

Business Plan
for the Renovated Theatre
FY 1994-95 through FY 1998-99

Coral Springs City Centre, Inc.

December 4, 1993

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Executive Summary

- ❖ City Centre staff is forecasting a **\$26,000 revenue surplus** for FY 1993-94, which will be used as seed money for an operating endowment and capital fund, further reducing the need for City Support and capital outlays.
- ❖ Due to the results of market research, the programming mix for FY 1994-95 will be 40% *Super KidStuff*, 25% Headline performers, 15% Family shows, 7.5% Musical Theatre and 12.5% other events.
- ❖ We will achieve a **15% increase in participation** by Coral Springs residents in the first year, with a five year goal of 75%.
- ❖ **City subsidy will be reduced in real dollars and as a percentage of the total budget**, to 38% in FY 1998-99.
- ❖ A more effective Marketing Strategy, utilizing direct mail and local media outlets, **will increase ticket sales to individual events** to 60% paid occupancy in FY 1994-95, reaching 75% average tickets sold per event by FY 1998-99.
- ❖ Current ticket prices will be raised for higher quality programs in the renovated theatre, adding another **4-5% increase in gross ticket revenue**. The new seating will also create new pricing structures with a higher *average* ticket price, beginning at \$20 in FY 1994-95.
- ❖ The renovated facility will **stimulate corporate support, individual contributions and public grants revenue**, reaching \$134,000 annually in FY 1998-99.
- ❖ **Facility rentals will increase 55%** (from \$93,000 to \$145,000) in FY 1994-95, and 5% each year through FY 1998-99 by creating more useable space and pursuing a proactive marketing program. An additional 20% annual increase will be realized in FY 1996-97 after renovation of the Exhibition Hall.
- ❖ Corporate and individual capital contributions can potentially **reach \$75,000 to \$100,000 annually** to reduce the City's capital expenditures.
- ❖ The initial investment **will be repaid within fifteen years by savings in City Subsidy to the operating budget alone**.

Mission

MISSION OF THE CORAL SPRINGS CITY CENTRE

"To Provide high quality programs for cultural, educational, recreational, and entertainment activities; and to provide facilities and services for community, civic, business and professional activities for Coral Springs and the surrounding communities."

PURPOSE AND GOALS OF CSCCI AS OUTLINED IN THE MANAGEMENT AGREEMENT

To "manage, direct and oversee the growth and development of artistic, educational and cultural activities and programming..."

To "encourage and attract and solicit active participation... from government, business, educational services and authorities, and the local and surrounding community in order to ensure the **growth of artistic support and cultural interest, participation and activity.**"

To "sponsor and promote community artistic and cultural programs and projects, as well as develop and implement such programs and projects in order to **facilitate the growth of art, education and culture within the community.**"

To "plan, develop and support programs that extend community art and education resources to school age youth."

Strategic Objectives

CAPITAL

Undertake modifications and enhancements to the Centre's facilities and services that will enable it to effectively serve the needs of the community as a cultural, entertainment, civic and economic development resource.

- Develop and implement a multi-phase renovation project aimed at curing acoustical and aesthetic deficiencies.
- Perform a needs assessment aimed at developing a Master Plan.
- Develop an equipment replacement/depreciation funding ten year capital plan.
- Initiate a preventative maintenance program.
- Develop a capital campaign program, consisting of corporate and individual support, with a goal of \$1.5 million, thereby reducing the City's investment.

PROGRAMMING

Given a renovated facility, combine commercial and educational programming reflective of the needs of the community, with attractive and fiscally prudent pricing, and an effective promotional communication strategy.

- Present higher profile artists, with fees as high as \$25,000.
- Develop partnerships with commercial promoters to bring headline acts to the City Centre.
- Collaborate with other non-profit arts organizations in Florida to provide variety of programs at low cost.
- Create programming committee to assist in programming philosophy.
- Provide the highest quality programming possible.
- Decrease emphasis on subscriptions.
- Evaluate performances on an ongoing basis.
- Continue annual market research.
- Develop and diversify Group Sales program.

- Collaborate with local restaurants, child care, etc. to provide added value to theatre experience.
- Expand existing audiences and identify new audiences, such as Hispanic, Teens, Pre-school, Asian-American, etc.
- Expand *Impresarios* involvement and increase use of volunteers.

OPERATIONS

Develop short and long range plans to ensure long term financial stability, while aggressively expanding the financial support base.

- Reduce city subsidy to 44% of the annual budget by FY 1997 to a maximum of \$834,000 annually.
- Pursue new revenue sources such as exhibitions, trade shows, conferences, banquets, new services, etc.
- Expand capacity of existing revenue sources through review of rental rate structures and house ticket scales.
- Conduct endowment and capital campaigns.
- Pursue corporate sponsorships, grants and foundations.
- Broaden base of individual support through a wide range of capital naming gift opportunities.

Situation Analysis

PROGRAMMING AND EVENTS

Programming is developed for the City Centre by examining the marketplace and determining the best possible programs, in several different categories, whose expenses could be covered by a percentage of ticket sales. Normally, a 65% return on ticket sales is reasonable, but given the negative perceptions about City Centre's acoustics, the FY 1993-94 program was budgeted at just less than 50%.

Program opportunities come from a variety of sources. Factors that must be considered in selecting programs include: the geographic location of Coral Springs, the strong competition from larger buildings, ticket price limitations, and the developing audience.

HISTORICAL PROGRAMMING PERSPECTIVE

Three complete "seasons" of performances have been presented since the City Centre first opened in 1990. Here is a brief summary of the detailed worksheet that appears at the end of this Business Plan:

- * Paid attendance **grew from 10,300 during the first season to 29,700 during the third season.**
- * The percent of available seats actually sold was 25.8% during the 1990-91 season, 51.6% during the 1991-92 season, and 41.4% during the 1992-93 season.
- * There were 25 performances sponsored by the City Centre during the first season, 32 during the second season, and 48 during the third season.
- * Gross ticket revenue was \$110,537 during the first season, \$334,542 during the second season, and \$429,667 during the third season.
- * The 1990-91 season generated a programming loss of \$55,028, the 1991-92 season earned a positive net revenue of \$32,717, and the 1992-93 season lost \$159,139 on programming.
- * Average paid attendance was 396 per performance during the 1990-91 season, 769 during the 1991-92 season, and 583 during the 1992-93 season.

* Average revenue per paid ticket was approximately \$15 during the first season, \$14 during the second season and \$16 during the third season.

The level of City Subsidy over the three year period charted was: \$684,000 in FY 1990-91, \$653,000 in FY 1991-92, and \$880,000 in FY 1992-93. This fiscal year will be subsidized by \$738,000.

Problems in budgeting for FY 1992-93 were recognized in the first quarter and were immediately rectified. At the end of the year **a surplus of over \$40,000 was returned to the unencumbered fund balance.**

PROGRAM SELECTION PROCESS

Most attractions are booked 12 - 18 months before their appearance except for some contemporary comedy and music performers who commit 3 - 4 months in advance. In planning the 1994-95 season, the process is summarized as follows:

Oct. 93 At the Regional Booking Conference, Florida Presenters meet and discuss block booking opportunities for next season while also discussing popular attractions for current season. Showcase performances are attended by staff.

Audio and video tapes with press packets sent by artist management for our review. Staff attends performances when feasible.

Tenants' dates in theatre are put on calendar to establish theatre availabilities.

Ongoing research in trade publications analyzing financial results (ticket sales and % of paid admission in other venues) of past appearances by artists being considered.

Preliminary dates for specific artists are held on theatre's calendar.

Artists selected must agreed not to appear anywhere else in Broward or Dade Counties for 90 days before Coral Springs date.

Phone calls to other venues **checking artists' references and quality.** Local presenters are called for their prior experience with specific artists.

Staff discusses artists possibilities.

List of possibilities **presented to Board of Directors through Programming Committee.** Mix and scope of program discussed. Short list developed.

Dec. 93 National Booking Conference with Florida Presenters meeting again. Numerous performances and showcases attended by staff. Staff meets with artists' managers.

Other possible touring attractions for next season are discussed and firm commitments to major attractions are made. Final commitments are made for current season.

Jan. 94 Contracts are negotiated with artist managers for technical requirements which are priced out by staff.

Preliminary discussions about ticket prices are held by staff in preparation for submitting program budget to Board and City for next fiscal year.

Feb. 94 **Contracts are finalized.**

Some additional possibilities are discussed with Programming Committee.

State and County grant application for funds to support program submitted.

March 94 Program finalized.

Final budget submitted to Board for approval then to City.

Corporate sponsors sought.

Initial discussions and planning for marketing developed.

May 94 Season brochure designed.

Group sales effort begins.

State and County funding recommendations received.

City budget request finalized.

June 94 Season brochure and preseason advertising for members and subscribers.

July 94 Individual ticket sales begin.

The most cost effective programs available to Coral Springs are those larger attractions that are on tour in Florida. Examples of these "bus and truck" shows presented here include "A Chorus Line", "Shakespeare for my Father", and "Fiddler".

City Centre belongs to the Florida Presenters, an organization that works together to "block book" popular attractions into the state and thereby reducing the unit costs to individual presenters. Coral Springs, when participating, is always the Broward County exclusive presenter of such programs and sometimes is able to hold three county (Dade, Broward, and Palm Beach) exclusivity.

Other attractions that are small are able to fly to Broward County and do not need state-wide tour support. These smaller ensembles have included: numerous comedians, Marion McPartland, McCoy Tyner, "Lyndon", Avner the Eccentric, and Marilyn Maye.

PROGRAMMING DEVELOPMENT

In developing a plan for the programming of City Centre, data was needed to understand the tastes and preferences of existing and potential customers which then will dictate the scope and scale of the renovation work. Theatre Projects, Inc. was retained to develop, execute, and evaluate the research.

Theatre Projects, with staff assistance created two survey instruments to test perceptions about the building and to assist in developing a new marketing strategy. A telephone survey was completed by random Coral Springs residents and a mail survey was completed by City Centre donors and customers (with a return rate of 41%, double the normal).

The major objectives of the programming questions of the surveys were:

1. Determine what programs should be offered.
2. Confirm reasons for non attendance of past programs.
3. Determine preferences for timing and prices of programs.

The results are summarized in the following:

*Residents would prefer a programming mix that includes more headliners, comedians, and Broadway shows than cultural programs.

***There is broad support for the range of programs currently offered to children and families.**

*The preferences for future programs suggest that no reduction of seats in the renovated theatre is appropriate.

***There is little resistance to the current ticket prices and ample room for increases for higher cost artists.**

These results and the examination of the FY 1991-92 and FY 1992-93 program results shaped the FY 1993-94 program selections. Also, the Board of Directors reviewed the program possibilities and approved the final program budget.

Actions taken for FY 1993-94 programming include:

***Artists were selected with lower fees to reduce risk.** With the renovations planned for the second half of the fiscal year, this season is perceived as a transition year

warranting little financial risk. The highest artist fee in FY 1992-93 was \$22,500 but in FY 1993-94 it is \$14,000. In FY 1992-93 ten attractions were selected at fees of \$10,000 or greater. In FY 1993-94 only four attractions reach that level of risk.

***Fewer programs are being offered.** This reduces the number of choices for the consumer and leads some to a higher percentage of participation thereby increasing the chances for financial success.

***More thought about who, and how, specific programs would be marketed to specific audiences before their final selection.**

***A programming deficit of \$75,000 was built into the current budget.** Not meeting FY 1992-93's ticket sales projections required much more conservative projections for FY 1993-94 with a ceiling on total expenses not in place in FY 1992-93.

For FY 1994-95, the following considerations are used in the process used to select artists and attractions:

***A committee of the Board of Directors was formed to review the programming philosophy and selection process.**

***Artist fees will rise somewhat to allow more name recognizable attractions.** The maximum artist fee will be in the range of \$20,000 - 25,000 with less than three artists in this range ultimately booked.

***School day programs will be increased.** Given their strong sales and positive educational value, more attractions for the school groups will be sought.

***Few subscription attractions will be offered.** Given the poor subscription sales here, which are weak nationally, more Special Events will be offered independent of subscription discounts and longer lead time commitments.

***More public - private partnerships will be sought.** Aligning City Centre with major commercial promoters may be achievable at a modest level and result in some more contemporary, popular programs. Other partnerships with not for profit arts organizations will be explored to minimize the financial risk of cultural programming.

The following represents program possibilities for the 1994-95 season :

<u>Type</u>	<u>Number</u>	<u>Artist Fee</u>	<u>Ticket Price</u>
<i>Super KidStuff</i> \$4 - 5 Theatre Works Puppet Theatre Beauty and the Beast Alice in Wonderland Louisville Ch. Theatre Rory Etc. TBD		20	\$30,000
Family Shows Peking Acrobats Mummenschanz Ghost Stories by Steven King Kung Fu Masters	4	\$35,000	\$8 - 16
Musical Theatre Forever Plaid Will Roger Follies Secret Garden	3	\$70,000	\$8 - 32
Headliners Judy Collins Lou Rawls 5th Dimension	3	\$65,000	\$20 - 30
Comedy Mark Russell ? ?	3	\$40,000	\$18 - 25
Multicultural Tito Puente Ballet Company ?	3	\$35,000	\$8 - 25

Specific names of attractions are suggested and under negotiation. Final selections to be made by March.

MARKET OVERVIEW

MARKET RESEARCH

The development of this plan involved gathering a substantial amount of information through a variety of methods, including formal quantifiable research, as well as meetings with City Commissioners and other community leaders, "users" of City Centre facilities, and City staff members. [Complete documentation of this information-gathering phase has been previously presented.] Following this period of information gathering, Duncan Webb of Theatre Projects Consultants conducted two days of intensive meetings with City Centre staff members for the purpose of formulating a Marketing Plan for the City Centre. This Marketing Plan was developed in a highly systematic way, in accordance with current and respected methods, and forms the basis for this Business Plan.

It is important to note that the marketing cycle includes what are often referred to as the five "P's": Product, Price, Promotion, Place and Position. All five of these aspects of marketing must be balanced and effective in order for an enterprise to be successful.

Current Situation

***There is a perception that the public is not pleased with the facility and that the City Centre has not been successful because it does not reflect the needs and interests of the community.**

***Serious deficiencies in auditorium acoustics, patron amenities** (such as rest rooms and food/beverage service), **and overall theater design** have had a significant negative impact on the ability of the City Centre to compete effectively for leisure time or money in the community or in the broader market area.

***The City Centre has been unable to effectively reconcile two of the most significant components of its multi-purpose design, cultural presentations and athletic activities, primarily because the two uses cannot take place simultaneously.**

***As a multi-purpose facility, in the City Centre's attempts to address many needs and agendas of various constituencies, it would appear that few have been well-served.**

***There is a substantial level of competition in South Florida among cultural and entertainment venues. The City Centre holds a very weak competitive position in the market relative to its location and size.**

***The City's expectations of the City Centre have been poorly defined from the beginning.** It remains a current expectation that the City Centre will derive no more than 50% of its total budget through City subsidy as of its fifth year of operations.

Total Market Area:

The Total Market Area includes anyone who might conceivably come to the City Centre.

Distance from Coral Springs: 65 miles

Population: 4,000,000+

Primary Market Area:

Within the total Market Area, a smaller Primary Market Area (PMA) can be identified using results of the two surveys. The PMA for the City Centre is bounded roughly as follows:

North: Glades Road in south Palm Beach County

East: Florida's Turnpike

South: I-595

West: Everglades

The PMA has a population of approximately 450,000 residents with the following characteristics:

Relatively youthful with children at home

Well-educated

High-income but "house-poor"

Mobile and busy

Special population segments in the PMA:

Seniors: More than 200,000 age 55+ with higher disposable time and income; experienced and worldly; easily reached; more needs and difficult to please.

Ethnic Groups: Although predominantly a white population, significant Hispanic, Asian and other groups gaining numbers.

School Groups: Large number of school children in public, private and home schools.

Current Customer Base: (as determined by Mail Survey responses)

This is a profile of the City Centre's existing audience for its cultural programming. This profile is significantly different than the profile of the Coral Springs resident, who tends to be much younger with children at home.

38% are Coral Springs Residents
Live an average of 6.5 miles from City Centre
2/3 live within 13 miles of City Centre
80% are year-round residents
32% live in immediate surrounding communities
75% are married
64% have BA/BS degree or higher
49% are age 65 or older
71% are age 50 or older
Majority do not have children at home
40% are employed (professionals, sales, management, teachers)
56% are retired
Generally like the City Centre (only 5% rated it "Poor")
Feel current ticket prices are acceptable
50% have income of \$50,000 or higher
92% own home or condominium
They attend City Centre for entertainment and culture
They are frequent attenders at City Centre (4+ times/year)

Competition:

Competition must be measured not only in terms of desirability from the audience perspective, but also in terms of financial desirability to artists and entertainers. The "Gross Potential" of a performance event is calculated by multiplying the ticket price(s) by the number of seats in theater. While other factors are also considered, the theater offering the highest Gross Potential is usually more attractive to an artist or management agent.

1. *Bailey Hall*: 14 miles away; 1,180 seats. Program: Gold Coast Opera, Miami City Ballet, Florida Philharmonic, plus 20+ self-presentations of mostly musical theater and other "popular" works. (Part of Broward Community College)
Comments: High-quality facility; most direct competition.
2. *Sunrise Musical Theatre*: 5 miles away; 4,000 seats. Program: Broadway series, headline entertainers, popular music.
Comments: Large, utilitarian, makes money on beverage concessions.

3. *Pompano Amphitheater*: 8 miles away; 2,600 seats. Program: Uncertain due to change of management. Will most likely present large, popular entertainment events which would directly compete with City Centre.
4. *Broward Center for the Performing Arts*: 22 miles away; 2,750 seats. Program: Several major tenants including Florida Philharmonic, Miami City Ballet, Concert Association of South Florida, Broadway Series. Also series of self-presentations of diverse performing arts events.
Comments: Large, beautiful, modern.
5. *FAU University Center*: 12 miles away; 2,400 seats. Program: Commercial tenants, Greater Palm Beach Opera; Popular music. (Part of Florida Atlantic University)
Comments: Campus location is sometimes a problem; generally a poor quality facility (flat floor); competition for commercial tenants because of size and student population.
6. *Parker Playhouse*: 20 miles away; 1,200 seats. Program: Broadway musicals, serious theater, children's theater, local community and professional theater.
Comments: "Dowdy", old, under-utilized; perceived as located in an unsafe urban area.
7. *Kravis Center for the Performing Arts*: 45 miles away; 2,100 seats. Program: Similar to Broward Center with many self-presentations.
Comments: Outstanding facility, but too far away to be direct competition.

Other Factors:

Generally, people have less disposable time and income. As the crime rate increases in our nearby urban areas, more people are choosing to "cocoon" at home. Society is investing less in arts education, placing more responsibility on home. There is also a trend toward utilization of suburban theaters, rather than those located in urban areas.

We are in the "fourth dip" of a major economic recession. Personal giving to the arts continues to decline on a national level. Some new tax laws should encourage giving.

People are staying home to enjoy technological advances in home entertainment, including enhanced cable TV, video rentals, and the advent of HDTV.

Strengths - Weaknesses - Opportunities - Threats

Strengths and Weaknesses tend to be internal issues, while Opportunities and Threats are usually external to the organization.

Strengths:

- *strong potential for growth with a renovated theater
- *dedicated, skillful and experienced staff

Opportunities:

- *large un-tapped market within a very contained geographical area

Weaknesses:

- *poor acoustics in the theater
- *general ambiance in the theater
- *lack of an interior lobby
- *generally negative image of the City Centre in the community and region
- *the size and location of the Box Office
- *lack of appropriate facilities for food and beverage concessions
- *low public awareness

Threats:

- *competition for "product"
- *competition for media coverage
- *competition from larger and "fancier" facilities for audience
- * increasing costs
- *alternative leisure activities
- *low importance of arts in schools
- *a weak local economy.

MARKETING STRATEGY

Goals

Increase the number of Coral Springs residents attending one or more ticketed/paid events from 23% to 25.5% during 1993-94 season, and to 28% during 1994-95 season. (Benchmark of 23% from Spring '93 Citizen Survey)

Increase percentage of income from Operations (ticket sales, concessions, facility rentals) by 5% in 1993-94 and 68% in 1994-95.

Increase paid attendance at self-sponsored theater performances from 41.3% of capacity in 1992-93, to 50% in 1993-94, and to 60% in 1994-95.

Increase number of Coral Springs residents who attend any event (paid or free) from 42% in 1992-93, to 50% in 1993-94, and to 65% in 1994-95. (Benchmark of 42% from Spring '93 Citizen Survey)

Promotion

Since promotion takes place on an on-going basis, a great deal of useful information from the current research and planning processes has been incorporated into the current promotional strategy.

The City Centre's promotional efforts must generally shift from being highly dependent on "mass" media such as daily newspapers and radio, to very targeted media such as direct mail and regional sections within daily newspapers. Mass media is very costly and tends to reach an inordinate number of people who may not be prospective customers. Targeted media allows the City Centre to focus on one or more narrow geographical areas (zip codes) and to speak directly with individuals who possess the demographic profile which marks them as likely prospects. While the cost per impression in direct mail is higher than with mass media, the rate of response can be dramatically higher.

As a point of reference, during the last fiscal year, the City Centre was able to sell 34.7% of the total amount of available seats. (This does not include complimentary tickets which are given away for a variety of purposes.) As of this writing, just after the first event of the 1993-94 season, the rate is already over 30%, with 68% of the budgeted ticket revenue having been received. While the most challenging ticket sales are ahead, this is a very positive position to be in this early in the year.

The following specific promotional tactics will be used to promote the City Centre - the facility and its events - to the indicated constituencies:

Attendees & Residents

Direct Mail for the entire season and specific events based on past interest; Message sign on Coral Springs Drive; Newsletter; Newspaper (local and regional)

Local Families & Seniors

Direct Mail, cable TV, flyers and posters

Primary Market Area

Direct Mail, Newspaper (Sun-Sentinel Showtime & Northwest Plus); modest radio to back up mail and print

All Coral Springs Residents

Direct Mail, Local Newspaper, Special events, Speakers Bureau, Cable TV

Programming

The 1993-94 season of cultural events was necessarily established prior to any research being completed. In response to fiscal concerns and audience comments, fewer events were chosen with significantly lower total costs than in the previous season. **There is broad support for the City Centre's broad range of cultural programming, but residents would prefer a greater number of popular entertainment attractions - headliners, Broadway shows, comedians.** A committee of the Board of Directors has been formed to review the programming strategy in general, and to become more involved in the selection of artists. It must be remembered that the City Centre's non-profit status was sought in order to solicit the support necessary to present cultural and educational events.

In addition to events sponsored and presented by the City Centre, the presentation of the Gold Coast Opera, the Florida Philharmonic Orchestra and the Coral Springs Pops on its stage helps to fulfill its obligation to offer these types of events for the community. Without the City Centre and its staff, such performances could not take place in Coral Springs.

Pricing

The recent research has shown that the **cost of tickets is not a significant barrier to purchase**. In fact, it can be generally concluded that people are willing to pay a higher price to see events in which they have strong interest. Generally, with the proposed improvements to the theater, the overall pricing level can reasonably increase 15-20% in 1994-95, for more popular presentations.

As a device to track the effectiveness of some new direct mail and other promotional efforts, coupons have been distributed liberally during the initial weeks of the current season. Response was particularly high to the coupons mailed specifically to Coral Springs residents. This early information indicates that some form of special resident discount, better than any discount offered to non-residents will be a valuable promotional tool.

Family Discounts: For special events which are programmed especially for families, **offer a special flat price Family Ticket**. This would be limited to immediate family members (mother, father, sons and daughters only - no aunts, uncles, cousins, etc.)

Continue Subscriber and Group Discounts as currently structured.

Continue Youth Ticket (18 & under) to encourage attendance by young people, with or without families. Price can change from current \$8.

Seat Location Differential: Currently \$2-\$4 differential from Orchestra to Mezzanine section. Change in seating configuration may require new evaluation of reasons for differential or additional tiers based on desirability.

Position

The City Centre will be positioned in the PMA as offering high-quality events in a convenient, safe, beautiful, acoustically sound environment. Coral Springs residents will be aggressively invited to join the celebration of the renovated City Centre.

Evaluation

- Comprehensive Event Accounting
- Periodic Surveys to measure various factors
- Monthly Financial Reports
- Audience Surveys
- Focus Groups in the Community
- Expanded use and analysis of Select database

Financial Projections

The following financial projections have been prepared to illustrate the impact of making physical improvements to the City Centre as outlined in the Donaldson Group's Master Plan.

SUMMARY OF FINDINGS

The renovation recommended by the steering committee should be executed because the investment in improvements at that level can be reasonably expected to:

- * **Reduce the total amount of City Subsidy required annually**
- * **Support more attractive programs, which, in turn attract a higher amount of ticket revenue**
- * **Attract a significantly higher level of individual and corporate Fundraising Revenue**

ASSUMPTIONS

These assumptions were used in developing the following financial projections:

- | | |
|--|--|
| FY 1993-94: | Only six months of operations are possible because of the construction timetable.

Staff has been reduced from 14 FTE's to 10 FTE's.

To minimize risk, no more than 20 mainstage shows have been scheduled, with a total cost of \$160,000.

The objective for paid occupancy is 40%. |
| No Change:
(Base line scenario) | No renovations are undertaken.

Staff remains at 10 FTE's.

Programming is kept at a low level, no more than 20 shows.

Artist fees will range from \$3,500 to \$20,000. |

A 50% paid occupancy rate is the objective for mainstage and special attractions. Over a five year period, this should increase 3 to 5% each year.

There is a 5% annual increase in operating and programming expenses.

The attraction for donations continues to be weak, considering public opinion concerning the existing facility.

Renovation:

Renovations are completed as outlined in the Donaldson Group Architects' *Report on Budget Requirements*. Included are the wall and permanent seating, with necessary life safety improvements, acoustical treatment, bathrooms, interior lobby and partial work in exhibition hall.

Theater seating is 1,372.

Staff is returned to no more than 12 FTE's.

Programming is brought up to no more than 30 shows the first year, then additional as the market will bear.

Artist fees will range from \$3,500 to \$25,000.

A 60% paid occupancy rate is the objective for FY 1994-95 mainstage and special attractions. (approximately 24,660 seats) An annual increase of 3 to 5% is expected, with a maximum of 75%.

There is a 5% annual increase in operating and programming expenses and a 7% increase in utilities because of increased use.

Increased opportunity for fundraising and contributed income is possible based on increased quality of facility.

Increased ability to rent theatre and exhibition hall, more willingness on the part of commercial promoters to present or co-present.

An increase of rental rates and ticket prices would result in increased revenues.

A more aggressive concessions and catering program would be possible, with revenues reaching \$34,000 annually by FY 1998-99, an increase of over 1,000%.

DEFINITIONS

The following conventions are used in the financial charts of this plan:

Operations: Those revenues and expenses dealing solely with the annual expenses involved with operating the physical plant and as a theatre and meeting room facility. Included expenses are all full time staff costs, utilities, service contracts, maintenance and repair, and supplies. Sample revenues are facility and equipment rentals.

Programming: Those revenues and expenses directly attributable to producing and promoting performances under the auspices of the Coral Springs City Centre, Inc. The main expense lines are artist fees, production and marketing, while revenues consist of Box Office receipts, service fees and concessions.

"Other" Operating Revenues: Includes equipment rental, charges for Box Office use, technical labor recovery, user fees, catering percentage, promotional items, and other service oriented charges.

"Other" Programming Revenues: Includes service fees, novelty sales commission, and other program related fees.

Services and Utilities: Services are comprised of legal, consulting, graphic design, electronic media production, postage, insurance, and rentals and leases contracts, whereas utilities follow the expected pattern of electric, water, communications, etc.

"Other" Operating Expenses: Repair and maintenance, supplies, travel and professional development.

"Other" Programming Expenses: Security, music rights, catering, and hotel accommodations for artists.

Artist Fees: Those payments made directly to the artists for their services, which cover travel to and from the Centre, agent fees and other expenses incurred by the artist.

Production: Expenses in part-time technical labor, production materials, piano tuning, rental of sound and lighting equipment, and other expenses related to the actual execution of an event.

Pro Forma for FY 1994-95

	FY 1993-94 (Current)	No change	Renovation
Revenues			
<i>Operations</i>			
Facility Rentals	\$93,500	\$97,000	\$145,500
Other Operating Revenues	\$16,350	\$18,000	\$21,500
Subtotal	\$109,850	\$115,000	\$167,000
<i>Programming</i>			
Box Office Receipts	\$286,000	\$298,000	\$502,200
Corporate Support	\$12,000	\$12,000	\$20,000
Fundraising	\$14,000	\$13,000	\$30,000
Grants	\$5,000	\$5,000	\$10,000
Concessions	\$3,200	\$3,500	\$15,000
Other Programming Revenues	\$16,500	\$16,500	\$16,000
Subtotal	\$336,700	\$348,000	\$593,200
Total Revenues	\$446,550	\$463,000	\$760,200
Expenses			
<i>Operations</i>			
Salaries and Benefits	\$512,640	\$538,272	\$702,500
Services and Utilities	\$161,890	\$175,000	\$182,000
Other Operating Expenses	\$117,260	\$135,000	\$150,000
Subtotal	\$791,790	\$848,272	\$1,034,500
<i>Programming</i>			
Artist Fees	\$190,000	\$190,000	\$275,000
Production	\$71,400	\$70,000	\$125,000
Marketing	\$99,000	\$105,000	\$145,000
Other Programming Expenses	\$32,360	\$33,000	\$37,000
Subtotal	\$392,760	\$398,000	\$582,000
Total Expenses	\$1,184,550	\$1,246,272	\$1,616,500
City Support	\$738,000	\$783,272	\$856,300
Percentage of Budget that is City Support	62.30%	62.85%	52.97%

Please see the definitions section for further explanation of line item titles.

'No Change' Five Year Plan

	FY 1994-95	FY 1995-96	FY 1996-97	FY 1997-98	FY 1998-99
Revenues					
Annual Paid Attendance	50%	53%	55%	58%	60%
<i>Operations</i>					
Facility Rentals	\$97,000	\$106,000	\$114,000	\$119,000	\$126,000
Other Operating Revenues	\$18,000	\$18,900	\$19,800	\$21,000	\$22,000
Subtotal	\$115,000	\$124,900	\$133,800	\$140,000	\$148,000
<i>Programming</i>					
Box Office Receipts	\$298,000	\$312,000	\$326,000	\$331,000	\$340,000
Corporate Support	\$12,000	\$13,000	\$14,000	\$15,000	\$16,000
Fundraising	\$13,000	\$14,000	\$15,000	\$16,000	\$17,000
Grants	\$5,000	\$5,000	\$6,000	\$7,000	\$8,000
Concessions	\$3,500	\$4,500	\$5,500	\$6,500	\$7,500
Other Programming Revenues	\$16,500	\$18,500	\$19,500	\$22,000	\$23,500
Subtotal	\$348,000	\$367,000	\$386,000	\$397,500	\$412,000
Total Revenues	\$463,000	\$491,900	\$519,800	\$537,500	\$560,000
Expenses					
<i>Operations</i>					
Salaries and Benefits	\$538,272	\$565,200	\$593,500	\$623,100	\$654,300
Services and Utilities	\$175,000	\$183,000	\$193,000	\$202,000	\$208,000
Other Operating Expenses	\$135,000	\$141,750	\$148,800	\$156,300	\$164,000
Subtotal	\$848,272	\$889,950	\$935,300	\$981,400	\$1,026,300
<i>Programming</i>					
Artist Fees	\$190,000	\$200,000	\$205,000	\$211,000	\$220,000
Production	\$70,000	\$85,000	\$95,000	\$100,000	\$105,000
Marketing	\$105,000	\$115,000	\$120,000	\$125,000	\$130,000
Other Programming Expenses	\$33,000	\$35,000	\$37,000	\$39,000	\$41,000
Subtotal	\$398,000	\$435,000	\$457,000	\$475,000	\$496,000
Total Expenses	\$1,246,272	\$1,324,950	\$1,392,300	\$1,456,400	\$1,522,300
City Support	\$783,272	\$833,050	\$872,500	\$918,900	\$962,300
Percentage of Budget that is City Support	62.85%	62.87%	62.67%	63.09%	63.21%

Please see the definitions section for further explanation of line item titles.

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Assumptions:

No renovations have been attempted
Programming is limited to 20 performances
Donation sources are weak

Artist fees range from \$3,500 to \$20,000
There is a 5% annual increase in expenses

Renovation Five Year Plan

	FY 1994-95	FY 1995-96	FY 1996-97	FY 1997-98	FY 1998-99
Revenues					
Annual Paid Attendance	60%	63%	66%	70%	75%
<i>Operations</i>					
Facility Rentals**	\$145,500	\$158,300	\$208,700	\$219,100	\$238,000
Other Operating Revenues	\$21,500	\$26,500	\$29,000	\$31,000	\$35,000
Subtotal	\$167,000	\$184,800	\$237,700	\$250,100	\$273,000
<i>Programming</i>					
Box Office Receipts	\$502,200	\$564,600	\$633,500	\$712,200	\$747,800
Corporate Support	\$20,000	\$29,000	\$33,000	\$37,000	\$45,900
Fundraising	\$30,000	\$40,000	\$45,500	\$50,500	\$55,800
Grants	\$10,000	\$19,500	\$23,000	\$29,500	\$34,700
Concessions	\$15,000	\$25,000	\$28,500	\$31,000	\$34,500
Other Programming Revenues	\$16,000	\$18,500	\$20,000	\$22,500	\$25,900
Subtotal	\$593,200	\$696,600	\$783,500	\$882,700	\$944,600
Total Revenues	\$760,200	\$881,400	\$1,021,200	\$1,132,800	\$1,217,600
Expenses					
<i>Operations</i>					
Salaries and Benefits*	\$702,500	\$737,600	\$774,500	\$817,200	\$850,900
Services and Utilities	\$182,000	\$194,000	\$203,000	\$214,000	\$223,000
Other Operating Expenses	\$150,000	\$157,000	\$165,000	\$173,500	\$181,300
Subtotal	\$1,034,500	\$1,088,600	\$1,142,500	\$1,204,700	\$1,255,200
<i>Programming</i>					
Artist Fees	\$275,000	\$288,000	\$303,000	\$318,500	\$334,300
Production	\$125,000	\$131,250	\$137,800	\$144,700	\$152,000
Marketing	\$145,000	\$152,250	\$160,000	\$167,800	\$175,900
Other Programming Expenses	\$37,000	\$38,800	\$41,000	\$42,800	\$45,000
Subtotal	\$582,000	\$610,300	\$641,800	\$673,800	\$707,200
Total Expenses	\$1,616,500	\$1,698,900	\$1,784,300	\$1,878,500	\$1,962,400
City Support	\$856,300	\$817,500	\$763,100	\$745,700	\$744,800
Percentage of Budget that is City Support	52.97%	48.12%	42.77%	39.70%	37.95%

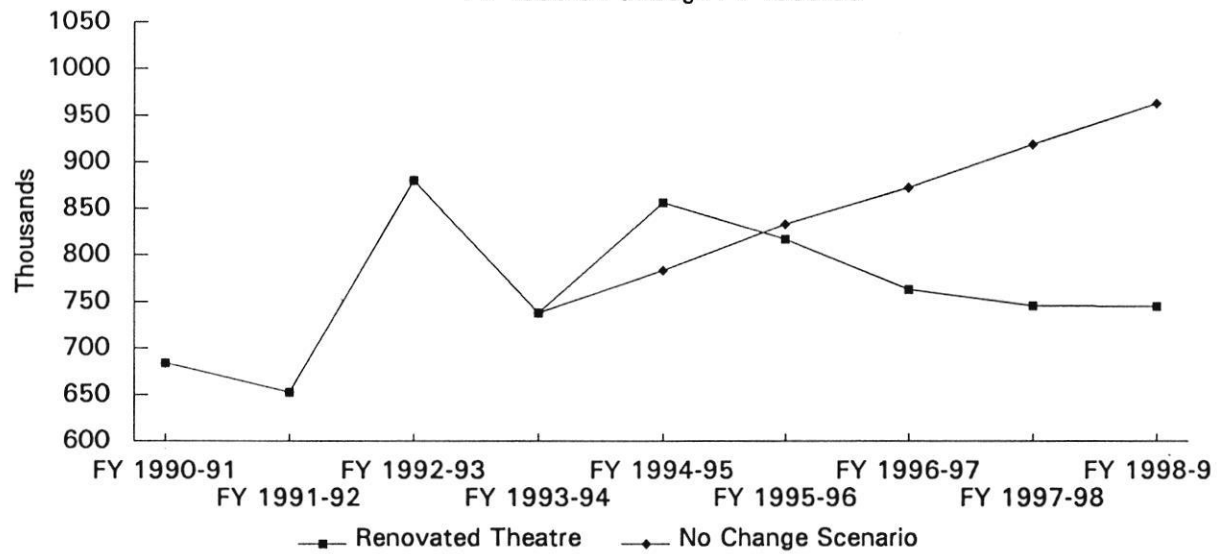
Please see the definitions section for further explanation of line item titles.

Assumptions:

- *Staff is returned to 12 FTE's
- Programming will start at 30 performances
- Artist fees will range from \$3,500 to \$25,000
- ** Exhibition Hall renovations are made in FY 1996-97
- There is a 5% annual increase in expenses
- Donation sources are stronger
- Increased rental opportunity

City Support in Dollars

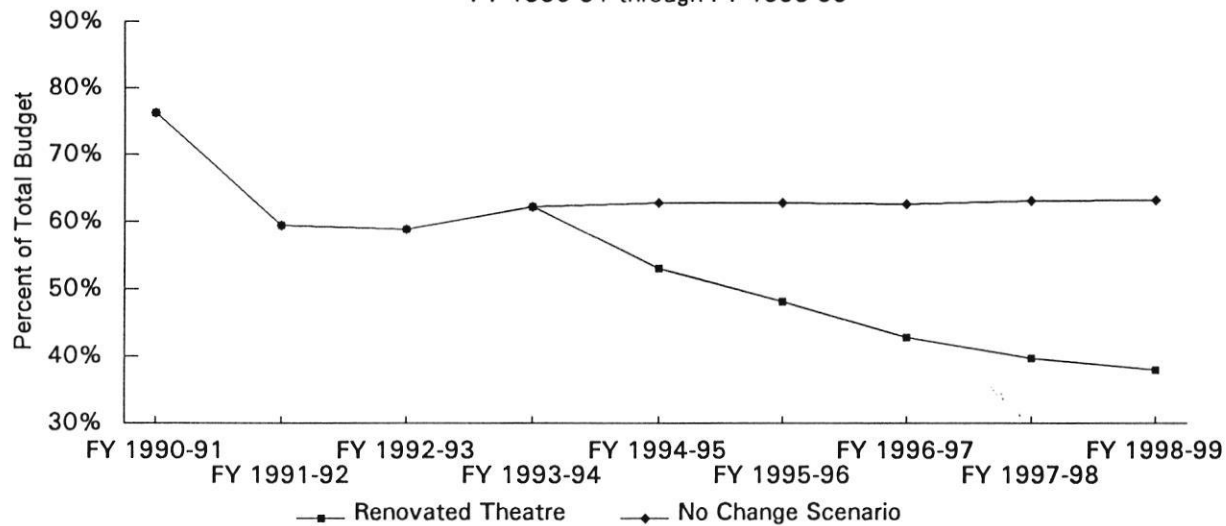
FY 1990-91 through FY 1998-99



Note: The drop in real dollars in FY 1993-94 is due to the renovation's six month down time.

City Support in Percent

FY 1990-91 through FY 1998-99



Season Comparison Worksheet

Show Title	Date	Total Revenue	Paid Attendance	Percent Paid	Average Revenue per Paid Ticket	Total Expenses	Net Revenue
'90-'91 Season							
Premiere w/Bobby Rydell	13-Oct	\$6,105	230	14.99%	\$27	\$35,000	(\$28,895)
Maria Beritez	27-Oct	\$3,766	269	17.54%	\$14	\$11,536	(\$7,770)
Philharmonic Halloween Concert 1	28-Oct	\$3,944	525	34.22%	\$8	\$4,983	(\$1,040)
Philharmonic Halloween Concert 2	28-Oct	\$4,673	679	44.26%	\$7	\$4,983	(\$310)
Cinderella -- Opus Playhouse 1	03-Nov	\$1,172	213	13.89%	\$6	\$1,665	(\$494)
Cinderella -- Opus Playhouse 2	03-Nov	\$1,078	196	12.78%	\$6	\$1,665	(\$587)
Ballet Gran Folklorico	14-Nov	\$11,889	926	60.37%	\$13	\$6,414	\$5,475
Frula Yugoslavian Dance Company	25-Nov	\$6,960	535	34.88%	\$13	\$5,370	\$1,590
Rlna Dokshinsky	01-Dec	\$778	113	7.37%	\$7	\$2,587	(\$1,810)
Queen Ida and her Zydeco Band	09-Dec	\$2,750	179	11.67%	\$15	\$8,993	(\$6,243)
Tom Chapin	05-Jan	\$2,287	448	29.20%	\$5	\$2,996	(\$709)
Chinese Golden Dragons	11-Jan	\$12,670	964	62.84%	\$13	\$5,550	\$7,120
Dinosaur Rock 1	19-Jan	\$2,920	584	38.07%	\$5	\$1,900	\$1,020
Dinosaur Rock 2	19-Jan	\$2,323	466	30.38%	\$5	\$1,900	\$423
The Bobs	20-Jan	\$1,180	74	4.82%	\$16	\$6,491	(\$5,311)
Romeo and Juliet	05-Feb	\$7,830	1,429	93.16%	\$5	\$6,795	\$1,035
Count Basie Orchestra	21-Feb	\$9,752	548	35.72%	\$18	\$10,207	(\$455)
Momix Dance Company	23-Feb	\$6,208	392	25.55%	\$16	\$10,137	(\$3,929)
One More Spring	12-Mar	\$7,884	475	30.96%	\$17	\$5,681	\$2,203
Woodie Guthrie conc.		\$0	0	0.00%	n/a	\$3,123	(\$3,123)
Music by Three 1	19-Mar	\$608	300	19.56%	\$2	\$2,253	(\$1,645)
Music by Three 2	20-Mar	\$1,049	128	8.34%	\$8	\$2,253	(\$1,204)
David Parson's Dance Company	11-Apr	\$4,884	59	3.85%	\$83	\$10,203	(\$5,319)
Imago	05-May	\$3,948	58	3.78%	\$68	\$7,973	(\$4,025)
Circuitry Circus 1	11-May	\$1,941	200	13.04%	\$10	\$2,453	(\$513)
Circuitry Circus 2	11-May	\$1,941	310	20.21%	\$6	\$2,453	(\$513)
Average		\$4,251	396	25.82%	\$15	\$6,368	(\$2,116)
Totals		\$110,537	10,300			\$165,564	(\$55,028)
'91-'92 Season							
Manhattan Tap 1	01-Nov	\$5,856	339	22.10%	\$17	\$6,647	(\$791)
Manhattan Tap 2	01-Nov	\$846	282	18.38%	\$3	\$2,215	(\$1,369)
South Pacific (GCO)	12-Nov	\$20,611	1,388	90.48%	\$15	\$13,752	\$6,859
Macbeth 1	14-Nov	\$1,875	428	27.90%	\$4	\$2,210	(\$335)
Macbeth 2	15-Nov	\$2,335	509	33.18%	\$5	\$2,210	\$125
Macbeth 3	16-Nov	\$2,959	223	14.54%	\$13	\$2,210	\$749
Nunsense 1	23-Nov	\$8,044	517	33.70%	\$16	\$6,621	\$1,423
Nunsense 2	23-Nov	\$10,548	543	35.40%	\$19	\$6,621	\$3,927
Les Ballet Africains	01-Dec	\$9,685	580	37.81%	\$17	\$11,225	(\$1,540)
Annie 1	14-Dec	\$16,686	1,132	73.79%	\$15	\$13,178	\$3,508
Annie 2	14-Dec	\$12,546	641	41.79%	\$20	\$13,178	(\$632)
Sounds of Rodgers and Hammerstein	07-Jan	\$11,021	638	41.59%	\$17	\$10,142	\$879
Preservation Hall Jazz Band	17-Jan	\$12,593	733	47.78%	\$17	\$10,177	\$2,416
Chinese Golden Dragons 1	16-Jan	\$2,928	976	63.62%	\$3	\$3,185	(\$257)
Chinese Golden Dragons 2	16-Jan	\$2,298	766	49.93%	\$3	\$3,185	(\$887)
Vienna Choir Boys	01-Feb	\$6,591	413	26.92%	\$16	\$12,344	(\$5,753)
Alvin Ailey	08-Feb	\$19,722	1,171	76.34%	\$17	\$11,464	\$8,258
Tosca (GCO)	11-Feb	\$20,772	1,395	90.94%	\$15	\$13,713	\$7,059
St. Louis Brass	02-Mar	\$1,740	580	37.81%	\$3	\$889	\$851
A Funny Thing Happened 1	15-Feb	\$5,682	362	23.60%	\$16	\$7,712	(\$2,030)
A Funny Thing Happened 2	15-Feb	\$9,126	465	30.31%	\$20	\$7,712	\$1,414
The Chieftains	07-Mar	\$15,670	899	58.60%	\$17	\$16,806	(\$1,136)
Alice in Wonderland 1	10-Mar	\$2,412	804	52.41%	\$3	\$5,978	(\$3,566)
Alice in Wonderland 2	10-Mar	\$3,013	195	12.71%	\$15	\$5,978	(\$2,965)
Die Fledermaus (GCO)	17-Mar	\$19,576	1,321	86.11%	\$15	\$19,221	\$355
Shanghai Rod Puppet Theater 1	04-Apr	\$2,955	985	64.21%	\$3	\$5,048	(\$2,093)
Shanghai Rod Puppet Theater 2	06-Apr	\$3,834	248	16.17%	\$15	\$5,048	(\$1,214)
The Best of Mummenschanz	23-Apr	\$13,952	831	54.17%	\$17	\$13,595	\$357
Wallace and Wolfberg	14-May	\$24,307	1,478	96.35%	\$16	\$19,865	\$4,442
Lyle Lovett	30-May	\$30,576	1,532	99.87%	\$20	\$26,402	\$4,174
Paula Poundstone	31-Jul	\$28,250	1,418	92.44%	\$20	\$19,016	\$9,234
Bloodline	01-Aug	\$5,533	826	53.85%	\$7	\$4,278	\$1,255
Average		\$10,454	769	51.64%	\$14	\$9,893	\$1,013
Totals		\$334,542	24,618			\$301,825.00	\$32,717.00

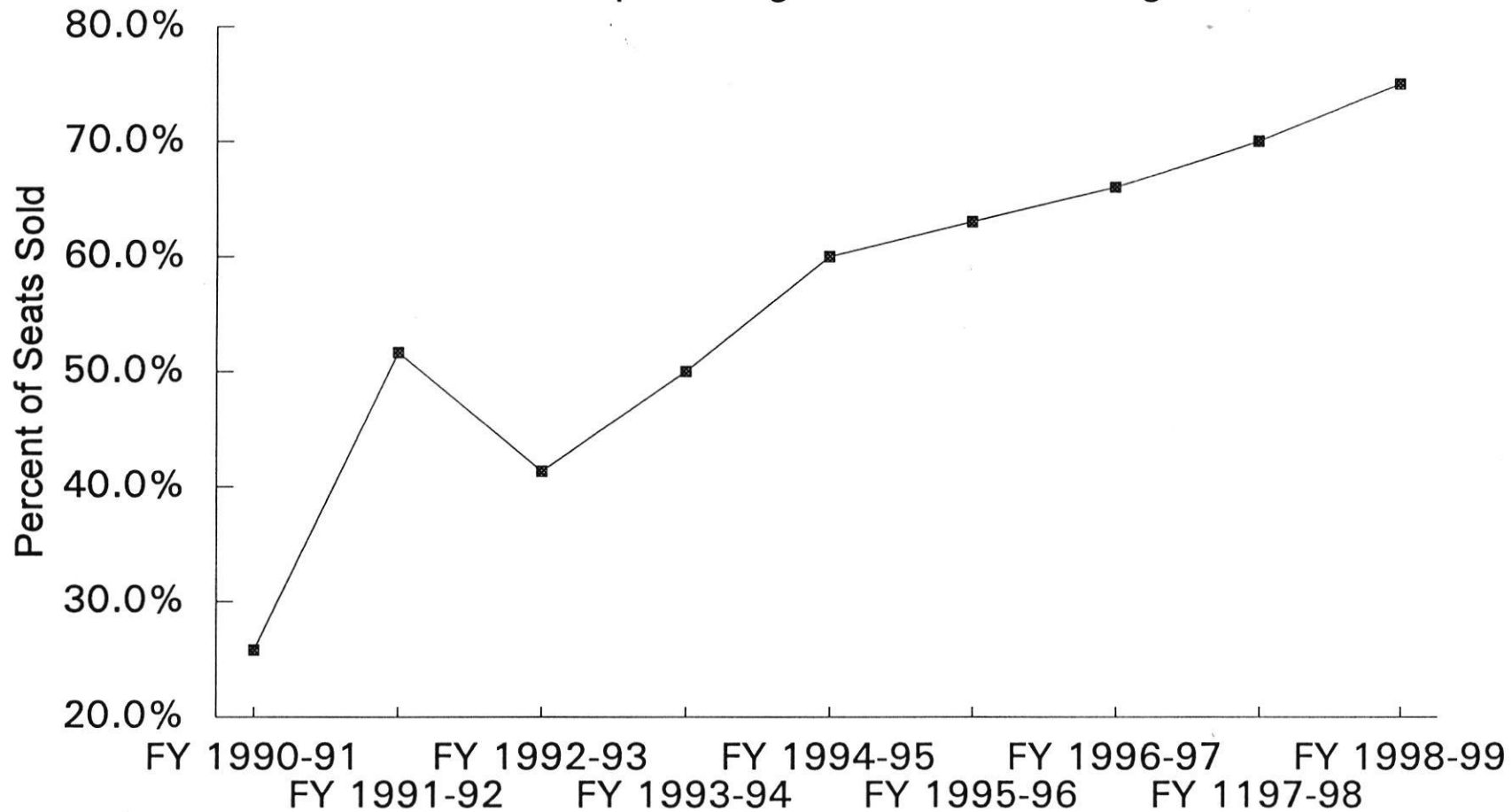
'92-'93 Season

Second City National Touring Troupe	22-Oct	\$10,490	590	38.46%	\$18	\$10,139	\$351
Freaky Friday 1	23-Oct	\$3,973	983	64.08%	\$4	\$2,202	\$1,771
Freaky Friday 2	23-Oct	\$3,183	776	50.59%	\$4	\$2,122	\$1,061
Madama Butterfly (GCO)	03-Nov	\$24,758	1,426	92.96%	\$17	\$19,815	\$4,943
Winter Solstice	13-Nov	\$4,035	193	12.58%	\$21	\$14,272	(\$10,237)
Tom Sawyer 1	17-Nov	\$4,667	1,156	75.36%	\$4	\$2,145	\$2,522
Tom Sawyer 2	17-Nov	\$2,737	673	43.87%	\$4	\$2,103	\$634
The Flying Karamozov Brothers	18-Nov	\$10,340	554	36.11%	\$19	\$14,304	(\$3,964)
Beausoliel	20-Nov	\$3,705	225	14.67%	\$16	\$11,242	(\$7,537)
Shanghai Acrobats	28-Nov	\$6,726	358	23.34%	\$19	\$13,977	(\$7,251)
McCoy Tyner	04-Dec	\$3,244	154	10.04%	\$21	\$12,271	(\$9,027)
Peter Pan 1	05-Dec	\$7,583	512	33.38%	\$15	\$16,297	(\$8,714)
Peter Pan 2	05-Dec	\$5,202	321	20.93%	\$16	\$15,563	(\$10,361)
Marilyn Maye	11-Dec	\$5,685	219	14.28%	\$26	\$20,225	(\$14,540)
Fiddler on the Roof 1	16-Dec	\$20,503	859	56.00%	\$24	\$12,885	\$7,618
Fiddler on the Roof 2	17-Dec	\$12,061	587	38.27%	\$21	\$12,711	(\$650)
Fiddler on the Roof 3	17-Dec	\$19,792	824	53.72%	\$24	\$12,814	\$6,978
"Tru"	13-Jan	\$18,297	609	39.70%	\$30	\$41,428	(\$23,131)
Freedom Train 1	12-Jan	\$4,235	1,295	84.42%	\$3	\$2,965	\$1,270
Freedom Train 2	12-Jan	\$4,874	1,111	72.43%	\$4	\$2,875	\$1,999
Jimmy Johnson	16-Jan	\$2,947	225	14.67%	\$13	\$8,926	(\$5,979)
Alexei Sultanov	23-Jan	\$5,569	369	24.05%	\$15	\$9,964	(\$4,395)
"Lyndon"	28-Jan	\$7,090	345	22.49%	\$21	\$18,125	(\$11,035)
Jack Daniel's Silver Coronet Band	29-Jan	\$2,594	149	9.71%	\$17	\$8,755	(\$6,161)
The Young Giants of Jazz	05-Feb	\$3,386	175	11.41%	\$19	\$14,753	(\$11,367)
The Barber of Seville (GCO)	09-Feb	\$24,175	1,382	90.09%	\$17	\$18,883	\$5,292
Margie Gillis	13-Feb	\$1,393	79	5.15%	\$18	\$11,722	(\$10,329)
The Wizard of Oz 1	19-Feb	\$2,844	765	49.87%	\$4	\$3,124	(\$280)
The Wizard of Oz 2	19-Feb	\$1,882	529	34.49%	\$4	\$3,065	(\$1,183)
New World Symphony	19-Feb	\$8,514	380	24.77%	\$22	\$14,141	(\$5,627)
The Ishangi Family Dancers 1	23-Feb	\$3,483	779	50.78%	\$4	\$2,273	\$1,210
The Ishangi Family Dancers 2	23-Feb	\$3,108	943	61.47%	\$3	\$2,214	\$894
Lynn Redgrave	06-Mar	\$5,880	200	13.04%	\$29	\$23,447	(\$17,567)
Camelot (GCO)	16-Mar	\$24,339	1,393	90.81%	\$17	\$19,495	\$4,844
Steel Magnolias	19-Mar	\$5,775	282	18.38%	\$20	\$10,661	(\$4,886)
HMS Pinafore	20-Mar	\$18,610	684	44.59%	\$27	\$20,406	(\$1,796)
Peter and the Wolf 1	23-Mar	\$3,516	939	61.21%	\$4	\$1,997	\$1,519
Peter and the Wolf 2	23-Mar	\$1,718	477	31.10%	\$4	\$1,997	(\$279)
Hansel and Gretel	24-Mar	\$6,115	320	20.86%	\$19	\$7,824	(\$1,709)
The Pasadena Roof Orchestra	27-Mar	\$7,656	429	27.97%	\$18	\$10,512	(\$2,856)
A Chorus Line 1	31-Mar	\$22,985	858	55.93%	\$27	\$29,106	(\$6,121)
A Chorus Line 2	31-Mar	\$29,280	925	60.30%	\$32	\$29,243	\$37
Avner, the Eccentric	16-Apr	\$5,258	324	21.12%	\$16	\$9,893	(\$4,635)
The Moscow Conservatory Trio	18-Apr	\$2,235	111	7.24%	\$20	\$8,277	(\$6,042)
Nealon and Sweeney	30-Apr	\$14,491	701	45.70%	\$21	\$20,287	(\$5,796)
Mozart, Monsters and Matisse 1	15-Apr	\$2,472	744	48.50%	\$3	\$2,105	\$367
Ellen DeGeneres	29-May	\$28,934	1,384	90.22%	\$21	\$22,680	\$6,254
The Hobbit	08-May	\$7,328	421	27.44%	\$17	\$12,576	(\$5,248)
Average		\$9,056	583	41.35%	\$16	\$12,528	(\$2,721)
Totals		\$429,667	29,737			\$588,806	(\$159,139)
Grand Totals		\$874,746	64,655	39.61%	\$15	\$1,056,195	(\$181,450)

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Annual Paid Attendance

As a percentage of available seating



Naming Gift Opportunities

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Opportunities are available to name various components of the Coral Springs City Centre in recognition of gifts. All gifts will be used to support the renovation and expansion efforts currently underway.

All gifts of \$5,000 and up will receive additional recognition on a Wall of Honor to be placed near the entrance to the Theatre. All gifts will receive recognition within the component named.

Facility	\$500,000
Theatre	\$250,000
Small Theatre	\$200,000 (Proposed on Amphitheater Site)
Exhibition Hall	\$150,000
Plaza	\$100,000
Dance Studio	\$ 75,000
Meeting Rooms A&B	\$ 50,000
Art Room	\$ 25,000
Administration Building	\$ 25,000
Box Office	\$ 25,000
Entrance Walkway	\$ 25,000
Board Room	\$ 20,000 (Proposed)
Conference Room	\$ 20,000
Star Dressing Room	\$ 20,000
Men's Dressing Room	\$ 15,000
Women's Dressing Room	\$ 15,000
Green Room	\$ 12,500
Sound Enhancement System	\$ 10,000
Lighting Booth	\$ 7,500
Sound Booth	\$ 7,500
Wall of Honor (100 @)	\$ 5,000
Orchestra Seat Plaque (805 @)	\$ 1,000
Mezzanine Seat Plaque (568 @)	\$ 500
Plaza Brick Inscription (500 @)	\$ 100

Total Potential Contributions \$ 3,191,500

Creating a capital campaign could generate significant revenues and a new group of stakeholders who could create an enthusiastic anticipation for the theatre re-opening. Another positive side affect will be in assisting the marketing of next season's shows.