Breckenridge on October 2-4, 2012.

- * The Arts District is perceived as providing a small but successful set of programs that have surpassed expectations, especially considering the budget size and staffing. Under its current operating model, the Arts District is likely operating "at capacity" given its level of resources.
- * There is concern over the Town's plans to continue to expand the Arts District's buildings and programs give its single part-time staff member and limited budget.
- * Arts District stakeholders support the Arts District evolution into an entity similar to Anderson Ranch, a non-profit organization based in Snowmass Village that offers year-round arts workshops and residencies.
- * Marketing functions and resources for the Arts District are limited. Arts District classes are "buried" on the Town's own website and listed in the summer guide. A number of individuals who had participated in workshops also pointed out that the registration process for workshops was difficult and a possible barrier to participation.
- * Programs developed for the Town's children were highly regarded and in-demand, particularly in light of the need for after-school arts activities to supplement the limited arts and humanities curriculum taught in public schools.
- * Certain parts of the Arts District, specifically the Riverwalk Center, are not perceived as a cohesive part of the district.
- * Similarly, there is a vision for the Arts District to be more encompassing of the seven arts. Presently, the district's programs have a focus on visual arts.

3. forces + trends

Here is some of our current thinking on how shifts in audiences and organizations are changing the prospects for facilities, and how they should be developed and operated.

3.1 Performing Arts Audiences

In order to predict audiences and their response to current, improved or new facilities, we must first understand their general characteristics and patterns of participation. Here are the basic facts about arts audiences.

- * Only a small percentage of adults attend professional performing arts event each year. This ranges by discipline - from 2.5% for opera and 7% for ballet and other dance to 15% going to a classical music or jazz performance and 21% going to plays or musicals. (Source: SPPA 2008)
- * Over the last 20 years, participation within traditional performing arts genres has remained relatively flat. More specifically, a decline in levels of participation (percentages of adults attending various types of events) has been mitigated only by increases in the total adult population.
- * Participation in the traditional performing and visual arts amongst adults under the age of 40 has been on the decline for over 20 years. We will discuss how and why this is happening in the coming sections.
- * Educational attainment is by far the best predictor of arts attendance. The propensity to attend arts events among those who have completed college is at least three times greater than for those who have finished only high school; with each advanced level of education there is an increased probability of arts attendance.
- * Income and age also matter, but not nearly as much; those with higher incomes and those who are over 45 are more likely to attend.
- * Race is not a predictor of whether a person is likely to attend the arts, but is a predictor of the genre of art likely to be attended.
- * A large proportion of adults also participate in the arts. One-third of adults took music lessons or classes at some point in their lives and 18% took some sort of visual arts class. More adults take visual art or music classes than other types of lessons or classes.

Now let's look at some of the more important and recent trends in consumption of the arts and how audiences choose to participate:

- * **Less Time and Less Planning:** We are all busier today and are less likely to make a significant investment of our precious time into any activity, especially when we are asked to make that commitment well in advance of the event. We live in a world of shortened planning

horizons, meaning a decline of advance commitment. This has led to the propitious decline in subscription ticketing, as individuals are less willing to commit early and more likely to keep their options open until the last moment. This also means that there are more consumers now who are willing to pay more later - the perceived premium of flexibility and the “on-demand” lifestyle.

- * **The Demand for More Stimulation:** All consumers, and particularly younger ones, are acclimated to multi-sensory engagement. They are watching, hearing and reading simultaneously (so they believe). But this does mean that they have higher satisfaction thresholds and expectations for immediate rewards from the experience.
- * **The Demand for Convenience:** Audiences are also seeking convenience, as in all aspects of life. There is less tolerance for the event with built-in hardships, whether that means an uncomfortable seat, poor concessions service or bad traffic on the way home. This suggests a low threshold for opting out and the never-ending search for attractive and convenient alternatives. This pushes facilities and presenters towards a higher level of customer service, but also an attempt to influence other factors that affect the experience, from parking to the after-show drink.
- * **The Importance of Interpretation-rich Experiences:** A generation ago, there was little concern for how audiences responded to the work. And if there was, it was likely to direct audiences towards a prescribed interpretation of what they saw, heard or felt. That has now changed. First, we have determined that the quality of experience for audiences is dramatically improved by properly preparing them for the experience with information and context, then, more importantly, by providing them the opportunity to process and share their experience with others. Secondly, we must now accept that audiences are less willing to accept someone else’s interpretation of an experience, alternatively wishing (often demanding) to develop and provide their own interpretation of the experience – ultimately seeing themselves as co-authors of meaning.
- * **The Diffusion of Cultural Tastes:** Because of advances in information and communication technologies, people are now interested in a much broader array of programs. We now have cheap access to more cultural output and the ability to pick and choose as we like. We are less loyal to the artists we knew before and less prone to follow the tastes of others (at least not for long). This means both a fragmentation and diversification of tastes, both narrowing and broadening at the same time. A generation ago, I might have been a fan of music from the Romantic period. Now I like the early work of Prog-Rockers Genesis and the Strawbs, Mozart’s choral works, and K-Pop. Related to this is the abandonment of old boundaries and behaviors on the part of audiences. Fifty years ago, there was a snobbishness of traditional arts audience and a sense that preferences and appearances were representative of social standing. Now, I am an omnivore – I might go to opera one night and a county music performance the next, with little regard for how these choices reflect on me as a person.
- * **The Paradox of Choice:** All consumers are now faced with an extraordinary range of choices - whether that relates to food, cars or culture. And with our hyper-active, consumption-based economy, consumers are constantly being bombarded with those choices and exhortations to buy. For many consumers, there are simply too many choices being thrown at them, and they

often shut down and make no choice at all. Thus, consumers are hungry for filters and enablers, people and services that will help them get past the paralysis brought on by too many choices. Word-of-mouth is the strongest version of this, a piece of one-on-one advice from a credible source. But people are looking for other filters and influencers – in fact curators who can help them make these decisions.

- * **Risk Versus Reward:** Because of the cost (time and money) of participating and all of the other choices available, audiences are generally less willing to take risks, and more willing to pay large sums for a guaranteed “home run” experience. This is evidenced by the blockbuster phenomenon and super-premium price points on Broadway. It is also consistent with a pervasive trend towards “trading up” and the rise of VIP culture, where there is an attempt to create an illusion of exclusivity, status and prestige. The challenge is the more everything becomes accessible, the more some people want to be separate – which suggests demand for value-added, premium arts experiences.
- * **The Social Experience:** Research suggests that what is drawing audiences to the arts today is the opportunity for a social experience, as opposed to the more traditional attraction of intellectual stimulation associated with the performance. The good news is that this is a clear competitive advantage - the shared social experience not available to those at home, no matter the quality of their technology. The challenge is that presenters and facilities must deliver much more than what is on the stage – creating an environment in which the social elements of the experience are fully enjoyed. People construct all sorts of social groups around arts experiences – from co-workers, college alumni groups, church groups, families and friends. We are thus in the business of creating social experiences for these different kinds of groups, a part of which is art.
- * **The Role of Media:** We now see the lower consumption of traditional media and the reduced role it plays in driving arts participation. There is a fragmentation of the media and the absence of the critical voice to help audiences make purchase decisions. At the same time, there is a proliferation of personal communications technologies and online Word-of-Mouth tools, including Facebook and the like. These tools are critically important as a means for consumers to spread word of mouth in a viral way. And they are even more important for the cultural suppliers to build a community of friends and supporters in a world where consumer loyalty is largely a thing of the past.
- * **Everyone’s an Artist:** There has been a rise in self-directed, home-based living arts participation, including everyday creativity like gardening, writing, crafting, photography, film production, cooking, and decorating through fashion, home décor, and art collection. Also, consumers are demanding more intense, “hands-on” arts experiences. This is evidenced by higher rates of personal and ‘amateur’ participation in community theatre groups, choirs, dance and movement classes, art and music classes and more.

Nonprofit Arts Organizations

There are also significant changes occurring on the supply side, specifically around the health and sustainability of nonprofit arts organizations. Specifically:

- * **Baumol and Bowen:** These two NYU economists published “The Economic Dilemma of the Performing Arts” in 1965, positing that the lack of productivity gains in the creation of art, plus the inevitability of cost increases, would essentially force all organizations to raise more contributed income every year. Though there have been marginal improvements in the administration of buildings and organizations, there is ample evidence of this cost squeeze, and increasing pressure on all arts organizations to raise more money to sustain operations. Even if an organization matches its prior year revenue targets and buys only what it bought the year before, the annual funding requirement will increase, year after year after year. As a more tangible example, think of how technology has allowed the corporate sector to keep staffing levels at lower levels than they were pre-2008, even as the economy continues to improve. Contrast this with the creation of symphonic music, where the same time and energy is invested in the rehearsal and performance of a Brahms Symphony as was the case one hundred and fifty years ago.
- * **Supply Issues:** According to the 2012 Arts Index report by Americans for the Arts, as of 2010 there are 113,000 arts and culture nonprofit organizations in the United States. The number of arts nonprofits has increased 49% in the past decade (76,000 to 113,000). This increase is greater than any other category of nonprofit organizations in the United States.
- * **The Political Environment:** It is also safe to say that we are now operating in a political environment in which direct support of the arts is controversial, difficult to justify with so many other priorities, and more often seen as an inappropriate role for government. The Tea-Party movement is no longer on the front page, but its influence is substantial.
- * **Private Sector Funding:** On the private side, we have a fully developed philanthropic sector lead by skilled marketers, technologists and communicators, raising the bar for arts fundraisers and bringing new competition for sectors like the environment. In addition, the new generation of funders are much more pro-active and engaged in their causes, expecting to be given the ability to direct the organization and the use of their funds in a much more personal (and often intrusive) manner.

Responding to a Changing Environment

So how should cultural facilities respond to these changes in audiences and users?

- * **From Friday Night Lights to Community Living Rooms:** The old image of the theater - where the lights come on at 7PM on a Friday night so that fancy people wearing formal attire can attend a performance - is gone. The new image is that of a community living room - a place that is always open and always active - with informal programming and an atmosphere that is buzzing and welcoming. New spaces have enlarged lobbies where high quality food and drink are available for sale over longer periods of time. These spaces are informal but physically attractive in the ways they are designed and animated. They are warm and inspirational, rather than cold and institutional. And they facilitate and promote the interaction of artists and audiences.

- * **From Shepherd to Concierge:** It is no longer sufficient, or even appropriate, for facility staff to treat audiences as sheep – lining them up, herding them in and later hustling them back out of a performance. Now, staff must be trained as concierges, doing everything they can to support and supplement the experience of their guests, before during and after.
- * **Program affects place:** A place becomes known for the programs it hosts, which means that places with strong curatorial instincts have the ability to become associated with the quality and types of programming that goes on there, such that ultimately consumers can be drawn there without any knowledge of the program or performers, solving for them the paradox of choice. On the other hand, facilities that present and rent for all types of activities at all levels of quality risk a loss of identity and create apprehension on the part of consumers uncertain of what they will experience in that place. All of which is to say – make programming choices that build and maintain a desirable and consistent image of the facility.
- * **Facilitating Active Participation:** Facilities and their users must support a culture of more active participation in the arts and arts experiences, including audience engagement before, during, and after the experience. This suggests open rehearsals, hands-on training and even invitations to formally document an experience, elevating the patron to the role of critic. Buildings must also provide more opportunities for everyone in the community to express creativity - whether that means joining a choir, learning to paint, or volunteering to build sets.
- * **Control of the Experience:** Cultural norms of behavior around performances must change. Audiences (particularly younger ones) must be given more opportunities to decide how they would like to experience a performance, without disturbing those around them. Expecting younger patrons to give up all control of their experience of coming to a performance will only drive them away.
- * **Don't Custom Build:** We must accept the notion that arts organizations will come and go given their fragile balance sheets and the competitive pressures they face. Facilities should be able to accommodate multiple users at once or successive users in quick order so as not to be dragged down by any one user facing a dark future.
- * **Cost Structure:** The future of facilities that serve the nonprofit sector depends on their ability to provide ongoing affordable access to nonprofit users, and arrangements that motivate efficient use of space and the maximization of revenues for both user and facility. Facility management organizations must be lean and nimble in their staffing, and embracing of technologies that drive operating efficiencies and economies.
- * **Community Engagement:** Fundamentally, performing arts facilities must become deeply engaged and connected to the life of their communities. They cannot be seen as palaces or temples of the arts, but rather the literal or figurative center of the community. Whatever an arts facility can and should do to connect with life of the community should be done – whether that means hosting community meetings or acting as emergency response centers. In order to survive, performing arts facilities must make themselves indispensable to the future of their communities, in ways that are understood and embraced by all.

4. market analysis

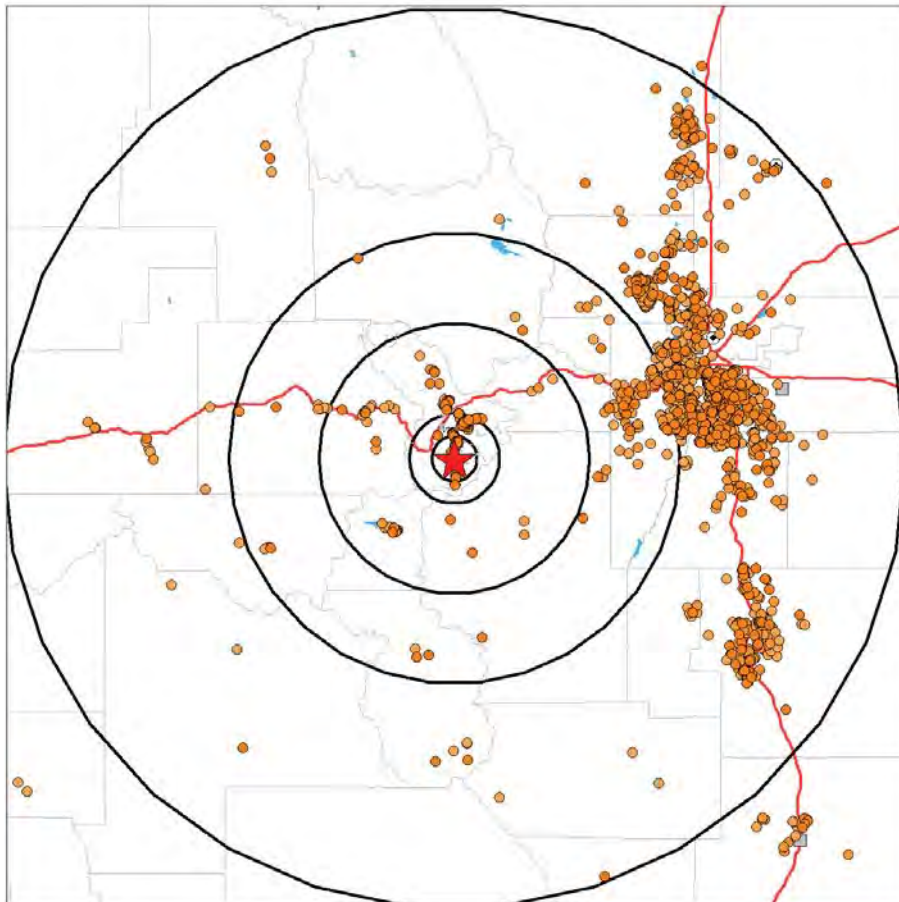
Now let's look at the local market and how that influences choices for the future of the Riverwalk Center and the Arts District.

4.1 Market Definition + Methodology

We have considered the local and regional market using the following geographic definitions.

1. The Town of Breckenridge
2. Summit County
3. 30-mile Radius
4. Colorado (when applicable for context)
5. US (when applicable for context)

The market was defined using a zip code analysis of 8,235 ticket buyer households from the Riverwalk Center, which included ticket buyers from the Breckenridge Music Festival, National Repertory Orchestra, and other ticketed events. The following map shows the geographic distribution of ticket buyers within 5, 10, 30, 50 and 100-mile radii of the Riverwalk Center.



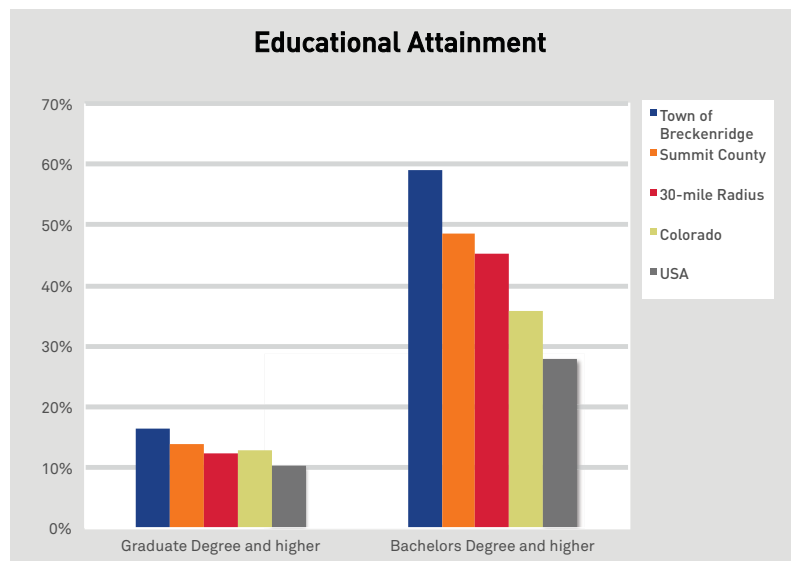
This analysis found that 35% of ticket buyers originated from within a 30-mile radius and 60% of ticket buyers originated from within a 100-mile radius. Additionally, this suggests that 62% of Riverwalk Center ticket buyers travel from more than 50 miles away. These results are consistent with anecdotal input that audiences for the Riverwalk Center are primarily second homeowners and visitors.

Data used for this analysis comes from Nielsen Claritas, a marketing research resource company that provides up-to-date demographic data as well as future estimates based on Census data and *the Breckenridge Overview 2011*, which was provided by the Town of Breckenridge. Appendix C is a series of charts that describe the market in terms of the geographic definitions from above. An overview of the local and regional market that highlights demographic characteristics and trends follows.

4.2 Town of Breckenridge

Overall, the Town of Breckenridge experienced substantial year-round residential population growth since our 2000 market analysis. A review of demographic trends and characteristics indicates that:

- * Between 2000 and 2012, the Town of Breckenridge experienced a 63% increase in population – growing from 2,408 to 3,919, outpacing state, national and County growth rates. Comparatively, Summit County grew at a rate of 23% during the same time, increasing in population from 23,548 to 28,954.
- * Educational attainment rates were well above national averages - nearly 60% of Breckenridge residents holding a bachelors degree and higher, and 16% hold a graduate degree and higher.
- * In 2000, the Town’s median household income was \$44,689, comparable to national median household incomes of \$42,729. Between 2000 and 2012, the Town’s median household income increased significantly and is now nearly \$10,000 higher than the national median household income.
- * The Town is home to an unusually high concentration of young adults. Compared to national averages of 22%, 39% of Breckenridge’s population is between the ages of 18 and 34. Conversely, 15% of the population is age 55 or over, well below national averages of 27%.
- * Population estimates indicate that Breckenridge’s population aged 55 and over will increase gradually in the coming years. By 2017, populations aged 55 and over will increase from 15% to 18% of the population.



4.3 The Regional Market

We have also chosen to review population characteristics for several components of the regional market, including Summit County and the 30-mile radius. There are some notable distinctions in each segment or set of segments, particularly:

- * Population growth for both Summit County and the 30-mile radius increased at a slower pace than the Town of Breckenridge. Between 2000 and 2012, the resident population of Summit County increased by 23%. Populations within the 30-mile radius increased by 13%, a slower rate than state averages of 20%.
- * Households in both Summit County and the 30-mile radius had median income significantly higher than state and national averages. Summit County households have a median income of \$68,261, and households within the 30-mile radius have a median income of \$62,840.
- * Collectively, these market segments had educational attainment levels (of a bachelors degree or higher) between 48% and 45%, significantly higher than national averages of 28%.
- * Notably, the 30-mile radius had the highest concentration of Hispanic or Latino populations – 20% if the population is Hispanic or Latino.
- * Like the Town, both the County and 30-mile radius are home to high levels of populations between the ages of 18 and 34. This concentration is largely due to the concentration of young adults between the ages and 25 and 34.

4.4 Non-resident Visitors + Cultural Tourism

Breckenridge has a thriving tourism industry, attracting visitors for sporting events such as tournaments and marathons as well as meetings, reunions and weddings. Gobreck.com, the Town's Convention and Visitors Bureau, has a tourism strategy with a focus on attracting and hosting social, military, educational, religious and fraternal meetings and events.

Even still, public information on the volume and activities of Breckenridge tourists and second homeowners is only limited. Our best source is the Summer 2011 Visitor Survey Program, some highlights from which follow:

- * Thirty-nine percent of summer visitors come from Colorado. Fifty-eight percent come from other states, the most popular being Texas.
- * Seventy-seven percent stay overnight. And of those overnight guests, the average stay is six nights.
- * The vast majority of visitors have visited Breckenridge previously.
- * Eighty percent of visitors come with their spouse, and one third travel with children.
- * Most people come to Breckenridge in the summer for recreation/sports (48%), or sightseeing/touring (44%). Nineteen percent come for arts/music/culture.
- * Satisfaction ratings for Breckenridge stays are very high. Notably, the lowest satisfaction score was for nightlife options.

5. users + facilities

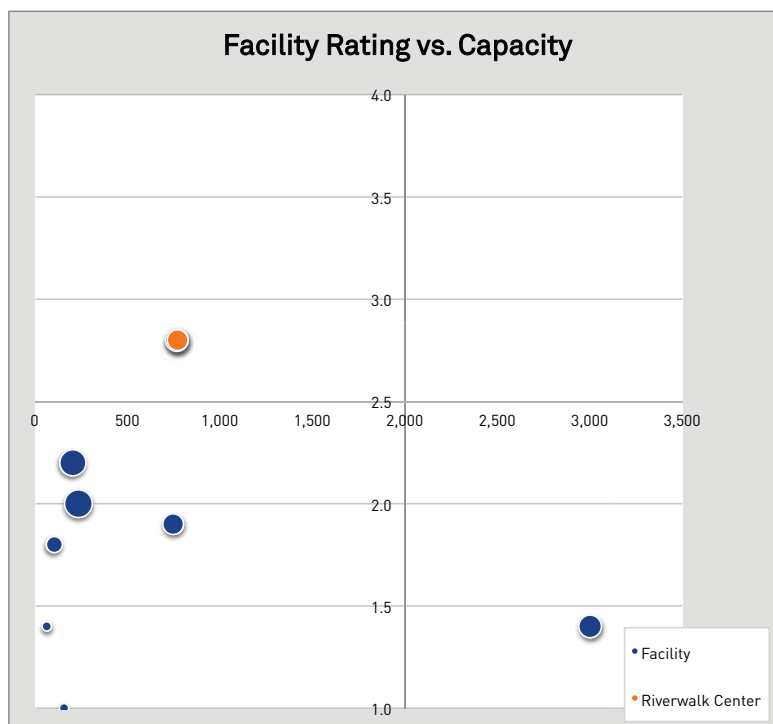
Here we assess the current stock of performance facilities available to local and touring artists and organizations, and then consider the nature and level of demand coming from those groups.

5.1 Performance Facilities in Breckenridge

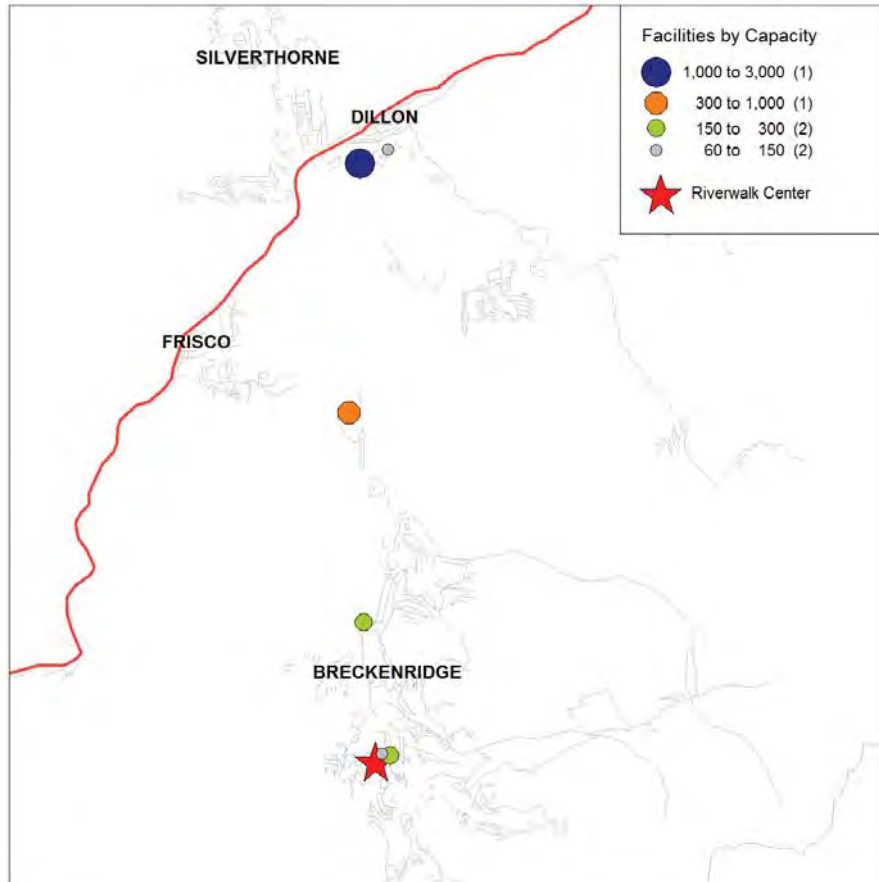
Most importantly, this analysis considers how the current inventory of performance facilities serves Breckenridge. The inventory, included as Appendix D, considers the physical features and types of activity hosted within each space. Members of the consulting team visited a number of area facilities including the Riverwalk Center, Summit High School Auditorium, CMC Finkell Auditorium and Breckenridge Theatre. 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:

- * Facility condition
- * Staff and support
- * Theatrical functionality
- * Room acoustics
- * Customer amenities
- * Performer amenities
- * Atmosphere and character
- * Suitability for users

Next, the following matrix compares facility quality to capacity, showing a small number of facilities with varying capacities and conditions. The matrix indicates that the Riverwalk Center is the most highly rated venue within the market.



The following map illustrates the geographic location of performance facilities, indicating that facilities are distributed throughout the region in Dillon, Keystone and Breckenridge and along State Highway 9. The area's mountains and natural features largely define the geographic distribution of these facilities. A number of facilities are located in proximity to the Riverwalk Center, including the Summit High School Auditorium, Breckenridge Theatre, CMC Finkell Auditorium and Speakeasy Theatre.



This analysis also included a review of programming and physical characteristics of competitive facilities, which range in size from 65 to 3,000 seats and offer a mix of seasonal and year-round programming. The following are key points that emerged from this analysis.

- * The 3,000-seat Lake Dillon Amphitheater is the largest venue in the region. The Amphitheater is owned by the Town of Dillon and hosts a number of seasonal free music events including the Friday Night Concert series and the Sunset at the Summit County series, presented by the Lake Dillon Foundation for Performing Arts. These free concerts include a range of talent and feature cover bands, Motown, rock and jazz concerts.
- * Four venues regularly produce programming, and the market is home to two spaces that are home to producing theatre companies.
- * Three venues present film and the CMC Finkell Auditorium hosts the Metropolitan Opera broadcast in partnership with the NRO.
- * Gaps for presented events in the market include dance, presented touring theatre and lectures.

- * Nearly all venues are available for outside rental by local nonprofit and performing arts organizations.
- * Both the Lake Dillon Amphitheater and Warren Station at Keystone Center for the Arts present popular music concerts.
- * The competitive market lacks facilities with certain technical amenities, including a full fly tower and an orchestra pit.
- * Two venues, the Riverwalk Center and Warren Station at Keystone Center for the Arts, have flexible seating configurations.

5.2 Local and Touring Demand for Facilities

Information regarding additional programming opportunities was reviewed with local arts organizations, existing users and promoters. This indicates the following:

- * Representatives from AEG felt that there was a need to bring more diversity into the Riverwalk Center's programming, that there was potential to develop après ski shows and use the Riverwalk Center for additional events. However, AEG's desired relationship may not be the most advantageous for the Riverwalk Center.
- * Representatives from Backstage Theatre feel that there is potential to produce the organization's Christmas show at the Riverwalk Center but noted that the venue lacks staff support during the winter.
- * Individuals familiar with the meeting and events industry in Breckenridge feel that the Riverwalk Center could host an incremental number of additional private events if additional amenities were added. These amenities include a catering kitchen and prep space, blackout curtains and projection equipment and additional storage for tables and chairs. These individuals feel that there are a number of well-equipped conference and meetings facilities and no unmet demand for private events.
- * Representatives from BMF would like to add other types of programming and are somewhat interested in presenting winter programming at the Riverwalk Center. BMF would like to bring in larger bands for the Blue River Series but they do not fit into the venue and BMF would require bigger television screens, a better in-house sound and lighting system and blackout curtains. They are hesitant to do winter programming because of the likelihood that the BMF will lose money.
- * Representatives from the NRO indicated that the organization currently produces 18 concerts per summer season but would be interested in additional summer dates if available.
- * A representative from NRC365 indicated that the organization would use the Riverwalk Center for more events if improvements were made, including those that create the opportunity to produce more events on the lawn and a movie screen and projector.

5.3 Facility Conclusions

Overall, this analysis led to the following conclusions.

- * Although the Riverwalk Center is one of the highest quality venues in the region, the market lacks a year-round venue with sufficient technical capabilities and year-round full-time professional staff able to accommodate the needs of users (i.e. fulltime box office staff, house staff and production staff), a venue with a fly tower and orchestra pit, wing space, backstage accommodations and so on.
- * There are some gaps in the facility inventory for presented events, particularly touring theatre, lectures and dance.
- * There is limited demand for additional private event rentals such as meetings and banquets, but the overall quality of the Riverwalk Center as a meetings and event venue could be improved with the addition of amenities to support event production, such as a catering kitchen and additional storage.
- * There is some additional user demand on part of both frequent and occasional users of the Riverwalk Center that cannot be accommodated because of the busy summer calendar. Other uses would require improvements to the venue, such as improved outdoor space for concerts, blackout curtains, a projector and screen and food and beverage amenities for customers and caterers.

6. development scenarios

The Arts District

First of all, let us offer a few conclusions and thoughts on the Arts District.

- * We love the concept and the development to date of the Arts District. It is physically close and connected to the Riverwalk Center, and there is a great opportunity to take better advantage of the Welcome Center as a key connector between RWC and the current District. Promoting that physical connection and role for the Welcome Center should also allow the Town to play a more assertive role in getting all of its Breckenridge-selling organizations (The Arts District, RWC, NRO, BMF, Resort Chamber, Heritage Alliance, etc.) working together in a more collaborative fashion.
- * Future growth and development of the Arts District is a good thing, but will need more staff, more money and more leadership. It makes sense for the Town to be involved, but there should be more staff time and a reporting relationship that builds a stronger relationship with other cultural assets. We are glad that Town Council has now committed to accelerate the development of the District, and will embrace that goal as we start to look at governance options.

The Riverwalk Center

As to the future of the Riverwalk Center, we see several possible directions.

1. If there is consensus that the Town should make physical and operational improvements based on the current key users and structure, we would suggest a modest level of investment.

- * With the NRO and BMF remaining as the key tenants of RWC in the summer, it is hard to make the case for significant changes for summer programming. They don't need additional seating and are not interested in outdoor programming. What they need and want is a better orchestra shell (to project non-amplified music), better backstage accommodations, perhaps better lighting, sound and video, and maybe improvements to washrooms, box office and food & beverage operations.
- * Nevertheless, physical and operating investments should be made in the Riverwalk Center to improve its use and functionality for the non-summer months. We imagine the Center being open and operating much more often than today with a variety of programs, some targeted to skiers and other visitors around the end of the ski day, and some others targeted more to full-time and seasonal residents in the evenings. This also includes the occasional rental by successful groups like the Backstage Theater. Here, you could make the case to improve public facilities – including a better lobby area, coat-check, food and beverage accommodations, and washrooms inside the same building. It might also be worth looking at other seating options; perhaps a more efficient

table and chairs set-up and different seating options, including a way to make a 300-seat house look full.

- * Operationally, this means more staff and support in order to animate the facility to a greater extent. Physically, there are some relatively inexpensive adjustments, such as blackout curtains and performance equipment systems. Then there are more significant investments to improve the front-of-house (food and beverage operations, ticketing, lobby and washrooms). In addition, we would encourage some consideration of a more flexible seating system that would allow the space to convert from a terraced open space to tables and chairs and then again to theater seating.
- * Certainly a push towards more non-summer programming will require additional staff time for technical support, event management and front-of-house operations.

2. If the Town wishes to make a more aggressive push to expand summer programming in the Riverwalk Center in order to attract and support other types of uses and users, there is a higher level of investment required in facilities and how they are operated.

- * Here again, there are small and large physical investments possible. More modest improvements relate again to technology and equipment systems. But there are several more significant opportunities. First of all, there is the search for more capacity to improve the financial upside for promoters. This could mean some new seating at the back of the venue, perhaps a new balcony, and then extensive outdoor seating on the lawn, which would then require the “gating” of the property and very significant site work. Enhancements to public spaces (washrooms, lobbies, ticketing and food and beverage) would be required to support larger capacities, as would improved backstage access and support.
- * The other big development option is to tear down and replace the entire back of house. It’s very inefficient. Load-in and support spaces are less than optimal. As a result, it would be great to add rehearsal space and practice rooms, and perhaps classrooms. Ideally, these spaces would be used in the summer by NRO and BMF (if they make a commitment to all of this), and then turn them over to Town Arts District as classroom space for more arts education.
- * Operationally, more summer activity with a broader range of uses and users will require additional skills and resources in the areas of programming, event management and marketing. Note that we would not recommend a formal arrangement with a promoter like AEG to operate or exclusively program the Riverwalk Center. The commercial music sector remains in a state of flux, and these larger promoters are having a much harder time providing a stable flow of product to their venues. We do like the idea of invited commercial promoters to bring events to the Riverwalk Center on an occasional basis, but we could discourage major physical alterations desired by promoters.
- * Within this scenario, we do not see the case for a significant investment to turn the Riverwalk Center into a major facility for meetings and special events. We did not observe significant demand in that area and there is significant private sector competition. Nevertheless, this is good business for the RWC, and there should be small investments such as additional storage for tables and chairs and a catering kitchen that would improve service to these renters and supplement earned income.

3. Finally, there is a scenario in which the Town pursues the idea of attracting major commercial acts to perform in Breckenridge, requiring the development of a large-capacity facility and the organization to manage such an enterprise.

- * As can be demonstrated by our physical planning partners, we do not believe that the Riverwalk Center site is large enough to increase capacity to a number that would make the venue attractive to a commercial promoter/operator. Thus, this scenario requires the development of a new facility at another location.
- * A new large-capacity venue in any location is not likely to serve any cultural use or user that we have seen in Breckenridge. The current RWC capacity is on the high end for the NRO and the BMF, and there are no other groups needing anything that large. Thus, this becomes a purely commercial venue, which should then be managed by a commercial entity (as opposed to Town staff). Operating risk to the Town can thus be minimized, but there remains the risk that the capital investment in new facilities cannot be protected given the vagaries of the commercial music sector.

Our review of these scenarios in Breckenridge last November lead to a general consensus on how the project should move forward. Specifically:

- * Physical changes should support the expansion of both winter and summer programming, starting with the idea that the facility is what it is, and that improvements should focus on enhancing its current capabilities, as opposed to trying to be and do something vastly different.
- * Inside the venue itself, there is support for various technical improvements, including black-out curtains, better video screens, a better base package of light and sound equipment, and then an additional package of audio-visual equipment to allow for outdoor video and audio. These are smart investments to be made over time. They increase the functionality of the venue and the quality of experience for audiences and users. The outdoor package is the most ambitious, and should be considered as and when more outdoor programming partners are ready.
- * Front of house expansion and improvements should be pursued as a means to improve the efficiency of the Riverwalk Center both for summer and winter programming. This should include an expanded lobby, more restrooms and more extensive space for food and beverage operations. There are several benefits to adding these components. First of all, they make winter programming that much easier, with patrons not having to go outdoors as a part of the experience. Secondly, these improvements enhance the idea that the Center can be more of a community destination, with large public areas and more food and beverage operations. And finally, one focused point of entry for ticketed events will reduce un-ticketed entry.
- * Back of house replacement and improvements should be considered to improve operating efficiency and functionality for current and potential users. This should include re-located and improved load-in, higher-quality dressing rooms and green room, more equipment and instrument storage, expanded catering support, better rehearsal hall(s), and additional classrooms and practice rooms that perhaps connect to the river. These improvements can make a big difference to the programming and sustainability of the RWC. They improve the attractiveness of the Center for touring shows needing that level of accommodation. They

enhance the experience of the key summer tenants, perhaps freeing up some stage time, and they create new programming opportunities for the Arts District in the non-summer months.

- * The park setting should be expanded, but with the same general shape and slope.

In the following chapters, we will explore how these physical choices lead to programming and staffing changes, and then the financial sustainability of the RWC and the Arts District.

7. RWC programming

Now let's look in a bit more detail at various programming scenarios for the Riverwalk Center.

7.1 Drawing Bigger Acts

One of the motivating issues for this study has been the desire on the part of some Town leaders to draw larger acts to the Riverwalk Center. The Center is drawing what it can right now given its capacity and operational resources, mostly through the efforts of the BMF's Blue River Series. They have succeeded in bringing some larger and more diverse acts to the venue, and have drawn reasonably well in doing so. So what would allow the Center to draw larger acts? Let's consider several choices:

Capacity: The simplest way to draw larger acts is to add seats. But, as earlier work determined, the number of seats needed to draw the much larger commercial acts that go to venues like Vail and Red Rocks are not easily added to this site. Some additional outdoor capacity would help draw slightly bigger acts, simply by increasing the potential seats to be sold.

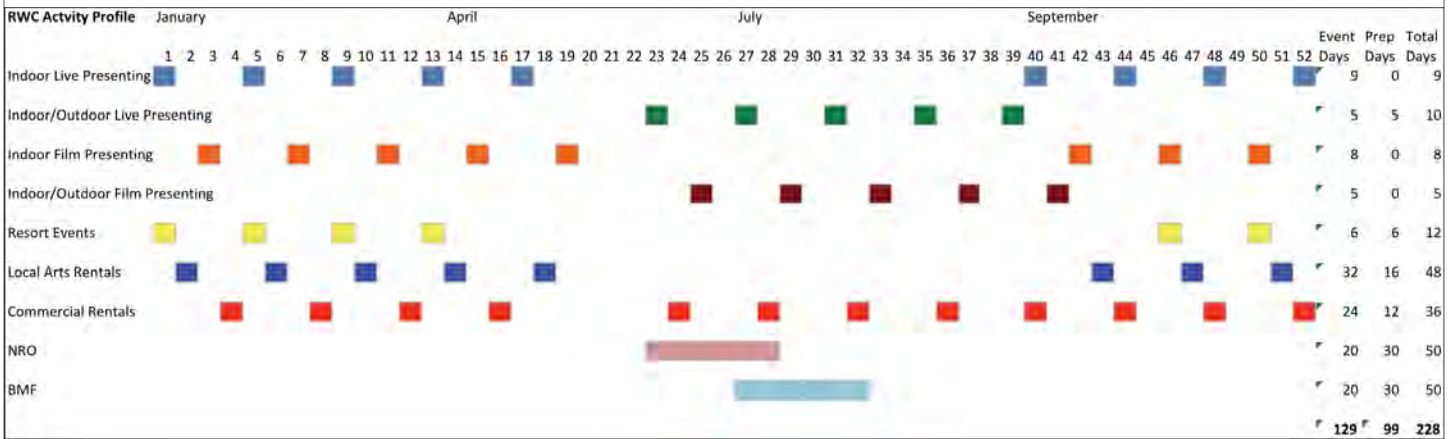
Financial Support: The Town (or private funders) could simply decide to underwrite the booking of larger acts, accepting the risk that ticket sales may not exceed the cost of bringing some performers to the RWC. We don't see this as a likely strategy for all programming, but certain shows could be underwritten or at least supported to make the economics a bit more favorable.

A Commercial Operator: Another option that has been discussed is allowing a commercial promoter to bid on the opportunity to program or operate the Center. Again, we don't see this as a likely option given the limited potential to increase capacity. And even if that potential was greater, we would discourage the Town from entering into an operating/exclusive promoter arrangement given the rapidly-changing state of the music industry. Occasional outside bookings might make some sense, but only if initiated by a promoter.

7.2 More Programming

The next question is whether and how additional programming might be added during the summer and/or during the rest of the year.

Additional rest-of-year programming is easier to imagine. Given a set of improvements to public spaces (washrooms, coat check, box office and concessions), the stage (better equipment) and backstage (better accommodations and load-in), we could imagine additional live presented events, film, resort events and rentals. The following chart is an indication of how that activity might look on a calendar and what it represented in terms of total activity.



The chart also shows some additional summer programming – specifically three additional live presented events, two outdoor films and three commercial rentals. This is much more complicated given the dominant use of the spaces by the BMF and NRO over the key 10-week period, and the possible sacrifice of dates on the part of these groups would have to be carefully approached.

With this calendar, we ultimately increase total activity from the current 84 performances and 185 total use days to 129 performances and 228 use days.

The other element of bringing more programming to the Center is building the operational resources to book and promote shows, as well as to physically manage these events. Thus, operating expenses and operating risk are increased both in the cases of adding summer and rest-of-year programming. Our preliminary analysis of what happens to the budget suggests that adding to winter programming increases the annual funding requirement by \$250,000, while the addition of up to 12 presented events during the summer months adds about \$125,000 to the annual funding requirement. We will explain how more activity adds to additional funding requirements in the following chapters.

7.3 Diversity of Programming

We would suggest that additional activity at the Riverwalk Center should be more diverse than current programming, given several factors:

1. The rest-of-year resident and visiting population is not the same as the second-home owning population that supports the summer classical programming. Thus programming would have to have a broader appeal than the current summer program.
2. In interviews, we heard that local residents and supporters want more diverse programming.
3. The relative flexibility and informality of the Center is certainly conducive to more diverse programming, subject to the same improvements we've already recommended.

Essentially, the easiest way to achieve more diversity in the program is through a wider range of music events – easier to stage than live theatre and dance, and inclusive of a huge range of opportunities and programming partnerships – including the Blue River Series.

7.4 Programming Opportunities

While the Riverwalk Center is not ideally suited to host all varieties of performances, it would certainly be capable of hosting both a broader range of programming as well as more actual performance dates than it currently does. The following outline describes, by discipline, some potential opportunities; in some cases, these have been utilized by other resort communities:

- * Live theatre: less likely for this venue due to the RWC's limited ability to support scenery and rigging. Smaller-scale performances with lower scenic requirements can easily be accommodated at the RWC.
- * Live dance: less likely for this venue due to the need to install a resilient dance surface suitable for professional dancers.
- * Live comedy: easily accommodated at the RWC.
- * Speakers: easily accommodated at the RWC, particularly with the addition of projection capability.
- * Film Series: easily accommodated at the RWC with the addition of projection capability. This range of programming could also include digital film presentations of classical performances such as the Metropolitan Opera, La Scala Opera, etc.
- * Magic/Illusionists: possible depending upon rigging requirements.
- * Live cabaret music: easily accommodated at the RWC.
- * Live chamber music: currently programmed and suitable for expansion.

Expanding programming in any of these areas will generally require three ingredients:

1. Some entity to serve as the presenter. Currently in Breckenridge, the BMF serves this role with the Blue River Series.
2. Tolerance for higher ticket prices. Resort venue tickets for "name artists" often start at \$65 and can top \$150.
3. Willingness to subsidize operations. Even the venues that are busy and full of high-priced acts generally require an operating subsidy from their owners.

7.5 Impact of Programming on Town Subsidy

Our consideration of these options suggests that the annual funding requirement for the Center is likely to increase with more programming. But that does not necessarily mean that the Town will have to increase its subsidy, nor that the return on investment to the Town is reduced. In fact, we would contend that more (and more diverse) programming can drive new private sector support for the Center, and increase the value it delivers to the community. We will come back to this question in Chapter 9.

8. Riverwalk Center operations

8.1 Overall Governance

There are four basic operating options for these sorts of indoor/outdoor performing arts facilities, all of which are possible for government-owned facilities. There are some additional permutations and combinations possible, but let's look at the four basic choices and consider the pros and cons of each for the Riverwalk Center.

Commercially-run Facilities: There are venues operated by commercial operators, some of whom are also control touring artists. Think of the various theaters operated by AEG in Denver. As we've said, we don't think this is a viable option for the Riverwalk Center because of the limited potential to increase capacity, plus the lack of other facilities that might also be commercially run. And we're also opposed to the idea of even letting a commercial promoter operate the venue given the risk and uncertainty in the live entertainment sector.

Nonprofit-run facilities: The next option is to have an independent nonprofit corporation running a facility under contract with the City owner. There are many of these across the country, and many are successful. These are mission-driven organizations oriented towards public service and community impact. They are transparent operations (given IRS requirements), which allow for greater public accountability. And they are generally the best at outside fundraising, which can reduce their reliance on earned revenue and government support, and provide greater curatorial flexibility. The biggest challenge of this model is that these organizations live and die according to their ability to fundraise to offset annual operating expenses, with no backstop guarantee of support if the operation is in trouble. It can also be problematic that these organizations are sometimes competing with their users and other nonprofit groups for financial support. And with fluctuations in the economy and in the policies and commitment of philanthropists and corporate sponsors, there is some risk around long-term sustainability.

User-run Facilities: This is a slight variation on the nonprofit-run model, with the principal user of the facility (generally a nonprofit such as a performing arts group) also acting as the operator. It is an attractive model in a situation where one user dominates the facility. And it works in many communities where there is a credible and stable local organization with the support of leaders and funders. The general challenge with this approach is that the operator is fundamentally conflicted about facility goals vs. organizational goals. And, more to the point, we don't see any organization in Breckenridge, including the NRO or the BMF, who could reasonably take this on.

Government-run Facilities: So we come back to the idea of government-run facilities. This is now the case, with a skeleton crew of staff based out of the Community Affairs Department. The principal benefit of a government-controlled operation is the relative guarantee of public funding to support ongoing operations, plus the basic promise that facilities will be operated in the best interests of the owners – in this case the Town and ultimately the taxpayers. The challenge is

that the cost-structure and work rules associated with local government may drive operating costs higher, and it is difficult to convince the private sector to donate to a government-run entity. But we have not seen any sign that Town operation of the facility is the cause for any operating inefficiency, except for the fact that the Town's cultural activities are managed by different departments.

In this situation, it makes the most sense to have the Center remain under the operating control of the Town. But, we would also recommend the development (or re-purposing) of a Foundation to raise money from the private sector to improve and sustain these facilities. This would allow for the private sector to have an important role in the operation and financial support of the Riverwalk Center, and perhaps also other facilities.

In terms of the governance of the broader set of cultural assets in Breckenridge, we have endorsed the idea of a closer relationship between the Riverwalk Center and the Arts District, including physical and operating connections. There are several elements to this:

- * We do not think it critical that staff of the Riverwalk Center and BAD report to the same Town department heads. But we do take the position that there must be a high-level of communications and coordination between these two groups.
- * More important than Town supervision is the question of how the private sector/community relates to both the RWC and BAD. The best structure for doing so is generally unique to each community, and thus deserves further study by the Town. One possible path is to have different advisory groups serving each of these organizations. But here we do not see the depth of private sector leaders ready and willing to support multiple groups. An alternative would be the development or re-purposing of one organization to take this on. Probably the best re-purposing opportunity is to work with the Public Art Commission to broaden their mandate to take this on. This existing group is well-respected and is already acting as private sector supporter of the Arts District. A broadened assignment from the Town Council could allow them to build and broaden their capacity to take a more formal role in the management (and coordination) between RWC and BAD. If this direction is not productive, then it might be productive to combine the community liaison role with the Foundation body mentioned above.
- * Also important is the role of the Town in pushing and pulling various organizations engaged in the marketing of the community to work together in more effective ways. Only the Town has the ability and resources to bring about more effective partnership between the Resort Chamber and the various groups (including the BMF and NRO) searching for audiences.

8.2 Comparable Projects

Here are some descriptions of some comparable operations – municipally run cultural facilities (often more than one) with a private-sector partner to support governance and funding.

City of Lakewood, CO

The mission of the City of Lakewood's Heritage, Culture and the Arts Division is to build a sense of community and to serve the diverse citizens of Lakewood, Jefferson County, and neighboring

communities through education, outreach, and programs that support community heritage, culture and the arts.

Programming falls into four categories. Visual arts activity includes exhibitions, classes and workshops. The program supports and engages local artists. A public art plan is currently in development.

Performing arts activities focus on an extensive presenting series of local, regional and national touring artists as well as dance classes. History programming involves education programs, exhibits, walking tours, classes and a transit museum. And the Division also manages large-scale community events such as the Rockin' Block Party, Holiday Lights and Cider Days, a fall festival. The Division promotes all of these activities through its magazine, Bravo Lakewood.



All of these activities are principally housed in three facilities. The Lakewood Cultural Center is home to a 316-seat theater, artisan store that sells the work of local artists, exhibition space, meeting/event space and classrooms. The Washington Heights Arts Center is Lakewood's center for arts education. The Lakewood Heritage Center includes a museum with 10 historic structures, 30,000 artifacts, festival area and amphitheater.

The Heritage, Culture and the Arts Division supports a budget of \$2.2 million, which does not include facilities expenses. It is housed within the City Department of Community Resources: Arts, Parks and Recreation, which manages a \$78 million budget. Incorporated in 2005, the Lakewood Heritage, Culture and the Arts (HCA) Alliance fundraises to support City arts programming. HCA develops small-scale fundraising projects to support specific City programs and needs over three year terms. Between 2010 and 2012, HCA is focusing on a small capital project for the Lakewood Heritage Center called the Historic Structure Restoration Fund (\$20,000), youth education and outreach including school visits, programming for scouts, boys and girls club participants and at risk and underserved youth (\$5,500,) artifact restoration for an historic local fire station that is expected to soon become a historic asset (\$15,000) and funds to support its volunteer program (\$250.) HCA supports a membership program with four levels ranging between \$50 and \$500. In collaboration with the City, the organization is facilitating a capital campaign for the establishment of a transit museum. It is an all-volunteer organization, led by board of eight community members, business leaders and representatives of local foundations.

City of Bloomington, IL

In 2000, the City of Bloomington established a plan to develop a three-facility cultural district. The City created the Bloomington Cultural District to assume ownership and renovate an historic temple to serve as an anchor. Initial plans included a \$15 million project. In 2000, the City Council approved a ¼-cent sales tax increase to fund the project. That tax initially provided \$1.5 million annually through 2010 to the District. In 2003, the City Council authorized an extension of the sales tax support to the Cultural District through 2025 to enable a larger scale project and the issuance of 20-year bonds to finance it. The resulting District includes the Bloomington Center for the Performing Arts, McLean County Arts Center (a separate 501(c)3), Creativity Center for Arts Education and Festival Park.

The District is led by a Cultural Commission appointed by City Council. Commission members serve three-year terms and may be re-appointed at the discretion of the Council. The Cultural District Commission mission is to “create an environment where all forms of artistic expression are appreciated, encouraged and seen as a contribution to the quality of life in our community.” The goals of the Commission are to create a Cultural District in the City of Bloomington, “to increase the public’s awareness of and participation in the arts and to nourish a climate of inspiration where the arts can flourish.” The Commission is largely focused on granting programs to enliven the district. The total allocation for the grant program is \$100,000 in amounts ranging from \$500 to \$2,000. Cultural District funds are held within a Special Revenue Fund.

City owned and operated cultural facilities include the Bloomington Center for the Performing Arts, with 1,200 seats and the City’s largest ballroom, which offers performing, visual arts and arts education facilities as well as green space and parking. The Creativity Center includes arts education space for classes, lessons and rehearsals. These facilities are managed by a staff of 17 FTE and support a budget of \$3M. They are organized as a subdivision of the Department of Parks, Recreation and Cultural Arts (which supports 7 FTE and an annual budget of \$475K.)



A community organization called Arts Partners supports programming and activities at the Center. Arts Partners fundraises to keep ticket prices reasonable, supports a series of student performances, adds school performances to presented events and provides affordable facility access to local arts groups. The group sells sponsorships and memberships ranging from \$50 to \$2,500.

City of Chandler, AZ

The Chandler Center for the Arts is jointly owned and operated by the City of Chandler and the Chandler Unified School District, and programmed by the Chandler Cultural Foundation (CCF), a separate non-profit organization. CCF also fundraises to support programming and specific projects. With a full time staff of 11 and part-time and contract staff of 8, CCA is a presenting and rental facility that also endures heavy use by the adjacent School District. The Center has operated under this scenario since opening in 1989. In 1997, the Center opened the Vision Gallery, its satellite visual arts space in the City’s downtown corridor.

With a 1,500-seat theater that can convert to three smaller theaters, and an exhibition hall, the CCA provides broad-based education programs, performance and event space to the regional community and showcases touring talent ranging from The London City Opera to Jay Leno. A variety of visual art exhibits are offered in the exhibition hall. Located several blocks away, the Vision Gallery opened as an exhibit space primarily for Arizona-based visual artists and over its history has seen its educational programs grow significantly. Operated as a sales gallery, artists rotate every six to eight weeks and prices of work range from \$150 to \$7,000, with most at the low end of that range. The gallery routinely features oil and acrylic works on canvas, watercolor, sculpture, pottery, hand blown glass, and mixed media works. Vision Kidz Art Program offers educational workshops in varying mediums of fine art, taught by working artists, all free of charge to the participants.

Even without a development professional on staff, CCA staff and CCF leadership actively fundraise from private foundations for program grants and facility updates, corporations for sponsorships and individuals for membership, raising between \$100K and \$150K annually. A membership program serves as the individual giving strategy for the Center, given its city-embedded operating and governance structure. This program offers specific benefits to members who might otherwise not be as apt to provide support. The CCA membership program draws more than \$30K each year on a relatively steady basis.



CCA operates as an independent department of the City of Chandler, with a direct reporting relationship with the City Manager. It supports an operating budget of approximately \$1.3M, including expenses from CCF and CCA.

These examples make clear that the public and private sector can work together on the programming, operation and sustainability of cultural facilities, and that there are both economies and efficiencies achieved when multiple facilities are operated together.

8.3 Practices and Policy

We would recommend that a more formal set of policies and practices guide the operation of the RWC 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 NRO and BMF, 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 scaled based on the type of user, but also the time of year in order to motivate more activity in shoulder seasons.

Outside Personnel and Labor Expenses: The RWC should 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.

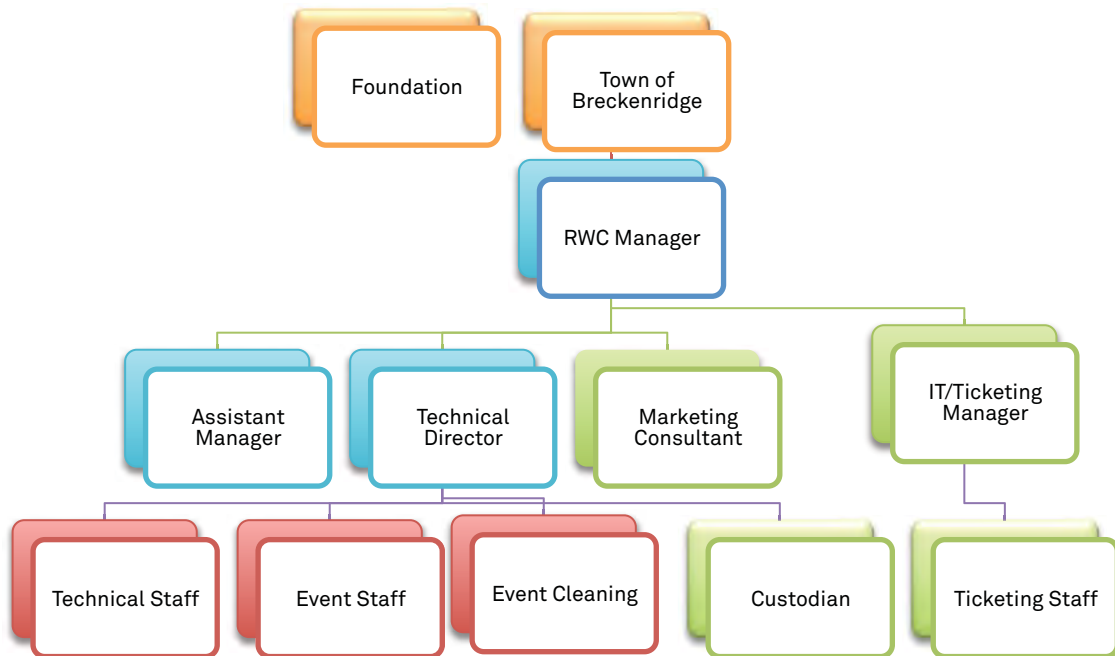
Ticketing: We would recommend that the RWC upgrade its ticketing system for its users, as and when warranted by growing rental and presenting activity. This might best be accomplished in partnership with the BMF and NRO.

Concessions: Concessions should be upgraded for performances and community events, and we would suggest various incentives to have food and beverage services open to the public as often as possible.

Catering: There should be additional catering to support corporate and community events at the RWC. 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 RWC. Probably the best approach at present would be to incentivize the current F&B operator to upgrade their staff and offerings for catered events, but hold open the possibility of other outside caterers.

8.4 Staffing Requirements

Additional programming and support for users will require additional human resources at the RWC. Here is a provisional organizational chart for the Center after all physical upgrades have been completed.



At the top we show the Town and then a private-sector foundation partner. Then the blue boxes for three full-time staff – the manager, an assistant manager and the technical director. Then a set of green boxes for part-time staff. And finally the red boxes for event-based staff.

This represents a significant increase in the human resource capacity of the RWC. The current full-time equivalent staff is only 3.5 for 2012. The technical director is part-time, and other managers both have additional responsibilities beyond the operation of the RWC. There are thus several challenges to achieving this structure.

- * Re-deploying other or adding new Town staff to manage non-RWC functions so that the RWC staff can focus exclusively on the operation of this building and relationships with key partners.
- * The development of strong part-time labor will be challenging given the size of the community. Here we might suggest the pursuit of partnerships with other groups to share staff and thus provide a means for workers to live full-time in the community.

- * Funding, training and sustaining event staff will also depend on partnering with other groups, and perhaps the development of intern and training programs with secondary and post-secondary schools.

We will review the financial implications of these operational and staffing options in the next chapter.

9. RWC phasing + budgets

Now that we've worked through some of the options for the Riverwalk Center and the possibility of phasing these investments, let's consider the financial implications of these choices. Our starting point is a series of physical improvements, timed as follows:

Phase One: The upgrading of equipment, including new video monitors and projectors and audio equipment, plus black-out curtains. The preliminary budget for this work is \$500,000, and we assume that the work is completed by January 1, 2014.

Phase Two: The expansion of the lobby and front of house services (bathrooms, coat-check, box office and food service), plus additional performance equipment. The preliminary budget is \$8,000,000, and the work is to be completed by January 1, 2016.

Phase Three: The expansion of backstage facilities and landscaping. The preliminary budget is \$10,000,000, and the work is to be completed by January 1, 2018.

It is important to note that the timing of these phases is certainly subject to change. But by putting them in this close order, we are able to see the impacts of each phase of work on the operations and sustainability of the RWC.

Appendix E is a pro-forma operating budget for the RWC that shows the timing of these three phases of work. 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.

We start with actual results for fiscal 2010, 2011 and 2012, then add the budget for fiscal 2013. From there, we have made forecasts that carry the budget through fiscal 2018.

The 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 BMF and NRO utilization remains stable.
- * Certainly the investment in front of house operations is the physical investment that will have the greatest impact on the level of programming. But we still see a more gradual response given the initial operational investments and then the time it often takes for the market to respond.
- * The first key change is that rent and the TOB surcharge are increased in a more consistent fashion over the years.

- * The next big change is beginning of presenting by the RWC starting in 2014. Staff are then engaged in picking and booking shows, marketing them in the community and taking the financial risk that they can recoup their investment on each show. We budget small but positive margins on this activity.
- * We have also introduced the idea of film programming at the RWC, starting slowly in 2014.

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

- * New presenting revenue, higher rents and more income from concessions drive earned income from \$100,000 this year to \$390,000 by 2018.
- * On the expense side, the first big change is the shift in existing full-time staff to positions more dedicated to the operation of the RWC. Then there is the addition of new staff with a slightly lower average salary.
- * There are significant new presenting expenses (artists fees, marketing costs and other direct expenses), both for live and film presenting.
- * Site support services, utilities, marketing and other expenses grow steadily with more activity.
- * The net result is that the annual funding requirement for the RWC increases by about \$200,000 between 2013 and 2018. This then becomes the annual fundraising target for the Foundation

Here is a summary of the budget and associated activity relative to the three phases of work:

RWC Operating Budget Summary	2010	2011	2012	2013	2014	2015	2016	2017	2018
Work Completed					Phase 1		Phase 2		Phase 3
Performances	91	96	84	86	96	103	111	119	129
Attendance	21,396	21,619	34,413	35,616	39,986	43,394	46,950	51,055	55,503
Use Days	189	194	185	188	199	207	216	223	227
Earned Income	119,669	94,702	98,521	109,200	180,060	214,683	266,792	311,153	387,632
Operating Expenses	598,666	558,901	569,321	535,679	786,801	868,587	957,364	1,050,497	1,120,440
Annual Funding Requirement	479,245	464,199	483,338	561,679	633,521	681,487	718,983	768,608	762,948

10. advancing the arts district

Our work with the Arts District has been somewhat different, in that their expansion plans are already in place. We have endorsed that effort, but should now consider the implications of that plan.

10.1 Activity

The first issue is how new facilities drive new activities. The following chart shows how existing and additional spaces are to be used:

BAD Proforma Activity and Budget	2012 Actual	% Change	2013 Budget	% Change	2014 Forecast	% Change	2015 Forecast	% Change	2016 Forecast	% Change	2017 Forecast
FACILITIES & USES											
Fuqua Livery Stable	Studio and Workshop		Studio and Workshop		Studio and Workshop		Studio and Workshop		Studio and Workshop		Studio and Workshop
Quandary Antiques Cabin	Ceramics Workshops		Ceramics Workshops		Ceramics Workshops		Children's Programs		Children's Programs		Children's Programs
Robert Whyte House	Resident Artist Studio		Resident Artist Studio		Resident Artist Studio		Guest Artist Studio		Guest Artist Studio		Guest Artist Studio
Tin Shop	Guest Artist Studio		Guest Artist Studio		Guest Artist Studio		Guest Artist Studio		Guest Artist Studio		Guest Artist Studio
Mikolitis Barn	Storage		Storage		Storage		RA Studio, P-making, Textiles and Fiber-arts		RA Studio, P-making, Textiles and Fiber-arts		RA Studio, P-making, Textiles and Fiber-arts
Burro Barn							Restrooms & Storage		Restrooms & Storage		Restrooms & Storage
Ceramics Studio*							RA Studio, Workshops and Classroom		RA Studio, Workshops and Classroom		RA Studio, Workshops and Classroom
Little Red Shed							Kiln & Storage Studio, Classroom & Event Space		Kiln & Storage Studio, Classroom & Event Space		Kiln & Storage Studio, Classroom & Event Space
Dance Studio with Catering Kitchen*							Workshops		Workshops		Workshops
Metal-smithing/Hot Arts Studio											
Usable Square Feet	3,600		3,600		3,600	131%	8,300		8,300		8,300

* Shared use with CMC

We are being somewhat conservative in assuming that the build out is completed by the end of 2014. We are also estimating the usable area increase by that time. But the key is how existing spaces take on new roles and new spaces add capacity, which also includes the accommodation of CMC and some of their teaching programs in the Ceramics Studio and the Dance Studio.

This next chart, also developed in consultation with Town staff, shows how various Arts District programs grow over time and generate additional revenues.

BAD Proforma Activity and Budget	2012	%	2013	%	2014	%	2015	%	2016	%	2016
	Actual	Change	Budget	Change	Forecast	Change	Forecast	Change	Forecast	Change	Forecast
ACTIVITIES											
Workshops											
Student Teaching Hours	795		600	10%	660	20%	792	20%	950	20%	1,140
Fee/Hour/Student	\$ 20.18		\$ 17.06	20%	\$ 20.47	10%	\$ 22.51	10%	\$ 24.76	10%	\$ 27.24
Total Fee	\$ 16,045		\$ 10,233		\$ 13,508		\$ 17,831		\$ 23,536		\$ 31,068
Instructor Costs/Student Hour	\$ 14.82		\$ 11.67	3%	\$ 12.02	3%	\$ 12.38	3%	\$ 12.75	3%	\$ 13.13
Instructor Costs	\$ 11,783		\$ 7,000		\$ 7,931		\$ 9,803		\$ 12,116		\$ 14,976
Other Direct Costs/Student Hour	\$ 3.45		\$ 6.67	-25%	\$ 5.00	3%	\$ 5.15	3%	\$ 5.30	3%	\$ 5.46
Other Direct Costs	\$ 2,742		\$ 4,000		\$ 3,300		\$ 4,079		\$ 5,041		\$ 6,231
Total Direct Costs	\$ 14,525		\$ 11,000		\$ 11,231		\$ 13,882		\$ 17,158		\$ 21,207
Net from Workshops	\$ 1,519		\$ (767)		\$ 2,277		\$ 3,949		\$ 6,379		\$ 9,861
Open Studio											
Hours of Rental	1,081		1,242	0%	1,242	40%	1,739	0%	1,739	0%	1,739
Average Hourly Rental Fee	\$ 4.00	3%	\$ 4.12	3%	\$ 4.24	3%	\$ 4.37	3%	\$ 4.50	3%	\$ 4.64
Total Rent Collected	\$ 8,022		\$ 5,117		\$ 5,270		\$ 7,600		\$ 7,828		\$ 8,062
Guest Artist Program											
Spaces to Rent (ave. 200 sf)							1		1		1
Monthly Rent/sf							\$ 250.00	3%	\$ 257.50	3%	\$ 265.23
Rent Collected							\$ 3,000		\$ 3,090		\$ 3,183
Workshops	12		12		12		24		24		24
# Students	6		6		6		6		6		6
Average Student Fee	\$ 3.71		\$ 12.50	3%	\$ 12.88	3%	\$ 13.26	3%	\$ 13.66	3%	\$ 14.07
Guest Artist Workshop Fees	\$ 267		\$ 900		\$ 927		\$ 1,910		\$ 1,967		\$ 2,026
Resident Artist Program											
Spaces to Rent (aver 200 sf)	2		2		2		3		3		3
Monthly Rent/sf	\$ 180.21		\$ 208.33	3%	\$ 250.00	3%	\$ 250.00	3%	\$ 250.00	3%	\$ 250.00
Rent Collected	\$ 4,325		\$ 5,000		\$ 6,000		\$ 9,000		\$ 9,000		\$ 9,000
Sale of Merchandise											
Total Value of Merchandise Sold	\$ 6,299		\$ 3,750	3%	\$ 3,863	40%	\$ 5,408	3%	\$ 5,570	3%	\$ 5,737
BAD Share	\$ 1,260		\$ 750		\$ 773		\$ 1,082		\$ 1,114		\$ 1,147
Artist Share	\$ 5,039		\$ 3,000		\$ 3,090		\$ 4,326		\$ 4,456		\$ 4,589
Ridge St. Arts Square Rentals											
Non-profit Daily Rental Rate							\$ 250.00	3%	\$ 257.50	3%	\$ 265.23
Non-profit Four-hour Rentals							20	20%	24	20%	29
Commercial Daily Rental Rate							\$ 500.00	3%	\$ 515.00	3%	\$ 530.45
Commercial Four-hour Rentals							20	20%	24	20%	29
Total							\$ 15,000		\$ 18,540		\$ 22,915
Dance Studio Rentals											
Non-profit Four-hour Rental Rate							\$ 25.00	3%	\$ 25.75	3%	\$ 26.52
Non-profit Four-hour Rentals							100	20%	120	20%	144
Commercial Four-hour Rental Rate							\$ 50.00	3%	\$ 51.50	3%	\$ 53.05
Commercial Four-hour Rentals							100	20%	120	20%	144
Total							\$ 7,500		\$ 9,270		\$ 11,458

We are using these colors to show how various line items on the income statement relate to different programs. We are basically assuming that additional facilities allow for activity increases in workshop teaching hours, open studio rental hours, guest artist teaching hours and the sale of merchandise. In addition there is new rental income from the guest artist program and the occasional rental of new spaces for creation, performance, rehearsal, teaching and special events. Specifically:

- * The growth in workshop hours and revenue is conservative. Demand should build steadily with new facilities driving new workshops. All of this depends on effective marketing of the programs such that the District can build participation – both inside and outside Summit County.
- * Open studio hours also grow as new facilities come online, probably also driven by additional workshop hours.
- * The Guest Artist program grows with a new facility for rent and then an increase in teaching hours.
- * The Resident Artist program gets an additional rental facility in 2015.
- * There is a small increase in income from merchandise – the 20% share that comes to the District.
- * There is new rental activity and thus income from both the Ridge St. Arts Square and the new Dance Studio. We have set nonprofit and commercial rental rates relative to other facilities in the community and proposed steady growth in activity over the next five years.

10.2 Pro-forma Budget

The final part of this same spreadsheet is the pro-forma operating budget for the District, starting with actual results for 2012 and the budget for 2013. Then we project forward for four more years, noting the impacts of new facilities coming online in 2015. Following are highlights from the budget:

BAD Proforma Activity and Budget	2012 Actual	% Change	2013 Budget	% Change	2014 Forecast	% Change	2015 Forecast	% Change	2016 Forecast	% Change	2016 Forecast
CONCESSION	0										
TOB EVENTS	0										
MERCHANDISE SALE - NON TAXABLE	1,374										
MERCHANDISE SALES - TAXABLE	4,925		3,750		3,863		5,408		5,570		5,737
ARTS DISTRICT PROGRAM FEES	0										
MEMBERSHIPS	0										
WORKSHOP FEES	24,067		15,350		18,778		25,430		31,364		39,130
RENT - GUEST ARTISTS							3,000		3,090		3,183
WORKSHOP FEES - GUEST ARTIST	267		900		927		1,910		1,967		2,026
ARTS DISTRICT RENT	4,325		5,000		6,000		9,000		9,000		9,000
PLAZA RENTALS							15,000		18,540		22,915
STUDIO RENTALS							7,500		9,270		11,458
TOTAL INCOME	34,959		25,000		29,568		67,247		78,801		93,449
CONTRIBUTED INCOME											
CONTRIBUTIONS/FOUNDATION	12,570		8,000	200%	24,000	10%	26,400	10%	29,040	10%	31,944
AUCTION PROCEEDS - TIN SHOP	3,304		3,000	3%	3,090	10%	3,399	10%	3,739	10%	4,113
	15,873		11,000		27,090		29,799		32,779		36,057
TOTAL INCOME	50,832		36,000		56,658		97,046		111,579		129,506
OPERATING EXPENSES											
STAFF COSTS	60,000		60,000		63,654		85,933		118,015		121,555
EDUCATIONAL SUPPLIES	2,742		4,000		3,300		4,079		5,041		6,231
MISC OPERATING SUPPLIES	2,384		2,500	3%	2,575	3%	2,652	3%	2,732	3%	2,814
ADVERTISING/MARKETING	7,047		8,000	50%	12,000	50%	18,000	25%	22,500	25%	28,125
BROCHURE PRODUCTION/PRINTING OVER/(SHORT)	0										
ELECTRIC & GAS	4,239		6,500	3%	6,695	131%	15,436	3%	15,899	3%	16,376
INTERNET SERVICES	1,424		1,500	3%	1,545	3%	1,591	3%	1,639	3%	1,688
SANITATION	1,317		1,300	3%	1,339	131%	3,087	3%	3,180	3%	3,275
OTHER PROFESSIONAL SVCS	3,075		2,000	3%	2,060	3%	2,122	3%	2,185	3%	2,251
ARTIST COMMISSIONS	16,882		10,000		11,021		14,129		16,572		19,565
	99,108		95,800		104,189		147,029		187,763		201,880
TOWN FUNDING REQUIREMENT	48,277		59,800		47,531		49,982		76,183		72,374
Annual Escalation		3%		3%		3%		3%		3%	
Earned Income as a % of Budget	35%		26%		28%		46%		42%		46%
Town Funding as a % of Budget	49%		62%		46%		34%		41%		36%
Foundation Funding as % of Budget							20%		17%		18%
SFE's	1.0		1.0		1.0		1.5		2.0		2.0
Ave SFE Pay (including benefits)	\$ 60,000	3%	\$ 61,800	3%	\$ 63,654	-10%	\$ 57,289	3%	\$ 59,007	3%	\$ 60,777

Artists Commissions include 80% commission on sales, plus fees to teaching artists
Workshop Fees are currently 2/3 workshops and 1/3 open studio

- * Earned income is based mostly on the activity estimates above. Again, we feel that these estimates are appropriately conservative, but do depend on additional investments in marketing – both by the District itself and through the coordinated efforts of all of the key culturals with the support of the Town and BRC.
- * Contributed income can and should grow with activity and expenses. We have left the annual proceeds from the auction, then added new proceeds of fundraising by the recommended Foundation. Though this is more money than is currently raised in the community for similar efforts, we would suggest that these targets are achievable given the increased scale and value

of the District in the Town and the prospect of a Foundation that recruits and supports a critical mass of community leadership interested in the arts.

- * Operating expenses necessarily grow with activities and the addition of new buildings to manage. Most significant are staff increases, the additional investment in marketing, and the cost of maintaining new facilities.
- * We will discuss full-time staff below. But note that the development of workshops is based on the hiring of professional artists as Independent Contractors. This is a very effective approach both for the Town (in terms of minimizing risk and fixed costs), and for the artists, who are given the opportunity to succeed based on their own skills as entrepreneurs and teachers.
- * Included in these calculations is the idea that CMC becomes a user of facilities and effective partner in the District. We see this as a positive step, one that will bring more activity and people to the area, and more employment of Town artists.
- * The bottom line is that the Town's investment in the District increases over time. But as the percentages indicate, the District starts to earn more of its budget from earned income, and the Town's share of support is reduced. And we would anticipate that the Town share would decrease in later years as programs continue to grow and the Foundation hits its stride.

10.3 Governance and Staffing

We have already suggested that the Town is the most effective operator of the Arts District, and seen how that is the common practice for arts districts in other communities. And we have affirmed the idea that the Arts District should have a close and collaborative working relationship with the Town's other cultural assets, though that does not necessarily mean that they should all be under the control of one department. And again we would stress the importance of leveraging the Town's considerable resources to push for a more aggressive and coordinated approach to the marketing of the District and its programs along with the other cultural attractions and amenities that the Town has to offer.

In terms of staffing, the Town is in a fortunate position of having a staff member dedicated to the management of the Arts District as a part of her responsibilities, and another staff member providing significant support as a part of her Town duties. In reality, their dedication to the District and its programs far exceeds the official allocation of time and money to do this work, and we are concerned that the future of the District should not depend on such a tenuous arrangement. In our minds, the current district needs more dedicated staff time, and the expanded District will need additional human resources.

Given the comments above, we have recommended the increase in full-time equivalent staff from 1 at present to 1.5 in 2015, then to 2.0 in 2016. It is hard to know how fractional employees should be assigned, but we would focus additional staff resources in four areas: the further development of programs, the recruitment of participants, the care and upkeep of these historic structures, and the coordination of all activities in the District and with other cultural and marketing groups.

11. economic impacts

11.1 Quantitative Economic Impacts

Economic impact means that something has happened to increase economic activity, which includes new sales, new earnings for workers and new jobs in the local economy. These impacts are caused by the ongoing impacts of the new or expanded operating organizations (the entity making expenditures in the local economy), as well as the expenditures made by their audiences.

For a project such as this, there are three types of impacts:

1. The one-time impacts of the capital expenditures associated with construction and renovation of facilities
2. The annual impacts of the larger operating organizations spending money in the community
3. The annual impacts of additional audiences spending money in conjunction with their attendance at events.

The first pages of Appendix F explain how these expenditures are calculated. Here is the one chart that summarizes:

Summary of Economic Impacts			
	Construction (one-time)	Operations (annual)	Audiences (annual)
Input	\$ 21,000,000	\$ 262,625	\$ 384,120
Output	\$ 31,420,010	\$ 586,714	\$ 635,663
Earnings	\$ 9,442,250	\$ 173,541	\$ 256,259
Employment (additional jobs created)	229	3	12

We are suggesting that these three inputs (construction, operations and audiences) lead to substantial additional one-time (for construction) and annual (for operations and audiences) sales, earnings and jobs. The construction jobs created are person-years of employment. And the annual job creation is beyond those working in the cultural venues.

11.2 Fiscal Impacts

We can also project the fiscal impacts of the outputs caused by new non-County audiences and the larger operating budgets. The chart below shows those new local expenditures, taxed at 2.5%, generating an additional \$21,000 for the Town.

Fiscal Impacts Estimate			
	Incremental Local Expenditures	Local Sales Tax	New Local Sales Tax Revenue
Outputs from Operational Expenditures	\$ 204,386	2.5%	\$ 5,110
Outputs from Audience Expenditures	\$ 635,663	2.5%	\$ 15,892
Total	\$ 840,049		\$ 21,001

11.3 Qualitative Impacts

Beyond those quantitative impacts, it is clear that the Riverwalk Center and the Arts District have additional impacts, as follows:

Corporate Recruitment: Cultural facilities are important amenities to offer to corporations considering where to locate their business. The presence of these facilities is often seen as an indicator of a community that has an educated workforce and offers a high quality of life.

Richard Florida and The Creative Class: Celebrity-economist and author Richard Florida, has turned a simple idea into an empire. The simple idea is that people (particularly people with interesting jobs and skills) like to live and work in creative places, and that cities ought to promote culture and creativity as a means to recruit these desirable people and thus drive economic development. Cities all over North America (and not just big ones) are now pursuing economic development goals by promoting the presence of arts and culture and the people that like those things. Of course it's all easier said than done. The trick is to help artists in ways that don't stifle creativity, and then surround that creative core with a concentration of more commercially oriented industries (advertising, design, media) that benefit from and feed off of that creativity.

Teaching Innovation and Creativity: Finally, we would raise one last economic development benefit, which is that the teaching of the arts is now being recognized as a fundamental need for the North American economy and its workforce, given the automation of many jobs and growing competition from lesser-developed economies. Or, as some commentators are now suggesting: "The MFA is the new MBA." Daniel Pink, in his March 2008 Nancy Hanks Lecture on Arts and Public Policy, said the following:

"The argument for the arts is that the fundamental cognitive abilities, the fundamental abilities, of the workforce today and into the future, the fundamental abilities that our kids are going to be deploying at work are at their core artistic abilities, that arts are neither an avenue to something else, nor are they a nicety, but they are fundamental to how the economy functions. And unless our kids have this broad, robust suite of artistic capabilities, they are going to be in a world of hurt, yes, as human beings, but also as productive members of the economy."

Downtown Economic Development: Thinking from the perspective of a downtown developer, we might imagine what 22,000 attendees and almost \$1.6M a year spent principally in the downtown might mean to the community. Clearly, upgrades facilities can and will have a positive impact on the downtown. Changes that can be anticipated include:

- * More restaurants will start, expand, and prosper by servicing audiences before and after performances.
- * Additional retail businesses will open in response to the street and pedestrian activity around new facilities

The Role and Impacts of Culture in Smaller Communities: Let's be clear that the arts and culture can have significant impacts in smaller communities, not just in larger cities. According to a recent study for the Ontario Ministry of Research and Innovation¹:

Recent research suggests that while creative and cultural activities are very prominent in large urban centres, it is not to the exclusion of smaller urban centres (Scott 2004). For example, Norcliffe and Rendace (2003) use the case of comic book artists to demonstrate that, due to changes in the organization of production, it is possible for creative workers to locate outside of major metropolitan centres and continue to work in creative fields. Gibson (2003) also points to the emergence of communities of musicians and other artists in rural and small towns in Australia. Markusen and King's (2004) work on the role of artists in the regional economy demonstrates this point quite succinctly. Their study clearly shows that geographical distribution of artistic activity within the US economy is decentralizing towards second-tier cities. Specifically, the traditional dominance of artistic and creative centres such as New York and Los Angeles is declining, as artists appear to be spreading out towards cities such as Minneapolis-St. Paul, San Francisco, Albuquerque and Seattle.

If such a trend continues this may bode well for mid-sized cities, as well as smaller centres within proximity to large urban regions. Many such places pride themselves on their 'good quality of life at affordable prices', while also supporting a vibrant cultural scene. Such characteristics may provide a solid foundation on which to build and maintain successful urban economies.

Cultural Tourism: Finally, and most importantly, tourists and tourism are critical to Breckenridge's economic development strategy. Cultural tourists (those interested in attending and participating in cultural programs) are very attractive in that they tend to spend more and stay longer in a given community than other types of tourists. Thus, the presence of upgraded and coordinated arts facilities can play a significant role in developing and promoting Breckenridge as a year-round destination for cultural tourists.

¹Vinodrai, Tara and Gertler, Meric: Creativity, Culture and Innovation in the Knowledge-based Economy, Program Globalization and Regional Innovation Systems, University of Toronto (2006)

appendix a: study participants

Appendix A: One-on-One Interviews

Kevin	Abernathy	Gary	Martinez
Doug	Adams	Jennifer	McAtamney
Vanessa	Agee	John	McMahon
David	Askeland	Sandy	Metzger
Bob	Barto	Sandy	Mortensen
Karin	Bearnarth	Greg	Oswald
Jeffrey	Bergeron	Jen	Radueg
Ryan	Bernal	Mike	Rafferty
Ben	Brewer	Michael	Rath
Janis	Bunchman	Stephanie	Sadler
Mark	Burke	Sheri	Shelton
Kieran	Cain	Marci	Sloan
Dick	Carleton	Matt	Stais
Jennifer	Cawley	Joe	Taddeo
Maria	Chambers	Robin	Theobald
Julie	Chandler	Carl	Topilow
Marsha	Cooper	Barbara	Vonerheid
Carol	Craig	Lou	Wagner
Jenn	Cram	John	Warner
Dennis	Dineen	Wendy	Wolfe
Wally	Ducayet	Hans	Wurster
Mike	Dudick	Gerhardt	Zimmerman
Deb	Edwards		
Bryan	Etkie		
Victoria	Eubanks		
Amy	Evans		
Matt	Fackler		
Paul	Finkel		
Cecile	Forsber		
Gary	Freese		
Gary	Gallagher		
Olivia	Grover		
Joanne	Hanson		
Stephen	Hnderson		
Rick	Holman		
Frankie	Hood		
Donna	Horii		
Bruce	Horii		
Jenny	Lundin		
Eric	Mamula		

appendix b: activity & financials

RWC Budget & Programming Scenarios	2010 Actual	% Change	2011 Actual	% Change	2012 Actual
ACTIVITY					
BMF Events					
Performances	17		16		14
Rehearsal/Prep Days	41.5		41.5		41.5
Average Attendance	344		340		385
Attendance	5,841		5,444		5,385
Total Days of Use	59		58		56
Average Ticket Price	\$ 20.36		\$ 20.13		\$ 18.73
Gross Ticket Sales	\$ 118,913		\$ 109,581		\$ 100,843
TOB Surcharge Revenue	\$ 7,386		\$ 7,014		7,895
Rent					
Production Labor					
Total Surcharge, Rent and Labor	\$ 7,386		\$ 7,014		\$ 7,895
Payout to User	\$ 70,919		\$ 66,375		\$ 86,826
TOB Surcharge per attender	\$ 1.26		\$ 1.29		\$ 1.47
Rent/Use Day	\$ -		\$ -		\$ -
Production Labor/Performance	\$ -		\$ -		\$ -
Total Charge/Use Day	\$ 126.26		\$ 121.98		\$ 142.25
Blue River Series					
Performances	6		5		6
Rehearsal/Prep Days	0		0		0
Average Attendance	579		416		630
Attendance	3,476		2,078		3,781
Total Days of Use	6		6		6
Average Ticket Price	\$ 17.19		\$ 23.87		\$ 26.68
Gross Ticket Sales	\$ 59,751		\$ 49,609		\$ 100,866
TOB Surcharge Revenue	\$ 4,288		\$ 3,788		7,106
Rent					
Production Labor	\$ 2,129		\$ 1,870		\$ 1,870
Total Surcharge, Rent and Labor	\$ 6,417		\$ 5,658		\$ 8,976
Payout to User	\$ 52,483		\$ 43,951		\$ 91,890
TOB Surcharge per attender	\$ 1.23		\$ 1.82		\$ 1.88
Rent/Use Day	\$ -		\$ -		\$ -
Production Labor/Performance	\$ 354.83		\$ 374.00		\$ 311.67
Total Charge/Use Day	\$ 1,069.50		\$ 943.00		\$ 1,496.00
Free Non-ticketed Events					
Performances	22		25		16
Rehearsal/Prep Days					
Average Attendance	-		-		580
Attendance					9,276
Total Days of Use	22		25		16
Average Ticket Price					\$ -
Gross Ticket Sales					
TOB Surcharge Revenue					
Rent	\$ 3,800		\$ 1,700		\$ 2,100
Production Labor	\$ 185		\$ 240		
Total Surcharge, Rent and Labor	\$ 3,985		\$ 1,940		\$ 2,100
Payout to User					
TOB Surcharge per attender					\$ -
Rent/Use Day	\$ 172.73		\$ 68.00		\$ 131.25
Production Labor/Performance	\$ 8.41		\$ 9.60		\$ -
Total Charge/Use Day	\$ 181.14		\$ 77.60		\$ 131.25
Free Ticketed Events					
Performances	2		1		-
Rehearsal/Prep Days					
Average Attendance	763		770		
Attendance	1526		770		
Total Days of Use					
Average Ticket Price	\$ -		\$ -		
Gross Ticket Sales					
TOB Surcharge Revenue					
Rent					
Production Labor					
Total Surcharge, Rent and Labor	\$ -				
Payout to User					
TOB Surcharge per attender					
Rent/Use Day					
Production Labor/Performance					
Total Charge/Use Day					
Imagination Express					
Performances	8		11		7
Rehearsal/Prep Days					

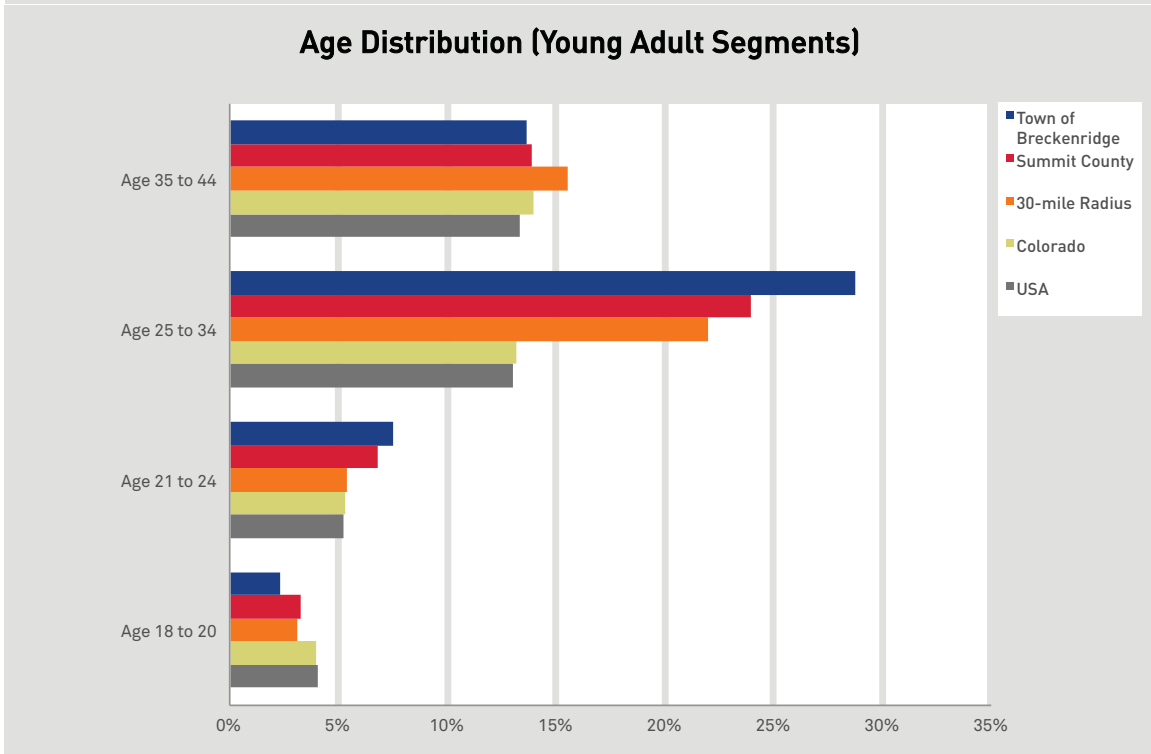
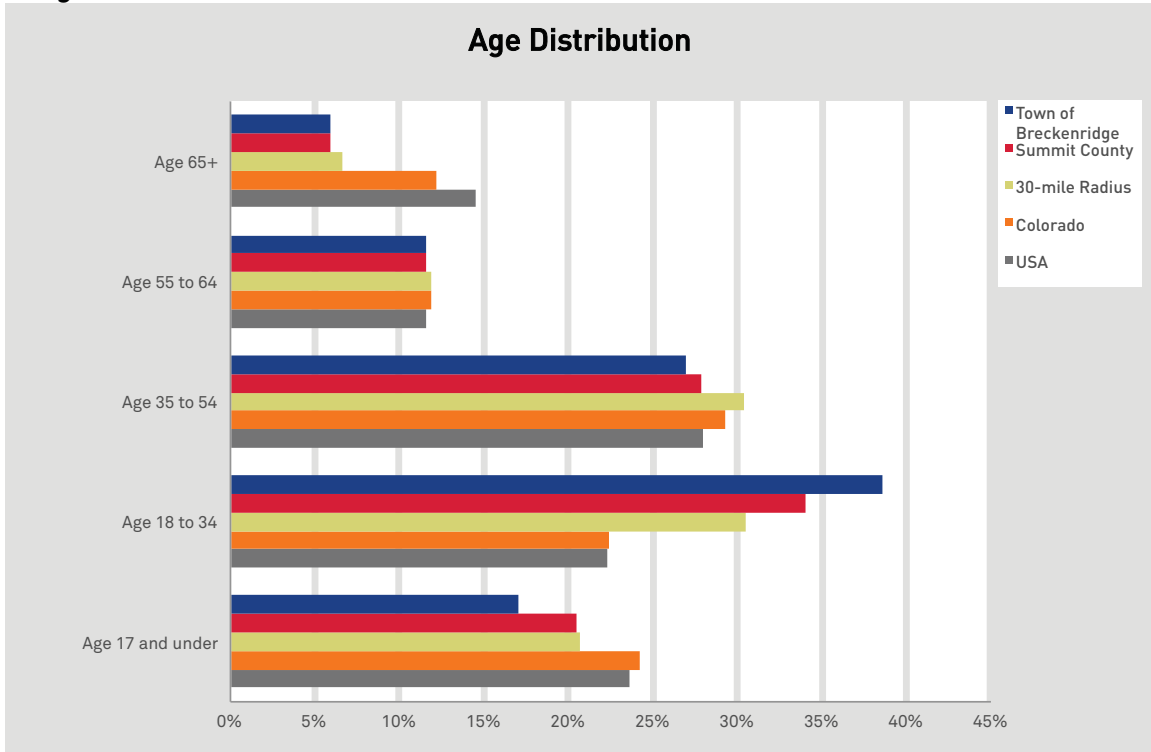
RWC Budget & Programming Scenarios	2010 Actual	% Change	2011 Actual	% Change	2012 Actual
Average Attendance	265		214		310
Attendance	2,118		2359		2,171
Total Days of Use	7		7		7
Average Ticket Price \$	4.17		\$ 3.76		\$ 3.93
Gross Ticket Sales \$	8,826		\$ 8,870		\$ 8,542
TOB Surcharge Revenue \$	1,966		\$ 2,178		2,035
Rent					
Production Labor					
Total Surcharge, Rent and Labor \$	1,966		\$ 2,178		\$ 2,035
Payout to User \$	1,864		\$ 1,157		\$ 6,507
TOB Surcharge per attender \$	0.93		\$ 0.92		\$ 0.94
Rent/Use Day \$	-		\$ -		\$ -
Production Labor/Performance \$	-		\$ -		\$ -
Total Charge/Use Day \$	280.86		\$ 311.14		\$ 290.71
NRO Events					
Performances	14		14		16
Rehearsal/Prep Days	56.5		56.5		56.5
Average Attendance	441		463		408
Attendance	6,169		6,477		6,524
Total Days of Use	71		71		73
Average Ticket Price \$	22.82		\$ 22.32		\$ 21.96
Gross Ticket Sales \$	140,782		\$ 144,590		\$ 143,276
TOB Surcharge Revenue \$	9,557		\$ 10,006		9,451
Rent					
Production Labor			\$ 180		
Total Surcharge, Rent and Labor \$	9,557		\$ 10,186		\$ 9,451
Payout to User \$	79,125		\$ 83,401		\$ 133,825
TOB Surcharge per attender \$	1.55		\$ 1.54		\$ 1.45
Rent/Use Day \$	-		\$ -		\$ -
Production Labor/Performance \$	-		\$ 12.86		\$ -
Total Charge/Use Day \$	135.56		\$ 144.48		\$ 130.36
Other Total					
Performances	14		13		9
Rehearsal/Prep Days					3
Average Attendance	271		405		338
Attendance	3,792		5,261		3,045
Total Days of Use	14		13		12
Average Ticket Price \$	28.78		\$ 30.50		\$ 26.61
Gross Ticket Sales \$	109,123		\$ 160,450		\$ 81,013
TOB Surcharge Revenue \$	5,958		\$ 8,030		3,021
Rent \$	6,575		\$ 3,239		\$ 800
Production Labor \$	3,410		\$ 2,254		\$ 550
Total Surcharge, Rent and Labor \$	15,943		\$ 13,523		\$ 4,371
Payout to User \$	91,391		\$ 146,393		\$ 76,642
TOB Surcharge per attender \$	1.57		\$ 1.53		\$ 0.99
Rent/Use Day \$	469.64		\$ 249.15		\$ 66.67
Production Labor/Performance \$	243.57		\$ 173.38		\$ 61.11
Total Charge/Use Day \$	1,138.79		\$ 1,040.23		\$ 364.25
Ticketed by User Total					
Performances	8		11		16
Rehearsal/Prep Days					
Average Attendance	-		-		264
Attendance					4,231
Total Days of Use	8		11		16
Gross Ticket Sales					
TOB Surcharge Revenue					\$ 190
Rent \$	5,700		\$ 7,300		\$ 7,900
Production Labor \$	240		680		\$ 1,140
Total Surcharge, Rent and Labor \$	5,940		\$ 7,980		\$ 9,230
Payout to User					
TOB Surcharge per attender					\$ 0.04
Rent/Use Day \$	712.50		\$ 663.64		\$ 493.75
Production Labor/Performance \$	30.00		\$ 61.82		\$ 71.25
Total Charge/Use Day \$	742.50		\$ 725.45		\$ 576.88
RWC Live Presenting					
Performances					
Rehearsal/Prep Days					
Average Attendance					
Attendance					
Total Days of Use					

RWC Budget & Programming Scenarios	2010	% Change	2011	% Change	2012
	Actual		Actual		Actual
Average Ticket Price					
Gross Ticket Sales					
Sponsorship Revenue/Event					
Sponsorship Revenue					
Total Revenue					
Artist Fees/Performance					
Marketing Cost/Performance					
Other Direct Cost/Performance					
Total Direct Costs (7)					
Net from Live Presenting					
RWC Film Presenting					
Screenings					
Rehearsal/Prep Days					
Average Attendance					
Attendance					
Total Days of Use					
Average Ticket Price					
Gross Ticket Sales					
Sponsorship Revenue/Event					
Sponsorship Revenue					
Total Revenue					
Film License Fee (50% of Ticket Sales)					
Marketing Cost					
Other Direct Costs					
Total Direct Costs					
Net from Film Presenting					
Total Activity					
Performances	91		96		84
Rehearsal/Prep Days	98		98		101
Average Attendance	235		225		410
Attendance	21,396		21,619		34,413
Total Days of Use	189		194		185
Average Ticket Price	\$ 20.44		\$ 21.88		\$ 12.63
Gross Ticket Sales	\$ 437,395		\$ 473,100		\$ 434,540
TOB Surcharge Revenue	\$ 29,155		\$ 31,016		\$ 29,698
Rent	\$ 16,075		\$ 12,239		\$ 10,800
Production Labor (3)	\$ 5,964		\$ 5,224		\$ 3,560
Total Surcharge, Rent and Labor	\$ 51,194		\$ 48,479		\$ 44,058
Payout to User	\$ 295,782		\$ 341,277		\$ 395,690
Total Surcharge and Rent	\$ 45,230		\$ 43,255		\$ 40,498
Total Charge/Use Day	\$ 522.39		\$ 494.68		\$ 436.22
	2010	% Change	2011	% Change	2012
	Actual		Actual		Estimated
EARNED REVENUE					
BOX OFFICE PROCEEDS FROM PRESENTING					
BUSINESS LICENSES	0		-567		0
TICKET SURCHARGE REV	30,875		29,435		29,698
SPONSORSHIPS					
Town Events	5,500		0		6,500
Presented Events					
RENT - RWC	30,540		25,639		10,800
RENT - OTHER FACILITIES					12,000
CONCESSION (1)	30,619		24,621		20,818
MERCHANDISE COMMISSION (2)	1,021		478		1,286
OVER/(SHORT) RWC BOX OFFC	0		352		68
TOB EVENTS	4,576		7,035		5,682
EVENT PERMIT FEE	1,974		2,130		2,160
USER FEE - Production Labor (3)	6,905		5,464		4,184
OVER/(SHORT)	1,528		115		0
REFUNDS OF EXPENDITURES	6,091		0		4,986
MISCELLANEOUS INCOME	40		0		1,150
TOTAL REVENUE	119,669		94,702		99,332
OPERATING EXPENSES					
EXISTING STAFF WAGES AND OVERTIME (4)	225,942		230,705		228,971
EXISTING STAFF BENEFITS (4)	60,278		62,310		75,988
NEW STAFF WAGES AND OVERTIME (4)					
NEW STAFF BENEFITS (4)					
COPIER SUPPLIES	0		0		0
OFFICE SUPPLIES	877		596		1,958
PHOTOGRAPHY SUPPLIES	0		0		0
MISC OPERATING SUPPLIES	4,273		6,008		4,770

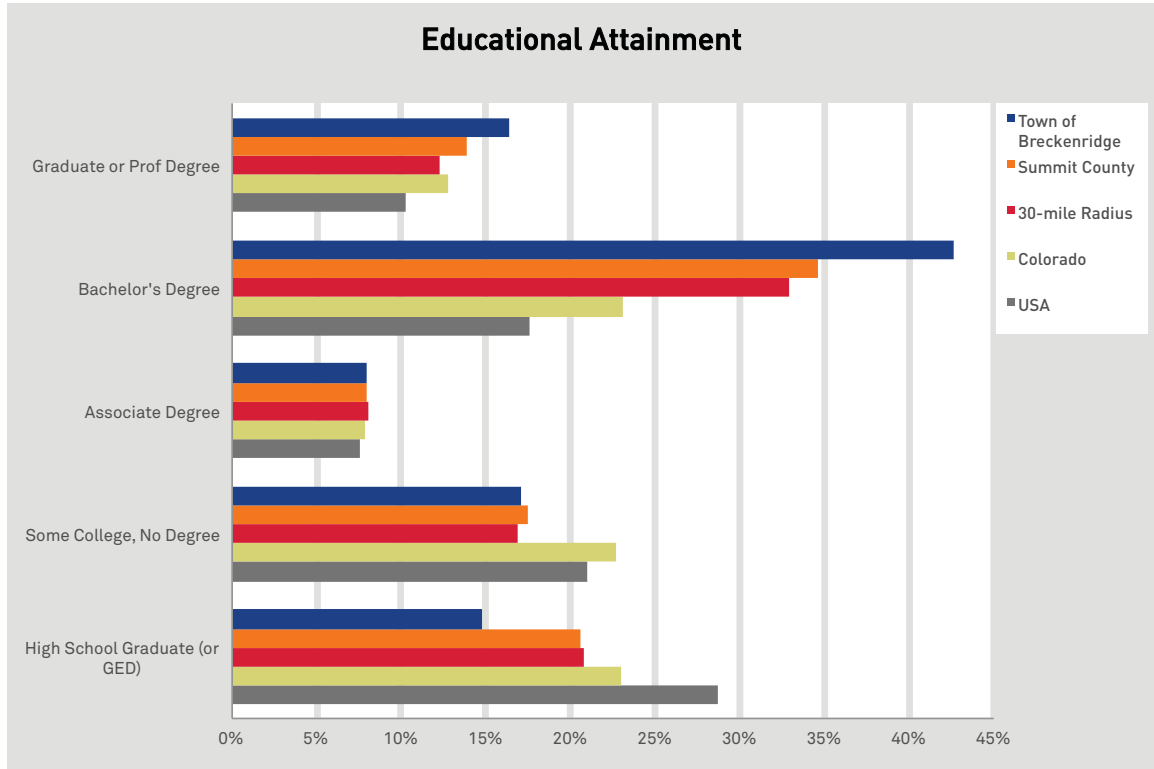
RWC Budget & Programming Scenarios	2010	% Change	2011	% Change	2012
	Actual		Actual		Actual
POSTAGE	1,445		415		466
PRINTING FORMS, ETC.	0		0		0
COPIER SERVICES	2,345		1,934		2,011
SUBSCRIPTIONS	0		0		0
MEMBERSHIP FEES	300		475		1,000
ADVERTISING/MARKETING (5)	12,435		15,246		15,178
BROCHURE PRODUCTION/PRINTING	0		0		0
ELECTRIC & GAS (6)	48,905		49,141		40,943
TELEPHONE	2,025		3,186		1,433
CONSULTANTS	0		0		0
OTHER PROFESSIONAL SVCS	1,217		5,988		7,809
PROF DEVELOPMENT/TRAINING	723		4,213		2,927
MISC BUSINESS EXPENSE	1,653		3,542		2,150
RWC DIRECT PROGRAM COSTS					
IMAGINATION EXPRESS					11,000
RWC LIVE PRESENTING (7)					
RWC FILM PRESENTING					
OTHER SPECIAL EVENTS/PROGRAMS	59,895		56,115		61,368
JANITORIAL SERVICES	18,142		14,986		13,235
EMPLOYEE RELATIONS	0		0		0
BANK/CREDIT CARD CHARGES (8)	13,744		14,049		13,235
OTHER CONTRACTED SERVICES	5,213		2,226		5,205
LEADERSHIP DEV. TEAM	0		0		0
RWC BMF/NRO EXPENSE	-1,152		-2,999		
RIVERWALK THIRD PARTY EXPENSE	26		-410		
SOUND EQUIPMENT RENTAL	9,100		2,795		4,500
SOUND ENGINEERING LABOR	665		942		1,120
TEMPORARY LABOR	5,208		3,143		3,398
PRODUCTION SUPPLIES (9)	13,360		15,039		16,011
OFFICE EQUIPMENT	0		0		0
OTHER EQUIP & MACHINERY	0		0		0
LIABILITY INSURANCE (10)	1,338		3,854		5,449
MISC RENTAL	2,361		5,678		4,503
I/T COMPUTER ALLOCATION	45,120		29,400		34,824
FACILITIES FUND ALLOCATION (R&M)	63,228		30,324		31,608
TOTAL EXPENSES	598,666		558,901		591,060
RESULT OF OPERATIONS	-478,997		-464,199		-491,728
BUILDING IMPROVEMENTS (CAPITAL)	248		0		12,538
ANNUAL FUNDING REQUIREMENT	479,245		464,199		504,266
Annual Escalation					
% of Op Budget Covered by Earned Income	20%		17%		17%
1. Net Concessions/Attender	\$ 1.43		\$ 1.14		\$ 0.60
2. Merchandise Commission/Performance	\$ 11.22		\$ 4.98		\$ 15.31
4. Staffing					
Existing Staff FTE					3.5
Salary/Existing FTE					\$ 65,420
New Staff FTE					
Salary/New FTE					
Staff Benefits as % of Wages	27%		27%		33%
5. Advertising & Marketing/Town Event	\$ 414.50		\$ 423.50		\$ 659.91
6. Electric & Gas/Use Day	\$ 258.76		\$ 253.30		\$ 221.31
8. Bank & Credit Card Charges/Ticket Sold	\$ 0.64		\$ 0.65		\$ 0.38
9. Production Supplies/Performance	\$ 147		\$ 157		\$ 191
10. Liability Insurance/Attender	\$ 0.06		\$ 0.18		\$ 0.16

appendix c: market review

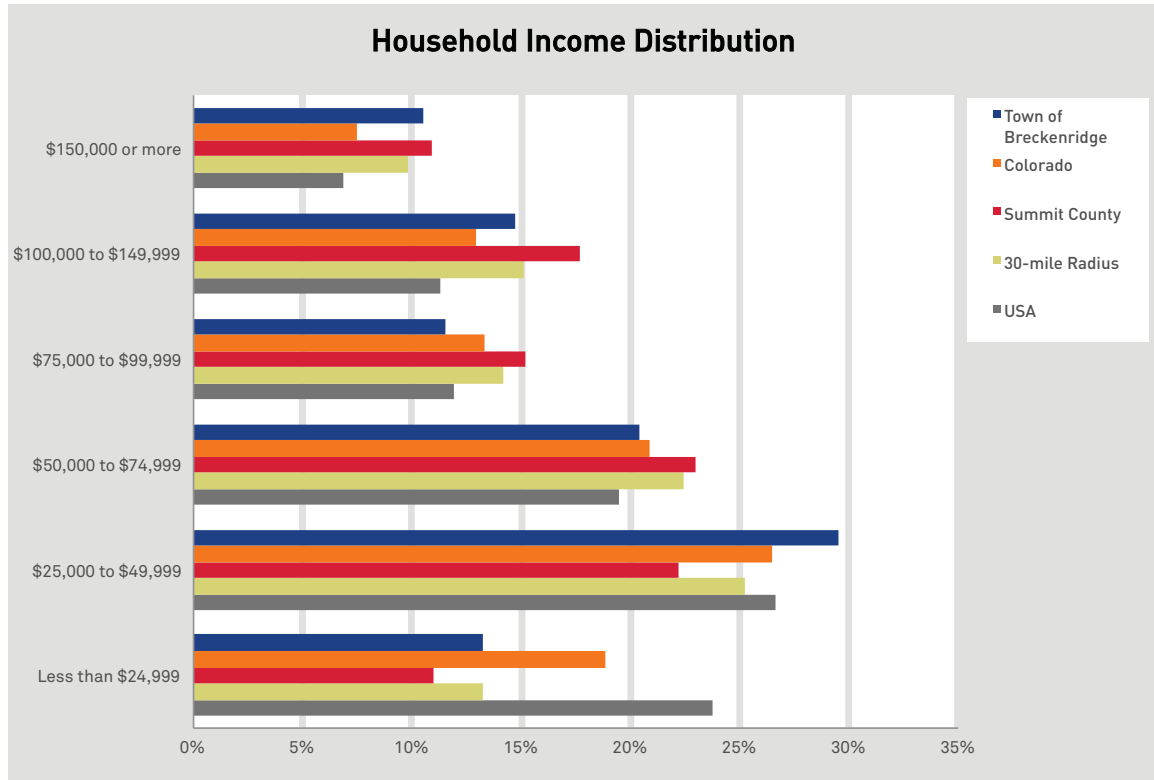
Market Appendix
1. Market Characteristics
A. Age



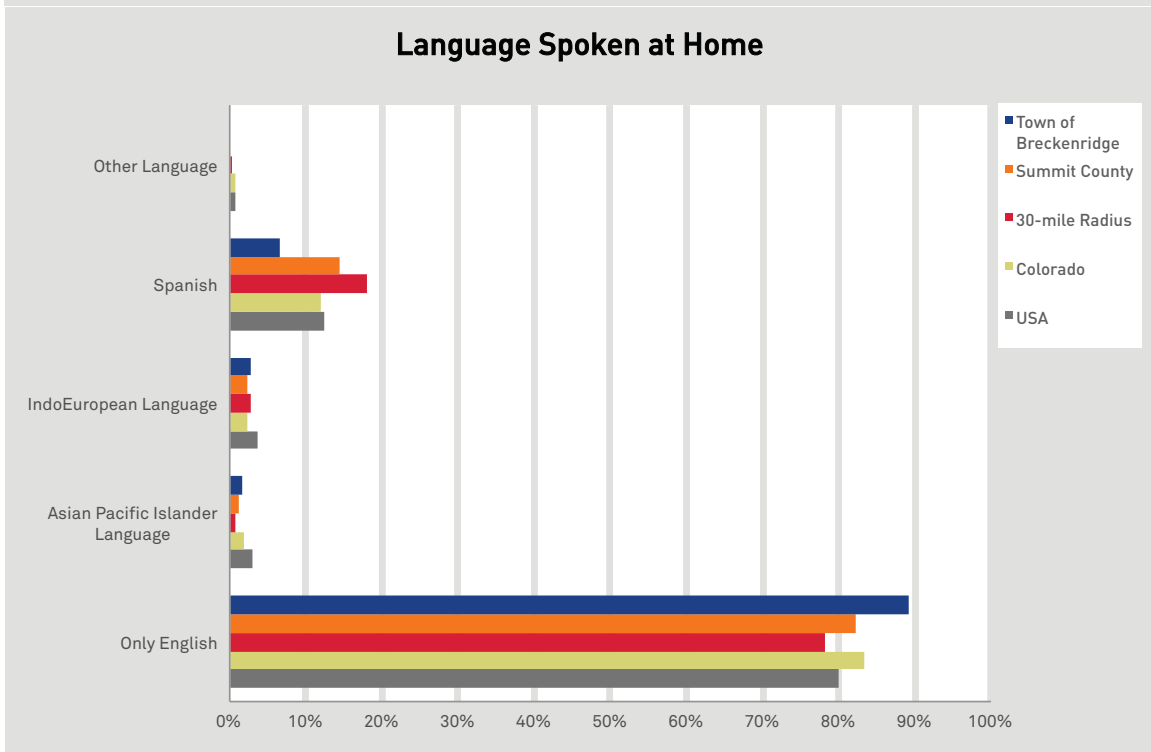
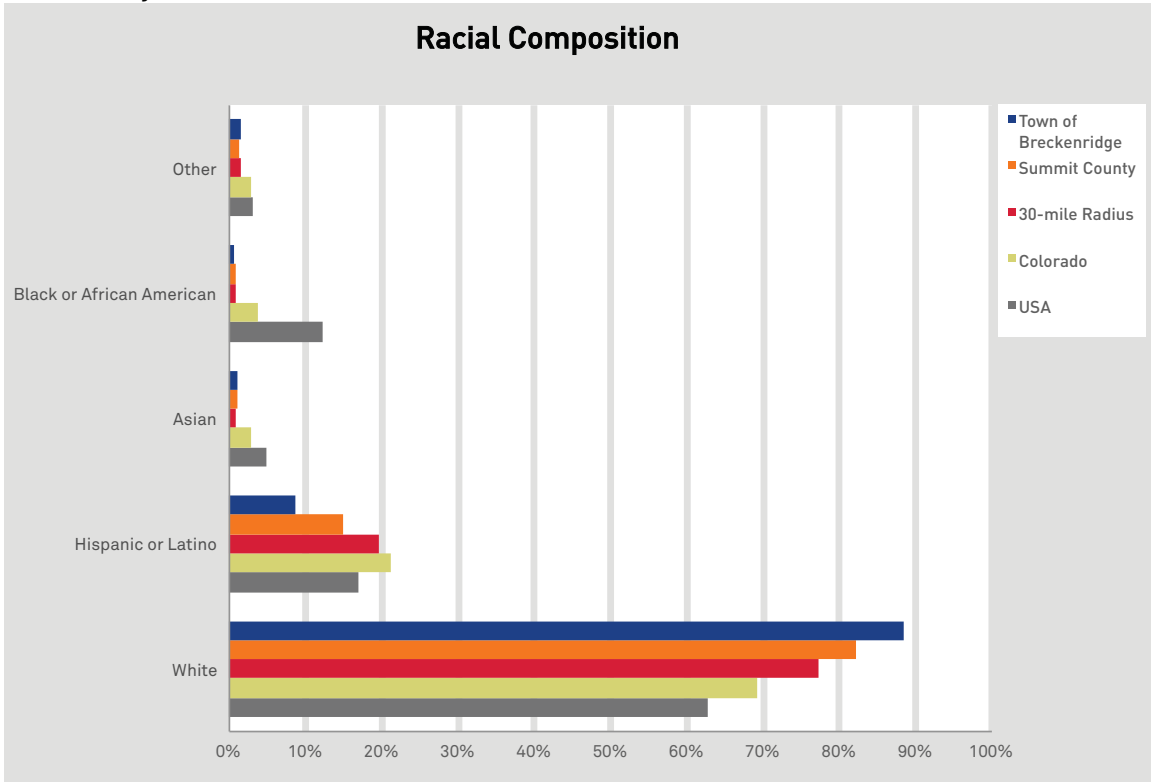
B. Education



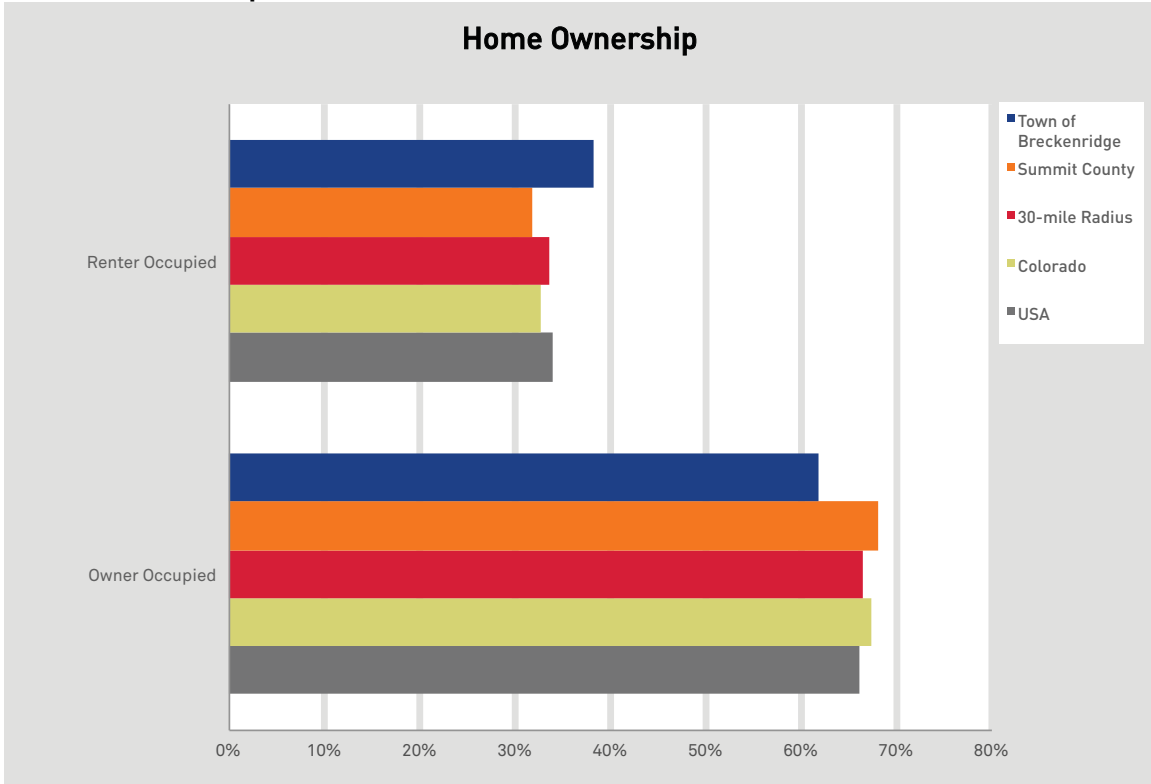
C. Income



D. Ethnicity

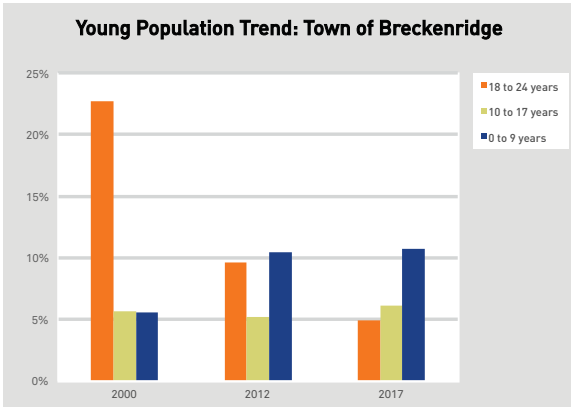
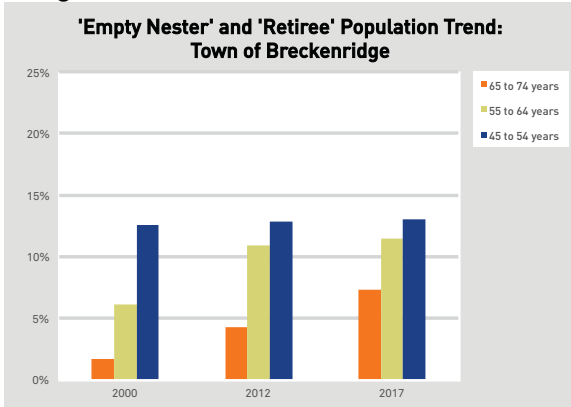


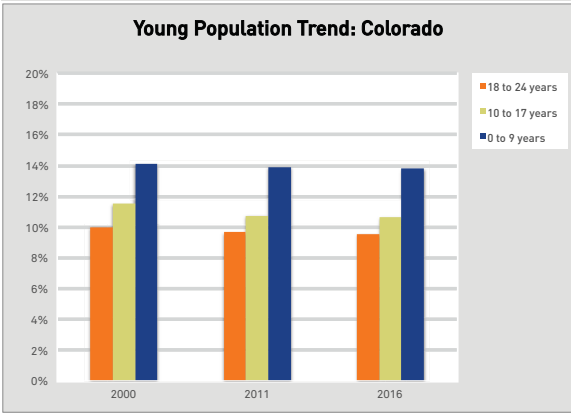
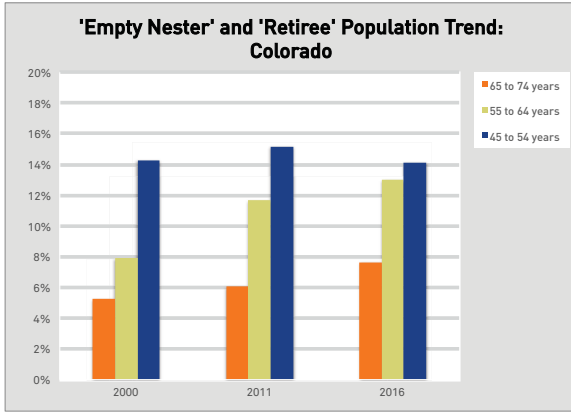
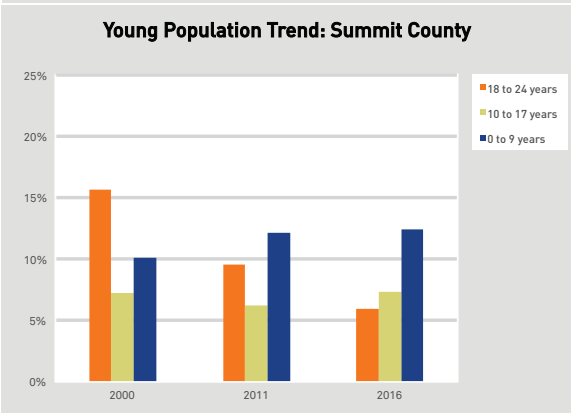
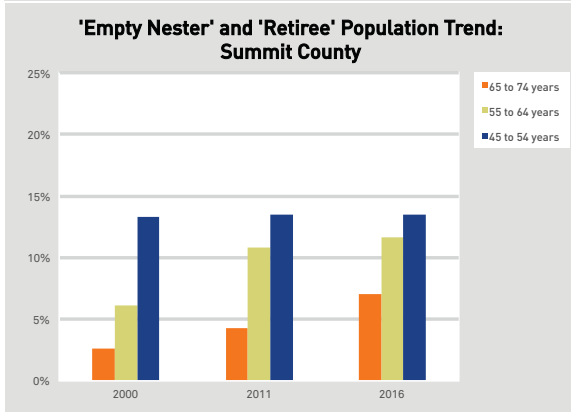
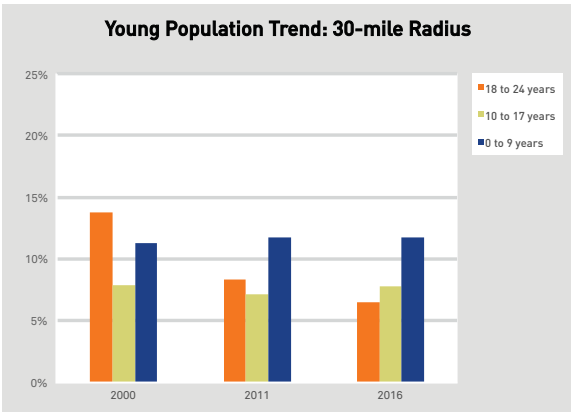
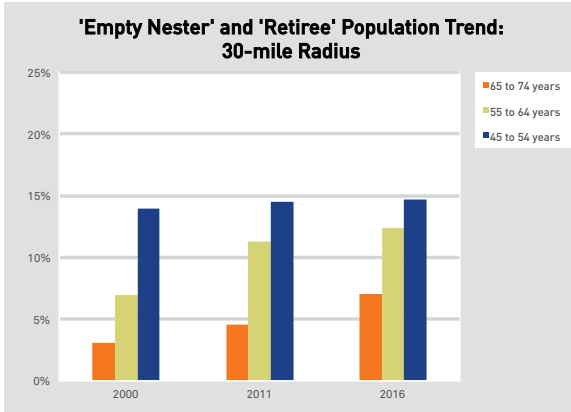
E. Home Ownership



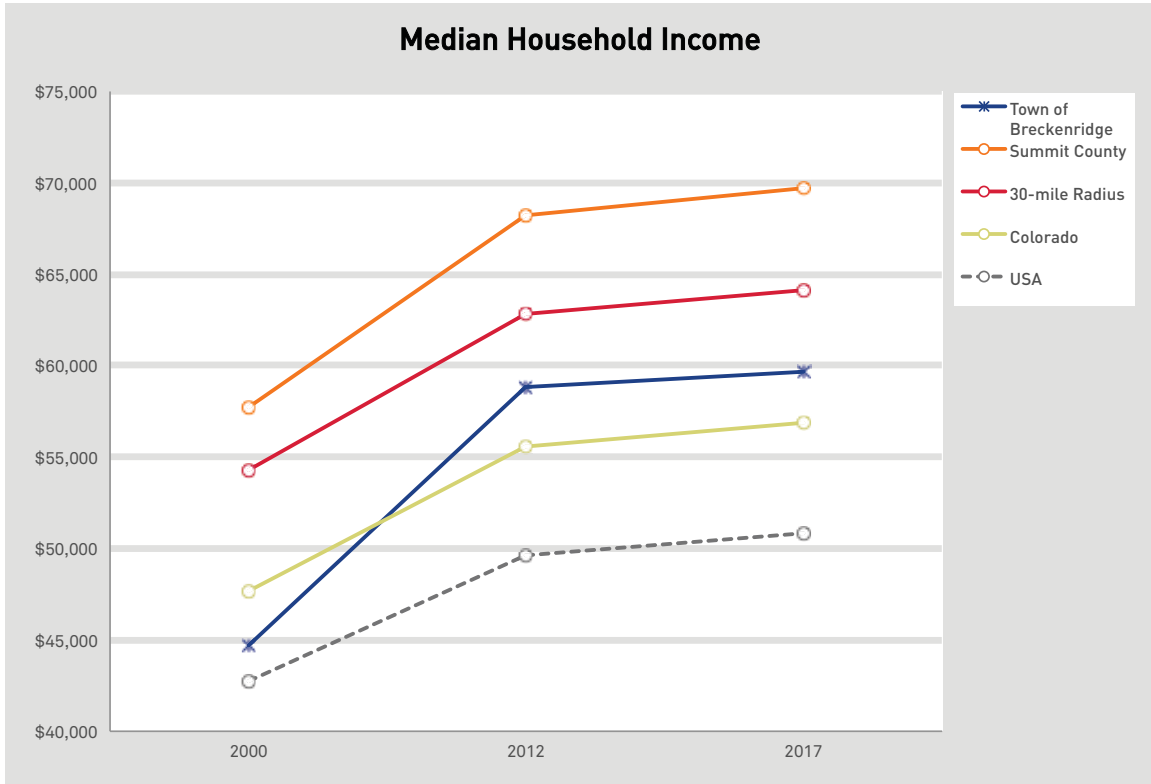
2. Market Trends

A. Age

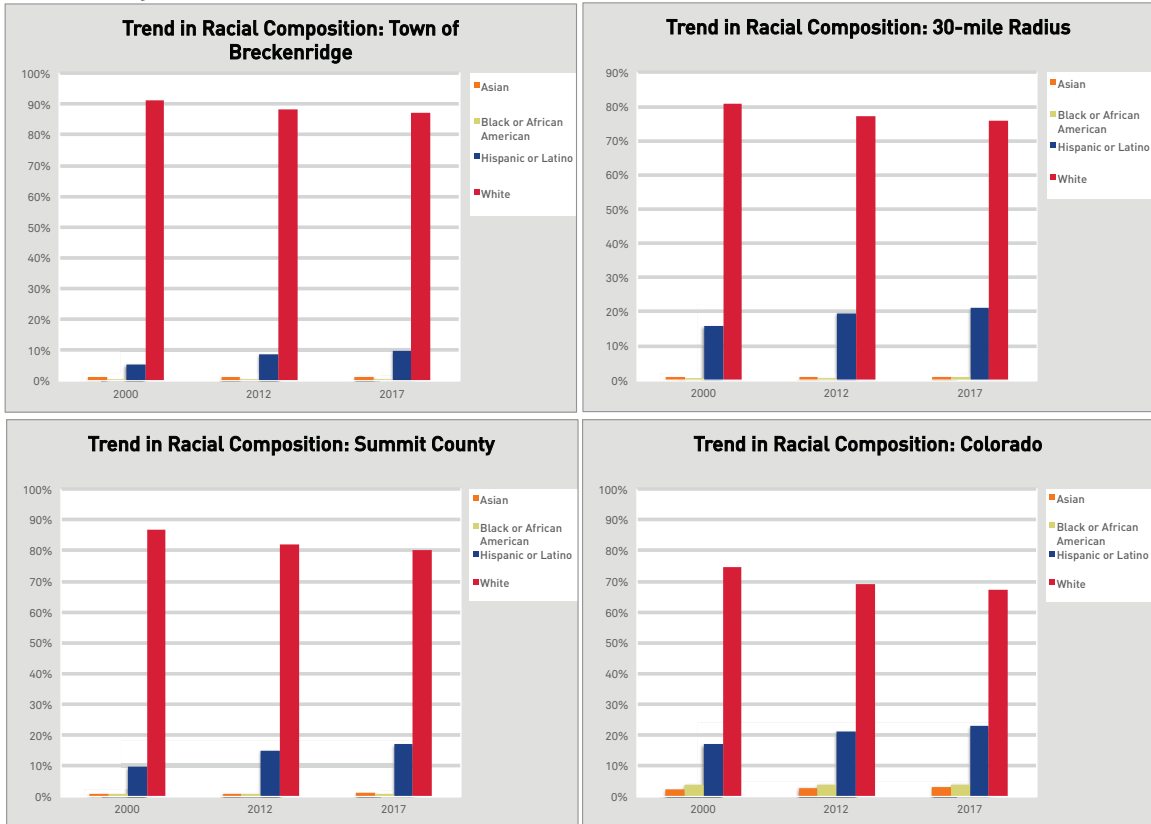




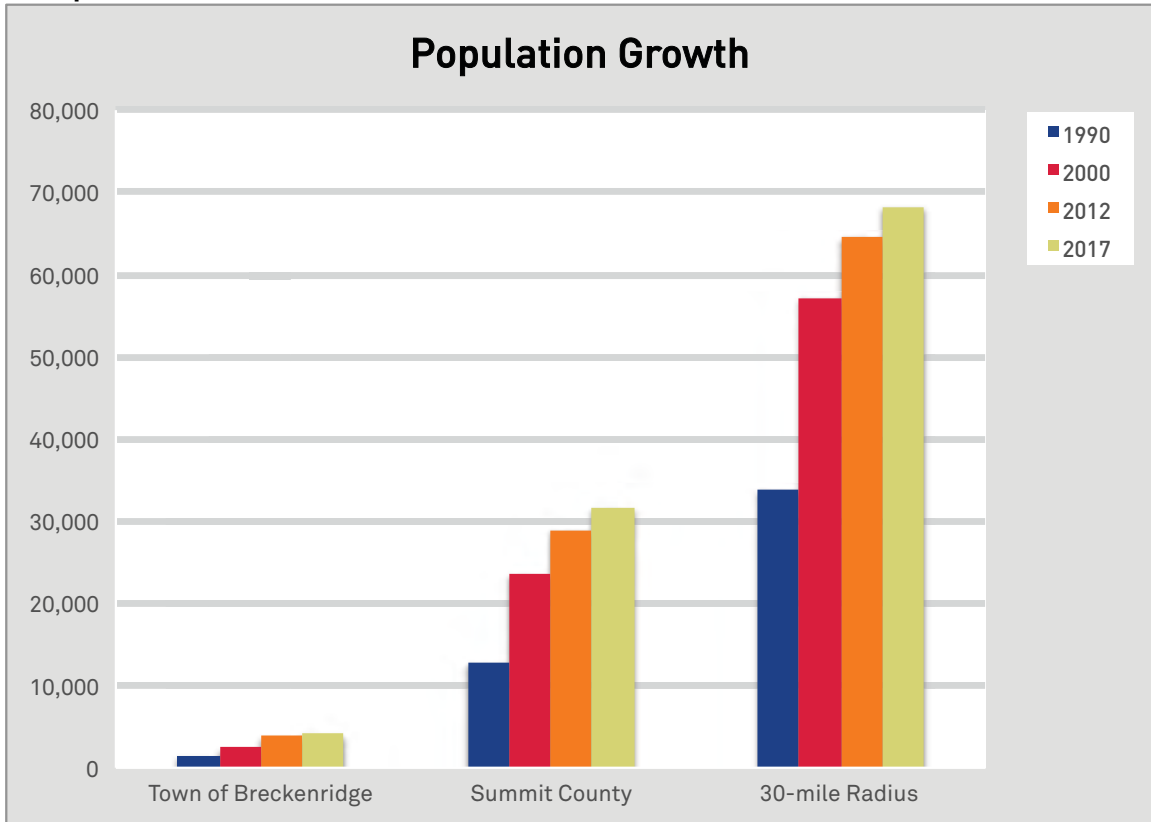
B. Income



C. Ethnicity



D. Population Growth

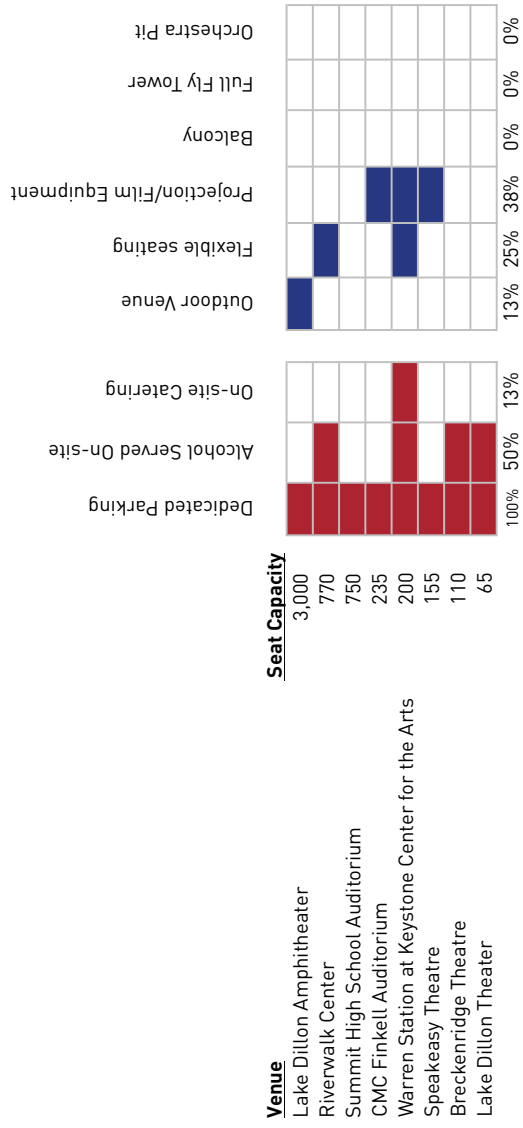


appendix d: facility inventory

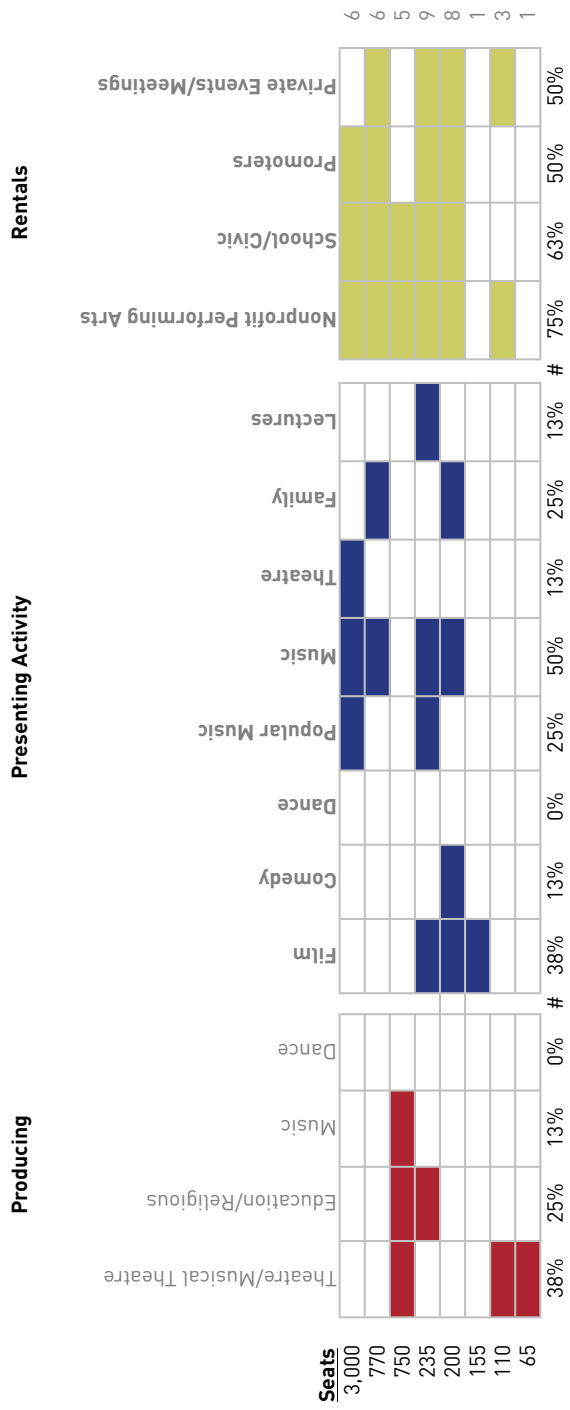
Performance Spaces: Facility Ratings

Facility	Max Theater Capacity	Types of Activity	Facility Condition	Staff and Support	Theatrical Functionality	Room Acoustics	Customer Amenities	Performer Amenities	Atmosphere/Character	Suitability for Performances	Rating
Lake Dillon Amphitheater	3,000	6	1	1	1	1	1	1	4	2	1.4
Riverwalk Center	770	6	3	2	3	3	2	3	4	3	2.8
Summit High School Auditorium	750	5	2	1	3	3	2	1	2	2	1.9
CMC Finkell Auditorium	235	9	3	2	1	2	2	2	1	2	2.0
Warren Station at Keystone Center for the Arts	200	8	3	2	2	2	2	2	2	2	2.2
Speakeasy Theatre	155	1	1	1	1	1	1	1	1	1	1.0
Breckenridge Theatre	110	3	2	2	2	2	1	1	2	2	1.8
Lake Dillon Theater	65	1	1	2	2	1	1	1	1	2	1.4

Performance Spaces: Facility Features



Performance Spaces: Programs & Activity



- Breckenridge**
- Lake Dillon Amphitheater (3,000 Seats)
 - Riverwalk Center (770 Seats)
 - Summit High School Auditorium (750 Seats)
 - CMC Finkel Auditorium (235 Seats)
 - Warren Station at Keystone Center for the Arts (200 Seats)
 - Speakeasy Theatre (155 Seats)
 - Breckenridge Theatre (110 Seats)
 - Lake Dillon Theater (65 Seats)

appendix e: pro-forma operating budget

RWC Budget & Programming Scenarios		2010	% Change	2011	% Change	2012	% Change	2013	% Change	2014	% Change	2015	% Change	2016	% Change	2017	% Change	2018	
ACTIVITY		Actual		Actual		Estimated		Budget		Projected		Projected		Projected		Projected		Projected	
PHYSICAL IMPROVEMENTS																			
BMF Events																			
Performances	17		16		14		17		17		17		17		17		17		17
Rehearsal/Prep Days	41.5		41.5		43		43		43		43		43		43		43		40
Average Attendance	344		340	3%	385	3%	395	3%	407	3%	419	3%	432	3%	445	3%	458		458
Attendance	5,841		5,444		5,385		6,715		6,916		7,124		7,338		7,558		7,785		7,785
Total Days of Use	59		58		56		60		60		60		60		60		60		57
Average Ticket Price	\$ 20.36		\$ 20.13		\$ 18.73	3%	\$ 18.73	3%	\$ 19.29	3%	\$ 19.87	3%	\$ 20.46	3%	\$ 21.08	3%	\$ 21.71		\$ 21.71
Gross Ticket Sales	\$ 118,913		\$ 109,581		\$ 100,843		\$ 125,749		\$ 133,408		\$ 141,532		\$ 150,151		\$ 159,296		\$ 168,997		\$ 168,997
TOB Surcharge Revenue	\$ 7,386		\$ 7,014		\$ 7,895		\$ 9,845		\$ 12,675		\$ 13,447		\$ 17,313		\$ 18,368		\$ 23,648		\$ 23,648
Rent																			
Production Labor																			
Total Surcharge, Rent and Labor	\$ 7,386		\$ 7,014		\$ 7,895		\$ 9,845		\$ 12,675		\$ 13,447		\$ 17,313		\$ 18,368		\$ 23,648		\$ 23,648
Payout to User	\$ 70,919		\$ 66,375		\$ 86,826		\$ 115,905		\$ 120,732		\$ 128,085		\$ 132,838		\$ 140,928		\$ 145,348		\$ 145,348
TOB Surcharge per attendee	\$ 1.26		\$ 1.29		\$ -		\$ 1.47	25%	\$ 1.83	3%	\$ 1.89	3%	\$ 2.36	25%	\$ 2.43	25%	\$ 3.04		\$ 3.04
Rent/Use Day	\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -
Production Labor/Performance	\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -
Total Charge/Use Day	\$ 126.26		\$ 121.98		\$ 142.25		\$ 164.08		\$ 211.26		\$ 224.12		\$ 288.56		\$ 306.13		\$ 414.89		\$ 414.89
Blue River Series																			
Performances	6		5		6		6		6		7		7		8		8		8
Rehearsal/Prep Days	0		0		0		0		0		0		0		0		0		0
Average Attendance	579		416		630	3%	650	3%	670	3%	690	3%	710	3%	732	3%	754		754
Attendance	3,476		2,078		3,781		3,900		4,017		4,827		4,972		5,853		6,028		6,028
Total Days of Use	6		6		6		6		6		7		7		8		8		8
Average Ticket Price	\$ 17.19		\$ 23.87		\$ 26.68	3%	\$ 26.68	3%	\$ 27.48	3%	\$ 28.30	3%	\$ 29.15	3%	\$ 30.03	3%	\$ 30.93		\$ 30.93
Gross Ticket Sales	\$ 59,751		\$ 49,609		\$ 100,866		\$ 104,041		\$ 110,377		\$ 136,615		\$ 144,935		\$ 175,727		\$ 186,429		\$ 186,429
TOB Surcharge Revenue	\$ 4,288		\$ 3,788		\$ 7,106		\$ 7,330		\$ 9,437		\$ 11,680		\$ 15,038		\$ 18,233		\$ 23,475		\$ 23,475
Rent																			
Production Labor	\$ 2,129		\$ 1,870		\$ 1,870		\$ 1,870		\$ 1,926		\$ 2,315		\$ 2,384		\$ 2,806		\$ 2,890		\$ 2,890
Total Surcharge, Rent and Labor	\$ 6,417		\$ 5,658		\$ 8,976		\$ 9,200		\$ 11,363		\$ 13,995		\$ 17,422		\$ 21,040		\$ 26,366		\$ 26,366
Payout to User	\$ 52,483		\$ 43,951		\$ 91,890		\$ 94,841		\$ 99,014		\$ 122,620		\$ 127,513		\$ 154,688		\$ 160,063		\$ 160,063
TOB Surcharge per attendee	\$ 1.23		\$ 1.82		\$ -		\$ 1.88	25%	\$ 2.35	3%	\$ 2.42	25%	\$ 3.02	25%	\$ 3.12	25%	\$ 3.89		\$ 3.89
Rent/Use Day	\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -
Production Labor/Performance	\$ 354.83		\$ 374.00		\$ 311.67	3%	\$ 311.67	3%	\$ 321.02	3%	\$ 330.65	3%	\$ 340.57	3%	\$ 350.78	3%	\$ 361.31		\$ 361.31
Total Charge/Use Day	\$ 1,069.50		\$ 943.00		\$ 1,496.00		\$ 1,533.27		\$ 1,893.84		\$ 1,999.25		\$ 2,488.90		\$ 2,629.95		\$ 3,295.73		\$ 3,295.73
Free Non-ticketed Events																			
Performances	22		25		16		16		16		16		16		16		16		16
Rehearsal/Prep Days	-		-		580		580		580		580		580		580		580		580
Average Attendance	-		-		9,276		9,276		9,276		9,276		9,276		9,276		9,276		9,276
Attendance	-		-		-		-		-		-		-		-		-		-
Total Days of Use	22		25		16		16		16		16		16		16		16		16
Average Ticket Price																			
Gross Ticket Sales																			
TOB Surcharge Revenue																			
Rent	\$ 3,800		\$ 1,700		\$ 2,100		\$ 2,100		\$ 2,625		\$ 2,704		\$ 3,380		\$ 3,481		\$ 4,351		\$ 4,351
Production Labor	\$ 185		\$ 240		\$ 2,100		\$ 2,100		\$ 2,625		\$ 2,704		\$ 3,380		\$ 3,481		\$ 4,351		\$ 4,351
Total Surcharge, Rent and Labor	\$ 3,985		\$ 1,940		\$ 4,200		\$ 4,200		\$ 5,250		\$ 5,408		\$ 6,760		\$ 6,962		\$ 8,702		\$ 8,702
Payout to User																			
TOB Surcharge per attendee																			
Rent/Use Day	\$ 172.73		\$ 68.00		\$ 131.25	25%	\$ 131.25	25%	\$ 164.06	3%	\$ 168.98	25%	\$ 211.23	25%	\$ 217.57	25%	\$ 271.96		\$ 271.96
Production Labor/Performance	\$ 8.41		\$ 9.60		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -
Total Charge/Use Day	\$ 181.14		\$ 77.60		\$ 131.25		\$ 131.25		\$ 164.06		\$ 168.98		\$ 211.23		\$ 217.57		\$ 271.96		\$ 271.96
Free Ticketed Events																			
Performances	2		1		-		-		-		-		-		-		-		-
Rehearsal/Prep Days	-		-		-		-		-		-		-		-		-		-
Average Attendance	763		770		770		770		770		770		770		770		770		770
Attendance	1526		1526		1526		1526		1526		1526		1526		1526		1526		1526
Total Days of Use	-		-		-		-		-		-		-		-		-		-
Average Ticket Price																			
Gross Ticket Sales																			
TOB Surcharge Revenue																			
Rent																			
Production Labor																			
Total Surcharge, Rent and Labor	\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -		\$ -
Payout to User																			
TOB Surcharge per attendee																			
Rent/Use Day																			
Production Labor/Performance																			

RWC Budget & Programming Scenarios		2010	% Change	2011	% Change	2012	% Change	2013	% Change	2014	% Change	2015	% Change	2016	% Change	2017	% Change	2018	
		Actual		Actual		Estimated		Budget		Projected		Projected		Projected		Projected		Projected	
Imagination Express																			
Total Charge/Use Day																			
Performances		8		11		7		7		8		8		9		9		10	
Rehearsal/Prep Days		265		214		310		300	3%	309		318		328		338		348	
Average Attendance		2,118		2,359		2,171		2,100	3%	2,472		2,546		2,950		3,039		3,478	
Total Days of Use		7		7		7		7		8		8		9		9		10	
Average Ticket Price		\$ 4.17		\$ 3.76		\$ 3.93		\$ 3.93	3%	\$ 4.05		\$ 4.17		\$ 4.30		\$ 4.43		\$ 4.56	
Gross Ticket Sales		\$ 8,826		\$ 8,870		\$ 8,542		\$ 8,263	3%	\$ 10,018		\$ 10,628		\$ 12,685		\$ 13,457		\$ 15,863	
TOB Surcharge Revenue		\$ 1,966		\$ 2,178		\$ 2,035		\$ 1,968		\$ 2,896		\$ 3,073		\$ 4,451		\$ 4,722		\$ 6,755	
Production Labor																			
Rent																			
Total Surcharge, Rent and Labor		\$ 1,966		\$ 2,178		\$ 2,035		\$ 1,968		\$ 2,896		\$ 3,073		\$ 4,451		\$ 4,722		\$ 6,755	
Payout to User		\$ 1,864		\$ 1,157		\$ 6,507		\$ 6,294		\$ 7,122		\$ 7,555		\$ 8,234		\$ 8,736		\$ 9,108	
TOB Surcharge per attendee		\$ 0.93		\$ 0.92		\$ 0.94		\$ 0.94	25%	\$ 1.17		\$ 1.21		\$ 1.51		\$ 1.55		\$ 1.94	
Rent/Use Day																			
Production Labor/Performance																			
Total Charge/Use Day		\$ 280.86		\$ 311.14		\$ 290.71		\$ 281.21		\$ 362.05		\$ 384.10		\$ 494.53		\$ 524.65		\$ 675.49	
NRO Events																			
Performances		14		14		16		15		15		15		15		15		15	
Rehearsal/Prep Days		56.5		56.5		56.5		56		56		56		56		56		52	
Average Attendance		441		463		408		410	3%	422		435		448		461		475	
Total Days of Use		71		71		73		71		71		71		71		71		67	
Average Ticket Price		\$ 22.82		\$ 22.32		\$ 21.96		\$ 21.96	3%	\$ 23.30		\$ 23.30		\$ 24.00		\$ 24.72		\$ 25.46	
Gross Ticket Sales		\$ 140,782		\$ 144,590		\$ 143,276		\$ 135,062		\$ 143,288		\$ 152,014		\$ 161,272		\$ 171,093		\$ 181,513	
TOB Surcharge Revenue		\$ 9,557		\$ 10,006		\$ 9,451		\$ 8,909		\$ 11,471		\$ 12,169		\$ 15,668		\$ 16,622		\$ 21,401	
Production Labor																			
Rent																			
Total Surcharge, Rent and Labor		\$ 9,557		\$ 10,186		\$ 9,451		\$ 8,909		\$ 11,471		\$ 12,169		\$ 15,668		\$ 16,622		\$ 21,401	
Payout to User		\$ 79,125		\$ 83,401		\$ 133,825		\$ 126,153		\$ 131,817		\$ 139,845		\$ 145,604		\$ 154,471		\$ 160,112	
TOB Surcharge per attendee		\$ 1.55		\$ 1.54		\$ 1.45		\$ 1.45	25%	\$ 1.81		\$ 1.87		\$ 2.33		\$ 2.40		\$ 3.00	
Rent/Use Day																			
Production Labor/Performance																			
Total Charge/Use Day		\$ 135.56		\$ 144.48		\$ 130.36		\$ 125.48		\$ 161.56		\$ 171.40		\$ 220.67		\$ 234.11		\$ 319.41	
Other Total																			
Performances		14		13		9		10		11		12		14		16		18	
Rehearsal/Prep Days		271		405		338		350		361		371		382		394		406	
Average Attendance		3,792		5,261		3,045		3,500	3%	3,966		4,456		5,354		6,303		7,303.43	
Total Days of Use		14		13		12		13		14		15		18		19		23	
Average Ticket Price		\$ 28.78		\$ 30.50		\$ 26.61		\$ 26.61	3%	\$ 27.40		\$ 28.23		\$ 29.07		\$ 29.94		\$ 30.84	
Gross Ticket Sales		\$ 109,123		\$ 160,450		\$ 81,013		\$ 93,118		\$ 108,668		\$ 125,767		\$ 155,664		\$ 188,735		\$ 225,258	
TOB Surcharge Revenue		\$ 5,958		\$ 8,030		\$ 3,021		\$ 3,472		\$ 4,918		\$ 5,692		\$ 8,549		\$ 10,366		\$ 15,014	
Production Labor																			
Rent																			
Total Surcharge, Rent and Labor		\$ 15,943		\$ 13,523		\$ 4,371		\$ 4,950		\$ 8,129		\$ 9,262		\$ 12,911		\$ 15,271		\$ 20,942	
Payout to User		\$ 91,391		\$ 146,393		\$ 76,642		\$ 88,168		\$ 100,539		\$ 116,504		\$ 142,753		\$ 173,465		\$ 204,316	
TOB Surcharge per attendee		\$ 1.57		\$ 1.53		\$ 0.99		\$ 0.99	25%	\$ 1.24		\$ 1.28		\$ 1.60		\$ 1.64		\$ 2.06	
Rent/Use Day		\$ 469.64		\$ 249.15		\$ 66.67		\$ 66.67	0.03	\$ 133.33		\$ 137.33		\$ 141.45		\$ 145.70		\$ 150.07	
Production Labor/Performance		\$ 243.57		\$ 173.38		\$ 61.11		\$ 61.11	1	\$ 122.22		\$ 125.89		\$ 129.67		\$ 133.56		\$ 137.56	
Total Charge/Use Day		\$ 1,138.79		\$ 1,040.23		\$ 364.25		\$ 380.78		\$ 580.64		\$ 617.48		\$ 717.26		\$ 803.72		\$ 910.51	
Ticketed by User Total																			
Performances		8		11		16		15		17		19		21		23		25	
Rehearsal/Prep Days		-		-		264		265		265		265		265		265		265	
Average Attendance		-		-		4,231		3,975		4,505		5,035		5,565		6,095		6,625	
Total Days of Use		8		11		16		15		17		19		21		23		25	
Gross Ticket Sales																			
TOB Surcharge Revenue		\$ 5,700		\$ 7,300		\$ 7,900		\$ 7,406		\$ 12,591		\$ 14,494		\$ 20,025		\$ 22,590		\$ 30,693	
Production Labor		\$ 240		\$ 680		\$ 1,140		\$ 1,069		\$ 1,436		\$ 1,635		\$ 2,193		\$ 2,474		\$ 3,102	
Payout to User		\$ 5,940		\$ 7,980		\$ 9,230		\$ 8,654		\$ 14,047		\$ 16,170		\$ 21,933		\$ 24,742		\$ 33,102	
TOB Surcharge per attendee		\$ 712.50		\$ 663.64		\$ 493.75		\$ 493.75	3%	\$ 740.63		\$ 762.84		\$ 953.55		\$ 982.16		\$ 1,227.70	
Rent/Use Day		\$ 30.00		\$ 61.82		\$ 71.25		\$ 71.25	3%	\$ 73.39		\$ 77.59		\$ 80.19		\$ 80.19		\$ 82.60	
Production Labor/Performance		\$ 742.50		\$ 725.45		\$ 576.88		\$ 576.90		\$ 826.27		\$ 851.06		\$ 1,044.42		\$ 1,075.75		\$ 1,324.10	
Total Charge/Use Day																			
...ive Presenting																			

RWC Budget & Programming Scenarios	2010 Actual	% Change	2011 Actual	% Change	2012 Estimated	% Change	2013 Budget	% Change	2014 Projected	% Change	2015 Projected	% Change	2016 Projected	% Change	2017 Projected	% Change	2018 Projected
NEW STAFF WAGES AND OVERTIME (4)	0		0		0		0		45,000		70,200		97,344		126,547		131,609
NEW STAFF BENEFITS (4)	877		596		1,958		3,500	3%	14,485		22,596		31,333		40,733		42,363
OFFICE SUPPLIES	0		0		0		3,500	3%	3,605	3%	3,713	3%	3,825	3%	3,939	3%	4,057
PHOTOGRAPHY SUPPLIES	0		0		0		5,000	3%	5,150	3%	5,305	3%	5,464	3%	5,628	3%	5,796
MISC OPERATING SUPPLIES	4,273		6,008		4,770		1,500	3%	1,545	3%	1,591	3%	1,639	3%	1,688	3%	1,739
POSTAGE	1,445		415		466		2,030	3%	2,091	3%	2,154	3%	2,218	3%	2,285	3%	2,353
PRINTING FORMS, ETC.	0		0		0		0		0		0		0		0		0
COPIER SERVICES	2,345		1,934		2,011		500	3%	515	3%	530	3%	546	3%	563	3%	580
SUBSCRIPTIONS	0		0		0		14,600		16,313		16,802		18,028		18,568		19,891
MEMBERSHIP FEES	300		475		1,000		59,400		45,439		48,524		52,236		55,547		58,240
ADVERTISING/MARKETING (5)	12,435		15,246		15,178		2,300	3%	2,369	6%	2,511	6%	2,662	6%	2,822	6%	2,906
BROCHURE PRODUCTION/PRINTING	0		0		0		10,000	3%	10,300	3%	10,609	3%	10,927	3%	11,255	3%	11,593
ELECTRIC & GAS (6)	48,905		49,141		40,943		7,700	10%	8,470	10%	9,317	10%	10,249	10%	11,274	10%	11,612
TELEPHONE	2,025		3,186		1,433		1,000	3%	1,030	3%	1,061	3%	1,093	3%	1,126	3%	1,159
CONSULTANTS	0		0		0		11,000	3%	11,330	3%	11,670	3%	12,020	3%	12,381	3%	12,752
OTHER PROFESSIONAL SVCS	1,217		5,988		7,809		60,000		42,000		54,075		66,837		80,315		94,543
PROF DEVELOPMENT/TRAINING	723		4,213		2,927		17,304	3%	17,823	3%	18,358	3%	18,909	3%	19,476	3%	20,064
MISC BUSINESS EXPENSE	1,653		3,542		2,150		15,840	3%	15,840	3%	17,705	3%	19,731	3%	22,100	3%	24,746
RWC DIRECT PROGRAM COSTS							5,000	3%	5,150	3%	5,305	3%	5,464	3%	5,628	3%	5,796
IMAGINATION EXPRESS					11,000		0		0		0		0		0		0
RWC LIVE PRESENTING (7)					0		0		0		0		0		0		0
RWC FILM PRESENTING					0		0		0		0		0		0		0
OTHER SPECIAL EVENTS/PROGRAMS	59,895		56,115		61,368		16,800	3%	17,304	3%	17,823	3%	18,358	3%	18,909	3%	19,476
JANITORIAL SERVICES	18,142		14,986		13,235		14,200		15,840		17,705		19,731		22,100		24,746
EMPLOYEE RELATIONS	0		0		0		5,000	3%	5,150	3%	5,305	3%	5,464	3%	5,628	3%	5,796
BANK/CREDIT CARD CHARGES (8)	13,744		14,049		13,235		0		0		0		0		0		0
OTHER CONTRACTED SERVICES	5,213		2,226		5,205		4,500	3%	4,635	3%	4,774	3%	4,917	3%	5,065	3%	5,217
LEADERSHIP DEV. TEAM	0		0		0		13,480		18,847		20,828		23,119		25,529		28,505
RWC BME/NRO EXPENSE	-1,152		-2,999		-1,152		0		0		0		0		0		0
RIVERWALK THIRD PARTY EXPENSE	26		-410		0		0		0		0		0		0		0
SOUND EQUIPMENT RENTAL	9,100		2,795		4,500		4,400	3%	4,532	3%	4,668	3%	4,808	3%	4,952	3%	5,101
LIABILITY INSURANCE (10)	2,361		5,678		4,503		1,030	3%	1,061	3%	1,093	3%	1,126	3%	1,159	3%	1,192
MISC RENTAL	45,120		29,400		34,824		4,500	3%	4,635	3%	4,774	3%	4,917	3%	5,065	3%	5,217
I/T COMPUTER ALLOCATION	63,228		30,324		16,011		535,679	2%	535,679	2%	535,679	2%	535,679	2%	535,679	2%	535,679
FACILITIES FUND ALLOCATION (R&M)	598,666		558,901		591,060		535,679	2%	535,679	2%	535,679	2%	535,679	2%	535,679	2%	535,679
TOTAL EXPENSES	598,666		558,901		591,060		535,679		535,679		535,679		535,679		535,679		535,679
RESULT OF OPERATIONS	-478,997		-464,199		-491,728		-535,679		-583,159		-628,726		-663,479		-710,546		-702,645
BUILDING IMPROVEMENTS (CAPITAL)	248		0		12,538		26,000	3%	26,780	3%	27,583	3%	28,411	3%	29,263	3%	30,141
ANNUAL FUNDING REQUIREMENT	479,245		464,199		504,266		561,679		609,939		656,310		691,890		739,810		793,786
Annual Escalation								3%									
% of Op Budget Covered by Earned Income	20%		17%		17%		20%		24%		25%		29%		30%		36%
1. Net Concessions/Attender	\$ 1.43		\$ 1.14		\$ 0.60		\$ 0.60	3%	\$ 0.62	3%	\$ 0.64	3%	\$ 0.66	3%	\$ 0.68	3%	\$ 0.70
2. Merchandise Commission/Performance	\$ 11.22		\$ 4.98		\$ 15.31		\$ 11.63	3%	\$ 11.98	3%	\$ 12.34	3%	\$ 12.71	3%	\$ 13.09	3%	\$ 13.48
4-Staffing																	
Existing Staff FTE					3.5		3.5	4%	4.5	4%	4.5	4%	4.5	4%	4.5	4%	4.5
Salary/Existing FTE					\$ 65,420		\$ 65,420	4%	\$ 68,037	4%	\$ 70,759	4%	\$ 73,589	4%	\$ 76,532	4%	\$ 79,594
New Staff FTE					\$		\$	1	\$	1.5	\$	2	\$	2.5	\$	2.5	\$
Salary/New FTE					\$		\$	45,000	\$	46,800	\$	48,672	\$	50,619	\$	52,644	\$
Staff Benefits as % of Wages	27%		27%		33%		32%		32%		32%		32%		32%		32%
5. Advertising & Marketing/Town Event	\$ 414.50		\$ 423.50		\$ 659.91		\$ 659.91	3%	\$ 679.71	3%	\$ 700.10	3%	\$ 721.10	3%	\$ 742.74	3%	\$ 765.02
6. Electric & Gas/Use Day	\$ 258.76		\$ 253.30		\$ 221.31		\$ 221.31	3%	\$ 227.95	3%	\$ 234.79	3%	\$ 241.84	3%	\$ 249.09	3%	\$ 256.56
k & Credit Card Charges/Ticket Sold	\$ 0.64		\$ 0.65		\$ 0.38		\$ 0.38	3%	\$ 0.40	3%	\$ 0.41	3%	\$ 0.42	3%	\$ 0.43	3%	\$ 0.45

RWC Budget & Programming Scenarios	2010		2011		2012		2013		2014		2015		2016		2017		2018	
	Actual	% Change	Actual	% Change	Estimated	% Change	Budget	% Change	Projected	% Change	Projected	% Change	Projected	% Change	Projected	% Change	Projected	Projected
9. Production Supplies/Performance	\$ 147		\$ 157		\$ 191	3%	\$ 190.61	3%	\$ 196.33	3%	\$ 202.22	3%	\$ 208.28	3%	\$ 214.53	3%	\$ 220.97	
10. Liability Insurance/Attender	\$ 0.06		\$ 0.18		\$ 0.16	3%	\$ 0.16	3%	\$ 0.16	3%	\$ 0.17	3%	\$ 0.17	3%	\$ 0.18	3%	\$ 0.18	

appendix f: economic impact multipliers and spreadsheets

Quantitative Economic Impacts

Economic impacts are split between direct and indirect impacts. Direct impacts (which also include the induced impacts of audiences) are the measure of the economic effect of the initial expenditure within a community. Then there are the indirect impacts, which occur as people and businesses receive and then re-spend those initial direct expenditures locally. The indirect impact is the effect of this re-spending on sales, jobs, and household earnings. It is often referred to as secondary spending or the dollars “rippling” through a community. When funds are spent outside the market area, they are considered to have “leaked out” of the community and therefore cease to have a local economic impact. Indirect impact is then the sum of the rounds of local spending after the initial expenditures.

The shift from direct impacts to indirect impacts is measured by employing multipliers developed by the Bureau of Economic Analysis, part of the Department of Commerce in Washington DC. Multipliers translate an input into an output: for example, a dollar spent on food (input) has an impact on the local economy by virtue of new sales in that industry, new earnings for people associated with that industry and new jobs created in that industry (output). There are three multipliers for each industry. The output multiplier is the estimate of total new sales associated with the initial expenditure. The earnings multiplier is the sum of three components of personal income-wage and salary disbursements, supplements to wages and salaries, and proprietors’ income. It is not a sub-category of the output estimate, but rather the resulting impact of sales on what is earned by local workers. Finally, there is the employment estimate, which forecasts the jobs created in each industry as a result of new expenditures. Multipliers are purchased for a defined market area, in this case Summit County. The full set of multipliers follows in this appendix.

The following chart shows the sum of construction expenditures and resulting impacts. Here we are making rough estimates of the size of expenditures, and then combining them at the end.

One-time Impacts of Construction on Summit County						
		RWC Phase 1	RWC Phase 2	RWC Phase 3	Arts District	Total
	Construction Budget	\$ 500,000	\$ 8,000,000	\$ 10,000,000	\$ 2,600,000	\$ 21,100,000
(Industry Code 230000)	Final Demand Multipliers	Project Outputs	Project Outputs	Project Outputs	Project Outputs	Project Outputs
Output	1.4891	\$ 744,550	\$ 11,912,800	\$ 14,891,000	\$ 3,871,660	\$ 31,420,010
Earnings	0.4475	\$ 223,750	\$ 3,580,000	\$ 4,475,000	\$ 1,163,500	\$ 9,442,250
Employment (person-years of employment)	10.8319	5	87	108	28	229

Now lets look more closely at the impacts of these operations. We’ll combine the impacts of both the RWC and BAD, estimating their current impacts first and then estimating the impacts after various improvements are completed.

We calculate the ongoing impact of the facility using what is called the bill of goods approach, shown in the following chart. We estimate expenditures on everything from utilities and hotels to waste management and advertising, suggest the share of those expenditures made in Summit County, and then use the three types of multipliers to calculate new output, earnings and jobs in each of those industries.

Here is the chart for the current operations of the RWC and BAD.

Summary of Operating Impacts on Summit County					
Total Non-staff Expenditures	Non-staff Expenditures	Summit County Component	New Sales (\$000's)	New Earnings (\$000's)	New Empl't (jobs)
Current	\$ 351,000	\$ 262,625	\$ 382,328	\$ 113,581	3.4
Post-Upgrade	\$ 556,750	\$ 403,375	\$ 586,714	\$ 173,541	5.2

The second component of operating impacts is the ancillary spending of facility audiences, for which we focus back on the Riverwalk Center. And again we will attempt to show the impacts of current audiences and then the impacts of larger audiences after upgrades.

To calculate these numbers, we start with the estimated current paying audience members for the base year of the Riverwalk Center, splitting them between those coming from within Summit County and those from outside the County. Then we show the same County and non-County split for RWC attendance after three phases of upgrades.

RWC Potential Attendance		
	Current	Post-upgrade
Total Attendance	34,000	55,000
Relocated Attendance		10,000
Projected Incremental Audience		45,000
Summit County Attendance	17,000	22,500
Non-Summit County Attendance	17,000	22,500

The key here is that the post-upgrade audience should not include those who move from other Summit County facilities, as they do not represent new impacts on the County economy.

Now, we input those estimates into ancillary spending formulas, which are taken from the 2008 Arts and Economic Prosperity Report published by Americans for the Arts. That report provides significant data on how much people spend on various things in conjunction with their attendance at performances, exhibits and films. We then apply our multipliers to these direct impacts and add the totals for each industry to arrive at total impacts associated with the expenditures of audiences.

Ancillary Spending Impacts Summary				
	Total Direct (Induced) Expenditures	Total New Outputs (Sales)	Total New Earnings	Total New Jobs
Current Audiences	\$ 1,187,280	\$ 1,726,812	\$ 478,803	18
Incremental Post-upgrade Audiences	\$ 1,571,400	\$ 2,362,475	\$ 735,062	30

These are significant numbers. There are likely expenditures of \$1.2M associated with current RWC audiences, which translate into \$1.7M in new sales, \$478K in new earnings and 18 new jobs in the County. The, after the upgrades, RWC audiences spend \$1.6M in the County, which becomes \$2.4M in new sales, \$735K in new earnings and 30 new jobs.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
1111C0 Oilseed and grain farming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
111200 Vegetable and melon farming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
1113B0 Fruit and tree nut farming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
111400 Greenhouse, nursery, and floriculture production	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
111910 Tobacco farming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
111920 Cotton farming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
1119C0 All other crop farming, including sugarcane and sugar beet farming	1.4912	0.2397	11.1415	0.6309	1.7638	1.4834
1121A0 Cattle ranching and farming	1.5430	0.2159	9.6902	0.4595	1.8815	1.7044
112120 Dairy cattle and milk production	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
112A00 Animal production, except cattle and poultry and eggs	1.3188	0.1936	8.6258	0.6940	1.5232	1.3805
112300 Poultry and egg production	1.1898	0.1617	6.4342	0.3050	1.4095	1.2528
113A00 Forest nurseries, forest products, and timber tracts	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
113300 Logging	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
114100 Fishing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
114200 Hunting and trapping	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
115000 Support activities for agriculture and forestry	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
211000 Oil and gas extraction	1.3464	0.2731	4.9809	0.7199	1.5291	1.9182
212100 Coal mining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
212210 Iron ore mining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
2122A0 Gold, silver, and other metal ore mining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
212230 Copper, nickel, lead, and zinc mining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
212310 Stone mining and quarrying	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
212320 Sand, gravel, clay, and ceramic and refractory minerals mining and quarrying	1.3073	0.1633	3.7476	0.6983	1.8830	1.8694
212390 Other nonmetallic mineral mining and quarrying	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
213111 Drilling oil and gas wells	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
213112 Support activities for oil and gas operations	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
21311A Support activities for other mining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
2211A0 Electric power generation, transmission, and distribution	1.2605	0.2232	3.5579	0.8432	1.4605	2.2319
221200 Natural gas distribution	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
221300 Water, sewage and other systems	1.4658	0.3187	7.6240	0.9460	1.6925	1.8110
230000 Construction	1.4891	0.4475	10.8139	0.8040	1.3875	1.4978
311111 Dog and cat food manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311119 Other animal food manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311210 Flour milling and malt manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311221 Wet corn milling	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
31122A Soybean and other oilseed processing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
311225 Fats and oils refining and blending	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311230 Breakfast cereal manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
31131A Sugar cane mills and refining	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311313 Beet sugar manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311320 Chocolate and confectionery manufacturing from cacao beans	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311330 Confectionery manufacturing from purchased chocolate	1.2134	0.1533	4.9287	0.4922	1.5409	1.3884
311340 Nonchocolate confectionery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311410 Frozen food manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311420 Fruit and vegetable canning, pickling, and drying	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
31151A Fluid milk and butter manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311513 Cheese manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311514 Dry, condensed, and evaporated dairy product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311520 Ice cream and frozen dessert manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
31161A Animal (except poultry) slaughtering, rendering, and processing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311615 Poultry processing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311700 Seafood product preparation and packaging	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311810 Bread and bakery product manufacturing	1.4137	0.3109	8.9081	0.6090	1.5847	1.5175
311820 Cookie, cracker, and pasta manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311830 Tortilla manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311910 Snack food manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311920 Coffee and tea manufacturing	1.2732	0.1584	3.7762	0.3778	1.8029	1.9678
311930 Flavoring syrup and concentrate manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311940 Seasoning and dressing manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
311990 All other food manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
312110 Soft drink and ice manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
312120 Breweries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
312130 Wineries	1.2656	0.2069	9.4392	0.4169	1.4951	1.2331
312140 Distilleries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
3122A0 Tobacco product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313100 Fiber, yarn, and thread mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313210 Broadwoven fabric mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313220 Narrow fabric mills and schiffli machine embroidery	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313230 Nonwoven fabric mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313240 Knit fabric mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313310 Textile and fabric finishing mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
313320 Fabric coating mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

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2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

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6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
314110 Carpet and rug mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
314120 Curtain and linen mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
314910 Textile bag and canvas mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
314990 All other textile product mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315100 Apparel knitting mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315210 Cut and sew apparel contractors	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315220 Men's and boys' cut and sew apparel manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315230 Women's and girls' cut and sew apparel manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315290 Other cut and sew apparel manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
315900 Apparel accessories and other apparel manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
316100 Leather and hide tanning and finishing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
316200 Footwear manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
316900 Other leather and allied product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321100 Sawmills and wood preservation	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32121A Veneer and plywood manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32121B Engineered wood member and truss manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321219 Reconstituted wood product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321910 Wood windows and doors and millwork	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321920 Wood container and pallet manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321991 Manufactured home (mobile home) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
321992 Prefabricated wood building manufacturing	1.3089	0.2856	9.2062	0.5368	1.3879	1.3274
321999 All other miscellaneous wood product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322110 Pulp mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322120 Paper mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322130 Paperboard mills	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322210 Paperboard container manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32222A Coated and laminated paper, packaging paper and plastics film manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32222B All other paper bag and coated and treated paper manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322230 Stationery product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322291 Sanitary paper product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
322299 All other converted paper product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
323110 Printing	1.3953	0.4014	11.0622	0.7122	1.3400	1.3716
323120 Support activities for printing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
324110 Petroleum refineries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
324121 Asphalt paving mixture and block manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
324122 Asphalt shingle and coating materials manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

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NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
324191 Petroleum lubricating oil and grease manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
324199 All other petroleum and coal products manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325110 Petrochemical manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325120 Industrial gas manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325130 Synthetic dye and pigment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325181 Alkalies and chlorine manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325182 Carbon black manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325188 All other basic inorganic chemical manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325190 Other basic organic chemical manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325211 Plastics material and resin manufacturing	1.3090	0.1738	3.2499	0.3411	1.7097	2.1288
325212 Synthetic rubber manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325220 Artificial and synthetic fibers and filaments manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325310 Fertilizer manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325320 Pesticide and other agricultural chemical manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325411 Medicinal and botanical manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325412 Pharmaceutical preparation manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325413 In-vitro diagnostic substance manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325414 Biological product (except diagnostic) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325510 Paint and coating manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325520 Adhesive manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325610 Soap and cleaning compound manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325620 Toilet preparation manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
325910 Printing ink manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
3259A0 All other chemical product and preparation manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326110 Plastics packaging materials and unlaminated film and sheet manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326121 Unlaminated plastics profile shape manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326122 Plastics pipe and pipe fitting manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326130 Laminated plastics plate, sheet (except packaging), and shape manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326140 Polystyrene foam product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326150 Urethane and other foam product (except polystyrene) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326160 Plastics bottle manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32619A Other plastics product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326210 Tire manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326220 Rubber and plastics hoses and belting manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
326290 Other rubber product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

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Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
32711A Pottery, ceramics, and plumbing fixture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32712A Brick, tile, and other structural clay product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
32712B Clay and nonclay refractory manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327211 Flat glass manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327212 Other pressed and blown glass and glassware manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327213 Glass container manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327215 Glass product manufacturing made of purchased glass	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327310 Cement manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327320 Ready-mix concrete manufacturing	1.3392	0.1948	4.4053	0.5415	1.6339	1.8169
327330 Concrete pipe, brick, and block manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327390 Other concrete product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
3274A0 Lime and gypsum product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327910 Abrasive product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327991 Cut stone and stone product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327992 Ground or treated mineral and earth manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327993 Mineral wool manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
327999 Miscellaneous nonmetallic mineral products	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331110 Iron and steel mills and ferroalloy manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331200 Steel product manufacturing from purchased steel	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33131A Alumina refining and primary aluminum production	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331314 Secondary smelting and alloying of aluminum	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33131B Aluminum product manufacturing from purchased aluminum	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331411 Primary smelting and refining of copper	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331419 Primary smelting and refining of nonferrous metal (except copper and aluminum)	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331420 Copper rolling, drawing, extruding and alloying	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331490 Nonferrous metal (except copper and aluminum) rolling, drawing, extruding and alloying	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331510 Ferrous metal foundries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
331520 Nonferrous metal foundries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33211A All other forging, stamping, and sintering	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332114 Custom roll forming	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33211B Crown and closure manufacturing and metal stamping	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33221A Cutlery, utensil, pot, and pan manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33221B Handtool manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

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1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

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INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
332310 Plate work and fabricated structural product manufacturing	1.3637	0.3406	7.4520	0.6067	1.4028	1.5924
332320 Ornamental and architectural metal products manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332410 Power boiler and heat exchanger manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332420 Metal tank (heavy gauge) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332430 Metal can, box, and other metal container (light gauge) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33299A Ammunition manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33299B Arms, ordnance, and accessories manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332500 Hardware manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332600 Spring and wire product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332710 Machine shops	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332720 Turned product and screw, nut, and bolt manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332800 Coating, engraving, heat treating and allied activities	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33291A Valve and fittings other than plumbing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332913 Plumbing fixture fitting and trim manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332991 Ball and roller bearing manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
332996 Fabricated pipe and pipe fitting manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33299C Other fabricated metal manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333111 Farm machinery and equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333112 Lawn and garden equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333120 Construction machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333130 Mining and oil and gas field machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33329A Other industrial machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333220 Plastics and rubber industry machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333295 Semiconductor machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33331A Vending, commercial, industrial, and office machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333314 Optical instrument and lens manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333315 Photographic and photocopying equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333319 Other commercial and service industry machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33341A Air purification and ventilation equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333414 Heating equipment (except warm air furnaces) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333415 Air conditioning, refrigeration, and warm air heating equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333511 Industrial mold manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
33351A Metal cutting and forming machine tool manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333514 Special tool, die, jig, and fixture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333515 Cutting tool and machine tool accessory manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33351B Rolling mill and other metalworking machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333611 Turbine and turbine generator set units manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333612 Speed changer, industrial high-speed drive, and gear manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333613 Mechanical power transmission equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333618 Other engine equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333911 Pump and pumping equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333912 Air and gas compressor manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333920 Material handling equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333991 Power-driven handtool manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33399A Other general purpose machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333993 Packaging machinery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
333994 Industrial process furnace and oven manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33399B Fluid power process machinery	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334111 Electronic computer manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334112 Computer storage device manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33411A Computer terminals and other computer peripheral equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334210 Telephone apparatus manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334220 Broadcast and wireless communications equipment	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334290 Other communications equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334300 Audio and video equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334411 Electron tube manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334412 Bare printed circuit board manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334413 Semiconductor and related device manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33441A Electronic capacitor, resistor, coil, transformer, and other inductor manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334417 Electronic connector manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334418 Printed circuit assembly (electronic assembly) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334419 Other electronic component manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334510 Electromedical and electrotherapeutic apparatus manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334511 Search, detection, and navigation instruments manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

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NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
334512 Automatic environmental control manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334513 Industrial process variable instruments manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334514 Totalizing fluid meters and counting devices manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334515 Electricity and signal testing instruments manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334516 Analytical laboratory instrument manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334517 Irradiation apparatus manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33451A Watch, clock, and other measuring and controlling device manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33461A Software, audio, and video media reproducing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
334613 Magnetic and optical recording media manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335110 Electric lamp bulb and part manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335120 Lighting fixture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335210 Small electrical appliance manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335221 Household cooking appliance manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335222 Household refrigerator and home freezer manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335224 Household laundry equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335228 Other major household appliance manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335311 Power, distribution, and specialty transformer manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335312 Motor and generator manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335313 Switchgear and switchboard apparatus manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335314 Relay and industrial control manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335911 Storage battery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335912 Primary battery manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335920 Communication and energy wire and cable manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335930 Wiring device manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335991 Carbon and graphite product manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
335999 All other miscellaneous electrical equipment and component manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336111 Automobile manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336112 Light truck and utility vehicle manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336120 Heavy duty truck manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336211 Motor vehicle body manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336212 Truck trailer manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336213 Motor home manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336214 Travel trailer and camper manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

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4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

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INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
336300 Motor vehicle parts manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336411 Aircraft manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336412 Aircraft engine and engine parts manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336413 Other aircraft parts and auxiliary equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336414 Guided missile and space vehicle manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33641A Propulsion units and parts for space vehicles and guided missiles	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336500 Railroad rolling stock manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336611 Ship building and repairing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336612 Boat building	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336991 Motorcycle, bicycle, and parts manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336992 Military armored vehicle, tank, and tank component manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
336999 All other transportation equipment manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337110 Wood kitchen cabinet and countertop manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337121 Upholstered household furniture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337122 Nonupholstered wood household furniture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33712A Metal and other household furniture (except wood) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337127 Institutional furniture manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33721A Wood television, radio, and sewing machine cabinet manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337212 Office furniture and custom architectural woodwork and millwork manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337215 Showcase, partition, shelving, and locker manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337910 Mattress manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
337920 Blind and shade manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33911A Laboratory apparatus and surgical appliance and supplies manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339112 Surgical and medical instrument manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339114 Dental equipment and supplies manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339115 Ophthalmic goods manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339116 Dental laboratories	1.4669	0.5720	16.0698	0.9317	1.2630	1.2797
339910 Jewelry and silverware manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339920 Sporting and athletic goods manufacturing	1.3837	0.3113	8.4331	0.6496	1.4637	1.4757
339930 Doll, toy, and game manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339940 Office supplies (except paper) manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339950 Sign manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
339991 Gasket, packing, and sealing device manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

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3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

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INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
339992 Musical instrument manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
33999A All other miscellaneous manufacturing	1.3484	0.3556	9.5862	0.6920	1.3246	1.3525
339994 Broom, brush, and mop manufacturing	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
420000 Wholesale trade	1.3781	0.3688	6.6989	0.9181	1.3605	1.7527
4A0000 Retail trade	1.4259	0.3818	13.9007	0.9331	1.3697	1.3152
481000 Air transportation	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
482000 Rail transportation	1.4531	0.3002	5.3948	0.7593	1.7211	2.5368
483000 Water transportation	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
484000 Truck transportation	1.4714	0.3919	9.8959	0.7562	1.4829	1.6199
485A00 Transit and ground passenger transportation	1.4970	0.4100	11.6301	0.6312	1.4872	1.4436
486000 Pipeline transportation	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
48A000 Scenic and sightseeing transportation and support activities for transportation	1.6393	0.5970	12.8420	0.9503	1.4004	1.6529
492000 Couriers and messengers	1.4280	0.3639	11.5782	0.8509	1.4605	1.4135
493000 Warehousing and storage	1.4436	0.3498	10.4951	0.9062	1.4340	1.5081
511110 Newspaper publishers	1.4183	0.4243	11.7968	0.8354	1.3528	1.3634
511120 Periodical publishers	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
511130 Book publishers	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
5111A0 Directory, mailing list, and other publishers	1.3990	0.2700	5.8407	0.7449	1.7048	2.1767
511200 Software publishers	1.4851	0.4657	7.3471	0.9396	1.3789	2.1401
512100 Motion picture and video industries	1.3098	0.2566	9.9269	0.8489	1.4510	1.3544
512200 Sound recording industries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
515100 Radio and television broadcasting	1.5150	0.5109	7.8243	0.7474	1.3791	1.8458
515200 Cable and other subscription programming	1.5480	0.5108	7.8525	0.7834	1.4242	2.1170
51A000 Internet and other information services	1.4512	0.4264	7.6420	0.9121	1.3707	1.8562
517000 Telecommunications	1.3981	0.2221	4.2524	0.7950	1.7659	2.5044
52A000 Monetary authorities and depository credit intermediation	1.3997	0.3442	7.6744	0.9475	1.4412	1.6651
522A00 Nondepository credit intermediation and related activities	1.4510	0.3489	6.6212	0.9129	1.4984	2.0144
523000 Securities, commodity contracts, investments, and related activities	1.5755	0.5887	18.8579	0.9337	1.3323	1.3116
524100 Insurance carriers	1.4397	0.3962	7.9078	0.8020	1.4398	1.7071
524200 Insurance agencies, brokerages, and related activities	1.5224	0.4695	11.1170	0.9117	1.4111	1.6283
525000 Funds, trusts, and other financial vehicles	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
531000 Real estate	1.3083	0.2047	13.5501	0.9904	1.5416	1.2221
S00800 Owner-occupied dwellings	1.2421	0.0607	1.8618	0.8612	0.0000	0.0000
532100 Automotive equipment rental and leasing	1.4292	0.2985	5.8942	0.8485	1.5969	2.1971
532A00 General and consumer goods rental except video tapes and discs	1.5023	0.4584	8.6178	0.8561	1.3950	1.7564

(Continued)

Region Definition: Summit, CO

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	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
532230 Video tape and disc rental	1.4962	0.3972	12.9523	0.9006	1.4494	1.3775
532400 Commercial and industrial machinery and equipment rental and leasing	1.4353	0.3286	5.2219	0.7969	1.5569	2.6250
533000 Lessors of nonfinancial intangible assets	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
541100 Legal services	1.5958	0.7050	11.3846	1.1272	1.2568	1.7187
541200 Accounting, tax preparation, bookkeeping, and payroll services	1.4911	0.5382	14.1927	1.0639	1.3024	1.3860
541300 Architectural, engineering, and related services	1.5542	0.5297	9.5054	0.9763	1.3979	1.9062
541400 Specialized design services	1.4583	0.4756	14.6335	0.9985	1.3240	1.3494
541511 Custom computer programming services	1.5826	0.6914	11.0662	1.0686	1.2756	1.7649
541512 Computer systems design services	1.6512	0.6427	10.7355	0.9893	1.3663	1.9513
54151A Other computer related services, including facilities management	1.5087	0.5788	10.2759	1.0300	1.2853	1.6651
541610 Management, scientific, and technical consulting services	1.5668	0.5942	14.8835	1.0382	1.3309	1.4484
5416A0 Environmental and other technical consulting services	1.5112	0.5372	17.0061	1.0116	1.3288	1.3188
541700 Scientific research and development services	1.5715	0.5128	8.4515	0.9344	1.4323	2.2452
541800 Advertising and related services	1.4247	0.3629	7.8193	0.9265	1.4411	1.8645
5419A0 All other miscellaneous professional, scientific, and technical services	1.5583	0.6803	12.6816	1.0920	1.2609	1.5422
541920 Photographic services	1.5888	0.5912	26.5931	0.9896	1.3234	1.2180
541940 Veterinary services	1.5188	0.5104	16.8733	0.8529	1.3372	1.3213
550000 Management of companies and enterprises	1.5629	0.5617	8.1613	0.9802	1.3601	2.1310
561300 Employment services	1.5070	0.6749	27.3675	1.1414	1.2329	1.1720
561500 Travel arrangement and reservation services	1.5143	0.4465	12.7940	0.9181	1.4252	1.4871
561100 Office administrative services	1.6009	0.5917	12.0564	1.0082	1.3698	1.7081
561200 Facilities support services	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
561400 Business support services	1.4807	0.4440	16.4335	0.9385	1.3925	1.3132
561600 Investigation and security services	1.4998	0.5947	24.8814	1.0250	1.2691	1.1867
561700 Services to buildings and dwellings	1.4845	0.4479	21.9615	0.8529	1.3845	1.2101
561900 Other support services	1.4285	0.3547	10.4809	0.9062	1.4615	1.5277
562000 Waste management and remediation services	1.4654	0.3409	6.8435	0.8448	1.5378	1.9133
611100 Elementary and secondary schools	1.6645	0.5790	27.8069	1.0281	1.3506	1.2680
611A00 Junior colleges, colleges, universities, and professional schools	1.6395	0.5649	18.1445	0.9747	1.3436	1.3785
611B00 Other educational services	1.4856	0.3969	15.9061	0.9066	1.4419	1.3285
621A00 Offices of physicians, dentists, and other health practitioners	1.5743	0.6431	12.6095	1.0224	1.2973	1.5790
621B00 Medical and diagnostic labs and outpatient and other ambulatory care services	1.5793	0.5918	12.7082	0.9675	1.3499	1.5856
621600 Home health care services	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000

(Continued)

Region Definition: Summit, CO

*Includes Government enterprises.

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Table 1.5 Total Multipliers for Output, Earnings, Employment, and Value Added by Detailed Industry Summit Colorado (Type II)

INDUSTRY	Multiplier					
	Final Demand				Direct Effect	
	Output/1/ (dollars)	Earnings/2/ (dollars)	Employment/3/ (jobs)	Value-added/4/ (dollars)	Earnings/5/ (dollars)	Employment/6/ (jobs)
622000 Hospitals	1.5506	0.5084	11.5162	0.9312	1.3482	1.6563
623000 Nursing and residential care facilities	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
624A00 Individual and family services	1.5912	0.5742	25.7425	0.9674	1.3342	1.2278
624200 Community food, housing, and other relief services, including rehabilitation services	1.5901	0.5171	19.2656	0.9342	1.3726	1.3527
624400 Child day care services	1.5017	0.4450	22.1810	0.9245	1.3800	1.2340
711100 Performing arts companies	1.5649	0.5163	48.2417	0.9395	1.3951	1.1212
711200 Spectator sports	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
711A00 Promoters of performing arts and sports and agents for public figures	1.6010	0.4339	31.9389	0.8362	1.5787	1.2017
711500 Independent artists, writers, and performers	1.3444	0.3881	22.1529	0.9255	1.3211	1.1507
712000 Museums, historical sites, zoos, and parks	1.6612	0.5694	19.3753	1.0446	1.3673	1.3900
713A00 Amusement parks, arcades, and gambling industries	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
713B00 Other amusement and recreation industries	1.4968	0.4409	17.9529	0.9411	1.3754	1.2916
713940 Fitness and recreational sports centers	1.5774	0.4499	26.7061	0.9414	1.4396	1.2063
713950 Bowling centers	1.4654	0.4076	22.6609	0.9262	1.3818	1.1808
7211A0 Hotels and motels, including casino hotels	1.4562	0.3966	13.4662	0.9369	1.4247	1.3582
721A00 Other accommodations	1.4779	0.3226	12.1973	0.8754	1.6247	1.4612
722000 Food services and drinking places	1.4578	0.4163	19.6393	0.8180	1.3677	1.2222
8111A0 Automotive repair and maintenance, except car washes	1.4637	0.4133	11.0250	0.8518	1.3857	1.5096
811192 Car washes	1.4775	0.4307	21.4913	0.8969	1.3793	1.1999
811200 Electronic and precision equipment repair and maintenance	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
811300 Commercial and industrial machinery and equipment repair and maintenance	1.3922	0.4106	9.0637	0.9465	1.3189	1.4944
811400 Personal and household goods repair and maintenance	1.3496	0.2639	8.1697	0.8181	1.5090	1.5119
812100 Personal care services	1.5127	0.4311	12.3549	0.9817	1.4036	1.4915
812200 Death care services	1.0000	0.0000	0.0000	0.0000	0.0000	0.0000
812300 Dry-cleaning and laundry services	1.3949	0.4661	11.0863	1.0261	1.2681	1.3507
812900 Other personal services	1.4040	0.2371	6.7411	0.8348	1.8032	2.1703
813100 Religious organizations	1.6687	0.5548	16.7455	0.8740	1.4371	1.4975
813A00 Grantmaking, giving, and social advocacy organizations	1.6642	0.4648	12.4350	0.8358	1.5958	1.8398
813B00 Civic, social, professional, and similar organizations	1.6554	0.4547	12.8669	0.8301	1.5522	1.6507
491000 Postal service	1.4503	0.5508	10.4235	1.0756	1.2571	1.5094
S00A00 Other government enterprises	1.6098	0.3857	8.0590	0.7982	1.6874	2.1846
H00000 Households	0.6906	0.1646	5.2461	0.4432	0.0000	0.0000

Region Definition: Summit, CO

*Includes Government enterprises.

1. Each entry in column 1 represents the total dollar change in output that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

2. Each entry in column 2 represents the total dollar change in earnings of households employed by all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

3. Each entry in column 3 represents the total change in number of jobs that occurs in all industries for each additional 1 million dollars of output delivered to final demand by the industry corresponding to the entry. Because the employment multipliers are based on 2010 data, the output delivered to final demand should be in 2010 dollars.

4. Each entry in column 4 represents the total dollar change in value added that occurs in all industries for each additional dollar of output delivered to final demand by the industry corresponding to the entry.

5. Each entry in column 5 represents the total dollar change in earnings of households employed by all industries for each additional dollar of earnings paid directly to households employed by the industry corresponding to the entry.

6. Each entry in column 6 represents the total change in number of jobs in all industries for each additional job in the industry corresponding to the entry.

NOTE.--Multipliers are based on the 2002 Benchmark Input-Output Table for the Nation and 2010 regional data. Industry List A identifies the industries corresponding to the entries.

SOURCE.--Regional Input-Output Modeling System (RIMS II), Regional Product Division, Bureau of Economic Analysis.

Memorandum

To: Town Council
From: Peter Grosshuesch, Jennifer Cram
Subject:: Backstage Theatre
Date: January 30, 2013

The Backstage Theatre has voiced their desire to be the anchor tenant in the growing Arts District, and has articulated their vision for the future growth of the organization. They are seeking support from the Town to expand and upgrade the Breckenridge Theatre building. They see this as “a vital and necessary step for the continued evolution of the Backstage Theatre from its beginnings as an enthusiastic but amateur theatre company into a professional theatrical organization capable of drawing both audience and casts from throughout the Rocky Mountain region”. Town staff has been working with representatives of the Backstage to understand how that vision translates into benefits for the community and to assess their stated facility needs to accommodate that vision.

At the core of their vision, the Backstage Theatre would like to position themselves to put on the type and quality of shows that will attract more patrons, and to better accommodate changing audience preferences. In their current business model, they are limited to non-professional actors, and single set productions. In a memo from the Backstage Theatre they state, “It has become apparent that the current conditions cannot sustain the Backstage Theatre to achieve its vision. The Theatre has reached a plateau and without much needed improvements, it cannot attract profitable programming, cannot increase attendance, cannot realize more funding and simply will not thrive”. Their plan to realize those expanded capabilities involves a number of organizational changes and a number of improvements to their current venue, at the Breckenridge Theatre.

Organizational Changes

1. Hire an Executive Director (ED), thereby allowing the Artistic Director to focus on the artistic quality of their programming. The ED would manage the day to day operations, market the productions, write grant applications and raise funds for the organization, etc.
2. Create a Leadership Council working alongside the ED, who will develop a long term strategic plan and increase fundraising.
3. Limit the current high turnover of board members.
4. Change the name of the organization to the “Breckenridge Backstage Theatre”.

We have discussed their vision and related organizational changes with Duncan Webb and others in the field, as well as with the Public Art Commission. The evolution of the organization along the lines of their vision generally seems to be logical, although there were some questions about market acceptance for a professional company, and whether the talent base would get them there. The Leadership Council was thought by Duncan Webb to be a particularly good idea.

Venue Improvements

We have asked the Backstage Theatre to prioritize their list of improvements to the Breckenridge Theatre noted below.

1. Addition of dressing room/shower (allows for equity actor status) and possible storage below this dressing room.
2. Relocation of lighting tails and dimmer racks to the back of existing theatre addition.
3. Removal of existing soffit (provides additional height to existing back of stage enabling more set movement flexibility)
4. Raise roof at last bay over stage area (Priority 4B Anderson Hallas)
5. HVAC Improvements to better balance with heating and cooling (this is currently the source of their most frequent patron complaints).
6. to 9.
 - Expand the stage area both to the south and with additional height
 - Move sprinkler valve room
 - Additional storage
 - Set construction/rehearsal space/ lobby improvements
- 10 Additional seating

In addition to these priority items, other improvements were identified by Backstage and the Architect as desirable, but not of the highest priority. This includes adding fire sprinkler system to the west, replacing electrical service with 600 amp, provide leak detection at the new sink, and replace backflow preventer at the new sink. The Backstage Theatre also currently has a grant from the Summit Foundation to raise and replace the stage floor, which is a priority and would logically happen with the other improvements.

Backstage Theatre representatives have provided the following discussion regarding the improvements and how they will enable the realization of their vision plan.

*Currently the Backstage Theatre is unable to regularly cast Equity actors because Equity regulations require a **shower** to be available for their members. In addition, the size of the current **dressing rooms** (8' x 5' each) severely limits cast sizes. These two restrictions limit the type of productions the Backstage is able to perform.*

*Audience studies, both national and regional, show that musical plays are the most popular performing art form (24.5 % of adults who attend performing arts events attend musicals vs 15.6% for classical music). Musicals demand not only the highest quality performers but also larger casts. The addition of the **dressing room/shower** to the Breckenridge Theatre Annex will enable the Backstage to regularly add musicals to its repertory, to add Equity actors to its casts, to increase both its audience numbers and its ticket sales, and to more fully utilize the potential of the Breckenridge Theatre.*

*There is no **support structure surrounding the stage**. The most serious limitation this imposes is that the Backstage is limited to producing plays that demand only one set, for without fly space above or wing space to the side, there is no place to store a second set. It also prevents the*

Backstage from presenting plays in repertory,(i.e. plays running concurrently). Adding wings and flyspace would also give the Theatre desperately needed room to construct future sets and props while a current production is occupying the stage. Doing either of these modifications would greatly enhance the technical capabilities of the Breckenridge Theatre, enabling the Backstage to increase the types of plays it is able to produce, to give its audiences a richer, more professional theatre experience, and to increase audience numbers and ticket revenue accordingly.

*The current layout of the Breckenridge Theatre dictates that not only performances, but rehearsals and set construction take place on stage. There is no other space. Adding **space for set construction and rehearsals** would reduce the time the Theatre is dark,(i.e. closed while a previous production's set is removed and the next production's set is constructed or installed) and allow the cast to rehearse with the actual set they will be performing on. The Theatre is currently dark often 10 days to 2 weeks between major productions. In the busy winter and summer seasons, that means a minimum of 3 lost performances or, at current ticket prices, a minimum of \$5000 in lost revenue every time a production is changed. Adding set construction/rehearsal space to the Breckenridge Theatre would reduce the Backstage's reliance on supplemental income as well as provide more performance nights for both locals and visitors to enjoy.*

*An **expanded lobby** space will allow for better audience flow at theatrical events and gallery receptions. It will provide increased flexibility for staging space for art work and silent auction items for fundraisers.*

According to Duncan Webb, the proposed improvements also seemed to be in line with the Backstage's vision and thought to be a logical progression.

Previous Improvements

Over the years, since the purchase and initial renovation of the venue in 2002, the Backstage organization has funded a number of improvements including: finishing the control booth and stage area, installation of lighting, sound, special effects equipment, and stage curtains at a cost of over \$30,000. In 2004, they self funded and built the theatre annex to house dressing rooms and storage at a cost of \$102,000. In 2007 they funded the replacement of the original seating at a cost of more than \$6,000.

Architect's Cost Opinion/Feasibility Analysis of the Breckenridge Theatre Improvements

Anderson Hallas, our architects for the Arts District, have reviewed the list of venue improvements so we might better understand the feasibility and magnitude of those upgrades. A complete list of cost estimates for both the highest priority improvements as well as additional desirable improvements is attached as an Exhibit to this memo. Please note that the priority ranking has changed since Anderson Hallas prepared their cost estimates, so please refer to the improvement description on the attached Exhibit as opposed to the ranking. The estimated total for all the requested improvements comes to \$1,301,902 (assuming Backstage's preferred 2014 construction start). It is important to note that these are in "order of magnitude cost estimates" and actual costs may vary when more specific design details are completed. There are a number of potential cost items that were not included in these estimates such as surveying, geotechnical, site work, special inspections, and asbestos abatement. These estimates are based on each of these improvements being stand alone tasks. Economies of scales could be realized if they were combined.

In addition to the cost estimates Anderson Hallas also evaluated the feasibility of the requested improvements with sketches to illustrate how the improvements could be accommodated. The majority of the improvements could be accommodated within the existing structure with an interior remodel. However, there are requested improvements that would require alteration to the exterior and/or additions to the building. These include 1) the addition of a dressing room/shower to the north 2) the request to raise the roof bay which would require a significant modification to the roof and 3) the expanded stage, additional storage, additional set construction/rehearsal space, lobby improvements, and increased seating which would require additional square footage that could be accommodated with an addition to the south. A copy of the program sketch for the south addition is included for reference. It should be noted that any addition to the south would require a connector that meets the Historic District Guidelines, as the existing structure exceeds the allowed module size in the South End Residential Character Area. The program sketch attached show a partial connector on the east side, some modifications would be needed to meet the Historic District Guidelines.

Financial Plan – 5 Year and 10 Year Projections (the following information was provided in unedited fashion from the Backstage Theatre)

Based on nearly 40 years of operating history, our financial plan reflects intimate knowledge of our market, long experience with the variety of costs involved with running a successful theatre, and realistic expectations of future revenues.

Important Assumptions:

- *For both the 5 year and the 10 year projections, we are assuming the completion of the 12 point priority list. We also assume that the Backstage will hire a full-time Executive Director, among whose responsibilities will be grant writing, fund raising and program ad sales.*
- *For the 5 and 10 year projections, we are assuming we will produce 7 plays, each with an average of 4 Equity cast members. In addition, we assume the ability to perform the summer season of 9 weeks with three plays in repertory, offering 6 performances/week. The winter season will consist of 4 plays, performed 3 times per week.*
- *For the 5 year projection, we are projecting our attendance will remain at our current level of 70% capacity, however, with the completion of the 12 point priority list*, our seating capacity will have grown to 150 seats. We project an average ticket price of \$29. This is a 30% increase from current ticket prices, which we feel is supported by the Webb 2012 Assessment's finding that performing arts audiences are increasingly willing to pay a premium for outstanding performances. (***The 10 point list noted in the memo above captures the 12 points noted above. It should be noted that additional seating has consistently been a low priority. Based on the architect's program sketches, 50 additional seats is not possible with the existing building, thus some revenue projections may change.**)*
- *For the 10 year projection, we assume an average ticket price of \$34. We also assume a modest growth in attendance to 75% capacity.*

- We assume that, in the short run, the past distribution of visitors between winter and summer seasons will continue, i.e. the largest number of visitors in the winter, with, however, a greater interest in performing arts attendance in the summer.
- We assume only a slow growth in both the national and the local economies, and therefore we are expecting very little inflation in operating costs.

	2011 - 2012	2016-2017	2021-2022
Income			
Production Income	\$ 143,754.00	\$ 302,000.00	\$ 377,000.00
Riverwalk	\$ 23,900.00	\$ 27,000.00	\$ 30,000.00
Children's Theatre/Kidsplay	\$ 9,077.00	\$ 10,000.00	\$ 12,000.00
Concessions	\$ 11,644.00	\$ 13,000.00	\$ 15,000.00
Donations, Grants, Sponsors, Ads	\$ 62,328.00	\$ 150,227.00	\$ 151,200.00
Total Income	\$ 250,703.00	\$ 502,227.00	\$ 585,200.00
Expenses			
Artistic Director	\$ 49,450.00	\$ 60,000.00	\$ 65,000.00
Executive Director		\$ 60,000.00	\$ 65,000.00
Other Staff	\$ 27,518.00	\$ 30,000.00	\$ 33,000.00
Payroll Taxes	\$ 5,181.00	\$ 11,475.00	\$ 12,500.00
Fund Raising	\$ 3,790.00	\$ 15,000.00	\$ 20,000.00
Concession Costs	\$ 4,514.00	\$ 5,040.00	\$ 5,700.00
Credit Card Costs	\$ 11,957.00	\$ 18,000.00	\$ 20,000.00
All Other General Expenses	\$ 33,439.00	\$ 36,000.00	\$ 43,000.00
Equity Actors		\$ 145,712.00	\$ 168,000.00
All Other Cast & Crew	\$ 53,885.00	\$ 40,000.00	\$ 60,000.00
Royalties	\$ 9,792.00	\$ 15,000.00	\$ 16,000.00
Sets, Costumes, Advertising, misc	\$ 54,412.00	\$ 60,000.00	\$ 70,000.00
Equipment Purchases	\$ 6,000.00	\$ 6,000.00	\$ 7,000.00
Total Expenses	\$ 259,938.00	\$ 502,227.00	\$ 585,200.00

Summary

Staff will be available at the March 12th worksession to answer questions. We look forward to your input on the Breckenridge Theatre's financial plan and on their vision as an anchor in the Arts District. We would also like your feedback regarding the venue improvements requested by the BackstageTheatre, specifically:

- Does the Council support making improvements to the Breckenridge Theatre in concept?
- Does the Council support these improvements with the idea that the Backstage Theatre would partner with the Town on a capital campaign to raise funds for the improvements?

- Does the Council believe that the improvements add value to the existing facility and therefore should be part of a future Town CIP project?

The Council's input on these venue improvements will also assist staff in moving forward with the Arts District Site Plan, because an addition (or lack of addition) to the Breckenridge Theatre has implications for the Arts District site plan.

EXHIBIT A- Magnitude of Cost

Breckenridge Arts District Theater Feasibility Priority Estimate (1)

Anderson Hallas Architects/ Spectrum General Contracting

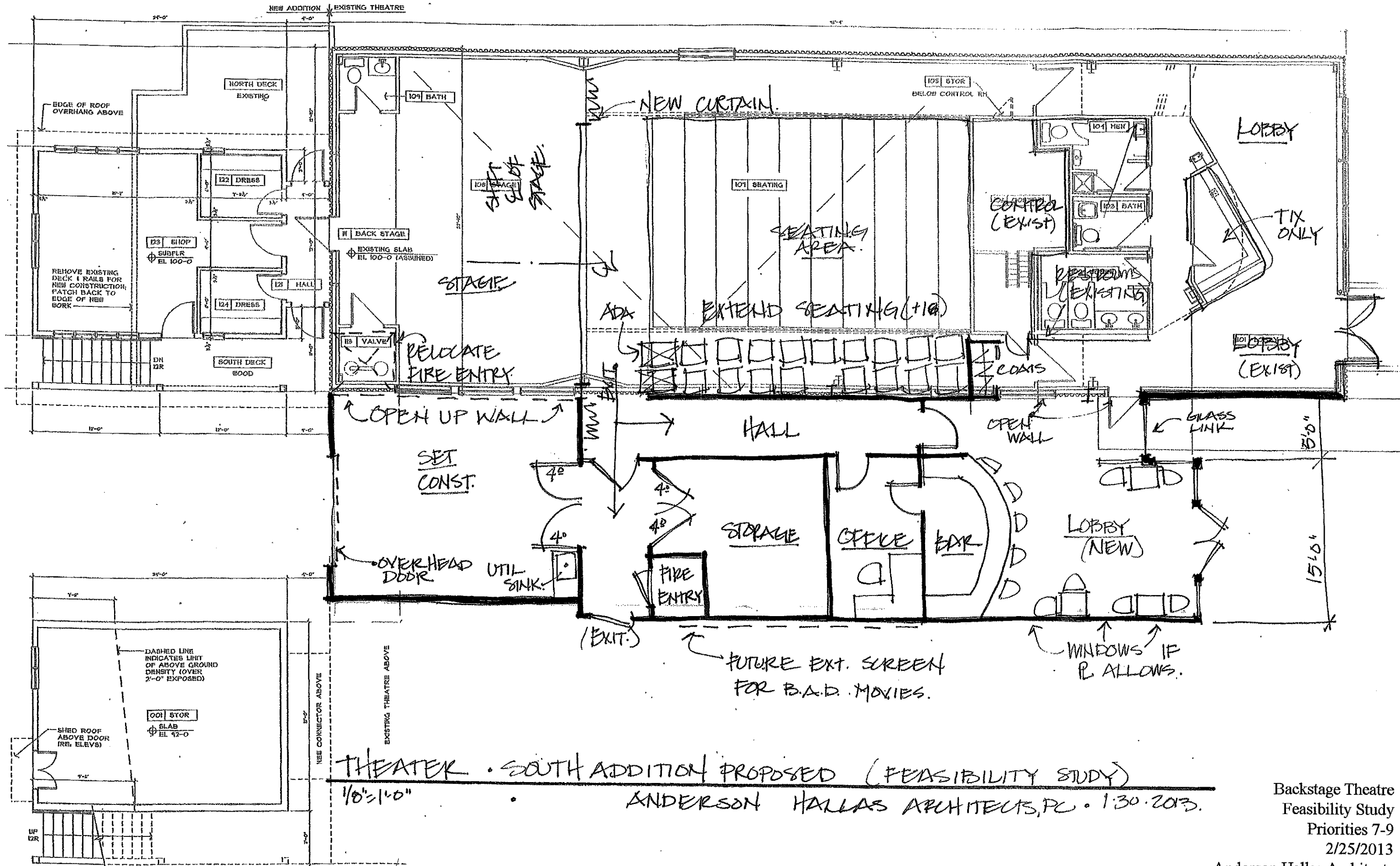
2/25/2013

Priority Description	Construction Costs (2) Direct	Design Contingency (a.k.a. Unknowns)		A/E Fees 12%	Subtotal	Owner Contingency 10%	2013 Inflation		2014
		20%					4%	Inflation (4) 2%	
#1 New Restrooms/Dressing Room	\$92,961	\$18,592		\$13,386	\$124,940	\$12,494	\$137,434	\$142,931	\$145,790
#1A Add Alternate for Fire Sprinkler West Addition	\$8,231	\$1,646		\$1,185	\$11,062	\$1,106	\$12,169	\$12,655	\$12,909
#2 Add Alternate Relocate Dimmer Racks	\$9,211	\$1,842		\$1,326	\$12,380	\$1,238	\$13,618	\$14,152	\$14,445
#2A Replace Electrical Service	\$36,362	\$7,272		\$5,236	\$48,871	\$4,887	\$53,758	\$55,908	\$57,026
#3A Replace Utility Sink and Hot Water Heater	\$7,942	\$1,588		\$1,144	\$10,674	\$1,067	\$11,741	\$12,211	\$12,455
#3B Provide Leak Detection	\$3,362	\$672		\$484	\$4,519	\$452	\$4,970	\$5,189	\$5,273
#3C Back flow Prevention Device	\$10,312	\$2,062		\$1,485	\$13,859	\$1,386	\$15,245	\$15,855	\$16,172
#4A Remove Soffits, Move Pipes, Add Grid	\$48,008	\$9,602		\$6,913	\$64,523	\$6,452	\$70,975	\$73,814	\$75,290
#4B Raise bay Add to 4A	\$89,700	\$17,940		\$12,917	\$120,557	\$12,056	\$132,612	\$137,917	\$140,675
#5 HVAC Improvements	\$1,440	\$288		\$207	\$1,935	\$194	\$2,129	\$2,214	\$2,258
#6 Replace and Raise Stage Floor	\$15,087	\$3,017		\$2,173	\$20,277	\$2,028	\$22,305	\$23,197	\$23,661
#7-9 South Addition	\$405,040	\$81,008		\$58,326	\$544,374	\$54,437	\$598,811	\$622,764	\$635,219
#10 Shed Roof Addition	\$102,487	\$20,497		\$14,758	\$137,743	\$13,774	\$151,517	\$157,577	\$160,729
TOTALS	\$830,143	\$166,029		\$119,541	\$1,115,712	\$111,571	\$1,227,283	\$1,276,375	\$1,301,902 (3)

Footnotes

General: These costs were developed using the draft version of the Theatre Feasibility Report dated 2/5/13 and the additional Priority #10 sketch dated 2/20/13.

1. This is an Order of Magnitude Cost Estimate only and actual costs may vary from this estimate.
2. Prior to commencing work, a thorough building investigation and documentation to verify existing conditions, a full code analysis and design work all are necessary.
3. Additional Project Costs needed should be determined with Town input.
4. Assumes an 8/2014 Construction start.
5. Items excluded from these costs are: Surveying, Geotechnical, Site work, Special Inspections, Dewatering, etc.
6. Abatement is excluded but from these costs. Additional survey work is needed for a cost of +/- \$5650 to sample suspect material to provide an abatement estimate.
7. Estimating is based on stand alone projects (unless noted as an alternate), economies of scale would occur if the priorities can be grouped together.



THEATER • SOUTH ADDITION PROPOSED (FEASIBILITY STUDY)
 1/8" = 1'-0" • ANDERSON HALLAS ARCHITECTS, P.C. • 1.30.2013.

Backstage Theatre
 Feasibility Study
 Priorities 7-9
 2/25/2013
 Anderson Hallas Architects



MEMORANDUM

TO: Mayor and Town Council

FROM: Julia Puester, AICP

DATE: March 5th, 2013 for meeting of March 12th, 2013

SUBJECT: McCain Master Plan: Public Comment Session Recap and Direction

At their October 23rd, 2012 meeting, the Town Council directed staff to develop a master plan for the McCain property in order to designate uses and density on the property. The Planning Commission held a public hearing on December 4th and recommended a continuance of the master plan application. At its December 11th work session, the Town Council requested that the McCain Master Plan application be withdrawn from the planning process to allow the Council to further discuss the master plan without it being an active application. The Town Council discussed the master plan uses again on January 2nd and February 12th, directing staff to make modifications to the existing memo to include possible residential and expanded open space uses on the property. The Town Council held a public comment session on the draft Plan at their February 26th meeting.

Public Comments

Comments received prior to the February 26th meeting from the EngageBreckenridge website, emails, letters, and public comment from the Planning Commission public hearing on December 4th were submitted to the Town Council under separate communication.

Both verbal and written public comment made at the February 26th meeting have been summarized and attached to this memo for the Town Council's review.

In brief, comments at the meeting included: concerns about potential lighting impacts of commercial uses; desires to create an open space gateway into Town; opposition to commercial retail and service commercial in the area, mixed support/opposition for solar gardens; concerns about keeping existing leasees on the property; and allowing governmental uses.

In Mayor Warner's straw poll of the audience regarding different land uses on the McCain property, there were the following votes:

YES- Open Space, and Concern over Lighting Pollution.

NO- Restaurant, Retail, Residential, Bank, Gas, Entertainment Facilities, Service Commercial with Storage Yards, Auto Rental, Auto Wash, Auto Repair, Storage, and Warehouse.

MIXED (YES AND NO)- Office, Service Commercial, and Solar Garden.

Council Comments made February 26th

In brief summary, the majority (however, not all) of Council members supported the following:

- Open space on the McCain property creating a gateway to the Town;
- No commercial or service commercial uses on the property (allow the existing service commercial and retail leases to remain for a longer time period);
- Solar garden; and
- Governmental uses including trails, snow storage and water storage.

➤ *Does the Council agree with the land uses bulleted above?*

Future Direction-Land Uses

There were some remaining uses that were not discussed by the Council at the meeting which staff would like to get further direction on. Staff has provided a list below of the remaining land uses to assist the Council with their discussion.

- Parking;
- Recycling Center;
- Water Treatment Facility; and
- Other future governmental uses.

➤ *Staff would like the Council's direction on the above land uses.*

Based on Council discussion February 26th, staff will remove the following land uses from the Master Plan. (Note that existing service commercial, commercial and industrial uses on site would be legal nonconforming uses, permitted on the property until the Town as the landowner makes other arrangements):

- Service Commercial;
- Commercial including retail;
- Residential; and
- Industrial.

➤ *Does the Council agree with removing the land uses listed above from the Master Plan?*

Density

The density allowed for the entire 127.8 acre site consists of a total of 6.39 SFEs. Governmental uses do not require density per the Joint Upper Blue Master Plan. With the elimination of land uses which would require density, this density would remain on the property unless it is transferred to another site.

Summary

Staff requests Town Council direction on the questions listed above in the memo. Staff is prepared to amend the Master Plan at the direction of the Town Council and take the McCain Master Plan through the planning process (including additional public hearings).

McCain Master Plan
Public Comment Verbal Testimony Summary
February 26, 2013

JB Katz- This is a gateway property. Was on Council ten years ago when the property was purchased and we thought that it would be a gateway into Town. Last large piece of property in Town, don't let it become like Highway 82 in Aspen.

John Fullencamp- Owner of Breck Bears. Concerned over Tract A and B. Urge Council to go slow with this plan and keep ownership of the property. New commercial or residential would require Town to sell the land. The land would be better in the hands of the Town.

Mitch Rehnquist- Partial owner of the Bunk house (to the south of Tract A, in the county). Concerned with a gas station, ground contamination possibilities, lighting pollution, and truck traffic. Ok with uses there now, solar garden, open space and trails.

Eric Buck- This property is an eye sore currently, first impression. Service commercial is alright if it is well screened. Retail use is questionable. Solar garden is an issue. It takes up too much land and is financially questionable. A solar garden which is not even a garden but rows and rows of panels will take up too much valuable land. They are not natural, quaint or historic. Why do planners and some Council members want to make a statement?

Robin Theobald- Agree with JB Katz. County "B3" zoning is inappropriate here. (County B3 zoning is for industrial and commercial like what we have on Airport Road). Town opposed B3 zoning in this area before and now they think that it is ok. No retail such as book stores, clothing stores. Autobody shops and like uses are inappropriate because of how much shielding they would require. When you list uses, get away from that and list what you really want.

Allen Ciamporcero- Agree that technology will change and solar gardens will be obsolete. Make sure that it is necessary.

Sheri Shelton- Believe that this property should be preserved as a gateway into Town. Make it open space.

Brad Bays- Proprietor of the Rodeo. Not sure if the McCain property is a good fit or not for the rodeo but interested in exploring it further with the Council.

Lee Edwards- This property is a blank canvas. It is an entrance to the community, not to a huge development. There are views to the ski area as you drive into town. But we do need service commercial functions to make a community viable. Short sighted to chase them away. Airport Road is commercial with residential in the area. You could add more commercial square footage to Airport Road instead. Revisit access to bike and vehicular circulation in that area of Town. Handed staff a map with a proposed street to bisect the McCain property which would act as a frontage road.

Alison Palmer- Owner of Breck Bears. Would like to give Council this petition from customers and neighbors in support of keeping Breck Bears store there. Would like to see the Town keep ownership of the property unless of course offered a major amount of money like \$3 million.

Del Bush- Supporter of the Bear Store. Agree with JB that there should not be a second town core. Also, prevent sprawl of commercial down the highway into Town. In some towns like Odessa, Texas, you do not know when you reach town because there is so much commercial along the highway before you get there.

Michael Minarski- Would like to see water storage. With droughts in the region for the last few years, water storage is important.

McCain Master Plan Written Public Open House Comments - February 26, 2013

Name	Comment
McGrew, Joanne	My thoughts: Breck is a lovely little quaint historic town. This parcel is the 1st view most people get when they come into town. I do not want Breck to become Vail Aspen etc. I moved here for the town the way it is. We do not need to look like a strip mall or a suburb of Denver. There is no need for another gas station. Breck is a little town. People need to plan. Convenience is not a reason to build just cause you can. I have never even noticed the mining operation. I miss the Bear store. I like riding my bike along the river the open areas. There has been alot of destruction environmentally since the miners' 1st came. Can't we finally learn!! I agree with the dark skies issue - We need to make all lighting dark sky - no grandfathering. No need to sell F lot - or give it away - no need for a huge hotel in town. We are not even at full capacity now. Growth is not always an end all. Just beacuse you can. It can be used for open space. There already is more destruction going to happen at the Peak 6 expansion. Rodeo could be ok. Parking is ok - Remember just because we can doesn't mean we should or need to. It doesn't always have to be about \$\$\$
?	Put as much of the open space near Route 9.
Ciamporcero, Alan	My hope is that Tract 2 will be kept primarily as open space. Breck is at this point undistinguished to visitors coming south. I don't think industrial or commercial uses with only a thin screen of trees would improve things. Our town is disserved by its current approach and we should take this once in a lifetime opportunity to improve things. (This isn't personal - I can't see the valley from my house.)
?	*Why move recycling? Is the CR 450 site being annexed to town? *How will solar farm be masked from reflection to above *When will there be a location plan for these proposed uses? *Rodeo moving? Is current site insufficient? Will it be lighted? at night *Why is this parcel being turned into the dump site for all unknown uses? Wasn't "The Gateway" into Breck that we didn't want to look industrial?
Brownson, Jon	I would like to see a paved bike path and a soft surface trail along Blue River. I believe Area A & B are appropriate for light industrial / service commercial / retail, if the 150 setback along Hwy 9 is honored & preserved.
?	What happened to the concept of the "Gateway"?
Katz, JB	Once you zone commercial and service commercial, we all know that is the end of the conversation on whether there should be commercial there - it will only be a conversation about what the shops look like. This will become Hwy 82 which is exactly what we were trying to avoid when we purchased the McCain property and I was on Council when we purchased it.
?	How would the water treatment plant work
?	1) Continuation of 'Airport Rd' feel of service commercial - not nicest part of town & lots of vacant commercial as is. Enough is there already. 2) Gas Station - what locals will go buy a \$5 gallon of milk? Tourists will go - creating traffic bottleneck & cannibalization of sales at Farmer's Korner & 7-Eleven. Superfluous business that won't necessarily grow tax rev. 3) Residential next to 'Industrial Uses' - what density? low income? Deed restricted? 4) Commercial concepts limited? Restaurants or Service? Another Airport Rd? 5) This is the gateway to town - let's keep it beautiful - not like Airport Rd! Not so much.
?	Airport Rd is enough commercial, service commercial. Do not extend all that 'ugliness' all the way out to Tiger Rd. Restore river, keep open space water storage reservoir or; maybe low density residential. BBC is 'retail' but do not make a big shopping district in that area. 7-11 is close enough for "convenience" stop - actually City Mkt is nearly as close. Keep the gateway pleasant looking
O'Reilly, Chris	I would respectfully ask the Council to strike any thought of retail or service retail from Area B and especially from Area A. As I commented to the Planning Commission back in Dec. or Nov. putting those types of businesses in this area of the valley opens the door to potential unintended consequences years hence. Thank you.
?	Some of the proposed commercial uses seem more appropriate on Main Street or in the Ski Area's commercial. How about a place for the Rodeo?
?	Exactly how large is the Solar Garden? On the map - where is the Garden going to be located?
Bays, Brad	It has been brought up several times in past town council meetings that the McCain property might be a good home for the Breckenridge PRCA Pro Rodeo. Away from residential areas, a permanent rodeo arena, next to the overflow parking lot, would be a great fit.
O'Neil, Larissa	Please consider remaining dredge rock piles in the planning process to avoid their removal. Besides the one rock pile at Four Mile Bridge, the "McCain" dredge rocks are the last remaining continuous tailings along the Blue River. There are opportunities along the rec path to interpret our dredge mining history. The area being referred to includes: the rec path on the west, Coyne Valley Rd on the south, Hwy 9 to the east & roughly 300 yards to the north. The rock piles could act as a "berm", so there preservation may be consistent with what the Town hopes to achieve with that section of the McCain property.
?	As a resident of Silver Shekel I would prefer that <u>no</u> commercial be included in the Master Plan. I have had no issues driving into town to get any of these potential commercial items. I also would oppose service commercial that could increase lighting pollution. The BBC has increased light pollution to my neighborhood. I think we have a tremendous opportunity to have a beautiful piece of property as our entrance to our town. I am in support of the Recycling Area & Solar Garden allotment, as well as water storage area.
Games, Silvia	5 years ago when we moved to Colorado we came up to Breckenridge The first thing we came across was High Country Furniture. John made us feel so welcome he provided incredible furniture which I have furnished my entire house in the last 5 years. Now we come up just to go to their store. It not only is a fantastic store but they have become very good friends. I think you will do a great disservice if you do not let them stay. A part of Breck history will be gone forever.

John and Council members:

At yesterday's work session on the subject of The McCain property, John suggested each council member look at where each stood on the retail/service equation between now and next meeting. Personally, I think we are not seeing the forest for the trees. It seems every several years we have to go through the process of defining who we are. Each time we have done this our town (or Town Council) have decided that, first and foremost, we are a resort community. To me , each member should review his stance on this before engaging the public on the McCain issue.

Twenty years ago, RMR (out of Boulder) did a presentation during a town study on where we want to be in the future. They took several ski towns and showed how they had developed similarly. There was the resort town at the center: Breckenridge, Aspen, or Crested Butte. Then miles down the road there was a commuter town that provided more housing for workers and more basic services: Frisco or Basalt or Almont. Then 15-30 miles away there were towns that provided all services (i.e. Wal-mart, Lowes, Target): Silverthorne, Glenwood, Gunnison. After much discussion we decided to remain purely THAT resort community.

Then 5-7 years ago, one of the town's development committee's tasks was to look into developing other businesses that were not ski or resort related. After their presentation to the BRC, The BRC took the stance " Do we really want other business". An example I sited was Jackson Hole. Back in the late 70's and early 80's it was a quaint, touristy, cowboy town. Now the highway west of town is a conglomeration of Wendy's, Motel Six's, Butler buildings for service industries, and Butler buildings for industries like Leki poles and Ski Tops. The magic is gone. Hell, you might as well be in Rock Springs. The BRC and the council basically decided we wanted to remain a purely tourist destination, THE KINGDOM OF BRECKENRIDGE.

There has always been something special about driving in a snow storm for several miles with no intrusions or sprawl before ENTERING the Kingdom of Breckenridge. It is part of our special appeal, like driving for miles in purely forest before hitting West Yellowstone. Any business on the McCain property would "START THE SPRAWL". For marketing our town and truly keeping the Kingdom feel, open space is the only solution.

Recent BMAC studies have shown a majority of visitors site the "Town" as the main reason for selecting Breckenridge. Let's keep this place special at all costs. Vail Resorts is partnering with the Nature Conservancy to propose a 20 million dollar summer project that will truly set us apart from other resorts. Let's do our part by keeping the entrance to THE KINGDOM special.

Finally , the Forest Service is basically shutting down the commercial vehicles dropping off cyclists on Vail Pass. As one of the first shuttle services, we are very disappointed in this action as "the Vail Pass Bike Ride" has become a major check off on vacation lists. We like other bike shops are intending to replace this ride with a ride to Frisco on the bike path and a shuttle back(no uphill). This could double or even triple bike path use in front of the Retail/Service area. I am not only concerned about the aesthetics, but also the safety issues that will arise.

PLEASE consider keeping the entrance to THE KINGDOM special so the expectations of our guests start off on the positive note.

Scott Sodergren

If I can't be present, can this email count as a proxy vote that we support that the bear and furniture store STAY! That location has been a landmark in Breckenridge for such a long time and we always use it a point of reference when giving our visitors to Breckenridge directions - "on the right you will see the carved bears and furniture". It would be a huge shame to see it go.

Many thanks
Kim & Herman Nieuwoudt

To The Town Council of the Town of Breckenridge:

I do not believe the sale of the McCain property is prudent or necessary at this time. The uses outlined below appear to encompass any and all "possibilities" of what "could be considered". They lack clarification or parameters and are justified only by a vague statement about "anticipated future need".

'Governmental' uses are proposed on the majority of the McCain property and are intended to meet the needs of the community. These include: open space (a minimum of 30% of this property, including the river corridor), a community solar garden, trails, snow storage, overflow and event parking, recycling center, water treatment facility and water storage. Residential uses could also be considered for this area. At the northern end of the property, an approximately five-ten acre tract is proposed for service commercial and possibly residential uses, including contractor/building trades with or without storage yards, equipment rental, auto body/auto repair, auto rental, auto wash, outdoor storage, and warehouses (without distribution) and/or open space. Another approximately five acre tract at the north end of the property is proposed for commercial and residential uses, including restaurants, cafes, coffee shops, general retail stores (e.g., book store, clothing, grocery, florist, convenience store, hardware, liquor, sporting goods), office, bank, gas station without auto repair service, and entertainment facilities (e.g., bowling, pool hall, dance studio, theatre) and/or open space.

While in the future such need may be substantiated, to sell the parcel at this time based on vague descriptions of "anticipated" need is premature and lacks forethought. If the town council truly wishes to "develop(s) a master plan to guide its future use" then creating a clear, concise blueprint of exactly how, when and why the land is to be used should be assumed as an absolute prerequisite to any consideration of sale.

Of the possible land uses described above, I am in support of development of a plan that includes open land, community gardens and recycling, as well as possible residential development. I would also suggest public playgrounds and public camp grounds. I do not, under any circumstances, support contractor or building trades, auto body or repair, storage, warehouses equipment rental or any other such "commercial" venture. The last thing Breckenridge needs is another Airport Road eyesore entering town. General retail I do not support either. At this time many storefronts in the town of Breckenridge (and Summit County in general) sit empty. I strongly urge the Town Council instead to seek remedies to the outrageous real estate costs and rental rates for existing businesses to ensure their success, growth and presence within our community.

Thank you,
Amy J. Russo
Breckenridge Colorado
970-409-9947

Arthur Hough
PO Box 5402
Breckenridge, CO 80424
303-968-6192

February 23, 2013

To whom it may concern,

I've been a resident of Breckenridge for almost five years now and I was employed by High Country Furniture since I moved here. I definitely believe that the store, as well as John and Allison, are a great contribution to the town. The bears in front of the store have been greeting Breckenridge visitors and locals for 24 years and it's a travesty to see such an iconic place go away. I've learned a great deal of knowledge from working at the wood shop there. I've been able to tackle numerous different projects for the store and even get some of my own projects off the ground there. The atmosphere is friendly and they've always greeted bike path riders with an open door. Every year people come in and thank us for supplying water, restrooms, and a place on the path for everyone to relax. I really hope the town decides to let the store stay so the bears can continue to welcome visitors into Breckenridge.

Sincerely,

Arthur Hough

Service Commercial, Commercial including Retail, Residential, Open Space, Industrial (material processing, batch plant)

Tract 1
15.85 acres
(max 1:4 FAR with TDRs)
Area A
4.85 acres
6.39 SFEs

Area B
11 acres

Commercial including Retail, Residential, Open Space

Open Space
38 acres

Existing Tree Buffer

Governmental Uses (including, not limited to)
* Water Storage/Reservoir
* Trails
* Snow Storage
* Parking
* Water Treatment Facility
* Solar Garden
* Open Space
Industrial Uses
* Mining and Material Storage
Residential

Future Landscape Berm

Governmental Uses
Recycling Center

Tract 2
110.15 acres
0 SFEs

MEMO

TO: Town Council

FROM: Laurie Best

RE: Breckenridge Heritage Alliance-Rotary Snowplow Park Plan/Budget

DATE: March 5, 2013 (for March 12th Council Worksession)

Staff has received a plan for the buildout of the Rotary Snowplow Park from the Breckenridge Heritage Alliance (BHA). The plan includes additional interpretation of the railroad, connection to existing trails, outdoor event space, recreational enhancements, and a railroad themed park/playground. In addition to the overall plan we have also received a plan for Phase 1 to be constructed in 2013. As you may recall, the Council approved \$250,000 for the BHA to develop an overall plan and to phase the construction beginning in 2013. The Council's priority for the first phase was development of the park/playground and this is reflected in the BHA's Phase 1 plan.

Before the BHA begins the review/entitlement process, where they will work thru the details with the Planning Commission, they wanted to make sure that the Council is comfortable with their concept. A copy of the plan, the first phase, and the budget are attached for your review. If the Council is comfortable with the concept, the BHA will work with staff and with the Planning Commission to secure entitlements and permits. It is anticipated that the project will be reviewed under the Town Project Process and that construction of the first phase will begin early this summer.

Representatives from the BHA will attend the Council worksession to review the plans and answer any questions.



March 5, 2013

To: Breckenridge Town Council

From: Larissa O'Neil, Breckenridge Heritage Alliance

The Town Council approved \$250,000 in 2013 for the Breckenridge Heritage Alliance to complete an overall master plan for the Rotary Snowplow Park Expansion and to undertake the first phase of development. The overall plan looks at opportunities to enhance existing features as well as to develop new interpretive and recreational enhancements. Based on Council feedback in September, the overall plan is focused heavily on railroads, families and kids. Mary Hart is the project manager and park designer, while Exhibit Design Associates, the firm hired for the Edwin Carter Museum renovation, completed the interpretive plan.

The primary goal for 2013 is to develop a railroad-themed playground park. The BHA formed a steering committee comprised of board members, Rotary Snowplow Park docents and Town Recreation Department staff. The group solicited designs from five playground vendors and held a public open house in February to receive community feedback on the proposed park features. The 2013 plan incorporates feedback from local parents and kids, railroad enthusiasts, BHA docents and recreation specialists.

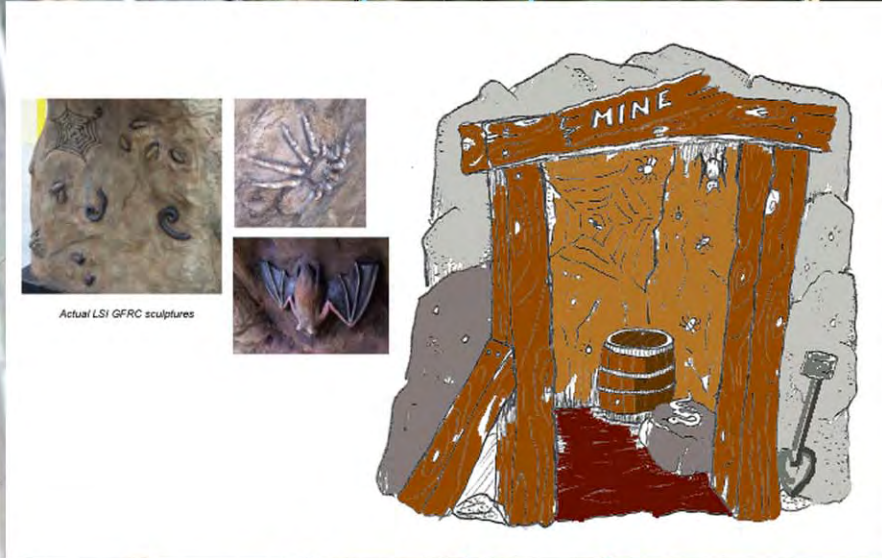
The BHA will present an overview of the overall master plan of the proposed Rotary Snowplow Park Expansion, the 2013 project plan including this year's budget, and recommended playground features and other enhancements.

Rotary Snowplow Park Expansion - Phase 2A

Opinion of Potential Project Costs - for preliminary budgeting

3.5.13

Construction Items				2013	Future
Interpretive Area				\$ 14,000	\$ 256,040
Playground Construction				\$ 79,550	\$ 16,800
Railroad Themed Play Equipment			Woodsites	\$ 129,920	\$ 82,200
Arrival Courtyard					\$ 76,000
Trestle Connection to Hwy 9					\$ 57,500
Signage and Lighting				\$ 2,500	
SUBTOTAL				\$ 225,970	\$ 488,540
Design, Permitting and GC Fees				\$ 23,289	\$ 9,018
TOTAL				\$ 249,259	\$ 497,558



PHASE 1 SUMMER 2013 ROTARY SNOWPLOW PARK EXPANSION

Breckenridge Heritage Alliance and Town of Breckenridge



CONCEPTUAL SKETCH PLAN ROTARY SNOWPLOW PARK EXPANSION

Breckenridge Heritage Alliance and Town of Breckenridge