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MAY BONFILS STANTON THEATER FEASIBILITY STUDY



Prepared for:

Westside Investment Partners;
Denver Council District 2;
Denver Arts & Venues; and
Bonfils-Stanton Foundation (the Project Team)

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SUMMARY REPORT.

May Bonfils Stanton Theater Feasibility Study Keen Independent Research LLC

Keen Independent Research LLC (Keen Independent) performed the 2019 May Bonfils Stanton Theater Feasibility Study for Westside Investment Partners, Denver Council District 2, Denver Arts & Venues and Bonfils-Stanton Foundation. This summary report provides an overview of the project and presents key findings. Supporting appendices explain the analyses performed in this study.

Background

The May Bonfils Stanton Theater has a long history, as described below.

History of the Loretto Heights (Colorado Heights University) campus. The May Bonfils Stanton Theater is located on the closed Colorado Heights University campus in the Loretto Heights area of southwest Denver. This campus was founded in 1891 and became a private school named Loretto Heights Academy. In the 1980s, Teikyo University Group bought the campus and took over operations. The college eventually became known as Colorado Heights University. In 2016, Teikyo announced that it would close the school and subsequently sold it to Westside Investment Partners.

Westside Investment Partners is currently working with the City and County of Denver to plan a new mixed-use housing, office space and entertainment development on the campus.

History and conception of the May Bonfils Stanton Theater. The May Bonfils Stanton Theater is a 1,000-seat proscenium style theater that was originally dedicated in April 1963. It has been primarily used for graduation ceremonies, dances, recitals and conferences. Although currently closed to the public for rentals, it recently hosted the Colorado Symphony Orchestra for a one-night only event in October 2018.

The theater's namesake, May Bonfils, was the daughter of Frederick Gilmer Bonfils, principal owner of the Denver Post. As one of the heirs to the Bonfils fortune, she became a philanthropist in many areas benefitting Colorado. Promoting arts and culture in Colorado was one of her forms of philanthropy, and the Loretto Heights College was a beneficiary.

Feasibility study. In January of 2019, Keen Independent was retained by the Bonfils-Stanton Foundation, Denver Council District 2, Westside Investment Partners and Denver Council District 2 (Project Team) to conduct a feasibility study for the May Bonfils Stanton Theater. Theatre Consultants Collaborative, Victor Gotesman Performing Arts Facilities Planning and Venue Cost Consultants were subconsultants to Keen Independent (collectively, the "study team" for this project).

Feasibility study components include the following:

- Inventory/analysis of existing and proposed southwest metro Denver area performing arts and entertainment venue capacity, demand, expected future market gaps and recommendations to fill that gap;
- Analysis of current and proposed southwest metro Denver area performing arts companies' demand and audience demand through the analysis of ticket sales and price points currently utilized;
- Facilitate workshops, focus groups or interviews with performing arts organizations, concert promoters and other potential users to evaluate venue utilization;
- Identify other types of uses — weddings, special events, etc. — that could support operational sustainability;
- Establish conceptual program, character, demand and basic operational requirements for the venue;
- Establish the building improvements and systems required for venue operations;
- Develop operating revenue and cost structure recommendations for the venue(s) which maximize accessibility/affordability for community performing arts organizations and other users; and
- Create an ownership and governance structure that makes for a sustainable theater operation.

Market Area Demographics

The May Bonfils Stanton Theater would serve a large and growing market area. Key demographic results are summarized below with supporting documentation in Appendix A.

There is a large number of people living within the market areas for the theater. Keen Independent examined the 2017 population of different market areas for the theater:

- There are over 250,000 people living within a 10-minute drive of the theater (the primary market area);
- About 750,000 people live within a 20-minute drive (combined primary and secondary market area); and
- There are over 3.3 million people residing within about a 30-minute drive (the tertiary market area, which also encompasses the primary and secondary market areas).

Primary market is growing at a faster rate than national average. Between 2012 and 2017, the population of the primary market area grew at a rate of 1.3 percent per year. This outpaces the national average of 0.7 percent per year for the same time period. This growth trend is typical for the Denver metro area, which has seen substantial growth in the past fifteen years and is projected to grow by one-third between 2017 and 2050.

Strong Hispanic and Latino presence in primary market. In 2017, 38 percent of the population of the primary market identified as Hispanic.

Secondary market is the highest income market area. In 2017, the median household income for the secondary market area was nearly \$100,000.

Entertainment spending in Denver metro area is higher than western average. Average annual entertainment spending in Denver is higher than the average annual entertainment spending of the western region of the United States.

Competing Venues within the Marketplace

The May Bonfils Stanton Theater is well positioned in the southwest Denver area marketplace and would fill a gap in the market for 1,000-seat theaters. Supporting documentation for these findings are in Appendix B.

The theater is well positioned geographically to serve the southwest Denver metro area. The theater is located within the southwest Denver area, with few other performing arts venues of similar size, capacity and capability in that area. Nearby arts organizations reported renting theaters that are too small or farther away (driving 45 minutes or more).

Competition from 800- to 1,000-seat performing arts venues in Denver is relatively low. The only nearby performing arts venue of similar size and capabilities is the Newman Center for the Performing Arts at the University of Denver. However, it is at capacity and would welcome the May Bonfils Stanton Theater into the marketplace to help relieve rental inquiry pressure. Local arts organizations struggle to find an affordable similar-sized venue in the southwest Denver metro area.

Denver is currently seeing an influx of new and proposed performing arts venues. Although the May Bonfils Stanton Theater has favorable positioning, threats to its future success are beginning to emerge. Proposed performing arts venues in Thorton, Northglenn, the Rhino District and at the Central Library could affect the theater's utilization.

Renovation

The study team analyzed the current condition of the May Bonfils Stanton Theater and made recommendations for renovations. Note that the study team only evaluated the theater and did not evaluate any other facilities or spaces on the Loretto Heights campus. Further details can be found in Appendix F.

The theater needs substantial renovation to restart operations.

- The building needs upgrading in all areas including aesthetics and finishes.
- Hazardous materials must be removed.
- The number of public restroom facilities needs to nearly double to meet current industry standards.
- Mechanical, electrical and plumbing systems may need replacing.
- The community identified many of these needs without seeing the renovation study.

Theater technology is in poor condition and is out-of-date.

- The theater needs new soft goods, lighting, audio and video systems.
- Stage rigging system requires a significant upgrade and replacement of parts
- Orchestra pit lift may need only maintenance and minor upgrading.

Theater seating needs updating, and seats may need to be reduced to meet ADA standards.

- The audience seating will need to be replaced in total.
- The seat count may need to be reduced to approximately 850 to 900 seats to allow for increased seat widths and row-to-row spacing. Some former renters of the theater reported that their ideal theater would have 800-900 seats.

Access and parking will need to be improved.

- Accessing the loading dock by semi-trailer vehicles is difficult
- Approximately 400 parking spaces are needed. This currently cannot be accommodated on campus.
- Passenger elevators and handicap ramps will be necessary.
- The community understands that there is a need to increase ADA compliance and accessibility.

Many in the community wish to preserve the historical integrity of the building. The community has a nostalgic feeling towards the theater based on input from local residents. They recognize the theater's architectural significance and want it preserved.

Renovation Cost

The study team also examined potential cost of renovation. Venue, the costs consultants for the study, prepared the estimates presented in Appendix G. Note that these are only estimates and may change depending on future project scope and methodology of construction procurement (City versus private procurement). Although this is a program-driven budget principally based on functional areas, Theatre Consultants Collaborative marked up existing building drawings to help determine renovation scope and layout.

Methodology. Venue prepared a cost model based on the function of areas contained in the gross floor area program of the theater. Other building, performance equipment, acoustical and site conditions were also considered. Roof repair and parking construction costs are not included.

Total estimated cost. The estimated total renovation cost is \$22 million, in January 2021 bid dollars.

Operating Plan

This section summarizes an operating model for a renovated May Bonfils Stanton Theater, and the pros and cons with utilizing this model. This plan for the theater can be found in Appendix H.

Governance. The study team recommends that the entity that would govern the theater, studio spaces, administrative offices and other amenities located within the building would be responsible for the operation of the theater, mission oversight, policy formulation and control, finances, fundraising and planning.

Programming should be curated to reflect the community the theater serves. The community desires a wide variety of artistic offerings that are culturally diverse and reflective of the demographics of the primary market. Therefore, the operating plan recommends a curatorial approach to the theater's programming consisting of:

- Performances by resident organizations;
- Internal artistic and cultural programming produced by the governing entity;
- Presented artistic programming that is imported into the theater; and
- Rental events.

Finances. The projected annual operating budget for this plan is about \$1.2 million (in 2019 dollars). The pricing structure includes different rates for non-profit and for-profit rentals to make the theater more affordable for non-profit organizations (also desired by the local community).

Income was estimated as being 65 percent earned income and 35 percent contributed income, which is a typical non-profit income model. This means that the theater will likely need some financial support from donations, grants, sponsorships and/or governmental entities.

Limitations

This report was prepared for the Project Team regarding feasibility of renovating and operating the May Bonfils Stanton Theater at Loretto Heights. This study may not be used for purposes other than that for which it was prepared.

Keen Independent and its subconsultants are not responsible for inaccuracies in reporting by the Project Team, its representatives, the community or any other data source used in preparing or presenting this study. This report is based on information that was current as of June 21, 2019, and Keen Independent has not made any updates since this date.

All physical programming, renovation recommendations and cost calculations are based on individual team member expertise and industry standards but have not been certified by a qualified engineer or architect. (Keen Independent and its subconsultants are not qualified engineers or architects.)

This study is qualified in its entirety and should be considered within the context of these limitations, conditions and considerations.

APPENDIX A.

Demographics and Market Analysis

This appendix provides an overview of Denver Metropolitan Area population forecasts and describes the market area for the May Bonfils Stanton Theater.

Denver Population Forecasts

Keen Independent examined population forecasts for the Denver Metropolitan Area developed by the Colorado State Demography Office and by the Denver Regional Council of Governments (DRCOG).

The State prepares forecasts for the Denver-Boulder Region, which consists of Adams, Arapahoe, Broomfield, Boulder, Denver, Douglas and Jefferson counties. The Denver Regional Council of Governments' "regional" projection is for the Denver Transportation Management Area (TMA), which excludes eastern portions of Adams and Arapahoe counties, but includes a portion of Weld County. There is little difference in current population between these two definitions of the Denver Metropolitan Area (both estimate the 2017 population at about 3.2 million).

Total population. The State forecasts the Denver Metropolitan Area population to grow from 3.2 million people in 2017 to slightly more than 4.2 million by 2050, about a one-third increase in total residents. These forecasts indicate slower population growth, particularly between 2030 and 2050, than recent rates.

The State forecast suggests slower growth over this time period than the DRCOG projection, which shows population increasing to about 4.3 million by 2040. Between the two forecasts, Keen Independent used the State's more conservative estimates. If the DRCOG projections are more accurate, the Denver Metropolitan Area will grow to 4.2 million people 10 years sooner.

Figure 1-1 on the following page compares the Denver Metropolitan Area population in future years with the current population of other large metropolitan areas across the country. By 2030, the Denver Metropolitan Area will reach the current size of the Seattle and Minneapolis-St. Paul metropolitan areas. By 2050, the Denver Metropolitan Area will be about the same size as the current Boston and San Francisco-Oakland metropolitan areas. Each of these four metropolitan areas have similar educational profiles to the Denver area, which is a major determinant of per-capita attendance for the performing arts examined in this study. Therefore, examining current demand for performing arts in these cities is useful when thinking about the demand for performing arts as the Denver area grows.

Figure 1-1 also shows that the 2050 Denver Metropolitan Area will likely remain substantially smaller than the current population of the Chicago; Dallas-Ft. Worth; Houston; Washington, D.C.; Philadelphia and Atlanta Metropolitan Areas (and New York and Los Angeles Metro Areas, which are not shown). The Denver area will likely not reach current demand for performing arts in these markets by 2050, even with projected population growth.

Figure 1-1.
Denver Metropolitan Area population, 2010-2050

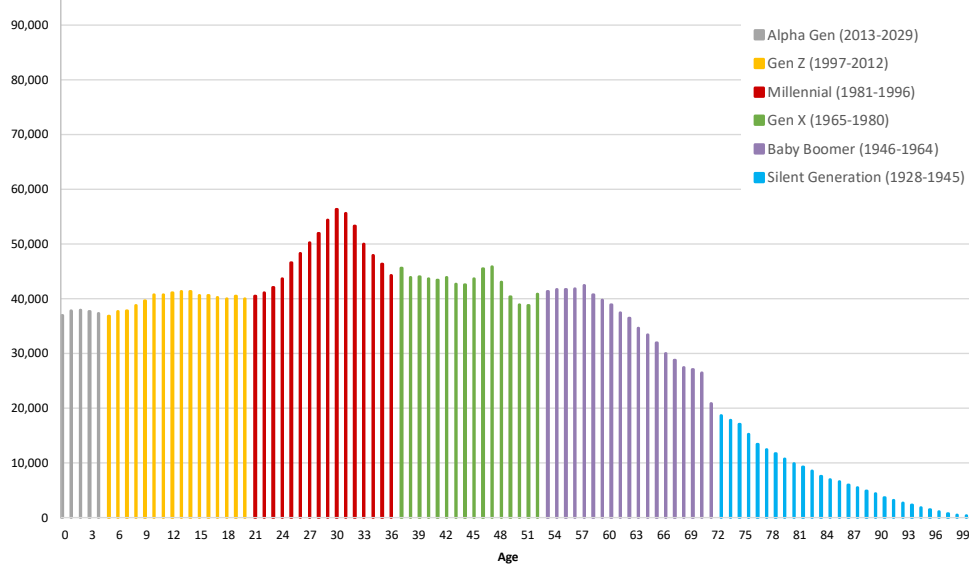


Source: State Demography Office, Colorado Department of Local Affairs and U.S. Census data for other metropolitan areas.

Population by age in 2017. Another factor influencing demand for performing arts is the number of people by age. Figure 1-2 on the following page shows the age distribution for the Denver Metropolitan Area for 2017. The graph separates the population according to several different widely-recognized generation groups, beginning with the Silent Generation (born between 1925 and 1945) to Generation Alpha (born in 2013 and later years). For certain ages of people in the Millennial generation, there were more than 50,000 residents living in the Denver Metropolitan Area.

The Denver Metropolitan Area rapidly grew in the 1970s and 1980s largely due to net in-migration of Baby Boomers. Baby Boomers had children plus more young adults moved to the region, which now makes the Gen X, Millennial and Gen Z generations large segments of the local population.

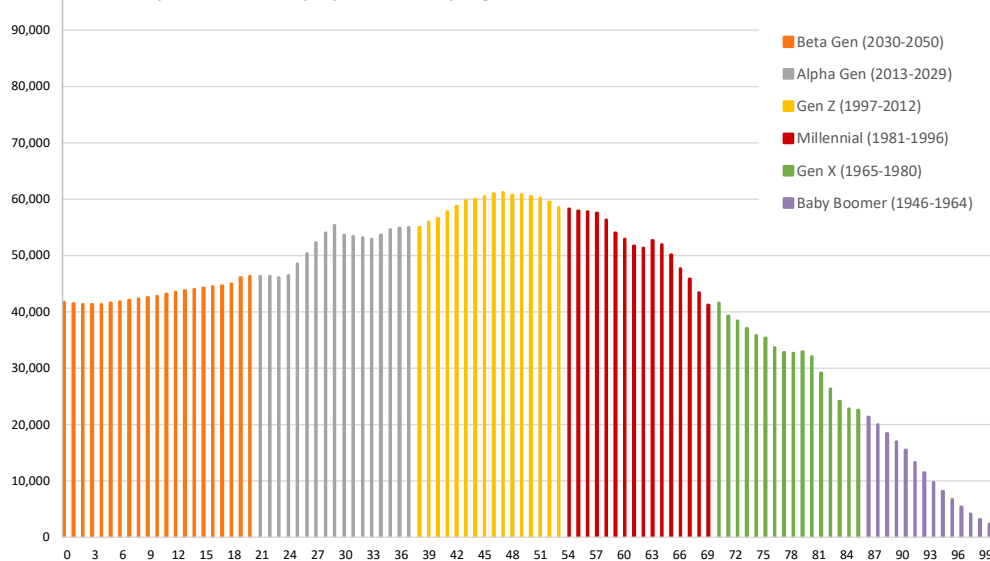
Figure 1-2.
Persons by age for the Denver Metropolitan Area, 2017



Source: State Demography Office, Colorado Department of Local Affairs.

Population by age in 2050. Figure 1-3 presents the projected age distribution for the Denver Metropolitan Area in 2050 based on the State Demography Office forecast for the region.

Figure 1-3.
Denver Metropolitan Area population by age, 2050



Source: State Demography Office, Colorado Department of Local Affairs.

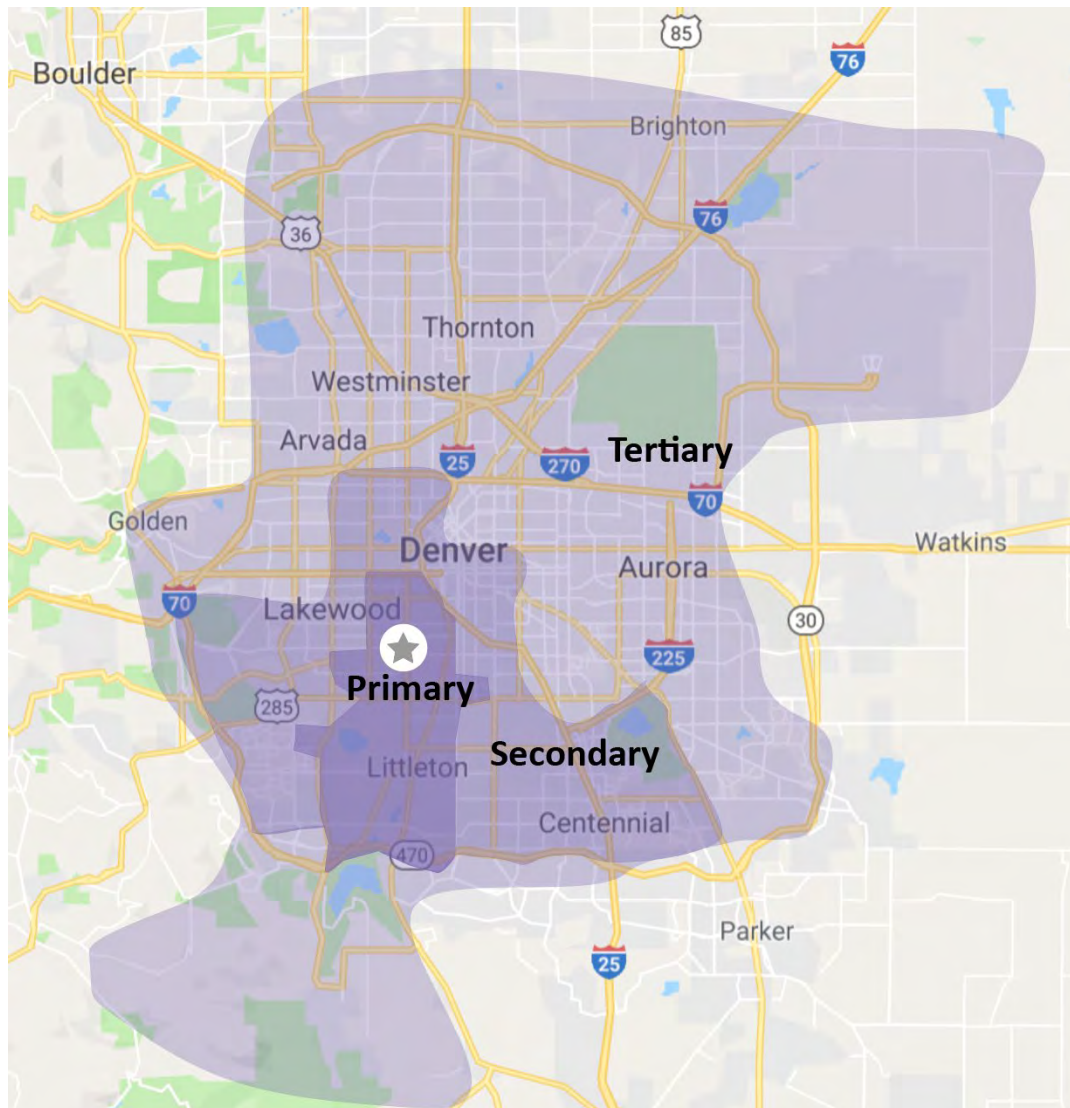
In the 2050 population shown in Figure 1-3, Baby Boomers constitute those aged 86 and older and the Gen Z cohort represent the largest portion of the population. Note that Keen Independent shows a 20-year age cohort of people who will be born between 2030 and 2050 as “Beta Gen” (name invented to follow the “Alpha Gen” generation now being born).

Primary, Secondary and Tertiary Market Areas

The following map shows the determined primary, secondary and tertiary market areas of the May Bonfils Stanton Theater based on estimated drive times within PUMA boundaries. PUMA demographic information is downloaded in geographic blocks that cannot be modified and do not fit precisely within drive time calculations. However, these blocks divide the geography enough to provide a clear picture of the demographic changes that occur as one moves farther away from the theater.

Figure 1-4.

May Bonfils Stanton Theater market area boundaries based on PUMA boundaries



Source: Google maps, TravelTime Maps, IPUMS USA, Keen Independent Research.

Figure 1-4 shows the market areas that are represented in the tables below. The primary market area is located within approximately one to 10 minutes of drive time and reflects the neighborhood surrounding the theater. The secondary market area includes the primary market area and other

neighborhoods within about 10 to 20 minutes of drive time of the theater. The tertiary market area includes the primary and secondary market areas plus those neighborhoods approximately 20 to 30 minutes of drive time from the theater.

Keen Independent describes elements of each market area in the following ways:

- Annual growth;
- Age groups;
- Race and ethnicity;
- Education;
- Household income; and
- Entertainment spending.

Annual growth. Figure 1-5 below shows population, number of households and median household income for the theater’s market areas, Colorado and the United States. This figure also shows the annual percentage growth of population and households for each market area from 2012 to 2017.

Figure 1-5. Overview of May Bonfils Stanton Theater market areas, Colorado and the United States

Year	Primary market	Secondary market	Tertiary market	Colorado	United States
2012					
Population	231,839	691,668	3,146,621	5,187,582	313,914,040
Households	89,410	294,377	896,201	1,996,089	115,969,580
Median household income	\$ 65,000	\$ 76,000	\$ 70,000	\$ 71,600	\$ 64,200
2017					
Population	253,865	749,650	3,360,120	5,607,154	325,719,178
Households	96,535	312,323	966,539	2,139,204	120,062,767
Median household income	\$ 78,000	\$ 99,500	\$ 87,400	\$ 87,000	\$ 77,000
Annual Growth					
Population	1.8 %	1.6 %	1.3 %	1.6 %	0.7 %
Households	1.5	1.2	1.5	1.4	0.7

Source: Keen Independent Research from 2012 and 2017 ACS Public Use Microdata sample. The 2012 and 2017 ACS raw data extracts were obtained through the IPUMS program of the MN Population Center: <http://usa.ipums.org/usa/>.

The theater’s market areas compared to statewide and countrywide data reveal that total households and population are growing at a faster rate than the United States. The theater’s primary and secondary market areas are growing faster than the state.

Median household income in the primary market area is comparable to the median for the United States, but lower than Colorado. Median income for the secondary and tertiary markets areas is higher than the state and the country (considerably higher for the secondary market area). The wealthiest market area for the theater is approximately a 10 to 20-minute drive from the theater.

Figure 1-5 also shows that median household income for the primary market was higher in 2017 than in 2012, the increase in median household income between these two years was even higher for the secondary market area.

Age groups. Figure 1-6 shows population segmented by age for each market area in 2012 and 2017. Note that age groups are broken into five-year segments until age 25, which are then broken into ten-year segments. Nationally, performing arts attendance is higher for older individuals.

Figure 1-6.
Population by age group, 2012 and 2017

	Primary market		Secondary market		Tertiary market		Colorado	United States
2012								
Under 5	17,905	7.7 %	41,830	6.0 %	214,437	6.8 %	6.5 %	6.3 %
5-9	18,093	7.8	42,920	6.2	218,926	7.0	7.0	6.5
10-14	14,629	6.3	33,996	4.9	203,711	6.5	6.5	6.6
15-19	13,246	5.7	39,587	5.7	190,760	6.1	6.5	6.8
20-24	14,440	6.2	48,048	6.9	214,711	6.8	7.1	7.2
25-34	36,591	15.8	123,066	17.8	531,675	16.9	14.6	13.4
35-44	30,635	13.2	94,371	13.6	440,826	14.0	13.7	13.0
45-54	29,300	12.6	94,279	13.6	422,452	13.4	14.0	14.1
55-64	28,555	12.3	87,364	12.6	359,502	11.4	12.3	12.3
65-74	16,155	7.0	49,750	7.2	201,797	6.4	6.9	7.7
75-84	7,531	3.2	24,958	3.6	106,320	3.4	3.4	4.2
85 and older	4,759	2.1	11,499	1.7	41,504	1.3	1.4	1.9
Total	231,839	100.0 %	691,668	100.0 %	3,146,621	100.0 %	100.0 %	100.0 %
2017								
Under 5	17,547	6.9 %	41,497	5.5 %	204,009	6.1 %	5.9 %	6.1 %
5-9	18,026	7.1	40,748	5.4	205,124	6.1	6.2	6.2
10-14	15,233	6.0	40,656	5.4	217,991	6.5	6.6	6.5
15-19	14,183	5.6	43,319	5.8	199,873	5.9	6.5	6.6
20-24	15,243	6.0	47,237	6.3	208,286	6.2	6.7	6.8
25-34	41,200	16.2	138,265	18.4	588,139	17.5	15.5	13.8
35-44	34,756	13.7	105,486	14.1	485,419	14.4	13.7	12.7
45-54	32,033	12.6	94,594	12.6	422,432	12.6	12.7	13.0
55-64	29,228	11.5	93,817	12.5	386,381	11.5	12.5	12.9
65-74	20,627	8.1	61,969	8.3	269,469	8.0	8.6	9.1
75-84	10,445	4.1	27,900	3.7	124,574	3.7	3.7	4.6
85 and older	5,344	2.1	14,162	1.9	48,423	1.4	1.5	1.9
Total	253,865	100.0 %	749,650	100.0 %	3,360,120	100.0 %	100.0 %	100.0 %

Source: Keen Independent Research from 2012 and 2017 ACS Public Use Microdata sample. The 2012 and 2017 ACS raw data extracts were obtained through the IPUMS program of the MN Population Center: <http://usa.ipums.org/usa/>.

Figure 1-6 reveals that the largest age group for all market areas is 25 to 34, making up more than 15 percent of each market area in both 2012 and 2017.

Race and ethnicity. Figure 1-7 shows the population of each market area by race and ethnicity. Note that people of any race could also identify as Hispanic.

Figure 1-7.
Population by race and ethnicity, 2017

	Primary market		Secondary market		Tertiary market	
White	221,469	87.2 %	648,348	86.5 %	2,585,569	76.9 %
Asian American	10,461	4.1	28,564	3.8	125,570	3.7
African American	5,504	2.2	17,366	2.3	302,875	9.0
Native American	1,291	0.5	8,752	1.2	59,907	1.8
Pacific Islander	1,308	0.5	1,698	0.2	4,747	0.1
Other	9,873	3.9	27,725	3.7	162,540	4.8
Two or more races	3,959	1.6	17,197	2.3	118,912	3.5
Total	253,865	100.0 %	749,650	100.0 %	3,360,120	100.0 %
Hispanic (of any race)	95,766	37.7 %	179,173	23.9 %	958,692	28.5 %

Source: Keen Independent Research from 2012 and 2017 ACS Public Use Microdata sample. The 2012 and 2017 ACS raw data extracts were obtained through the IPUMS program of the MN Population Center: <http://usa.ipums.org/usa/>.

In 2017, 38 percent of individuals in the primary market area and 24 percent of individuals in the secondary market area identified as Hispanic.

Education. Figure 1-8 shows educational attainment of individuals age 25 and older. Nationally, performing arts attendance is higher for those with more formal education.

Figure 1-8.
Population age 25+ by educational attainment

Year	Primary market		Secondary market		Tertiary market	
2012						
Less than high school	28,281	18.4 %	50,364	10.4 %	274,425	13.0 %
High school diploma	38,165	24.9	89,832	18.5	479,968	22.8
Some college, no degree	30,869	20.1	92,194	19.0	437,846	20.8
Associate degree	9,982	6.5	32,644	6.7	164,086	7.8
Bachelors degree	30,809	20.1	139,099	28.7	467,007	22.2
Graduate degree	15,420	10.0	81,154	16.7	280,744	13.3
Total	153,526	100.0 %	485,287	100.0 %	2,104,076	100.0 %
2017						
Less than high school	30,454	17.5 %	48,993	9.1 %	259,171	11.1 %
High school diploma	42,837	24.7	96,425	18.0	534,528	23.0
Some college, no degree	33,129	19.1	90,220	16.8	460,526	19.8
Associate degree	10,117	5.8	32,714	6.1	165,790	7.1
Bachelors degree	37,698	21.7	161,679	30.2	558,132	24.0
Graduate degree	19,398	11.2	106,162	19.8	346,690	14.9
Total	173,633	100.0 %	536,193	100.0 %	2,324,837	100.0 %

Source: Keen Independent Research from 2012 and 2017 ACS Public Use Microdata sample. The 2012 and 2017 ACS raw data extracts were obtained through the IPUMS program of the MN Population Center: <http://usa.ipums.org/usa/>.

More than one-half of the population of the primary market area ages 25 and older has at least some college education. However, more than 40 percent of the primary market area had a high school education or less in 2017. When examining the secondary and tertiary market areas, relatively more people have high levels of educational attainment.

Figures 1-8 also shows that the share of people 25 and older who have more than a high school diploma increased from 2012 to 2017.

Household income. Figure 1-9 shows number of households segmented by household income for all market areas. In 2017, the secondary market area had a large percentage of households with incomes of more than \$100,000 (38%). There were nearly 50,000 households that had incomes of \$200,000 or more in the secondary market area in 2017.

Figure 1-9.
Number of households segmented by household income

Year	Primary market		Secondary market		Tertiary market		Colorado	United States
2012								
\$25,000 or less	25,953	29.0 %	60,612	20.6 %	172,698	19.3 %	20.1 %	23.6 %
\$25,000 to \$50,000	22,073	24.7	65,116	22.1	206,843	23.1	23.0	23.0
\$50,000 to \$75,000	14,370	16.1	48,896	16.6	155,312	17.3	16.6	16.4
\$75,000 to \$100,000	10,125	11.3	36,061	12.3	121,077	13.5	12.6	11.2
\$100,000 to \$200,000	11,761	13.2	54,577	18.5	165,080	18.4	17.6	15.1
\$200,000 or more	5,128	5.7	29,114	9.9	75,191	8.4	10.2	10.8
Total	89,410	100.0 %	294,377	100.0 %	896,201	100.0 %	100.0 %	100.0 %
2017								
\$25,000 or less	18,486	19.2 %	46,505	14.9 %	136,572	14.1 %	15.5 %	19.8 %
\$25,000 to \$50,000	23,825	24.7	59,716	19.1	190,408	19.7	19.7	20.9
\$50,000 to \$75,000	18,332	19.0	51,440	16.5	164,602	17.0	16.6	16.1
\$75,000 to \$100,000	10,571	11.0	36,105	11.6	131,933	13.7	13.0	11.8
\$100,000 to \$200,000	17,222	17.8	70,210	22.5	224,914	23.3	22.4	18.7
\$200,000 or more	8,099	8.4	48,348	15.5	118,111	12.2	12.9	12.8
Total	96,535	100.0 %	312,323	100.0 %	966,539	100.0 %	100.0 %	100.0 %

Source: Keen Independent Research from 2012 and 2017 ACS Public Use Microdata sample. The 2012 and 2017 ACS raw data extracts were obtained through the IPUMS program of the MN Population Center: <http://usa.ipums.org/usa/>.

Entertainment spending. Figure 1-10 below shows entertainment spending for the western region of the United States (West) and Denver Metropolitan Statistical Area (Denver MSA). The West includes Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Utah, Washington and Wyoming.

Fees and admissions make up 26 percent of annual entertainment spending for households in the West. Average entertainment spending in the Denver MSA is higher than the average in the West.

Figure 1-10.
Per household average annual entertainment spending
for the West and Denver MSA, 2016-2017



Source: Keen Independent Research from Consumer Expenditure Survey 2016-2017. The 2016-2017 Consumer Expenditure Survey data extracts were obtained through the Bureau of Labor Statistics.

Figure 1-11 indicates the average spending on fees and admissions, a component of total household entertainment spending, by household income. Data are for western states.

Figure 1-11.

Average annual expenditures on entertainment fees and admissions for the West by household income, 2016-2017

Household income before taxes	Average spending on fees and admissions
\$15,000 to \$19,999	\$ 215
\$20,000 to \$29,999	328
\$30,000 to \$39,999	437
\$40,000 to \$49,999	513
\$50,000 to \$69,999	710
\$70,000 and more	1,584

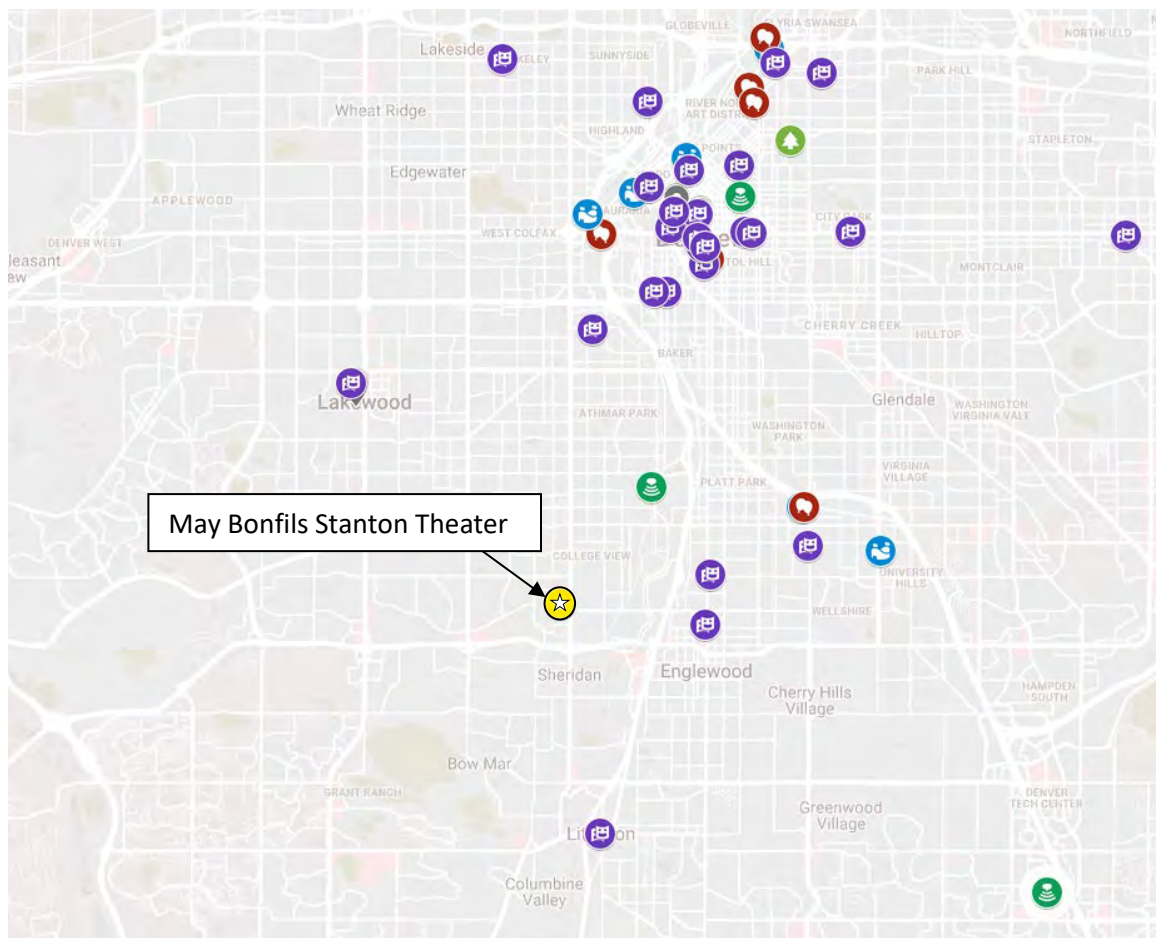
Source: Keen Independent Research from Consumer Expenditure Survey 2016-2017. The 2016-2017 Consumer Expenditure Survey data extracts were obtained through the Bureau of Labor Statistics.

Figure 1-11 indicates that spending on fees and admissions increases for households with higher incomes. This is important when considering the incomes for households in the theater market areas in Figure 1-9.

Appendix B. Competition in the Marketplace

Appendix B examines potential competitors of the May Bonfils Stanton Theater in the Denver marketplace. Figure 2-1 is a map of theaters and performing arts venues in the southern half of the Denver area. The May Bonfils Stanton Theater is indicated by the yellow star icon.

Figure 2-1.
Map of performing arts venues near the May Bonfils Stanton Theater



Source: Keen Independent Research, Google Maps.

Figure 2-2 on the following three pages provides a detailed list of venues in the greater Denver Metropolitan area, some of which are reflected in Figure 2-1. These venues are sorted by seating capacity.

Figure 2-2.
May Bonfils Stanton Theater competitors

Venue name	Seating capacity	Venue type
Sports Authority Field at Mile High	76,125	Stadium
Folsom Field	53,613	Stadium
Coors Field	50,398	Stadium
Falcon Stadium	46,692	Stadium
Dick's Sporting Goods Park	27,000	Stadium
Pepsi Center	21,000	Stadium
Fiddler's Green Amphitheatre	18,000	Amphitheater
Denver Coliseum	10,500	Stadium
Red Rocks Amphitheatre	9,450	Amphitheater
World Arena	9,000	Stadium
Colorado State Fair Events Center	8,225	Event Venue
Magness Arena	8,000	Stadium
Levitt Pavilion Denver	7,500	Amphitheater
Budweiser Events Center	7,200	Stadium
1st Bank Center	7,000	Stadium
Denver Performing Arts Complex		Other
Sculpture Park	7,000	Outdoor Venue
Buell Theatre	2,839	Theater
Boettcher Concert Hall	2,679	Theater
Ellie Caulkins Opera House	2,200	Theater
The Galleria	2,000	Outdoor Venue
Stage Theatre	750	Theater
The Studio Loft	500	Theater
Chambers Grant Salon	400	Theater
Space Theatre	380	Theater
Ricketson Theatre	250	Theater
Garner Galleria Theatre	213	Theater
The Galleria Tent	200	Event Venue
Jones Theatre	196	Theater
Conservatory Theatre	185	Theater
1245 Champa Studio	150	Event Venue
Nathaniel Merrill Founders Room	50	Event Venue
National Western Events Center		Event Venue
Events Center	6,700	Event Venue
Stadium Arena	5,200	Stadium
NW Club	200	Event Venue
Coors Art Room	150	Event Venue
Centennial Room	120	Event Venue
Bellco Theatre		Theater
Main Stage	5,000	Theater
Mile High Ballroom	5,000	Theater
The Mission Ballroom	2,200-3,950	Theater
Fillmore Auditorium	3,700	Theater
Exdo Event Center	3,500	Event Venue
Four Seasons Ballroom	3,500	Ballroom
Glitter Dome Event Center	3,000	Event Center
Parker Arts Culture & Events		Other
Amphitheatre	3,000	Amphitheater
Main Stage	500	Theater
Ruth Chapel	80	Other

Source: Keen Independent Research.

Figure 2-2.

May Bonfils Stanton Theater competitors (cont.)

Venue name	Seating capacity	Venue type
City Hall	2,500	Event Venue
Mackay Auditorium		Auditorium
Main Stage	2,040	Theater
Pikes Peak Center		Other
Main Stage	2,000	Theater
Paramount Theater		Theater
Fixed	1,800	Theater
Downstairs	1,200	Theater
Upstairs	660	Theater
Bottom space	400	Theater
Ogden Theatre	1,600	Theater
Lakewood Heritage Center		Other
Ampitheatre	1,500	Amphitheater
Visitor center	150	Other
Lawn Space in front of Barn	150	Outdoor Venue
Barn Space	25	Other
Proposed Thornton Theater	500-1,500	Theater
The Arvada Center		Theater
Ampitheatre	1,500	Amphitheater
Main Stage	526	Theater
Black box	200	Theater
Chautauqua Auditorium	1,300	Theater
Gothic Theatre	1,100	Theater
McNichols Building	1,060	Other
Mary Rippon Outdoor Theatre	1,004	Theater
Cervantes Masterpiece	1,000	Theater
Other Side	400	Theater
Newman Center for the Performing Arts		Theater
Gates Concert Hall	971	Theater
Black Box Theatre	385	Theater
Recital Hall	80	Theater
May Bonfils Stanton Theater	921	Theater
Boulder Theater	850	Theater
The Oriental Theater		Theater
Main Stage	700	Theater
Fox Theatre	625	Other
Performing Arts Complex at PCS		Theater
Main Stage	600	Theater
Rocky Mountain Performing Arts Center	600	Theater
Yates Theater - Denver	600	Theater
Bluebird Theater	550	Theater
Mile High Station	550	Event Venue
Vilar Performing Arts Center	530	Theater
Marquis Theater	500	Theater
Smokestack 40 (proposed)	500	Theater
Lone Tree Arts Center		Theater
Main Stage	480	Theater
Outdoor Venue	350	Outdoor Venue
Event Hall	200	Event Venue
The Rialto Theater	446	Theater

Source: Keen Independent Research.

Figure 2-2.
May Bonfils Stanton Theater competitors (cont.)

Venue name	Seating capacity	Venue type
Central Library Auditorium	400	Theater
Staenberg-Loup Jewish Community Center		Other
Main Stage	400	Theater
Black Box Theatre	100	Theater
Byron Theatre	350	Theater
Denver Civic Theatre		Theater
Mainstage	325	Theater
Cabaret	100	Theater
D L Parsons Theatre	320	Theater
Lakewood Cultural Center	320	Theater
Daniels Hall	300	Theater
Foote Lagoon Amphitheater	300	Amphitheater
Joy Burns Plaza	300	Event Venue
Longmont Theatre	300	Theater
Midtown Arts Center		Theater
Ballroom	300	Theater
The Dinner Theater	236	Theater
Grand Hall	200	Theater
Theatre One	200	Theater
Norma & Lynn Hammond Amphitheater	300	Amphitheater
The Armory Performing Arts Center		Other
Main Stage	300	Theater
Aurora Fox Theatre		Theater
Main Stage	270	Theater
Studio	70	Theater
Sharp Auditorium	266	Theater
Town Hall Arts Center		Other
Main Stage	260	Theater
Cleo Parker Robinson Dance	240	Amphitheater
Hamilton Family Recital Hall	224	Theater
Union Colony Civic Theater	214	Theater
Schoolhouse Theater	200	Theater
The Bug Theatre	185	Theater
Curious Theatre Company	180	Theater
Instrumental Rehearsal Hall	160	Theater
Vocal Rehearsal Hall	120	Theater
Williams Salon	89	Theater
Spencer Reception Room	60	Event Venue
Dangerous Theater	45	Theater
Future Northglenn Venue		Other

Source: Keen Independent Research

Figure 2-1 shows a high concentration of performing arts venues in the downtown Denver area (towards the top), but there are fewer venue options as one moves south toward the theater. The three closest performing arts venues to the theater are:

- Levitt Pavilion Denver, a 7,500-seat amphitheater;
- Daniels Hall, a 300-seat venue; and
- Gothic Theater, a 1,100-seat venue.

Each of these three venues is about a ten-minute drive east of the theater. Levitt Pavilion is a larger venue and Daniels Hall is a smaller venue than May Bonfils Stanton Theater when comparing seating capacities. Although Gothic Theatre has a similar seating capacity to the theater, it is primarily a music venue.

Another similar performing arts venue, which is about a fifteen-minute drive east of the theater, is the 971-seat Gates Concert Halls at the Newman Center for the Performing Arts at the University of Denver. Through discussions with administrators at the University of Denver, we have learned that they do not have the capacity to accommodate additional performances than those they already serve.

The Town Hall Arts Center, a thirteen-minute drive south of the theater, only has a 250-seat capacity.

Based on this research, there is very little competition from thousand-seat performing arts venues within a fifteen-minute drive of the theater. More broadly, there is little competition from thousand-seat performing arts venues throughout the metro Denver area based on the analysis of venues in Figure 2-2.

APPENDIX C.

Qualitative Analysis

This appendix presents qualitative information that the Keen Independent study team collected as part of its feasibility study for the May Bonfils Stanton Theater. The analysis of this data is divided into five parts.

1. Workshop 1 — Analysis of Public Comments;
2. Workshop 2 — Analysis of Arts Community;
3. Workshop 3 — Analysis of Arts Community;
4. Analysis of phone interview comments; and
5. Analysis of study email and hotline comments.

The analysis of Workshop 1 analysis begins on the following page; the Workshop 2 analysis begins on page 13; the Workshop 3 analysis begins on page 21; the analysis of phone interview comments begins on page 26; and the analysis of the study email and hotline comments begins on page 32 of this appendix.

APPENDIX C-1

Workshop 1 — Analysis of Public Comments

This part of the appendix contains information that Keen Independent collected as part of its facilitation of a community workshop with 200+ people. The analysis from Workshop 1 organized into six parts:

A-1. Summary;

B-1. May Bonfils Stanton Theater community and character;

C-1. Potential events/performances, demand and partnerships;

D-1. Future success of the May Bonfils Stanton Theater;

E-1. Challenges that might impact the theater's success; and

F-1. Other comments, insights and recommendations.

A-1. Summary

Keen Independent conducted a workshop with attendees of the January 15th community meeting at Loretto Heights. The workshop included many community stakeholders. Participants were presented with four series of questions regarding the feasibility of the May Bonfils Stanton Theater (see sections B through E).

Participants agreed that both the theater and its community are unique. Many cited the theater's size, acoustics and location as its distinguishing features. Others noted that its diverse community contributes to what makes it special. Nearly all participants agreed that there is broad demand for the theater and that it is well-suited for a wide range of events, including performing arts, dance and citizenship classes, various ceremonies, and others. Participants discussed possible partnership opportunities with a range of public and private organizations (e.g., Town Hall Arts Center in Littleton). Participants generally agreed that frequent, diverse and inclusive performances and events are important to the success of the May Bonfils Stanton Theater. Several noted that the theater has potential to fulfill Southwest Denver's need for an arts venue.

Necessary renovations and lack of convenient access/parking were mentioned frequently by workshop participants when asked about challenges that could impact the theater's success. Some indicated that the theater's surrounding areas are a potential barrier to its success. For instance, one participant described the nearby areas as "less than desirable." Another described some surrounding neighborhoods as "rotting."

Many participants suggested that the theater could improve if it were to expand to become a multiuse facility. One participant offered that Boulder's Dairy Arts Center might be a good model for a future, multiuse May Bonfils Stanton Theater.

B-1. May Bonfils Stanton Theater Community and Character

Keen Independent asked workshop participants about their memories of the May Bonfils Stanton Theater and its impact on the community. Topics included:

- How the theater is remembered;
- Character of the theater;
- What makes the theater special; and
- What makes the community unique.

How the theater is remembered. Participants were asked how they remember the theater. Some recalled the various performances, ceremonies and other events at the theater. Comments include:

- Regarding how they remember the theater, a workshop participant stated, “I remember ESL graduations and great citizenship ceremonies.” [#WC-09]
- A workshop participant reported that they remember the theater for its “Japanese drummers” performance. [#WC-03]
- One individual commented that they attended a ballet at May Bonfils Stanton Theater. [#WC-10]
- Another workshop participant reported remembering the performance, “The Mother Folkers.” [#WC-01]

Some shared personal memories of the theater.

- One workshop participant reported that they remember the theater “fondly” because they graduated from the theater department. [#WC-16]
- Another commented that they remember the theater for the plays and activities they participated in as a student at Loretto Heights College. [#WC-13]
- One workshop participant commented that the theater is an “elegant place of culture... entertainment and community.” [#WC-11]

Character of the theater. Participants were asked about the theater’s character. Many described the theater’s character as distinguished, in part due to its size and location. Participants described the theater as “historical,” “wonderful” and “iconic”. [eg. #WC-10, #WC-11, #WC-14] Other comments include:

- A workshop participant described the theater as a “unique, large venue.” She added, “[It’s] just a cool, funky space that is underutilized! Save it!” [#WC-08]
- One workshop participant stated, “The mid-century aspect and clean lines of the theater are an asset as well as its setting with a spectacular view of the front range.” [#WC-05]

Others indicated that the theater's character is personable. For example:

- One individual stated that the theater is a “small, intimate venue.” [#WC-03]
- Another described the character of the theater as “comfortable.” [#WC-01]
- One workshop participant commented that the theater's “neighborhood participation” is its character. [#WC-13]

What makes the theater special. Participants were asked what makes the theater special. Many discussed the theater's structure and overall draw. Comments include:

- Several participants reported that the comfortable size of the theater makes it special. [#WC-01, #WC-13, #WC-14]
- One workshop participant reported the theater's fly system, location and uniqueness. [#WC-14]
- A workshop participant stated that historic sites and educational sites make the theater special. [#WC-07]
- One workshop participant commented that “everything” about the theater makes it special and described it as “[their] home.” [#WC-15]
- Another participant stated that the theater is “intimate and classy.” [#WC-03]
- Another workshop participant described the theater's character as “welcoming.” [#WC-09]
- A workshop participant stated that it “has huge potential to keep the arts alive” in the community's “failing public schools.” [#WC-11]
- Some noted that the theater's acoustics make it special. [#WC-01]
One workshop participant commented, “The current auditorium is a wonderful facility, location wise, acoustically and functionally It definitely must be preserved.” [#WC-12]
- Several other participants noted that the theater's location makes it special. [e.g., #WC-12, #WC-14, #WC-74]
One workshop participant commented that the theater is special because it is “centrally located [with] easy access.” [#WC-16]

What makes the community unique. Participants discussed why the theater's surrounding community is unique. Many cited cultural diversity as a reason for its uniqueness. For example:

- A workshop participant commented that the theater's “people” are what make it unique. [#WC-14]

- Another workshop participant described the community as a, “middle class, blue collar-professional mix,” and a “mix of white, Asian [and] Hispanic.” [#WC-01]
- One workshop participant stated, “The large Hispanic and Vietnamese populations ... live and thrive.” [#WC-09]
- A workshop participant remarked that the community’s “history [and] diversity” make it unique. [#WC-10]
- Another participant commented, “Diversity, devotion and respect for Loretto [make it unique].” [#WC-13]
- A workshop participant commented that, “[The community is] so diverse [with] restaurants and cultural performances.” [#WC-03]

C-1. Potential Events/Performances, Demand and Partnerships

Keen Independent asked workshop participants about events/performances they could see taking place at the May Bonfils Stanton Theater and whether organizations might be interested in using or partnering with the theater. Topics included:

- Types of events/performances ideal for the theater;
- Whether there is demand for the theater; and
- Whether there are organizations that would be interested in using the theater.

Types of events/performances ideal for the theater. Participants were asked about events/performances that they could see taking place at the theater. Nearly all workshop participants indicated that the theater is ideal for the performing arts. [e.g., #WC-19, #WC-27, #WC-28, #WC-29] For instance:

- One workshop participant commented that they could see “Broadway [and] off Broadway community shows” taking place at the theater. [#WC-33]
- Two commented that they could see youth-focused events such as “children’s theater [and] local musical acts” taking place at the theater. [#WC-20, #WC-31]
- Many participants reported that they could see choir, dance, plays, concerts, symphonies, “traditional plays” and improv taking place at the theater. [#WC-01, #WC-21, #WC-25, #WC-39, #WC-45, #WC-50]
- One workshop participant reported that they could see “drama [and] eclectic music,” such as music performed by Swallow Hill. [#WC-40]
- Another participant reported that “all performances, [including] music, art, theatre [and] comedy” are ideal events for the theater. [#WC-46]
- One individual reported that there “could be anything,” including “theater, orchestra [and] recital” performed at the theater. [#WC-44]

- A workshop participant reported that they could see “family [and] children’s dance/fitness classes” as well as “formal productions from Colorado Ballet and [Colorado Symphony]” going into the theater. They added, “I think an arts consortium that oversees many local theatres, music groups, fitness trainers, [etcetera], would be ideal.” [#WC-42]
- A workshop participant reported that they could see performances by Phamaly Theatre Company taking place at the theater. [#WC-37]

Many also indicated that the theater is well suited for other events and ceremonies, including classes and lectures. [e.g., #WC-20, #WC-45, #WC-46, #WC-50] Several noted that the theater could be used for graduation ceremonies. For example:

- When asked what types of events/performances they could see taking place the theater, a workshop participant responded, “More graduations, citizenship classes, symphonies [and] ballet performances.” [#WC-27]
- One individual stated, “[I] would like to see the theater used for the surrounding schools, [such as] Lincoln, Kennedy ... to hold performances and graduation ceremonies.” [#WC-29]
- Another participant reported that they could see “yoga and lecture series” taking place at the theater. [#WC-34]
- A workshop participant reported that they could see “dance, music [and also] large school events” taking place at the theater. [#WC-41]

Whether there is demand for the theater. Participants discussed whether there is a demand for the theater. Nearly all participants reported that there is broad demand for the theater. [e.g., #WC-20, #WC-25, #WC-26, #WC-27] Several indicated that the theater’s ideal size is part of its appeal. Comments include:

- One workshop participant stated, “Demand from the community can be seen as it grows, and there is no other theater of this type or scale in the surrounding area.” [#WC-17]
- A workshop participant stated that “there seems to be demand for music that doesn’t necessarily fill [a] larger theater.” He added that there are “not a ton of small venues with eclectic music [and] dance.” [#WC-40]
- Another workshop participant stated, “Yes! It’s such a nice space.” [#WC-45]
- One workshop participant stated, “Yes, Denver doesn’t have any other venues this size.” [#WC-28]
- A workshop participant reported that “there is a demand locally.” [#WC-33]

- Some workshop participants noted specifically what is in demand. For example, one workshop participant indicated that there is a demand for drama. [#WC-22]
Another workshop participant indicated that there is a demand for “classical music” at the theater. [#WC-19]
- Some workshop participants indicated that local awareness of the theater needs to be improved to increase demand. [e.g., #WC-44, #WC-71, #WC-78]
One participant stated that there is not enough demand for the theater because it is “not advertised ... broadly enough.” [#WC-36]

Whether there are organizations that would be interested in using the theater. Participants discussed whether organizations are interested in using the theater. Many reported that there are organizations, both public and private, that might have interest in using the theater. Comments include:

- A workshop participant commented that “partnerships with dance-theater [and] repertoire groups” could add “a draw” to the theater. [#WC-24]
- A workshop participant indicated that Trunited, The Feline Fix, Phytorite and SGI might be interested in using the theater. [#WC-18]
- One individual stated, “I think performing arts orgs from the entire Denver area could use the theater the Mile High Freedom Band would love to use this theater.” [#WC-28]
- A workshop participant reported that there is demand from Denver Ballet Guild as they booked the theater “six days [per] year.” [#WC-41]
- Another workshop participant indicated that Rocky Mountain School of Expeditionary Learning might be interested in using or partnering with the theater. [#WC-30]
- One workshop participant indicated that the non-profit, Stories on Stage, might be interested in using the theater. [#WC-19]
- A workshop participant stated, “[The] former owner of White Fence Farm has a desire to help fund an arts-related theatre.” They added, “Loretto Heights seems perfect.” [#WC-35]
- A workshop participant noted, “Harvey Park would be very supportive.” [#WC-34]
- Another workshop participant indicated that Theatre Santa Fe could use the theater as an “extension.” [#WC-01]
- Some participants indicated that Town Hall Arts Center in Littleton might be interested in partnering with the May Bonfils Stanton Theater. [e.g., #WC-04, #W-19]
- Two participants reported that Phamaly Theatre Company would be interested in using the theater. [e.g., #WC-45]

A workshop participant reported that “Phamaly Theatre group for disabled musicians and actors” would be interested in using the theater. [#WC-37]

- Other participants reported that Swallow Hill Music schools might be interested in using the theater. [e.g., #WC-46, #WC-40]
- A few participants reported that choir organizations might be interested in using the theater. [e.g., #WC-01, #WC-22, #WC-44]
- Some participants noted that nearby schools might be interested in using the theater. A workshop participant commented that Sheridan High School might be interested. [#WC-39]
Another workshop participant commented that “nearby schools [could] have performances in the theater.” [#WC-43]
- Another participant suggested, “Find a corporate sponsor like First Bank in Broomfield, ... Apple [or] Microsoft; someone with deep pockets for advertisement.” [#WC-23]
- One participant reported, “Not right now.” They indicated that organizations would not be interested in using the theater in its current state. [#WC-27]

D-1. Future Success of the May Bonfils Stanton Theater

Keen Independent asked workshop participants about the future of the May Bonfils Stanton Theater. Topics discussed were:

- Defining a successful May Bonfils Stanton Theater; and
- Ten-year impact of theater on community.

Defining a successful May Bonfils Stanton Theater. Participants gave input on how they would define a successful May Bonfils Stanton Theater.

- Many indicated that a successful theater is one that brings its community together. [e.g., #WC-51, #WC-57]
- A few mentioned the importance of frequent, diverse and inclusive performances and events. [e.g., #W-54, #WC-59, #WC-60, #WC-61, #WC-69]
- Others stated that having events year-round is an indicator of success. [eg. #WC-54, #WC-58, #WC-60, #WC-64, #WC-66]

Several workshop participants noted that a successful May Bonfils Stanton Theater would fulfill Southwest Denver’s need for an arts venue.

- One participant described the theater as a potential “arts hub” for Southwest Denver. [#WC-62]

- A workshop participant commented that the theater would be successful if it became recognized as a viable sought-after performance venue for Southwest Denver. [#WC-55]
- One individual stated that the theater would be successful if it could “bring theater to the furthest of [Southwest] Denver.” [#WC-47]
- Another participant stated that the theater would be successful as “a vibrant theater for [Southwest] Denver hosting many theater [and] social events.” [#WC-65]

Several other participants defined a successful May Bonfils Stanton Theater as one that turns a healthy profit.

- One workshop participant commented that the theater would be a success if it could “pay for itself.” [#WC-01]
- A workshop participant reported that the theater would be successful if it was a “money-maker!” [#WC-67]

Other comments include:

- A workshop participant remarked, “workshops and summer camps that will inspire future generations” would be a sign of success. [#WC-61]
- One individual stated that the theater would be successful as an “intergenerational theater [that brings] performing arts to a wider, multi-cultural community” [#WC-57]
- Another participant reported that providing “teaching and learning opportunities” could “[save] the arts” and be a sign of the theater’s success. [#WC-53]

Ten-year impact of theater on community. Participants discussed what impact the theater could have on the community in the next 10 years. Participants agreed that the theater would have a positive impact on the community and local economy. [e.g., #WC-63] Comments include:

- A workshop participant stated that “a regional draw for the theater is possible ... which could be driven from the entire Rocky Mountain Region.” [#WC-52]
- A workshop participant reported that the theater would have a “huge impact on culture, positive financial gains [and] educational opportunities ... especially for children.” [#WC-48]
- A workshop participant stated that the theater could serve as a draw to bring high quality theater acts to Southwest Denver. [#WC-60]
- One workshop participant responded that it should serve “the community and [bring] people together.” [#WC-54]

- A workshop participant reported that the theater could provide “destination entertainment.” [#WC-49]
- Another participant indicated that in 10 years, the theater should be effective at “community outreach” and have “big shows and stars.” [#WC-58]
- One workshop participant stated that the theater could benefit schools and neighborhoods in the next 10 years by providing low-cost events for them. [#WC-47]
- Another participant commented on the positive impact a successful theater could have on nearby businesses. They remarked that a successful theater could “bring [in] money for eating establishment[s].” [#WC-01]

E-1. Challenges That Might Impact the theater’s Success

Keen Independent asked workshop participants about any challenges or barriers that might impact the May Bonfils Stanton Theater’s success. Topics discussed were:

- Existing challenges that would impact the theater; and
- Anything specific to theater location that would threaten its success.

Existing challenges that would impact the theater. Participants discussed existing challenges that might impact the May Bonfils Stanton Theater. Most noted lack of access and parking as challenges currently impacting the theater. [e.g., #WC-56, #WC-68, #WC-70, #WC-72, #WC-75] A few noted that a present challenge is the need for various “upgrades” and renovations. Comments include:

- Some noted that the theater faces financial challenges. [e.g., #WC-70, #WC-72, #WC-73]
- Several participants commented that traffic and parking would impact the theater. [#WC-13, #WC-69, #WC-79, #WC-80]
- Two participants noted that the theater needs good “access” [#WC-69, #WC-79]
- Some participants mentioned the necessary upgrades as challenges of the theater. [eg. #WC-82, #WC-80]
One workshop participant indicated that the presence of asbestos might make renovating theater a challenge. [#WC-83]
- Another reported that the structural integrity of the theater is a challenge. [#WC-70]
- A workshop participant reported that one of the challenges impacting the theater is “publicity” and making sure “all know it’s [there].” [#WC-78]

Anything specific to theater location that would threaten its success. Participants discussed whether the theater’s location presents any barriers that might affect its success. For example:

- One workshop participant indicated that neighboring venues might have a negative impact on the theater. They noted that existing theater venues such as “Littleton and Lakewood Cultural Center” might present challenges for the May Bonfils Stanton Theater. [#WC-71]
- One workshop participant stated that the campus development incorporation is not complete. [#WC-74]
- A workshop participant indicated that the theater’s location makes parking difficult. [#WC-70]
- Another participant reported, “if densification takes place, attendance will decrease.” [#WC-76]
- Some participants commented on the “less than desirable” surrounding areas of the theater. [e.g., #WC-82]
One workshop participant commented that “the rotting nearby neighborhoods” threaten the theater’s success. [#WC-83]

F-1. Other Comments, Insights and Recommendations

Many workshop participants shared other comments, insights and recommendations regarding feasibility of the May Bonfils Stanton Theater. Comments include:

- A workshop participant reported, “I would like to see a May Bonfils Stanton Theater to match the Arvada [Center for the] Arts.” [#WC-77]
- One individual stated, “Please make the theatre a functioning venue for the performing arts!” [#WC-38]
- Another commented, “Save the theater! Figure out some way to use it. Please.” [#WC-06]
- A workshop participant stated, “[The theater] will be a community treasure in a much-needed area of [Denver].” [#WC-48]

Some shared their thoughts on ways the theater can improve. Most indicated that the theater should offer a broad range of events and performances.

- A workshop participant suggested, “Combine the theater with a recording studio, master-leased and rentable practice rooms to make it a continual use facility in addition to [hosting] performances.” [#WC-32]
- Another participant remarked that the theater “need[s] more Hispanic cultural events.” [#WC-01]

- One individual commented, “I would love to see my Vietnamese American community do some musical concert [at] the theater.” [#WC-02]
- A workshop participant stated, “Our surrounding community doesn’t generally have access to ballet and other dance classes that are close [or] affordable.” [#WC-11]
- Another workshop participant suggested, “Expand facilities, where possible, to add multiuse facilities for dance [and] theater ... like the Dairy [Arts Center] in Boulder.” [#WC-24]
- One participant asked, “Is it possible to leave the theater intact while the rest of the community is developed [and] not [make] any final decisions until the community has had a chance to evolve and the viability of a theater can be better understood?” [#WC-81]

APPENDIX C-2

Workshop 2 — Analysis of Arts Community

This part of the appendix presents qualitative information that Keen Independent collected as part of May Bonfils Stanton Theater Feasibility Study workshops. Former employees of the theater, members of the southwest Denver arts community, graduates of Loretto Heights College and other interested members of the public provided input on the potential revival of the theater. The analysis from Workshop 2 is organized into six parts:

A-2. Summary;

B-2. Interest and support;

C-2. Theater mission;

D-2. Specifications and size;

E-2. Amenities and enhancements; and

F-2. Fund development and marketing.

A-2. Summary

Keen Independent conducted a workshop at the former Loretto Heights campus on March 25, 2019. Keen Independent Project Manager, Alex Keen, facilitated the workshop and provided discussion prompts to gather input on potential opportunities and challenges that could impact the theater's revival.

Workshop participants included 36 individuals ranging from arts leaders to local community members affiliated with or interested in the arts. Public comments provided during the workshop are identified in this report as “PC#-01,” “PC#-02” and so on. “WC” identifies public comments submitted in writing.

B-2. Interest and Support

Keen Independent asked workshop participants whether there is a current need for the May Bonfils Stanton Theater. Nearly all workshop participants agreed that southwest Denver “needs” or would benefit from the revival of the theater. [e.g., #PC-03, #PC-04, #PC-07, #PC-09, #PC-10, #PC-11, #PC-12, #PC-17, #PC-19, #PCW-14]. For example, one workshop participant stated, “Communities across the country are looking to build theaters; we don’t want to [tear] this one down.” [#PC-14]

Strong desire for a centrally-located and diversified cultural hub. Many participants reported a current gap in theater and venue space in southwest Denver. Nearly all participants agreed that a revival of the theater could fill this gap. For example, some performing arts organizations having prior relationships with the theater reported challenges finding a suitable theater after the theater’s closure three years ago. Similarly, nearly all community members commented that an “easy to get to”

southwest Denver theater and venue space would be highly advantageous and could serve as a much-needed “cultural hub” for the southwest Denver communities. For instance:

- One written public comment suggested that having a theater operating in southwest Denver could boost local awareness and participation in the arts, “Arts organizations are centralized in downtown spaces which aren’t accessible to the majority of people in Denver. For a family to grow up in the arts and become lifelong participants and patrons they need awareness, which comes from proximity.” [#WC-06]
- A workshop participant indicated that the community is looking for an operational theater in southwest Denver. [#PC-13]
- Another participant stated that there is a need for a theater, but he added that having a “diversified offering [and] diversified income” will help with financial feasibility. Offerings could include plays, rock concerts, library space and other arts- and culture-related events. [#PC-13]
- One participant commented, that for people “of a vintage age” who live in southwest Denver, it would be much more accessible to have a theater close by and “easy to get to” rather than having to drive downtown to the Denver Performing Arts Complex. She explained that public transit is often not an option for getting to the Arts Complex because the light rail leaves the Convention Center at 9:15 p.m., and the Colorado Symphony’s concerts end at 9:30 or 9:45 pm. [#PC-08]

Gap in suitable performance and venue space in southwest Denver. Several workshop participants discussed the difficulties their arts organizations faced when the theater stopped operating. Others reported how the theater, if revived, might be used. [e.g., #PC-10, #PC-11]

Impacts of the closure of the May Bonfils Stanton Theater. Due to the theater’s closure, some workshop participants report one outcome was a deficit in suitable size performing arts and venue spaces in southwest Denver. For example:

- One representative of an organization stated that when the theater closed, it was a “very difficult challenge” to find a large theater space for roughly 130 cast members, as well as a fly system. This organization explained that it built and marketed its productions in southwest Denver and had to move out of the community to areas such as Broomfield and Lone Tree. [#PC-09]
- Another participant stated, “[The theater] was booked solid the last year that it was open The closure of [the theater] has had a tremendous impact.” She elaborated that the theater’s closing caused the cancelation of the ‘Young Dancers Competition.’ She added that “other dance organizations have had to use theaters that are ‘not really adequate [in terms of] professionalism.’” [#PC-27]

- A third workshop participant concurred, stating, “We are a Denver-based organization and want to remain a Denver-based organization.” However, despite comprehensive searches, this organization has not been able to find an affordable theater in Denver. [#PC-19]
- Multiple other participants agreed that there are other arts organizations in the area that could benefit from added rehearsal space in southwest Denver. [e.g., #PC-03, #PC-17]

Potential uses of revived performance and venue space in southwest Denver, should the theater reopen. Workshop participants contributed many ideas for how the theater could be used in the future.

- Several participants suggested that graduation ceremonies would be a good use of (and source of income for) the theater. [e.g., #WC-10, #PC-16]
- One participant stated that the Vietnamese community had once held performances with renowned artists at the theater that he would like to resume should the theater reopen. He reported that the Vietnamese community also holds an annual children’s talent show that could be held at the theater, adding that the children’s talent show could be expanded to be inclusive of other cultures. [#PC-18]
- Another participant suggested that the former library area could be used as a space for fundraisers and other events. [#PC-09]
- Two workshop participants stated that it might be possible for the theater to collaborate with educational institutions in the area. [#PC-26, #WC-09, #WC-13]
- One participant suggested that Theater renovations could be done in conjunction with the renovation of existing living quarters on the campus. This would allow for arts education programs with a residential component. (She likened this to Jacob’s Pillow and Banff summer sessions.) [#WC-11]
- Another workshop participant proposed that the Denver Center for the Performing Arts could also benefit as the organization might consider using the theater as a satellite theater or for community outreach events. [#WC-14]

C-2. Theater Mission

Keen Independent asked workshop participants how the mission of the theater might be defined should it reopen. Suggestions included the following:

- One participant proposed that the theater’s mission, should it reopen, could potentially be defined as “the seed of a cultural center ... in an underserved part of the metro area.” He added, “This could be a springboard for expanding the opportunities ... in every household in southwest Denver.” [#PC-01]

- As reported earlier, several participants agreed that the mission of the theater have a desire for the theater to serve the community as a cultural hub. These participants commented that the theater should be more than a performing arts space. [e.g., #PC-01, #PC-03, #PC-08, #PC-13, #PC-17, #PC-21, #PC-24]
- Another participant proposed the following mission statement: “To serve the diverse community of southwest Denver by providing cultural events — performing, visual and literary — at a price that would be affordable.” [#WC-08]

D-2. Specifications and Size

A number of workshop participants emphasized a need to preserve the unique architecture of the theater.

Specifications for enhancements. Those participants also identified opportunities for enhanced visitor experience should the theater be revived. For example, some wanted to preserve the theater’s clean exterior facade and panoramic views. Others recommended a need for interior enhancements including:

- New Theater seats;
- Improved sightlines (possibly by increasing the house’s rake);
- Effective lobby space;
- Upgraded concessions area; and
- Additional restrooms.

Workshop participants generally desired a stronger visitor experience including improved safety and circulation and enhanced overall comfort.

Right-sizing the theater. Participants were asked whether the current, roughly 1,000-seat house is right-sized to meet the southwest Denver arts community’s needs. Comments included potential benefits and challenges:

- A participant mentioned that the theater is one of the only theaters of its size in the state of Colorado and added that he thinks it is a “wonderful” size. [#PC-04]
- Another workshop participant stated that his organization currently brings in an audience of 400 to 500. The theater would easily accommodate that but would not feel empty, and it would leave room for growth as the organization continues to draw additional patrons. He added that several other community arts organizations in the area are able to draw a similar-sized audience. [#PC-19]
- One participant said that it might be advantageous to include the addition of a “small-venue performance space” when considering renovations. [#WC-15]
- Several participants indicated that parking could be an issue for a 1,000-seat theater. [e.g., #PC-07, #WC-03, #WC-15]

- One workshop participant with experience in the theater’s past operations stated that while the theater’s 1,000-seat house works well for many types of events, it is difficult “trying to sell tickets to make money” with a theater of this size. [#PC-23]

E-2. Amenities and Enhancements

Participants were asked to discuss specific attributes of the theater.

Features and amenities worth preserving. Participants were asked what key features of the theater should be preserved in case of renovation.

- Several participants agreed that the exterior structure of the building should be maintained:
 - One participant applauded the theater’s “classic mid-century modern” architecture. [#PC-21]
 - Another participant stated that the theater’s exterior architecture could be a “marquee trait [that could] put this area [southwest Denver] on the map architecturally.” [#PC-13]
 - A third workshop participant stated that the “exterior curve ... [and] projections of the building” should be maintained. [#PC-22]
- Multiple participants stated that the site’s panoramic view of the mountains should be preserved. [e.g., #PC-03, #PC-13, #PC-21]
- One participant indicated that he would like the “May Bonfils Stanton Theater” name to remain attached to the building in some way as a reflection of “who built the theater and why it was put here.” [#PC-17]
- Multiple participants appreciated the theater’s acoustics. [e.g., #PC-21]

Recommended improvements or enhancements. Participants provided suggestions for how the theater could be improved if renovations were to take place.

Technical considerations and ADA compliance. Several participants contributed ideas for how the theater could be improved from a technical standpoint. Comments included the following:

- A workshop participant mentioned that it would be advantageous to install the planned hydraulic lift between the loading dock and the current “door to nowhere” at the stage level. [#PC-22]
- Several participants agreed that the theater’s sightlines would benefit from an increased rake in the house. [e.g., #PC-07, #WC-15]

- One workshop participant who previously worked at the theater mentioned a couple of improvements that could be made: He reported that the fly lines could use “a little bit of work,” and the “lighting could use some help” in the form of LED strips. However, he commented that the lightboard is fine, and that the theater installed a new sound system about three years before it closed. [#PC-04]
- Another participant indicated that it would be helpful to have a “more flexible [stage] for different types [and sizes] of ensembles.” He stated that the ability to scale the stage (e.g., using a shell) would make the space “more inviting” to smaller ensembles. He recommended exploration of ways to make the house “more adaptable ... to different audience sizes.” He explained that “very few organizations attract more than 300 or 400 people.” [#PC-03]
- Although one workshop participant reported having a granddaughter, who is “profoundly disabled [and] wheelchair bound ... [who] was able to participate onstage with her peers [during a past graduation ceremony at the theater],” another workshop participant noted that a revival of the theater must be more sensitive to the needs of persons with disabilities and meet ADA standards. [#WC-10, #PC-01]

Patron experience. Several workshop participants discussed how the patron experience could be improved:

- Multiple participants agreed that when the theater was in use, the lobby area often felt “super crowded,” posing safety concerns. [e.g., #PC-10, #PC-11]
One participant added that the lobby was “warm, even in the dead of December.” [#PC-11]
- Several participants reported the need for more restrooms, citing extremely long lines at past performances. [e.g., #PC-01, #PC-11, #PC-23] Another participant suggested that the library’s lower-level restrooms could help fill this need. [#WC-10]
- Many participants reported that the theater needs more modern, comfortable seats to enhance patron experience. [e.g., #PC-04, #PC-20, #PC-23]
- Multiple workshop participants agreed that there should be an expanded bar or concessions area. One participant elaborated, stating, “Most [performing arts] organizations make their money at the bar.” [#PC-13]
Another stated that it would be advantageous to include local businesses as concessionaires. [#PC-24]

Multiple participants made recommendations for the lobby.

- One workshop participant suggested that lobby overflow could be directed into the Beaumont Gallery [#PC-22], but another participant contradicted this, stating, “Everyone likes to hang out in the lobby.” [#PC-11]

- Another participant suggested that adding art in the gallery could “draw people out” into the gallery space. [#PC-21]
- One participant stated that he thinks the lobby should be more elegant. [#PC-20]

Performer and back-of-house considerations. Multiple participants made recommendations about the backstage area of the theater.

- One participant suggested that quick-change rooms be added just off the wings of the theater. [#WC-02]
- Another workshop participant stated that, from a performer’s perspective, the “dressing room space is pretty weak” and could use some renovation. He suggested it might be possible to use some of the space from the expansive green room to enlarge the dressing rooms. [#PC-17]

F-2. Fund Development and Marketing

Workshop participants gave input on funding, marketing and other business operations.

Fund development. Several funding possibilities and models for the theater were discussed.

- Multiple participants suggested that the Bonfils-Stanton Foundation lead fund development. [#WC-04, #WC-14]
- Many participants reported that there might be local and regional financial support for a Theater-related nonprofit foundation. [e.g., #PC-21]
- One workshop participant stated that his organization, along with other community arts organizations, would be happy to pay rent in order to have an all-in-one “home space” that they could use for storage, rehearsal and performance. [#PC-19]
- A workshop participant suggested that the theater might follow the model of the Arvada Center, which began as a public/private partnership but is now, after 20 years, an independent foundation. He stated that part of the operations could be “profit-motivated” but that its foundation could serve as a “community entity.” [#PC-03]
- Another participant mentioned that if the theater developed a strong community outreach component, it could provide an avenue for acquiring government funding. [#PC-25]

Marketing. Several participants indicated that marketing would need to be a key consideration if the theater reopened. [e.g., #PC-07, #PC-19, #PC-24]

Reported successes and failures of past marketing efforts. Some participants described missing events when the theater was open, while other thought it was well-known.

- A participant recalled that when she taught at Loretto Heights, “this place flourished ... It was very well known.” [#PC-15]
- On the other hand, one participant stated that she has lived in southwest Denver for over 30 years; in that time, she has only been to the theater three times despite being a regular theater-goer. She explained, “If something was going on, I didn’t know about it.” [#PC-07]
- Another participant suggested that the knowledge gap mentioned might be due to the types of past events that were typically held at the theater (e.g., competitions, meetings and rock concerts). [#PC-04]

Potential marketing opportunities. Some made suggestions for future, more rigorous and/or community-targeted marketing.

- Multiple participants suggested that if the theater were to reopen, there would be a need for a rigorous social media marketing campaign and online presence.
[e.g., #PC-01, #PC-09, #PC-24]
- One workshop participant suggested that there be a large, simple, easy-to-read marquee out by the street so to inform the community what is happening at the theater.
[#WC-01]
- Another participant suggested that the theater’s mid-century modern architecture be highlighted to help aid some of the theater’s marketing efforts.
[#PC-26]

APPENDIX C-3

Workshop 3 — Analysis of Arts Community

This section presents qualitative information that Keen Independent collected as part of May Bonfils Stanton Theater Feasibility Study workshops. Former employees of the theater, members of the southwest Denver arts community, graduates of Loretto Heights College and other interested community members provided input on the potential for revival of the theater. This document is organized into six parts:

- A-3. Summary;
- B-3. Interest and support;
- C-3. Theater mission;
- D-3. Specifications and size;
- E-3. Amenities and enhancements;
- F-3. Fund development, marketing and strategic vision; and
- G-3. Next steps.

A-3. Summary

Keen Independent conducted a final arts community workshop at the former Loretto Heights campus on June 11, 2019. Keen Independent Project Manager, Alex Keen, and Teresa Koberstein of Victor Gotesman Performing Arts Facilities Planning first presented a summary of the preliminary findings of the May Bonfils Stanton Theater Feasibility Study. Alex Keen then opened the floor for questions and other feedback regarding the Study findings. Alex Keen, Teresa Koberstein, Marcus Posner of Westside Investment Partners and Councilman Larry Flynn responded to workshop participant questions. The narrative below presents the thoughts and concerns of the workshop participants regarding the feasibility study results, as well as study team responses to participants' questions.

Workshop participants included 39 individuals ranging from arts leaders to local community members affiliated with or interested in the arts. Questions asked by the public during the workshop are identified in this report as “QA#-01,” “QA#-02” and so on.

B-3. Interest and Support

Many of the workshop participants had previously voiced support for the theater's revival earlier in the Study process. Several reiterated their support for a renovated theater, and some new participants agreed that the “very unique” theater should be revived. [e.g., #QA-01, #QA-04, #QA-53, #QA-61, #QA-66, #QA-68]

C-3. Theater Mission

Little was said about the theater mission; however, one participant stated, “I like that you are considering a lower price range for nonprofits.” [#QA-53]

D-3. Specifications and Size

Several participants asked questions and provided input about the potential specifications and size of the theater if it were renovated. Points of discussion were as follows:

- One participant asked why it matters if the theater is not sold out. [#QA-54]

Alex Keen explained that if the seat count is too high for a given performance, two factors can adversely impact the success of an event:
 - Financial overhead in a large theater is often too high for shows with a smaller audience to be financially viable; and
 - The size of the audience compared to the size of the house can impact the overall “feel” of a show. A small audience in a small house (e.g., 500 patrons in a 500-seat house) has good energy, whereas a small audience in a large house (e.g., 500 patrons in a 1,500-seat house) “looks like a ghost town.”
- Another participant asked if a renovated theater with an 850- to 900-seat house would be in direct competition with the Denver Performing Arts Complex. Alex Keen and Teresa Koberstein explained that, while some organizations would rather perform in Downtown Denver, others prefer to perform in non-centrally located spaces. [#QA-61]
- One workshop participant wanted to know whether the study team had considered the theater as a regional asset. Alex Keen responded, saying that while the theater appears to be a regional asset for regional events such as dance competitions, it is unlikely to compete as a regional venue with, e.g., the Denver Center for Performing Arts. [#QA-03]
- Another workshop participant stated, “1,000 seats is perfect.” [#QA-53]

E-3. Amenities and Enhancements

Little was said about potential amenities and enhancements for the theater.

F-3. Fund Development, Marketing and Strategic Vision

Workshop participants provided input and asked questions about funding potential future renovations and operations.

Fund development. Workshop participants discussed options for procuring capital and operating funds for the theater.

- Two participants suggested that on the capital side, tax credits might be a viable option for reducing building costs. [#QA-44, #QA-67]
- One participant asked if the study team has identified potential donors for capital investment and ongoing operating expenses. Alex Keen stated that though the study team is a “neutral organization” and does not want to “make promise,” it has created a list of everyone who has used the building in addition to grant-making organizations and government organizations that might provide support for the project. He added that this list can be made available to a future theater operator. [#QA-20]

Strategic Vision. Workshop participants also discussed the overall vision for the theater.

- One participant asked if the theater is being evaluated as part of a broader vision for the former Loretto Heights campus. Alex Keen and Councilman Flynn concurred that Westside Investment Partners appears to see the theater as a valuable part of the campus as a whole. Teresa Koberstein added, “The arts drive economic development.” [#QA-55]
- A workshop participant asked if there are other theaters of similar size which might “provide guidance as to the theater’s unique challenges and opportunities.” Teresa Koberstein cited the MATCH in Houston and 12 Ave Arts in Seattle as potential models for the theater. [#QA-55]
- A workshop participant asked how much detail the report will contain regarding potential governance structure for the theater. Teresa Koberstein responded, stating that the report contains considerable detail regarding governance structure options. [#QA-55]

G-3. Next Steps

Multiple workshop participants asked about next steps in the process of determining the future of the theater.

Leadership going forward. One participant asked, “If Keen Independent is not going to gather together the advocates for the next stages, how ... will that happen?” Councilman Flynn responded that responsibility for the future of the theater will fall to Westside Investment Partners, the May Bonfils Stanton Foundation and Denver Arts and Venues. [#QA-05]

Timeline. Multiple participants wondered what the “best-case scenario” timeline is for completion of theater renovations. Councilman Flynn stated that Westside Investment Partners appears to want to

take action regarding the theater “sooner [rather] than later.” Alex Keen added that the renovations alone will take a minimum of 18 months to two years, with additional “ramp-up time” for staffing once the building is complete. He elaborated, stating that if a governmental organization is involved, the building process could take longer. Marcus Posner of Westside Investment Partners stated that if the theater is run privately, funds will need to be raised before construction can begin. [#QA-20, #QA-42, #QA-66]

Additional Costs. Some participants asked specific questions about the cost of renovations.

- One workshop participant asked if the \$22 million “price tag” for theater renovation includes the library or the space that connects the library to the theater. Alex Keen clarified that it does not. [#QA-03]
- Another participant wanted to clarify that the \$22 million renovation cost does not include replacing the roof. Alex Keen responded that the study team is still waiting for a roofing cost estimate and that the cost is not included in the current figure. Councilman Flynn estimated that it might cost about \$700,000 to repair (not replace) the roof. [#QA-58]

Providing additional input. Two participants for information about how they can provide additional comments for inclusion in the Study.

- One participant asked if the public will have input into how the theater is reconfigured during renovations. Teresa Koberstein responded, stating that the study team has considered public input through previous meetings and will continue to do so through the study hotline; Alex Keen added that the hotline will remain open until shortly before the study is completed (on June 30). [#QA-68]
- Another participant asked what happens when a community member calls the study hotline. Alex Keen explained that the phone number goes to a voicemail, and voicemails are heard by the study team and included in a qualitative appendix that supports the feasibility study findings. [#QA-05]

Communications. Two participants wanted to know how future information will be disseminated to community members and stakeholders.

- One participant asked how the public can learn the final results of the Study. Alex Keen responded that most of the findings were included in his presentation and stated that the study team will consider how to disseminate additional information, keeping confidentiality considerations in mind. [#QA-56]
- Another participant asked, if the theater is renovated, how she can find out when it is open for booking. Alex Keen answered, saying that the developer will need to do the marketing, but the study team is “trying to hand the future operator a blueprint,” including a full list of organizations who might want to use the space. [#QA-53]

APPENDIX C-4

Analysis of Phone Interview Comments

This document presents qualitative information that Keen Independent and Victor Gotesman Performing Arts Facility Planning Research (Victor Gotesman) collected through a series of phone interviews with former users of the May Bonfils Stanton Theater. This document includes six parts:

- A-4. Summary;
- B-4. Interest and support;
- C-4. Barriers and benefits;
- D-4. Specifications and size;
- E-4. Amenities and enhancements; and
- F-4. Other comments, insights and recommendations.

A-4. Summary

Keen Independent and Victor Gotesman conducted interviews with representatives of organizations who rented the May Bonfils Stanton Theater prior to its closure. These individual interviews took place via conference call between May 30 and June 11, 2019. A total of six representatives were interviewed from five different organizations.

Teresa Koberstein, Victor Gotesman Research Associate, asked interviewees a list of questions to gather information on community interest in utilizing the May Bonfils Stanton Theater, barriers and benefits to utilizing the theater and preferences for the space if it becomes available for use in the future.

All interviewees expressed interest in utilizing the May Bonfils Stanton Theater and reported that they would utilize the theater one to three times per year. Most interviewees reported difficulties with finding a theater to rent in the area due to a lack of availability. Some interviewees reported that they were interested in being a resident company to the May Bonfils Stanton Theater.

All interviewees described an ideal venue as having a seating capacity of 900 seats or fewer, which is fewer than the theater's current seat count. Interviewees suggested various amenities and enhancements including rehearsal space, classroom space, storage space, marley dance floor, sprung flooring and other technical theater equipment.

B-4. Interest and Support

Keen Independent and Victor Gotesman asked interviewees if they have an interest in utilizing the May Bonfils Stanton Theater if it was reopened. All interviewees reported that they would utilize the theater again. They stated the following reasons:

- One individual indicated that the theater is needed in the area for the small to mid-size organizations that cannot find a theater to rent. [#I-05]
- Some individuals commented that the seating capacity is ideal. [#I-01, #I-02, #I-04] One individual added that the seating capacity is higher than anywhere else nearby. [#I-04]
- One arts organization representative stated that the theater has potential and his organization would use the theater when a substantial restoration happens. He added that he wants to be notified if the theater gets restored so he can request rental dates. [#I-03]
- One individual reported that the theater was accommodating to all the needs of her organization. She added that the practice room was a perfect size for master classes, and she appreciated that it could fit a piano if needed. [#I-04]

Several individuals described the significance of the theater in their own lives.

- One individual stated, “The theater is near and dear to our hearts and we hope [it is] preserved.” [#I-04]
- Another individual reported that the theater has a lot of history, and that it gives her a good feeling, because she went there when she was a child. [#I-05]
- One arts organization representative reported that his organization is “attached to the theater” and has used it for many years. [#I-03]
- One individual reported, “We loved the space when we used it.” She added that she is excited about the potential restoration and tries to stay up-to-date on the theater. [#I-06]

C-4. Barriers and Benefits

Keen Independent and Victor Gotesman asked interviewees about the barriers and benefits to using the May Bonfils Stanton Theater. Interviewees reported the following barriers:

- According to individuals from one arts organization, finding warm up spaces with a piano was difficult. They would have 80–90 kids for each show and the dance room and library were not options. They reported needing more support space. They added that parking was a problem for disabled people, and it caused a “bottle neck” at the box office. They also reported that loading in was also not ideal. [#I-01, #I-02]

- One interviewee reported that parking was an issue during the week when the college was use. [#I-06]
- An arts organization representative reported that many things in the theater did not work, and they were charged too much in rental fees and were underserved compared to the theater they are currently renting. He added that the theater leadership was weak during the last few years of operation. He cited an example of when the theater was double-booked, and they were informed that they could not use the theatre five weeks before their scheduled show. [#I-03]

Interviewees reported the following benefits:

- Individuals from one arts organization reported the theater as having a “great seat count.” They added that the location of the theater is ideal, and they would love to be back in that area of town and in the community. [#I-01, #I-02]
- One arts organization representative reported that the theater is “the perfect size” because it gives his organization space to grow. He mentioned that they felt at home when they were in the building. He added that it felt like they owned the space, “It felt like our theater.” [#I-03]
- One individual stated that the theater is a great space with the necessary fly space, stage size and lighting capabilities that her organization requires. She added that the dressing rooms were useful as well. [#I-05]

D-4. Specifications and Size

Keen Independent and Victor Gotesman asked interviewees to describe their ideal performance space. They were asked to specify seat count, configuration, technology and any other important details.

- Several individuals reported a preference for a seating capacity of 800 to 900 seats. [#I-01, #I-02, #I-04, #I-05]
- One arts organization representative reported that 500 seats would be an ideal size. He added that the stage at the May Bonfils Stanton Theater was an ideal size. [#I-03]
- Another arts organization representative mentioned stadium seating with an ideal seat count of 175 to 200, but she mentioned that they do not feel a need to fill the entire theater. [#I-06]
- Two individuals reported that their organizations have outgrown their current space. They added that their organizations grow every year and would like a space that gives them room to grow. [#I-03, #I-06]
- Individuals from one arts organization stated that the pit is important to them. They also mentioned that the stage of the May Bonfils Stanton Theater was larger than they needed. [#I-01, #I-02]

- One individual reported that her ideal performance space has more wheelchair accessibility, significant fly space and a balcony in the house. She added that her organization would utilize an outdoor space if it was available as well. [#I-05]

Price. Interviewees were asked what the ideal market price is for their ideal performance space. Some interviewees reported the rates they are currently paying at other theaters.

- Individuals from one arts organization reported that they spend about \$18,000 for one set of three concerts at a space they are currently renting. [#I-01, #I-02]
- Several individuals indicated that \$9,000 to \$11,000 for three days of use including staffing cost would be fair. [#I-03, #I-04]
One individual indicated that equipment should work, and staff should be professional to justify this price. [#I-03]
- One individual reported that her organization pays \$4,500 to \$5,000 per day in space rental and staff cost at the theaters her organization currently utilizes. She added that her organization also pays \$1,000 per day at a separate theater. [#I-05]
- Another individual reported that her organization currently pays between \$4,000 and \$5,000 per week, but is aware that it would cost more in a larger theater. [#I-06]

Intended utilization. Interviewees were asked how often they would use their ideal space.

- Individuals from one arts organization reported that they have one run of three spring concerts annually. They added that if the May Bonfils Stanton Theater became an ideal spot, then they would consider having more than one set of concerts there. [#I-01, #I-02]
- One arts organization representative reported that they would use the theater during two weekends each year. He specified that one weekend in the winter would be used Thursday through Sunday and one weekend in the summer would be used Saturday through Sunday. [#I-03]
- Another arts organization representative reported that they would rent the theater twice each year. She specified that she would rent the theater for three days during the first weekend of March and four days at the end of October or early November. [#I-04]
- One individual reported that her organization would rent the theater for two weekends each year. She added that her organization would rent the theater in the winter and spring. [#I-05]
- Another individual reported that her organization does five performances per show run. They move into the rental space the Saturday before the show, rehearse Monday to Thursday, have performances Friday through Sunday and leave the rental space by six o'clock. She reported that her organization does three shows per year during fall, winter and spring. [#I-06]

E-4. Amenities and Enhancements

Keen Independent and Victor Gotesman asked interviewees if they desire any other amenities at the May Bonfils Stanton Theater (e.g., rehearsal space, meeting space, etc.).

Physical spaces. Some interviewees mentioned physical spaces for specific activities.

- Some individuals reported interest in becoming resident companies and renting rehearsal and administrative spaces. [#I-01, #I-02, #I-03, #I-04]
One individual reported that his organization would use the rehearsal space downstairs with wood floors and barrels. [#I-03]
- One individual reported that she would like her organization to have all its activities in one building because it displays more “professionalism and continuity.” She added that her organization uses three classrooms each week and would like to start using four or five classrooms weekly. [#I-06]
- Two individuals reported an interest in ticketing services. [#I-03, #I-05]
One individual suggested a box office with a ticket handling fee of \$1 per ticket to pay for the cost. He also reported that having ticket services would save him a significant amount of time. [#I-03]
- Individuals from one arts organization mentioned an orchestra shell, two pianos, microphones for the conductor, and piano and choir mics that can be hung over the stage. They added that when they used the space, they would bring in twelve choral risers, and the mid-stage traveler curtain would be flown in. [#I-01, #I-02]

Technical equipment. Some individuals mentioned technical equipment and other performance items.

- One individual suggested a gala space or event space for the theater. She also reported that the stage is hard. [#I-05]
- One individual stated that a sprung floor is “key to ballet.” [#I-04]
- Two individuals reported that they bring marley dance floor when renting a space. [#I-04, #I-05]
- One arts organization representative suggested a projector. [#I-03]
- Another individual mentioned LED lights, scrim, projector and storage space for costumes and set pieces. [#I-06]

F-4. Other Comments, Insights and Recommendations

Interviewees shared additional comments, insights and recommendations.

- Two individuals reported that the seats in the theater need repairs and updating. [#I-04, #I-05]
- A couple of individuals reported that the theater needs more bathrooms and the current bathrooms need to be updated. [#I-01, #I-02, #I-04]
- Some individuals reported difficulties with renting other theaters in the area due to a lack of availability. [#I-01, #I-02, #I-03, #I-05]
- Individuals from one arts organization reported that the building was not very clean. They added that staff turnover was high, so they had to restate their needs in the theater each year. They also suggested that the library could be repurposed for community use or theater use space. [#I-01, #I-02]
- One individual stated her preference for the theater to have an elevator and for the asbestos to be removed. She added that the theater was “shabby.” [#I-04]
- Another individual reported that other dance organizations are looking for a theater with a decent fly space and stage size like the May Bonfils Stanton Theater. She added that the parking situation is terrible. [#I-05]
- Another individual reported that the May Bonfils Stanton Theater staff allowed her organization to run the lights and audio during shows. She added that her organization may want to do an internship program where students run the lights and audio during shows. [#I-06]

APPENDIX C-5

Analysis of Study Email and Hotline Communications

This document presents qualitative information that Keen Independent collected through the May Bonfils Stanton Theater Feasibility Study hotline and email. The hotline and email remained active through the duration of the study for community members to provide input about the May Bonfils Stanton Theater. This document includes seven parts:

- A-5. Summary;
- B-5. Interest and support;
- C-5. Barriers and benefits;
- D-5. Specifications and size;
- E-5. Amenities and enhancements;
- F-5. Fund development and marketing; and
- G-5. Other comments, insights and recommendations

A-5. Summary

Keen Independent managed a hotline and email for the May Bonfils Stanton Theater Feasibility Study to provide the public with a means to provide any input that could contribute to the study. Ten individuals provided input via email and one individual gave input over the phone.

All community members who contacted the study hotline and email spoke in support of the restoration of the May Bonfils Stanton Theater. Some individuals shared their interest in using the space, while others provided recommendations to help contribute to the restoration of the theater by suggesting potential partners, funders and users.

B-5. Interest and Support

Several representatives of arts organizations expressed an interest in using the theater. Some community members wrote in support of having a cultural space in southwest Denver, where cultural opportunities are relatively sparse.

- Multiple arts organization representatives who contacted the hotline expressed interest in utilizing the theater if it were to become available for use [#H-06, #H-07, #H-09]. One individual even expressed interest in a residency. His organization presents at least six events annually and has rehearsals weekly. [#H-06]
- One community member expressed an interest in helping to get the theater up and running. [#H-11]

- Another individual indicated that the community is in support of restoring the theater. She stated, “Please do not allow this wonderful theater to be destroyed. The performing arts community is crossing its fingers that this gem will shine again. We would love to see our students back on this incredible stage!” [#H-03]

Additional comments in support of the restoration of the theater included:

- “I believe there is a need for this theater to be available for the people in Southwest Denver. This area is kind of a cultural desert.” [#H-01]
- “There are not many performance spaces in south Denver and especially in southwest Denver. It would be a shame to lose this as a community space.” [#H-02]
- “This theater could be such a valuable resource to the Southwest Denver community ... The presence of a performing arts venue within the community adds so much value.” [#H-04]

C-5. Barriers and Benefits

No barriers were identified, but a couple of benefits were mentioned.

- One individual stated, “The theater is a great size venue with an excellent stage and good backstage support areas.” [#H-04]
- Another individual listed some advantages the theater has compared to performances spaces in the area. He stated, “There are very few theaters in Denver that have a suitable backstage area, a fly system and an appropriate stage size and audience capacity such as the one at the May Bonfils Stanton Theater. [#H-03]

D-5. Specifications and Size

One individual wrote positively about the current specifications of the theater, “The theater is a great performance space and a mid-sized house that is easy to fill.” [#H-02]

E-5. Amenities and Enhancements

The potential use of additional amenities was mentioned by a couple of individuals.

- One individual indicated that his organization would utilize rehearsal and storage space. [#H-06]
- A community member recommended a potential partner that utilizes performance and lesson spaces. [#H-08]

F-5. Fund Development and Marketing

Several individuals provided recommendations for potential funding and support resources.

- One individual suggested registering the theater with the League of Historic American Theaters. He reported that the League’s website provides tools to help rescue and rehabilitate theaters. He then asked if a request for proposals had been sent out to arts organization who may have an interest in running the theater such as Denver Center for the Performing Arts. [#H-04]
- One individual expressed interest in buying out a cellular antenna on top of the theater. [#H-10]
- Another individual mentioned reaching out to the Bohemian Foundation in Fort Collins for support. [#H-05]

G-5. Other Comments, Insights and Recommendations

Other comments, insights and recommendations include the following:

- One community member requested that the space be used for more than just symphony-type programs. He recommended that the theater also be a space for bands, plays, chorus, stand-up, etc. [#H-01]
- One individual recommended a partnership with Swallow Hill music because he claims that a Swallow Hill board member expressed interest in the possibility of a partnership with the theater. [#H-08]
- One individual expressed concern that potential theater traffic might be problematic in the nearby neighborhood. [#H-12]

APPENDIX D

Potential Partners and Funding Opportunities

The Keen Independent study team created a list of potential partners that may be worth reaching out to. These potential partners could contribute funding, equipment and/or operational support of the space.

Anschutz Family Foundation, The

The Anschutz Family Foundation is separate from the Anschutz Foundation. It supports Colorado nonprofit organizations and encourages endeavors that strengthen families and communities and advance individuals to become productive and responsible citizens. Grant funding areas include Youth Development, Community & Capacity Building and more. In 2016, the Foundation awarded 16 arts and culture grants totaling \$98,000 according to the Foundation Directory Online Database. The most common grant amount was \$5,000. Grant application information can be found at <http://anschutzfamilyfoundation.org/>.

Anschutz Foundation, The

The Anschutz Foundation is a private charitable foundation that has provided grants to hundreds of nonprofit organizations primarily in Colorado. It awards more than 500 grants annually. Grant focus areas are Health & Wellness, Human Services, Youth Development & Education, Quality of Life & Development and Values & Relationships. In 2017, the Foundation funded 54 arts and culture grants totaling over \$12 million according to the Foundation Directory Online Database. The most common grant amount was \$10,000. Funding inquiries should be no longer than two to three pages and emailed or mailed to the Foundation.

Bonfils-Stanton Foundation

The Bonfils-Stanton Foundation provides over \$3 million in grants and fellowships to advance the arts and inspire creative leadership in Denver. Its resources are invested to enrich Denver's cultural life and landscape. The Foundation awards grants for general operating support, project support, capital projects and arts in society. Grant applicants are asked to call the Foundation to discuss potential funding requests before submitting a proposal. Awarded grants have ranged from \$4,000 to \$700,000. Grant applications can be found at <https://bonfils-stantonfoundation.org>.

Colorado Creative Industries

Colorado Creative Industries is a division of the Office of Economic Development & International Trade. It supports the practice of creation, the artists and entrepreneurs and the benefits of a creative economy. It focuses on strengthening the vitality of visual, performing and literary arts. Grant opportunities include Colorado Creates, Career Advancement, Creative Districts and Arts in Society. Grant applications and guidelines can be found at <https://coloradocreativeindustries.org>.

Community First Foundation

Community First Foundation helps donors and nonprofits come together to improve the quality of life and create a positive change in the Denver metropolitan area. In 2017, Community First Foundation awarded 131 arts and culture grants totaling over \$3 million according to the Foundation Directory Online Database. The most common grant amount was \$7,500. Grant application information can be found at <https://communityfirstfoundation.org/>.

Connie Burwell and William W. White Foundation, The

The Connie Burwell and William W. White Foundation supports education, the arts and human welfare in the Denver metro community. It supports organizations that provide access to cultural and arts education for under-resourced populations and institutions that make Denver a vibrant place to live and work. Grant application information can be found at <https://www.whitefoundationdenver.org/>.

Denver Arts & Venues

Denver Arts & Venues enriches and advances Denver's quality of life and economic vitality through premier public venues, arts, cultural and entertainment opportunities. This agency oversees facilities and programs in Denver including Red Rocks Park and Amphitheatre, Denver Performing Arts Complex, Denver Public Art Program, Arts Education Fund and more. It also oversees the granting process of the SCFD Denver Tier III allocation to provide discretionary funding for organization development and collaboration. More information about Denver Arts & Venues can be found at <https://www.artsandvenuesdenver.com/>.

Denver Ballet Guild

The Denver Ballet Guild is an all-volunteer organization that supports dance arts in the Colorado community and offers a Community Enrichment Grant. We have record of Denver Ballet Guild renting the Theater annually from 2011-2016.

Denver Foundation, The

The Denver Foundation is Colorado's oldest and largest community foundation that supports the Metro Denver area. It offers grants for the arts, economic opportunity, education, neighborhood development and more. The Foundation awarded over \$50 million in grants in its 2016 fiscal year according to its form 990. Grant applications and guidelines can be found at www.denverfoundation.org.

Denver Public Schools

Some nearby public schools in Denver are arts focused such as Denver School of the Arts and Kunsmiller Creative Arts Academy and could utilize the theater for school functions such as plays and concerts. Other public schools of Denver such as Summit Academy, Florence Crittenton High School and Respect Academy had rented the Theater annually until the final years of its operation.

El Pomar Foundation

El Pomar Foundation is a general-purpose foundation that accepts applications for general operating, program and capital support. In 2016, the Foundation funded 74 arts and culture grants totaling over \$9 million according to the Foundation Directory Online Database. The most common grant amount was \$2,500. More information about the grant application process can be found at <https://www.elpomar.org/>.

Gates Family Foundation

The Gates Family Foundation invests in projects and organizations which make a meaningful, positive impact in Colorado and enhance the quality of life for those living in, working in and visiting the state. Types of financial support offered include Capital Grants, Strategic Grants, Impact Investments, Gates Fellowship and Family Giving. In 2016, the Gates Family Foundation awarded 22 arts and culture grants totaling over \$1 million according to the Foundation Directory Online Database. The most common grant amount was \$20,000. Grant application information can be found at <https://gatesfamilyfoundation.org/>.

Jackson H. Fenner Foundation

Jackson H. Fenner Foundation gives primarily to local organizations involved with fine arts and music promotion in the Denver, CO and Oneonta, NY areas. In 2018, The Foundation awarded twelve arts and culture grants totaling \$16,000 according to the Foundation Directory Online. The most common grant amount was \$500. Grant requests should be mailed to the Foundation's location at 245 Main St., Oneonta, NY 13820.

Kinder Morgan Foundation

The Kinder Morgan Foundation funds programs that promote the academic and artistic interests of young individuals primarily in Colorado, Illinois, Oklahoma and Texas. Grants range from \$1,000 to \$5,000 with the most common grant amount at \$1,000. In 2016, the Foundation awarded 151 arts and culture grants totaling over \$250,000 according to the Foundation Directory Online Database. Grant application information can be found at <https://www.kindermorgan.com/pages/community/default.aspx>.

Scientific and Cultural Facilities District (SCFD)

The SCFD distributes funds from a 0.1% sales tax throughout the Denver metropolitan area, to support cultural facilities whose primary purpose is for enlightening and entertaining the public. These funds equate to about \$50 million annually and is distributed in three tiers:

- Tier I is comprised of the five major regional institutions: Denver Art Museum, Denver Botanic Gardens, Denver Museum of Nature and Science, The Denver Zoo, and The Denver Center for the Performing Arts. These organizations receive 64% of SCFD funds.
- Tier II includes organizations that meet qualifying income and paid attendance numbers. In 2019, the qualifying income requirement is just over \$1.5 million. These organizations receive 22% of SCFD funds
- Tier III funds are for smaller organizations that benefit neighborhoods and provide outlets for more personal cultural interests. These organizations receive 14% of SCFD funds.

The SCFD grant application and information can be found on their website at www.scfd.org.

Shubert Foundation, The

The Shubert Foundation is dedicated to sustaining and advancing the live performing arts in the United States. It supports nonprofit professional theatres and dance companies in the United States and awards unrestricted grants for general operating support. In 2017, the Foundation awarded 476 arts and culture grants totaling over \$24 million according to the Foundation Directory Online Database. The most common grant amount was \$10,000. Grant application information can be found at <http://www.shubertfoundation.org>.

Strohm Link Family Foundation, The

The Strohm Link Family Foundation gives primarily to organizations in Colorado and its funding interests include arts and culture. Proposal letters can be sent to 1420 W Canal Court, Littleton, CO 80120.

University of Denver

University of Denver is a private educational institution located fewer than five miles from the May Bonfils Stanton Theater. The University embodies the spirit of exploration and discovery that defines the Denver region and history and works closely with surrounding communities to solve problems. Academic programs integrate coursework with hands-on community service, which could be applied to the restoration and operation of the May Bonfils Stanton Theater. A partnership with the University of Denver may be worth exploring as a user of the space as well.

Former Renters

The list below consists of high-paying former rental clients and their rental history with the Theater. For more renter details and additional former renters, see Appendix E beginning on the following page.

- Kids Artistic Revue spent over \$20,000 annually in rental fees in 2012-2016.
- Legacy Dance Championships spent over \$15,000 annually in rental fees in 2015 and 2016.
- Move Productions spent over \$15,000 annually in rental fees in 2012-2016.
- Nexstar Dance Competition spent over \$15,000 annually in rental fees in 2012-2016.
- Rainbow National Dance spent over \$20,000 annually in rental fees in 2013-2016.
- Regis Jesuit High School spent over \$15,000 annually in rental fees in 2011-2013.
- Revolution Talent Competition spent over \$20,000 in rental fees in 2016.
- Showstoppers spent over \$15,000 annually in rental fees in 2012-2015.

APPENDIX E.

Former Renters of the May Bonfils Stanton Theater

This appendix lists former renters of the May Bonfils Stanton Theater prior to the closure of Colorado Heights University in fall 2017 based on an archive of rental contracts found within the administrative office of the theater. The list includes rental details such as how much renters paid, how long they were in the theater, how often they rented the theater and contact information for the main contact. Renters are in alphabetical order, and the total amount paid is inclusive of a 10 percent refundable deposit that was charged on each contract.

2015 Miss Teen. This renter used the theater once in 2015.

- Amount paid: \$5,558.96.
- Length of use: one day.
- Frequency of use: once during summer 2015.
- Contact information: Jennifer Klem, 724-734-5018, 410-596-1121, jlklem@gmail.com.

African Community Center. This renter used the theater once in 2011.

- Amount paid is not available.
- Length of use: one day.
- Frequency of use: once during fall 2011.
- Contact information: Jennifer Gueddiche, 720-341-4670.

Allana's Academy of Dance. This renter used the theater once in 2015.

- Amount paid: \$7,411.95.
- Length of use: two days.
- Frequency of use: once during summer 2015.
- Contact information: Allana Risenhoover, 303-210-9876, allanasacademyofdance@hotmail.com.

American Theater Arts for Youth. This renter used the theater five times from 2012 to 2014.

- Amount paid: \$2,244.00–\$3,039.34 per contract.
- Length of use: one day per contract.
- Frequency of use: once during spring 2012, twice during spring 2013 and twice during spring 2014.
- Contact information: Judy Osterneck, 215-563-3501, josterneck@atafy.org.

AmeriCorps NCCC. This renter used the theater once in 2012.

- Amount paid is not available.
- Length of use is not available.
- Frequency of use: once during spring 2012.
- Contact information: Heather Dirck, hdirck@cns.gov.

Applause Talent. This renter used the theater once in 2016.

- Amount paid: \$13,294.45.
- Length of use: three days.
- Frequency of use: once during spring 2016.
- Contact information: Andrea Wishart, 513-844-6788, andrea@applausetalent.com.

Arapahoe/Douglas Mental Health Network. This renter used the theater once in 2016.

- Amount paid: \$2,310.
- Length of use: one day.
- Frequency of use: once during spring 2016.
- Contact information: Gail Sigman, 720-243-8712, gsigman@admhn.org.

Archdiocese of Denver. This renter used the theater once in 2012. This contract was cited as a Colorado Heights University Marketing Community Partnership, and \$4,982.17 was deducted from the rental cost. This renter used the theater one additional time with Centro San Juan Diego. Details of the additional rental is under Centro San Juan Diego.

- Amount paid: \$8,250 after the \$4,982.17 rental fee deduction.
- Length of use: two days.
- Frequency of use: once during fall 2012.
- Contact information: Liliana Flores, 303-295-9470 x112, lilianaflores@archden.org.

Asha Colorado. This renter used the theater once in 2013.

- Amount paid: \$4,235.
- Length of use: one day.
- Frequency of use: once during spring 2013.
- Contact information: James Cavender, 303-670-9862, cavender@estreet.com.

Association of Veterans of the WWII Emigrants from Former USSR. This renter used the theater twice from 2013 to 2015.

- Amount paid: \$2,105–\$2,613.26.
- Length of use: one day per contract.
- Frequency of use: one during winter 2013 and once during winter 2015.
- Contact information: Leo Reznikov, 720-436-7613, Leonid.reznikov@gmail.com.

Audience of One. This renter used the theater once in 2013.

- Amount paid: \$8,202.70.
- Length of use: six days.
- Frequency of use: once during spring 2013.
- Contact information: Denise Fenner, 303-564-1569, dfenner@audienceofonetheater.com.

Audience of One Youth Theater. This renter used the theater once in 2012.

- Amount paid: \$12,607.10.
- Length of use: 23 days.
- Frequency of use: once during fall 2012.
- Contact information: Christine Kinsman, 720-979-5765, ckinsman@audienceofonetheater.com.

Bangra on the Rocks. This renter used the theater once in 2017.

- Amount paid: \$4,716.58.
- Length of use: one day.
- Frequency of use: once during spring 2017.
- Contact information: Rahul Prakash, ceo@highfi.org.

Brentwood Congregation of Jehovahs Witnesses. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$699.60–\$1,547.50 per contract.
- Length of use: one day per contract.
- Frequency of use: once per year during the spring from 2012 to 2016.
- Contact information: Greg Dean, 303-517-7115, time2tour@comcast.net and Adam McCourt, 720-425-8708, adammccourt@comcast.net.

BYU Alumni Association. This renter used the theater twice in 2013. Both uses are recorded in one contract.

- Amount paid: \$4,378 for the single contract.
- Length of use: one day for each use.
- Frequency of use: once during winter 2013 and once during fall 2013.
- Contact information: the signer was Michael Clark, 303-945-0198, msclark@gmail.com and the planner was Jonathon Wood, 801-360-8951, jcwood@byu.edu.

Celebration Talent Competition. This renter used the theater twice from 2014 to 2015.

- Amount paid: \$5,175.28 per contract.
- Length of use: one day each contract.
- Frequency of use: once during spring 2014 and once during spring 2015.
- Contact information: Mitchell or Robin Dettwiller, 504-284-3446, Mitchell@celebrationtalent.com.

Centerstage Starz. This renter used the theater four times from 2012 to 2015.

- Amount paid: \$3,756.50–\$4,822.42 per contract.
- Length of use: one day per contract.
- Frequency of use: once per year during the spring from 2012 to 2015.
- Contact information: Taami Malach Bash, 720-344-0579, taami@centerstagestarz.com.

Centro San Juan Diego/Archdiocese of Denver. These renters used the theater once in 2013. Colorado Heights University sponsored this rental and discounted \$2,917.45 from the rental cost.

- Amount paid: \$5,236.60 after the \$2,917.45 discount.
- Length of use: three days.
- Frequency of use: once during fall 2013.
- Contact information: Luis Soto, 303-295-9470 x102, luis.soto@archden.org and Jennie Marquez, 303-295-9470 x104, jennie.marquez@archden.org.

Chamber Theatre Productions. This renter used the theater four times from 2012 to 2015.

- Amount paid: \$3,640.34–\$4,723.75 per contract.
- Length of use: two to three days per contract.
- Frequency of use: once per year during the fall from 2012 to 2015.
- Contact information: Lina Stolyar, 617-542-9155, linas@chambertheatre.com and Ryan Impagliazzo, 617-542-9155, ryan@chambertheatre.com.

Cherry Orchard Festival Foundation. This renter used the theater once in 2016.

- Amount paid: \$3,190.
- Length of use: one day.
- Frequency of use: once during winter 2016.
- Contact information: Maria Schlover, 203-912-4205, Manager@MaestroArtist.com.

Christian Youth Theater Denver, Inc. This renter used the theater twice from 2013 to 2014.

- Amount paid: \$8,230.75–\$10,406 per contract.
- Length of use: seven days per contract.
- Frequency of use: once per year during the winter from 2013 to 2014.
- Contact information: Michelle Holbrook, 720-840-6148, michelle.holbrook@cytdenver.org; Robin Klein, 303-653-4716, robin.klein@cytdenver.org and Debbie White, 303-877-7760, debbie.white@cytdenver.org.

Classical Ballet of Colorado. This renter used the theater once in 2013.

- Amount paid: \$5,763.38.
- Length of use: one day.
- Frequency of use: once during winter 2013.
- Contact information: Kathleen Rasmussen, 303-756-1970, 303-905-8271 (cell), kathleen@classicalballetofcolorado.com. Signers were Elizabeth Shipiatsky and Maria Tyukova.

Colorado Asian Culture and Education Network. This renter used the theater once in 2013.

- Amount paid: \$3,828.
- Length of use: four days.
- Frequency of use: once during summer 2013.
- Contact information: Annie Guo, 720-318-2357, aguo@asianavenuemagazine.com and Dao (last name not available), 720-277-1247.

Colorado Children's Chorale. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$3,894–\$5,564.90 per contract.
- Length of use: three days per contract.
- Frequency of use: once per year during the spring from 2012 to 2016.
- Contact information: Cheryl Shoemaker, 303-892-5600 x113, shoemaker@childrengchorale.org.

Colorado Muslims Community Center. This renter used the theater once in 2014.

- Amount paid: \$2,422.97.
- Length of use: one day.
- Frequency of use: once during summer 2014.
- Contact information: Waleed Dabbour was the signer, 303-578-2345, wdabbour@gmail.com and Bashir Elmabrouk was the planner, 720-240-6347, bashirsaad1@gmail.com.

Colorado's Finest Alternative High School. This renter used the theater four times from 2012 to 2013.

- Amount paid: \$1,400–\$2,334 per contract.
- Length of use: one day per contract.
- Frequency of use: twice per year from 2012 to 2013 during winter and spring.
- Contact information: Donna Mortensen, 303-806-2505, mortensen@englewood.k12.co.us and Janelle Smith, 303-806-2505, janelle_smith@englewood.k12.co.us.

Confucius Classroom in Denver. This renter used the theater once in 2014.

- Amount paid: \$1,945.79.
- Length of use: one day.
- Frequency of use: once during fall 2014.
- Contact information: Bin Xu was the planner, 303-862-1727, binnxu@gmail.com and Mimi Feng was the signer, 303-934-1773, chineseamericanpost@gmail.com.

Dance Conservatory of Denver. This renter used the theater 10 times from 2011 to 2016.

- Amount paid: \$4,485.80–\$12,628.86 per contract.
- Length of use: one to four days per contract.
- Frequency of use: once every summer from 2012 to 2016 and once every winter from 2011 to 2015.
- Contact information: Michael Micek, 303-520-5828, danceconservatory@gmail.com and Jennifer Micek, 720-275-0991.

Dance Educators of America. This renter used the theater twice from 2012 to 2013.

- Amount paid: \$14,713.79–\$15,045.40 per contract.
- Length of use: three days per contract.
- Frequency of use: once every spring from 2012 to 2013.
- Contact information: Vicki Sheer, 914-636-3200, vickie@deadance.com and Ron Zisa, 914-636-3200, ron.zisa@dancedea.com.

Denver Ballet Guild. This renter used the theater nine times from 2011 to 2016.

- Amount paid: \$4,731.10–\$10,120.00 per contract.
- Length of use: three to four days per contract.
- Frequency of use: every fall from 2011 to 2014 and every spring from 2012 to 2016.
- Contact information: this renter has had different planners for each contract. They are as follows:
 - Kathy Knobbe (2011, 2014), 720-233-5019, kathym.knobbe@gmail.com;
 - Pam Gatz (2012), 303-322-0938, psgatz@comcast.net;
 - Kathy Terry (2012, 2013), 303-596-5732, kesterry@gmail.com, kathyandleeterry@msn.com;
 - Gail Kassan (2013), 303-488-0007, 720-289-6490, GKKCO@comcast.net;
 - Donna Rodden (2014), 303-343-1373, 303-472-0228 (cell), DJR@q.com;
 - Pam Piro (2015), 303-850-7282, 303-596-7228 (cell), pam_piro@yahoo.com; and
 - Kathy Konopka (2016), 303-770-6897, katjkon@gmail.com.

Denver Broncos Cheerleaders/Jr. Broncos Cheerleaders. These renters used the theater once in 2013.

- Amount paid: \$2,860.
- Length of use: one day.
- Frequency of use: once during winter 2013.
- Contact information: Lindy Koucky, 303-915-4280, lmkoucky@gmail.com.

Denver Broncos Football Club. This renter used the theater once in 2013.

- Amount paid: \$4,544.80.
- Length of use: one day.
- Frequency of use: once during spring 2013.
- Contact information: Teresa Shear, 720-258-3176, teresa.shear@broncos.nfl.net.

Design by Sasha. This renter used the theater once in 2014.

- Amount paid: \$2,152.45.
- Length of use: one day.
- Frequency of use: once during spring 2014.
- Contact information: Allen G. Shane, 718-368-1144, Sashaprint2@gmail.com.

Developmental Disabilities Resource Center. This renter used the theater once in 2011.

- Amount paid: \$734.53.
- Length of use: one day.
- Frequency of use: once during fall 2011.
- Contact information: Barbara Steiner Renaldo, 303-462-6649, barbmoritzky@yahoo.com.

Dual Star Academy of Dance. This renter used the theater four times from 2012 to 2015.

- Amount paid: \$5,729.02–\$6,456.04 per contract.
- Length of use: two days per contract.
- Frequency of use: once each summer from 2012 to 2015.
- Contact information: Natalie Hellerstein, 720-299-9377, dualstardance@comcast.net and Lauren Hellerstein, 303-770-6498.

Elite Dance Academy. This renter used the theater once in 2011.

- Amount paid: \$3,844.94.
- Length of use: five days.
- Frequency of use: once during winter 2011.
- Contact information: Brandy Wegscheidder, 720-887-1111, eda@elitedanceacademy.net.

Encore Electric. This renter used only the lobby once in 2016.

- Amount paid: \$529.43.
- Length of use: one day.
- Frequency of use: once during winter 2016.
- Contact information: Christine Nevarez, 720-279-5728 (cell), 303-934-1234 (office), Christine.Nevarez@encreelectric.com.

Erica Michael. This renter used the theater once in 2013.

- Amount paid: \$2,152.45.
- Length of use: one day.
- Frequency of use: once during fall 2013.
- Contact information: Erica Michael, 720-544-1644, ericamichael34@gmail.com.

Florence Crittenton High School. This renter used the theater four times from 2013 to 2016.

- Amount paid: \$1,819.40–\$2,249.50 per contract.
- Length of use: one day per contract.
- Frequency of use: once every spring from 2013 to 2016.
- Contact information: Nancy Altamirano, 303-733-7686 x2222, nancy_altamirano@dpsk12.org.

Horizon Christian Fellowship. This renter used the theater once in 2013.

- Amount paid: \$1,925.
- Length of use: one day.
- Frequency of use: once during spring 2013.
- Contact information: Tracy McCollam, 303-347-0383, tracymccollam@horizonco.org.

Horizon Church. This renter used the theater once in 2012.

- Amount paid is not available.
- Length of use: one day.
- Frequency of use: once during spring 2012.
- Contact information: Jeda McKenney, 720-231-8925, jedamckenney@horizonco.org.

Integer Group, The. This renter used the theater three times from 2012 to 2014.

- Amount paid: \$4,569.40–\$5,563.43 per contract.
- Length of use: two days per contract.
- Frequency of use: once every winter from 2012 to 2014.
- Contact information: Tera Gill, 303-393-3370, tgill@integer.com.

International Dance Challenge. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$7,817.15–\$14,702.50.
- Length of use: three days per contract.
- Frequency of use: once every winter from 2012 to 2016.
- Contact information: Joe Martin, 800-797-2145, joe@intldancechallenge.com, joedmartin@comcast.net and Randy Coleman, randy@intldancechallenge.com.

J&D Events. This renter used the theater twice from 2015 to 2016.

- Amount paid: \$452.95–\$2,153.00 per contract.
- Length of use: one day per contract.
- Frequency of use: once during fall 2015 and once during spring 2016.
- Contact information: Carlos Contreras, 720-883-2902, cl_contreras69@hotmail.com and Maria Contreras, Mtsanchez20@gmail.com.

Jammin' Junior LLC. This renter used the theater once in 2013.

- Amount paid: \$2,670.80.
- Length of use: one day.
- Frequency of use: once during summer 2013.
- Contact information: Thomas Cangemi, 720-933-7424, Go2JamminJr@gmail.com.

Jr. Broncos Cheerleaders. This renter used the theater once in 2011 and one additional time with Denver Broncos Cheerleaders. Details for the additional rental can be found under Denver Broncos Cheerleaders.

- Amount paid: \$3,095.40.
- Length of use: one day.
- Frequency of use: once during winter 2011.
- Contact information: Kelly Tilley, 720-258-3177, kelly.tilley@broncos.nfl.net.

Keep on Rollin' LLC. This renter used the theater once in 2016.

- Amount paid: \$3,117.73.
- Length of use: one day.
- Frequency of use: once during spring 2016.
- Contact information: Whit Johnson, 801-336-6385, keeponrollinllc@gmail.com.

Kids Artistic Revue. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$20,906.08–\$28,338.94 per contract.
- Length of use: four days per contract.
- Frequency of use: once every spring from 2012 to 2016.
- Contact information: Sue Chavez, 714-826-8440, sue@dancekar.com.

Kunsmiller Creative Arts Academy. This renter used the theater once in 2013. The rental fee was discounted by Colorado Heights University, thus the renter was only charged a refundable damage deposit.

- Amount paid: \$248.75 after discount.
- Length of use: one day.
- Frequency of use: once during spring 2013.
- Contact information: Peter Castillo, 720-424-0204, peter_castillo@dpsk12.org.

Lakewood Dance Academy LLC. This renter used the theater once in 2016.

- Amount paid: \$2,353.
- Length of use: one day.
- Frequency of use: once during spring 2016.
- Contact information: Julie Anderson, 303-956-8971, LakewoodDance1@gmail.com.

Las Vegas Dance Starz. This renter used the theater once in 2015.

- Amount paid: \$6,987.63.
- Length of use: one day.
- Frequency of use: once during spring 2015.
- Contact information: Tiffany Nagel, 702-838-6878, tiffany@thunderstruckdance.com and Jeremy Fullam was the signer.

Leap Dance Studio. This renter used the theater four times from 2013 to 2016.

- Amount paid: \$5,362.86–\$7,256.06 per contract.
- Length of use: five to eight days per contract.
- Frequency of use: once every spring from 2013 to 2016.
- Contact information: Elizabeth Ellis, 646-418-5586, elizabeth@leapdancestudio.com.

Legacy Dance Championships. This renter used the theater twice from 2015 to 2016.

- Amount paid: \$16,525.61–\$16,529.83 per contract.
- Length of use: three days per contract.
- Frequency of use: once each winter from 2015 to 2016.
- Contact information: David Sanders, 631-224-1836, legacydancechampionships@yahoo.com.

Leveda LLC. This renter used the theater once in 2013.

- Amount paid: \$2,752.31.
- Length of use: one day.
- Frequency of use: once during fall 2013.
- Contact information: Leonard Lev, 973-484-2004, levleonard@yahoo.com.

Lifesports (JT Fitness LLC). This renter used the theater five times from 2012 to 2015.

- Amount paid: \$7,146.70–\$7,400.19 per contract.
- Length of use: one to two days per contract.
- Frequency of use: once every fall from 2012 to 2015 and once during spring 2013.
- Contact information: Jeff Taylor, 303-668-8578, jtnpc@comcast.net.

Littleton Youth Ballet. This renter used the theater five times from 2012 to 2015. One contract was issued a 25 percent multi day/returning customer discount.

- Amount paid: \$6,661.88 after the discount was applied to \$12,668.63 per contract.
- Length of use: three to five days per contract.
- Frequency of use: every winter from 2012 to 2015 and once during spring 2012.
- Contact information: Alison Jaramillo, 303-794-6694, dancelda@msn.com.

Move Productions. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$14,890.15–\$24,265.31 per contract.
- Length of use: three days per contract.
- Frequency of use: every spring from 2012 to 2016.
- Contact information: Jim Heywood, 310-216-5855, jim@moveproductionsonline.com and Natalie (last name not available), natalie@moveproductionsonline.com.

Nepal America Sociocultural Exchange Society (Nepali Ghar). This renter used the theater twice from 2012 to 2014.

- Amount paid: \$2,670.07–\$2,964.02 per contract.
- Length of use: one day per contract.
- Frequency of use: once during fall 2012 and once during fall 2014.
- Contact information: Jagat Shrestha, 720-771-4362, shrestha_jagat@yahoo.com and Rajiv Sharma, 720-235-7500, dazraz@hotmail.com.

Nexstar Dance Competition. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$18,889.86–\$24,235.90 per contract.
- Length of use: three days per contract.
- Frequency of use: once every spring from 2012 to 2016.
- Contact information: this renter has had different planners for each contract. They are as follows:
 - Cindy Rosbough (2012–2016), 937-376-7777, nexstarcindy@aol.com;
 - Chrisonna Anderson-Lutz (2014–2016), 937-470-5079, nexstarcald@aol.com;
 - Kathy Helton (2016), 937-376-7777, nexstarkathy@aol.com;
 - Kent Helton (2014–2015), 937-376-7777, kenthelton@me.com; and
 - Shawn Howard (2012), showard@nexstarcompetition.com.

Nutrition Therapy Institute. This renter used the theater once in 2013.

- Amount paid: \$3,940.27.
- Length of use: one day.
- Frequency of use: once during summer 2013.
- Contact information: Melodi Nelson, 303-377-3974, inquires@ntischool.com.

Peak Academy of Dance. This renter used the theater three times from 2009 to 2014.

- Amount paid: \$3,669.93–\$4,822.42 per contract.
- Length of use: one day per contract.
- Frequency of use: once during spring 2009, 2013 and 2014.
- Contact information: Danielle Heller, 303-518-2974, peakdance@msn.com.

PIER Institute. This renter used the theater once in 2013. Colorado Heights University sponsored the event and discounted \$800 of rental fees.

- Amount paid: \$1,500.
- Length of use: one day.
- Frequency of use: once during fall 2013.
- Contact information: Rich Mitchell, 720-232-8263, rmitchell@pierinstitute.org.

Prelude Dance Competition. This renter used the theater once in 2014.

- Amount paid: \$4,263.73.
- Length of use: one day.
- Frequency of use: once during winter 2014.
- Contact information: Alisa Rushford was the planner, 720-244-2637, Thehype303@gmail.com and Tony Calub was the signer, 909-709-0916, preludedancecompetition@gmail.com.

Rainbow National Dance. This renter used the theater four times from 2013 to 2016.

- Amount paid: \$20,908.08–\$21,412.30 per contract.
- Length of use: three days per contract.
- Frequency of use: once every spring from 2013 to 2016.
- Contact information: Sue Chavez, 714-826-8440, sue@dancekar.com.

REDwave Connections (Zolushka). This renter used the theater once in 2017.

- Amount paid is not available.
- Length of use: one day.
- Frequency of use: once during winter 2017.
- Contact information: Nick Voronicov, 720-606-9847.

Regis Jesuit High School. This renter used the theater three times from 2011 to 2013.

- Amount paid: \$15,263.60–\$16,216.20 per contract.
- Length of use: eight days per contract.
- Frequency of use: once each fall from 2011 to 2013.
- Contact information: Delores Boyle, 303-949-4115, dboyle@regisjesuit.com.

Releve Dance Competition. This renter used the theater once in 2013.

- Amount paid: \$4,725.60.
- Length of use: one day.
- Frequency of use: once during winter 2013.
- Contact information: Lori Heaton, 801-541-0244, lori@relevedc.com.

Respect Academy. This renter used the theater once in 2016.

- Amount paid: \$3,080.
- Length of use: two days.
- Frequency of use: once during spring 2016.
- Contact information: Kaylee Torno was the planner, 720-423-5230, Kaylee_torno@dpsk12.org and Wendy Lanier was the signer, 720-423-5203, Wendy_lanier@dpsk12.org.

Revolution Talent Competition. This renter used the theater once in 2016.

- Amount paid: \$18,647.53.
- Length of use: three days.
- Frequency of use: once during spring 2016.
- Contact information: Craig Scribner, 316-516-0434, cscribner@revolutiontalent.com.

Rhapsody Performing Arts Center. This renter used the theater twice from 2014 to 2016.

- Amount paid: \$6,100–\$7,351.25 per contract.
- Length of use: two days per contract.
- Frequency of use: once during winter 2014 and once during summer 2016.
- Contact information: Kelly Wick, 720-320-0005, Kelley.rpac@gmail.com

RK Mechanical, Inc. This renter used the theater once in 2012.

- Amount paid: \$1,283.91.
- Length of use: one day.
- Frequency of use: once during fall 2012.
- Contact information: Tracy Palumbo, 303-785-6764, tpalumbo@rkmi.com.

Rocky Mountain Arts Association. This renter used the theater once in 2014.

- Amount paid: \$2,390.28.
- Length of use: two days.
- Frequency of use: once during spring 2014.
- Contact information: Kevin Marvin, 303-325-3959, kmarvin@rmarts.org and James Knapp, knapper58@sbcglobal.net.

Rocky Mountain SER (Joe Ehrman). This renter used the theater once in 2012.

- Amount paid: \$2,843.50.
- Length of use: one day.
- Frequency of use: once during winter 2012.
- Contact information: Elisabeth Duran, 303-480-9394, elisabeth@rmser.org.

Russian-American Consulting Corporation. This renter used the theater twice from 2014 to 2016.

- Amount paid: \$2,223.59–\$2,387.69 per contract.
- Length of use: one day.
- Frequency of use: once during fall 2014 and once during fall 2016.
- Contact information: Lev Trakhtenberg, 917-500-9663, lvovany@yahoo.com.

SEWA International. This renter used the theater once in 2013.

- Amount paid: \$3,232.38
- Length of use: one day.
- Frequency of use: once during summer 2013.
- Contact information: Arun Kankani, 281-425-5017, arunk@starpipelineproducts.com and Raj Chiluka, 303-525-4590, raj.chiluka@gmail.com.

Sheridan School District. This renter used the theater five times from 2012 to 2016.

- Amount paid: \$2,025.43–\$2,469.50 per contract.
- Length of use: one day per contract.
- Frequency of use: once each spring from 2012 to 2016.
- Contact information: Michelle Kelley, 720-232-4695, mkelley@ssd2.org and Bernadette Howell, 720-833-6825, bhowell@ssd2.org.

Showstoppers. This renter used the theater four times from 2012 to 2015.

- Amount paid: \$19,592.43–\$23,612.22 per contract.
- Length of use: three days per contract.
- Frequency of use: once every spring from 2012 to 2015.
- Contact information: Dan Lipps, 843-267-2980, DLipps7@yahoo.com.

Sisters of Loretto. This renter used the theater twice in 2012. This renter was not charged a rental fee.

- Amount paid: \$594.
- Length of use: one day per contract.
- Frequency of use: once during winter 2012 and once during summer 2012.
- Contact information: Libby Comeaux, 720-320-8723, downstream2012neighbor@gmail.com and Donna Mattingly, 303-783-0450 x1714.

Slim Goodbody Corporation. This renter used the theater four times from 2011 to 2015.

- Amount paid: \$2,386.02–\$2,662.00 per contract.
- Length of use: one day per contract.
- Frequency of use: once during spring 2011 and once every spring from 2013 to 2015.
- Contact information: Talana Deshaies-Burgard, 207-763-2820, 603-682-0776 (tour phone), talana@slimgoodbody.com.

Southwest Early College. This renter used the theater three times from 2012 to 2014.

- Amount paid: \$940 per contract.
- Length of use: one day per contract.
- Frequency of use: once every spring from 2012 to 2014.
- Contact information: this renter has had different planners for each contract. They are as follows:
 - Tina Frey (2013), 303-935-5473 x307, tina.frey@swecollege.org;
 - Rudy Lucero (2012), 303-935-5473, rudy.lucero@swecollege.org; and
 - Halley Joseph (2014), 303-935-5473, halley.joseph@swecollege.org.

Sports Authority, The. This renter used the theater once in 2012.

- Amount paid: \$2,971.10.
- Length of use: one day.
- Frequency of use: once during spring 2012.
- Contact information: Ashley Maple, 720-475-2327, amaple@thesportsauthority.com.

Spotlight Events Inc. This renter used the theater once in 2015.

- Amount paid: \$7,410.06.
- Length of use: three days.
- Frequency of use: once during spring 2015.
- Contact information: Chela Monette, 208-939-2015 x114, chela@spotlightevents.com.

Star Systems Talent. This renter used the theater once in 2013.

- Amount paid: \$12,386.
- Length of use: two days.
- Frequency of use: once during winter 2013.
- Contact information: Gayle Ridge, 336-663-9073, ssgayleridge@yahoo.com.

Starbound National Talent Competition. This renter used the theater once in 2014.

- Amount paid: \$4,587.18.
- Length of use: two days.
- Frequency of use: once during spring 2014.
- Contact information: Kate Beck, 609-693-0563, kate@starbound.net.

Starline Artist Production Inc. This renter used the theater once in 2015.

- Amount paid: \$2,153.
- Length of use: one day.
- Frequency of use: once during fall 2015.
- Contact information: Anatoliy Naymushin, 718-332-1321, anatoliy2@hotmail.com.

StarQuest International. This renter used the theater once in 2014.

- Amount paid: \$18,348.72.
- Length of use: three days.
- Frequency of use: once during winter 2014.
- Contact information: Caitlyn Pickering, 781-775-4314, Caitlyn@starquestdance.com.

Summit Academy. This renter used the theater four times from 2012 to 2016.

- Amount paid: \$940.00–\$2,420.65 per contract.
- Length of use: one day per contract
- Frequency of use: every spring from 2012 to 2014 and once during spring 2016.
- Contact information: this renter has had different planners for each contract. They are as follows:
 - Karina Vegas (2016), 720-424-2430, Karina_Vegas@dpsk12.org;
 - Karina Venegas (2014), 720-424-2430, karina_venegas@dpsk12.org;
 - Bernadette Apodaca (2013), 720-424-2402, Bernadette_apodaca@dpsk12.org;
 - and
 - Annette Zambrano (2012, 2013), 720-424-2401, annette_zambrano@dpsk12.org.

TechLink Solutions Corp dba MDN Management. This renter used the theater once in 2014.

- Amount paid: \$2,658.21.
- Length of use: once day.
- Frequency of use: once during fall 2014.
- Contact information: Alex Yakhnis, 224-392-4111, alex24y@gmail.com.

Thunderstruck Dance Competition. This renter used the theater once in 2014.

- Amount paid: \$7,233.63.
- Length of use: one day.
- Frequency of use: once during spring 2014.
- Contact information: Tiffany Nagel, 702-838-6878, tiffany@thunderstruckdance.com.

Tommy Emmanuel Concert. This renter used the theater once in 2012.

- Amount paid: \$3,300.
- Length of use: one day.
- Frequency of use: once during summer 2012.
- Contact information: Rhonda Smith, 405-706-3627, rhonda.soa@gmail.com.

Up With People. This renter used the theater once in 2015.

- Amount paid: \$10,884.80.
- Length of use: four days.
- Frequency of use: once during winter 2015.
- Contact information: Eric Lentz, 720-215-3203, elentz@upwithpeople.org.

Vantage Point High School. This renter used the theater three times from 2013 to 2015.

- Amount paid: \$2,426.60–\$3,789.23.
- Length of use: two days per contract.
- Frequency of use: once every spring from 2013 to 2015.
- Contact information: Rebecca Sharpley, 720-373-1964, Rebecca.sharpley@adams12.org and Christy Monson, 720-972-5800, Christy.l.monson@adams12.org.

Youth America Grand Prix. This renter used the theater once in 2014.

- Amount paid: \$11,809.05.
- Length of use: two days.
- Frequency of use: once during winter 2014.
- Contact information: Shelley King, 201-444-3121 (office), 443-812-0728 (cell), Yagp.regional@gmail.com.

Zakuson Inc. This renter used the theater once in 2017.

- Amount paid is not available.
- Length of use is not available.
- Frequency of use: once during winter 2017.
- Contact information: Efim Sitsker, 416-991-5455; Andrei Mazuruc, 647-206-2423 and Svetlana Dvoretzkaya, 416-737-6785.

APPENDIX F.

TCC Renovation Study

Theatre Consultants Collaborative (TCC) evaluated the condition of the May Bonfils Stanton Theater as well as assessed upgrades to the facility. The results of their findings and recommendations are included in their report, beginning on the following page.

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Theatre Consultants Collaborative



May Bonfils Stanton Theatre Denver, CO Renovation Study



MAY BONFILS STANTON THEATRE AT LORETTO HEIGHTS

REPORT ON EXISTING CONDITIONS AND UPGRADING OF THE FACILITY

INTRODUCTION

This report includes a survey of the existing condition of the May Bonfils Stanton Theatre, historical background, recommendations for the upgrading of the facility and its performance equipment systems, and additional information. The information presented within this report will be used to help to assess the cost and practicality of upgrading the building for use as a community-oriented performance venue.

EXECUTIVE SUMMARY

1. The building contains approximately 46,000 square feet of space. The public lobby spaces are minimal, the auditorium and stage are well-sized, and the backstage support spaces and multi-use room are generous. For its time, the May Bonfils Stanton Theatre was an elegant and highly functional building.
2. The building needs upgrading in all areas. Aesthetics and finishes need to be upgraded throughout.
3. The presence of hazardous materials has been documented and must be mitigated.
4. The number of public restroom facilities needs to be nearly doubled from the existing numbers to meet current industry standards.
5. It is probable that the entire mechanical, electrical and much of the plumbing installation needs to be replaced.
6. It will be necessary to address ADA access requirements throughout the building using passenger elevators and handicap ramps.
7. The audience seating, performance lighting, performance draperies and performance sound and video systems need to be replaced in total.
8. The stage rigging system requires a significant upgrade and replacement of parts and the hydraulically-operated orchestra pit lift may need only maintenance and minor upgrading.
9. A comprehensive outline and budget for replacing and upgrading the audience seating and the performance equipment is included as an appendix to this report.
10. While the auditorium was originally designed to have approximately 1000 seats on the main floor and balcony, the seat count may need to be reduced to approximately 850



to 900 seats when the seating is redesigned to provide ADA access and increased seat widths and row-to-row spacing.

11. Access to the loading dock by semi-trailer vehicles has become problematic due to the construction of the adjacent DPSS buildings. Mid-size delivery vehicles can still negotiate access to the loading dock.
12. Approximately 400 parking spaces are needed to serve the conventional parking needs of the audience, staff and performers.

BACKGROUND INFORMATION

The following information represents excerpts that were collected from contemporary newspaper articles that described the opening of the building on April 27, 1963 at a cost of \$1,550,000.

1. “Another Giant Step Forward in Catholic Higher Education in the Great West.”
2. “The most professionally equipped theater in the Rocky Mountain area”.
3. “The pale rose of the natural brick walls and the gold of the stage curtains complements the coloring used in the 998-seat capacity building. From each of these seats can be obtained the utmost in hearing and viewing of performances.”
4. “Steel reinforced concrete and masonry is the type of construction used on the three buildings.”
5. “From the floor of the stage to the grids above, the measurement is 86 feet.”
6. “The picture frame opening of the stage is 26 feet by 48 feet.”
7. “A sky cyclorama on the backstage wall is 32 feet high and 60 feet wide.”
8. “In addition to being attractive, the upholstery of the seating is durable and is comparable in design, color, and texture to that used in the Denver Auditorium Theatre.”
9. Theodore Fuchs was the theatre consultant and Thomas Morrissey was the acoustical engineer.
10. Eleanor Steber, Metropolitan Opera soprano, performed the dedication concert on April 27, with arias from American operas as well as Rossini’s “The Barber of Seville”.
11. “The King and I” was the first student production presented in the newly dedicated theatre, on May 1-3, 1963.

EXISTING CONDITIONS

Robert Long and Curtis Kasefang of TCC inspected the building and its performance equipment systems on April 2, 2019. In conjunction with this visit, the TCC consultants reviewed documents that provided additional information regarding the physical condition of the building and its systems. The following are notes from this inspection visit.



Public Lobby Areas

1. The lobby is small relative to the auditorium seat count, by current standards.
2. Additional lobby space is gained by sharing with the adjacent Library spaces.
3. Restrooms are available as follows:
 - a. Main floor: Women = 4 toilets; no facilities for Men
 - b. Balcony: Women = 5 toilets; Men = 2 toilets and 3 urinals
 - c. Basement: Women = 5 toilets; Men = 3 toilets and 3 urinals
 - d. Additional toilets are available in the Library.
4. The box office is small.
5. A manager's office is connected to the box office.
6. At the end of the lobby opposite the Library was a well-appointed reception area that could be divided off from the lobby with a wooden screen. This space was furnished from May Bonfils Stanton's country estate.

Auditorium

1. The main floor seating is 34" row-to-row and uses 19-20-21" seat widths. The seating is on a raked slope.
2. The seating has steel backs and steel pans.
3. Too few aisle lights.
4. The stage is 42" high.
5. The orchestra pit lift is 12' wide at the centerline.
6. ADA seating is currently available only at the rear of the main floor seating.
7. Balcony seating is 36" row-to-row and uses 20-21-22" seat widths. The seating is on a stepped riser system.
8. The risers at the front portion of the balcony are 10". The risers at the rear portion of the balcony are 12".
9. A 42" railing is extended along the entire balcony rail, while it only needs to be at the ends of perpendicular aisles. The solid base is 18" high.
10. There is no handicap access to the balcony or to the control booth / projection booth.
11. There are currently 680 seats on the main floor plus handicap seating, and 288 seats in the balcony for a total of 968 seats plus handicap seating.

Stage

1. The stage has adequate width and depth for most purposes.
2. The height to the grid is adequate.
3. There are no mid-rail galleries.
4. There is a "jump" platform downstage right, with lighting dimmer racks, etc.
5. Access to the grid is by means of a combination of a straight ladder to the "jump" and then a spiral to the grid.
6. The counterweight rigging is on Stage Left.
7. The rear wall of the stage is a large plaster cyclorama.
8. A loading door located up stage right connects to the scene shop behind the stage.



9. The route to the stage is from a loading dock that connects at basement level, that then passes through the dressing room area below the stage, and then onto the orchestra pit lift to raise the goods to the stage level. There is also a loading door at the stage level (one story up), but it is doubtful that this was frequently used.
10. When the DPS building was constructed to the side of the theatre building, the access for a semi-trailer to the loading dock was rendered problematic. There is a significant curb bump that impacts delivery vehicles of any size.
11. There is no handicap access to the stage.

Backstage Areas

1. The scene shop is the width of the stage and is relatively narrow.
2. A classic paint frame with paint frame well is located on the long wall of the scene shop.
3. There are several storage areas located above the scene shop. It is not clear what these were used for.
4. The dressing room is a large room located under the stage. It was a multi-use space that doubled as a Green Room and a rehearsal space.
5. A large, flat-floor, column-free space is located under the auditorium. This space has been used for a variety of purposes through the years. Most recently it appears to have been used as a Studio Theatre, although the ceiling height is rather low.
6. Directly off the basement lobby area is a space that has been developed as a small dance studio.
7. There is no handicap access to this lower level.

RECOMMENDATIONS

General Building Issues

1. Address the issue of existing hazardous materials.
2. Replace, or upgrade where possible, all mechanical systems.
3. Recondition all spaces within the building.
4. Provide ADA access to the stage, the basement areas and to the large, multi-use space below the auditorium.
5. Resolve ADA access and seating location issues for the main floor and balcony seating.
6. Install a public elevator that provides access from the parking area entrance to the lobby and the rear of the main floor seating. This elevator can also provide access to the balcony.
7. Improve access from the primary parking locations.

Public Areas

1. Install a lighting and sound control location at the rear of the main floor seating.
2. Replace all audience seating.
3. Improve all auditorium and lobby lighting and control.
4. Create additional public restrooms. There are currently 9 toilets for women and 5 toilets for men. These numbers need to be doubled to meet current standards.
5. Upgrade the aesthetics of all the public spaces.
6. Remove unnecessary portions of the balcony railing to improve views to the stage.



7. Install light pipes and lighting circuits on the front of the balcony for a conventional “balcony rail” lighting position.

Stage Areas

1. Replace all the performance lighting system and replace with equipment as outlined in the Performance Equipment Budget.
2. Repair and upgrade the stage rigging system as recommended in accompanying reports.
3. Replace all stage draperies.
4. Replace the sound, video and communications systems.
5. Provide appropriate maintenance for the hydraulic orchestra pit lift device. If repair is not possible, then replace with a new device.
6. Raise the opening between the stage and the scene shop area to allow for storage of a new orchestra shell.
7. Remove the “jump” platform down-stage right. Relocate the equipment and electrical infrastructure associated with that platform.
8. Consider the installation of mid-rail technical galleries on both sides of the stage.
9. Replace the stage floor material.
10. Improve the loading dock access so that a box truck or a semi-trailer can be effectively backed up to the dock.
11. Improve the FOH lighting catwalks and provide the necessary safety components.

Backstage Areas

1. Upgrade existing spaces to create industry standard star dressing rooms and general dressing rooms in the basement area.
2. Optimize the pathway between the loading dock and the access to the orchestra pit elevator to facilitate loading to the stage.
3. Install a “gurney size” passenger elevator that connects the basement level near the loading dock to the current “scene shop” area. This elevator will provide ADA access between the basement level and the stage, and it will also provide a more efficient loading opportunity for the small items that need to be moved between the loading dock and the stage.
4. Upgrade the large, multi-use room. Provide handicap access. Elevator access can be achieved to the basement lobby area. An ADA ramp can be developed to provide access from the lower lobby to the multi-use room.

Parking

1. Based on a seat count of 900 seats, provide approximately 400 parking spaces to accommodate the audience, staff and performers.
2. The recommendation of 400 parking spaces is based on a recognized factor of 1 parking space for every 2.5 audience members. This generates an audience parking count of 360 spaces. The additional 40 spaces would be used by staff and performers.
3. Parking spaces should include handicap parking spaces as required by code.
4. Valet parking should be available.
5. Structured parking should be considered to provide the 400 parking spaces.



6. If additional parking is required to meet the recommended 400 parking spaces, it would be advisable to coordinate with the neighboring Denver Public Schools facility to see if changes could be made to the existing DPS parking lot to allow for truck access to the May Bonfils Stanton Theatre loading dock.
7. Parking for school buses should be considered as part of the overall site plan for parking.

APPENDICES

TCC Performance Equipment Outline and Budget

Floor plans of the May Bonfils Stanton Theatre with suggested ADA access upgrades



Theatre Consultants Collaborative

Item #					Main Theate Rehab		
	Description	FFE	Unit	Unit Cost	Qty	Total	Notes
Theatre Consultants Collaborative Specified Equipment							
<u>Performance Draperies - 11062 / 11 61 43</u>							All drapes remain except Cyc and Scrim
1	Stage Draperies - Main Curtain - Simple		Each	10,500	1	10,500	
2	Stage Draperies - Grand Valance		Each	5,500	1	5,500	
3	Stage Draperies - Borders		Each	2,400	5	12,000	
4	Stage Draperies - Legs		Pair	1,650	6	9,900	
5	Stage Draperies - Tabs		Each	1,650	4	6,600	
6	Stage Draperies - Black Flat Panels		Each	2,500	1	2,500	
7	Stage Draperies - Traveler Panels		Pair	5,000	1	5,000	
8	Stage Draperies - Scrim		Each	2,700	1	2,700	Black
9	Stage Draperies - Cyclorama		Each	4,500	1	4,500	White/Natural
10	Drapery Storage Bags		Each	125	2	250	
11	Storage Hampers		Each	450	4	1,800	
	11062 / 11 61 43 Subtotal					61,250	
<u>Performance Curtain Tracks - 11063 / 11 61 44</u>							
12	Stage Drapery Traveler Track And Pull Rigging		LF	55	120	6,600	
	11063 / 11 61 44 Subtotal					6,600	
<u>Performance Manual Rigging - 11064 / 11 61 33</u>							
13	Single Purchase Counterweight Sets		Set	7,500	38	285,000	Rehab set, replace batten with truss batton
14	Dead Hung Sets		Set	2,000	2	4,000	Forestage (new)
	11064 / 11 61 33 Subtotal					289,000	
<u>Performance Powered Rigging - 11065 / 11 61 35</u>							
15	Power Batten Lines - Fixed Speed		Set	19,000	5	95,000	Replace batten with truss
16	Controller - Medium		Each	10,000	1	10,000	
	11065 / 11 61 35 Subtotal					105,000	
<u>Proscenium Safety Curtain - 11067 / 11 61 37</u>							
17	Proscenium Safety Curtain <50'		Each	65,000	1	65,000	
	11067 / 11 61 37 Subtotal					65,000	
<u>Performance Architectural Elements - 11069 / 11 61 13</u>							
18	Acoustical Shell - Diva - Painted		SF / Surface	70	3,358	235,060	
	11069 / 11 61 13 Subtotal					235,060	
<u>Performance Stage Machinery - 11941 / 11 61 39</u>							
19	Orchestra Pit Lift (Allowance)		Each	100,000	1	100,000	Rehab, replace seals, install current safety systems
	11941 / 11 61 39 Subtotal					100,000	
<u>Performance Power And Controls - 11961 / 11 61 61</u>							
20	Panel Board with 84 DMX driven motorized Breakers		Each	21,000	1	21,000	many are work lights / switched house lights
21	House & Work Light Circuits		Cir		20	-	By EE
22	Emergency Transfer Switch DMX Universe		Each	1,500	1	1,500	
23	ELTS 6 @ 20A Circuit Phase and Voltage Configuration As Required Emergency Power With Branch Protection Branch Protection		Each	8,000	1	8,000	

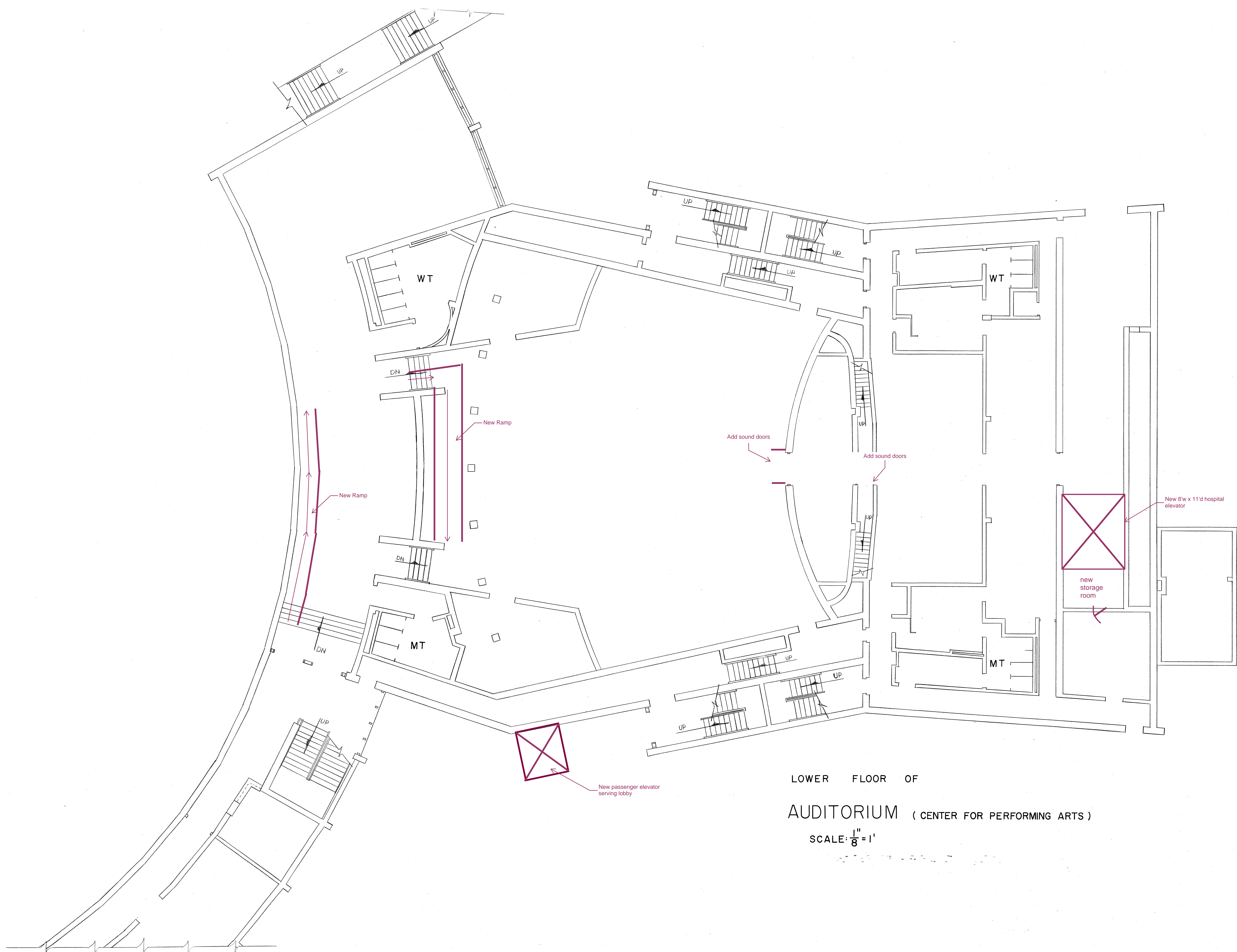
Theatre Consultants Collaborative

Item #	Description	FFE	Unit	Unit Cost	Main Theate Rehab		Notes
					Qty	Total	
24	Receptacle Only (Pigtail)		Cir	82	61	5,002	
25	100A Company Switch		Each	5,000	1	5,000	
26	200A Company Switch		Each	6,000	1	6,000	
27	400A Company Switch		Each	7,500	1	7,500	
28	Busduct - 5' 100A Stand Alone		Each	1,000	1	1,000	
29	BusDuct - 225a allowance		Foot	170	80	13,600	
30	225A Multipole Switch		Each	4,500	2	9,000	
31	Architectural Control Only - Master		Each	3,500	2	7,000	
32	Work/Aud. Light Control - Station		Each	325	12	3,900	
33	Motion / Daylight Detection		Each	150	12	1,800	
34	Performance Lighting Console		Each	17,000	1	17,000	
35	DMX Distr Equipment (1 universe/w 6 outs)		Each	2,200	6	13,200	
36	Control Faceplate		Each	300	24	7,200	
37	Base Processing Package/Rack/Network/Patch/ Switch		System	7,600	1	7,600	
38	8 Port DMX Node		Each	2,500	3	7,500	
39	Allowance For Architectural Lighting Control integration of LED or other non-conventional fixtures		Each	5,000	1	5,000	If house lighting is to be replaced with LED.
40	Stage edge illumination		Foot	45	75	3,375	LED Channel Embedded in the stage edge.
	11961 / 11 61 61 Subtotal					151,177	See Note 2
Performance Lighting Instruments And Accessories - 1196							
41	Stage Lighting Instruments - LED Ellipsoidal Moderate or short throw, high CRI	*	Each	2,000	50	100,000	
42	Stage Lighting Instruments - LED Ellipsoidal Moderate or short throw, Moderate CRI	*	Each	1,350	120	162,000	
43	Stage Lighting Instruments - LED Wash - High CRI	*	Each	1,350	48	64,800	
44	Cyc Lighting Instruments 1 Cell - LED	*	Each	2,500	18	45,000	
45	Automated Light - Moderate	*	Each	7,500	12	90,000	
46	Portable dimmer at conventional instrument - 750W	*	Each	450	6	2,700	
47	LED Work Light (switched)	*	Each	850	12	10,200	
48	Follow Spots - Standard Throw	*	Each	10,000	3	30,000	
49	Lighting Accessories	*	Each	125	269	33,625	
50	Control Cable	*	Each	55	245	13,475	portable cabling for fixtures
51	Loose Electrical Distribution - Std	*	Each	55	559	30,745	portable cabling for fixtures
	11964 / 11 61 64 Subtotal					582,545	
Performance Sound, Video, And Communications - 11969							
52	Compact Line Array		Cabinet	6,000	15	90,000	Varia
53	Compact Subwoofers		Each	7,500	3	22,500	
54	Monitor Speakers		Each	5,500	4	22,000	
55	Front Fill Speakers		Each	2,200	7	15,400	UP-4xp

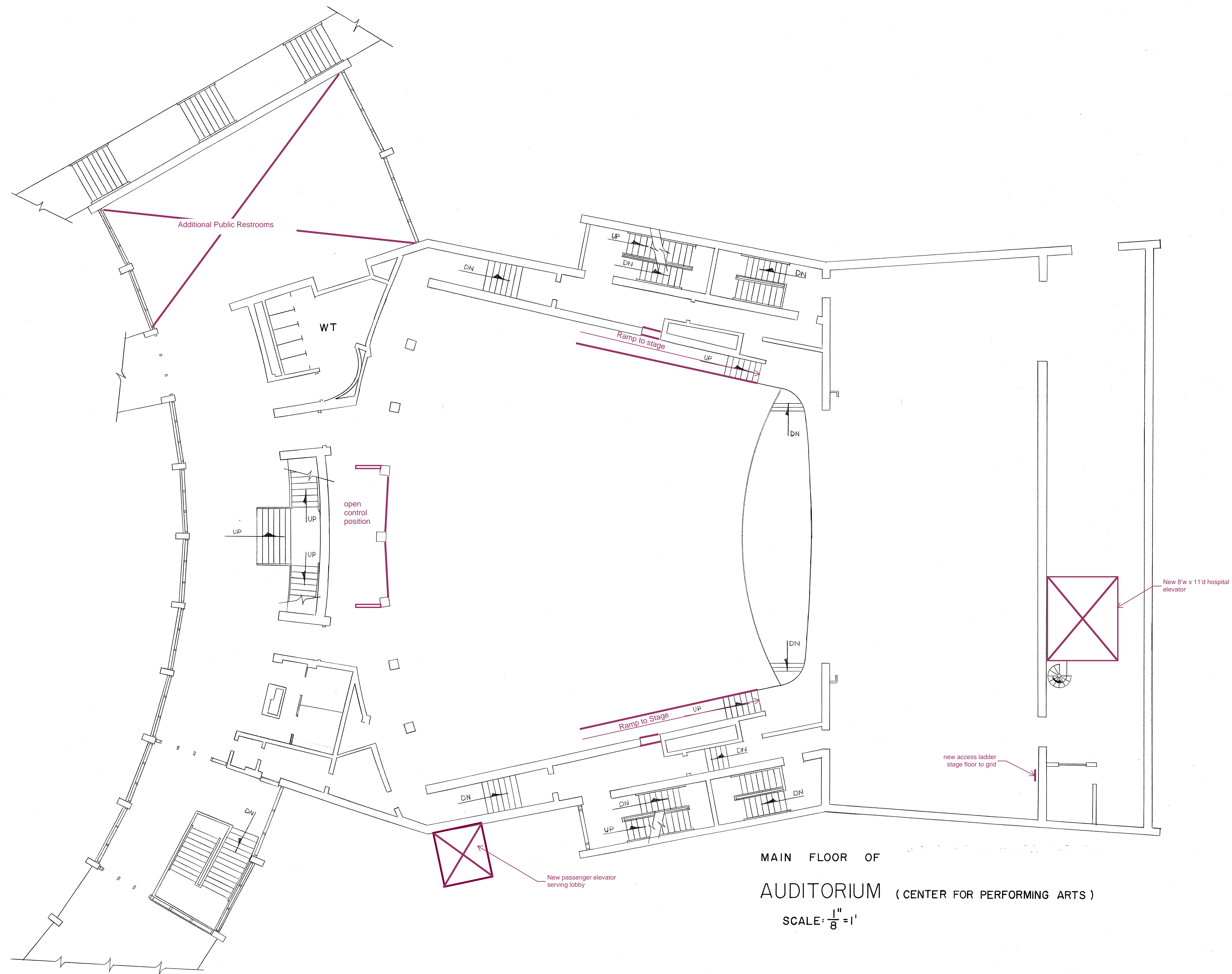
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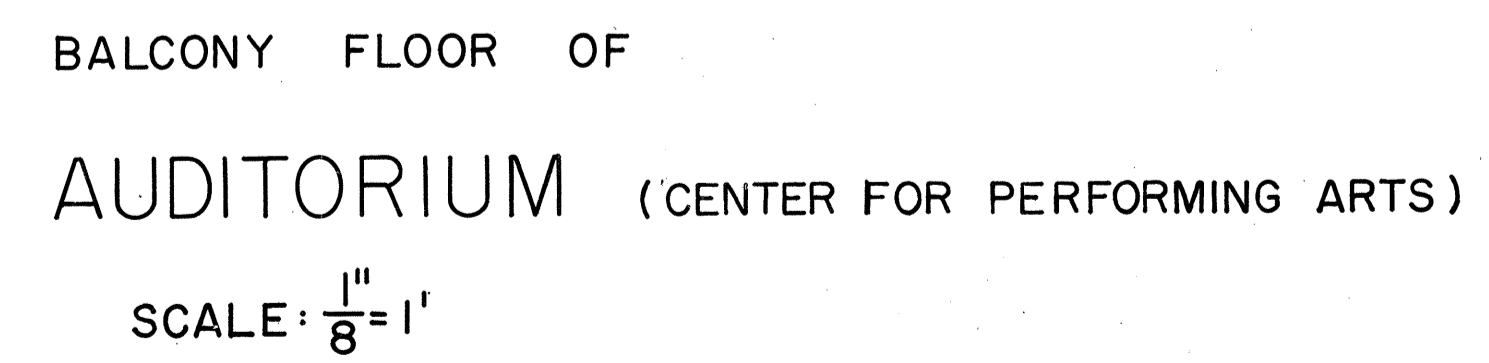
Item #	Description	FFE	Unit	Unit Cost	Main Theate Rehab		Notes
					Qty	Total	
56	Medium Digital Mixer w/ Digital Snake		Each	60,000	1	60,000	
57	Sound Effects Workstation		Each	15,000	1	15,000	Qlab
58	Digital Signal Processing		Each	20,000	1	20,000	
59	Wired Microphones and Accessories	*	Allowanc	1,000	10	10,000	
60	Wireless Microphones		Each	6,000	8	48,000	With antenna distro
61	CD/DVD/MP3 Player		Each	850	1	850	Include case and cables
62	Digital recorder - Stereo		Each	1,500	1	1,500	
63	Patchbay		Each	5,000	4	20,000	
64	Stage Manager Master Stations		Station	3,500	2	7,000	
65	Page / Show Relay - Per Channel		Each	8,640	3	25,920	
66	Page / Show Relay - Per Speaker Stn		Each	400	60	24,000	
67	Page / Show Relay - Per Page Stn		Each	3,800	1	3,800	
68	Tech Intercom - Digital 4 Channel Main Stn		Each	5,400	1	5,400	
69	Tech Intercom - Belt Pack or Wall Station		Each	1,350	18	24,300	
70	Tech Intercom Wireless System: Base Station & 4 wireless headsets		System	8,400	1	8,400	
71	Streaming WIFI B.Y.O.D. system		Each	2,000	1	2,000	
72	WiFiALS Receivers		Each	250	36	9,000	4% capacity, 3/4 HS, 1/4 Loop
73	Interpreter Station		Total	2,500	1	2,500	
74	Camera - High Definition Pan/Tilt Zoom		Total	6,500	1	6,500	
75	Camera - Extended Spectrum Fixed		Total	3,500	1	3,500	
76	Presentation Control System		Total	25,000	1	25,000	
77	High Def Transport over UTP (price per termination		Each	1,500	12	18,000	Transmit or receive
78	Video Monitoring and Screen.		Each	5,000	8	40,000	Screen, Connections, Mount or Cart
79	High Intensity Video Projector		Total	75,000	1	75,000	
80	Medium framed projeciton screen (<28' wide x 16' high)		Total	10,000	1	10,000	
81	Sequencing Panel Board		Each	12,000	1	12,000	
82	Panel Board Surge Supression		Each	1,000	1	1,000	
83	Sound & Communications - Faceplate and Wiring		Each	700	60	42,000	
	11969 / 11 61 70 Subtotal					670,570	See Note 3
Performance Seating Portable - 12705 / 12 62 00							
84	Chairs (stacking)		Each	350	28	9,800	
	12705 / 12 62 19 Subtotal					9,800	
Performance Seating Fixed - 12710 / 12 61 13							
85	Auditorium Seating - Wood		Each	450	872	392,400	
	12710 / 12 61 33 Subtotal					392,400	
Subtotal - Consultant Specified Equipment - NoHide / 00 00 00						2,668,402	
Equipment Specified By Others							

Item #					Main Theate Rehab		
	Description	FFE	Unit	Unit Cost	Qty	Total	Notes
Subtotal - Equipment Specified By Others						-	
Subtotal - All Equipment						2,668,402	
	Design Contingency			10%		266,840	
Total - All Equipment						2,935,242	
Subtotal - Fittings, Furnishings and Equipment (FFE) "*"		*				651,799	Items marked with an "*" in the FFE column may be purchased outside of construction contract directly by owner.
Subtotal - Base Bid						2,283,443	These items are installed as part of construction work.
	Figures are in US Dollars						
Estimated costs represent anticipated bid prices as received from specialty subcontractor if bid as of the date of this document. Estimated costs do not include: architectural, structural, mechanical or electrical systems. Escalation is not included. Taxes are not included. Overhead, profit and contingency applied by downstream contractor(s) are also not included. (ie: We haven't included the General Contractor's O & P.) Theatre Consultants Collaborative has no control over the cost of labor, materials or equipment, the contractor's methods of determining the bid prices, or over competitive bidding, market or negotiating conditions. Accordingly, TCC cannot and does not warrant or represent that bids or negotiated prices will not vary from any estimate of the Construction cost or evaluation prepared or agreed to by TCC.					Notes regarding items: 1) Requires CB panel with branch protection for each relay by others. 2) All items in this section installed by EC and are priced without installation (price exclusive of conduit and back box) unless otherwise noted. 3) All items in this section utilize conduit, backboxes and power distribution installed by EC and are priced without installation (price exclusive of conduit and back box) unless otherwise noted.		



LOWER FLOOR OF
 AUDITORIUM (CENTER FOR PERFORMING ARTS)
 SCALE: $\frac{1}{8}" = 1'$





APPENDIX G.

Venue Cost Report and Comparative Construction Cost Analysis

As part of the May Bonfils Stanton Feasibility Study, Venue conducted an Order-of-Magnitude Estimate that serves as a cost model to assist in aligning program, scope, quality and budget for the Theater. Venue also created a comparative construction cost analysis of comparable venues in the country. Venue's cost report begins on the following page and the comparative construction cost analysis begins on page 12.

May Bonfils Stanton Theatre Renovation Study

Rough Order-of-Magnitude Estimate R1

May 31, 2019



***May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1***

Introduction

May 31, 2019

Introduction

Keen Independent Research commissioned Venue to provide cost consulting services for the May Bonfils Stanton Theatre renovation project in Loretto Heights, Denver, CO. Venue submits this Feasibility Study Order-of-Magnitude Estimate as a cost model to assist in aligning program, scope, quality and budget.

Basis

Theatre Consultants Collaborative "TCC - Final Report - 3" forms the basis of this estimate.

Financial Summary

The estimated total construction cost for the May Bonfils Stanton Theatre renovation is \$22 million, in January 2021 bid dollars.

Building Summary

Gross floor area comprises 45,298 square feet.

Gross floor area clarification: grids, galleries, catwalks and exterior program areas are not included in the gross floor area.

Estimate Methodology

Theatre Consultants Collaborative program analysis were used for the calculation of the overall gross floor area to be renovated. A cost model was developed based on the function of areas contained in the gross floor area program, and other building, performance equipment, acoustical and site conditions taken into consideration. It should be noted that this is a program driven budget principally based on functional areas, however Theatre Consultants Collaborative marked up existing building drawings were utilized to help determine renovation scope and layout.

For pricing and market conditions, Venue confidentially contacted general contractors for current market conditions and unit pricing input and this current and project specific cost data was utilized in this estimate.

Estimate Inclusions

- Substructure
- Shell including roof replacement with like systems
- Building interiors
- Demolition and asbestos abatement
- General contractor general requirements
- Mechanical & electrical services
- Performance equipment & seating
- Sitework and utilities (limited)
- Design/pricing contingency
- General contractor general conditions, overhead and fee
- Escalation to bid date
- Owner purchase performance equipment
- Construction change order contingency

**May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1**

Introduction

May 31, 2019

Estimate Exclusions

- Multiple phasing/staging of construction (estimate assumes one CM mobilization when the existing building is closed)
- Relocation of any main existing utilities
- Soil borings, geotech, site and utility surveys
- Contaminated soil treatment and disposal
- Testing/inspections expenses
- Third party acoustical or M&E commissioning
- Permits and associated fees
- Professional fees and reimbursables and construction administration expenses
- Design build and/or fast-track construction schedule premium
- Sole sourced equipment or systems
- Service and maintenance contracts
- Spare parts
- Models, mockups & renderings
- Financing
- Fundraising
- Public relations
- Legal fees and expenses
- Owner staff or project management expenses
- Owner relocation (during construction) and moving expenses
- Groundbreaking, topping off and pre-opening expenses
- Art allowance
- Musical instruments etc.
- Owner overall project contingency
- Endowment/Subsidies

Definitions and Assumptions

The following helps define the terminology and assumptions in this report:

- Substructure: excavation, dewatering, foundations and slab-on-grade is limited to the installation of the new passenger and service elevators
- Structure: miscellaneous steel and concrete work for the elevator shafts and bridge connections to the prop lofts
- Exterior enclosure - lightweight architectural treatment to newly constructed passenger elevator shaft and tie-in to existing building envelope
- Building interiors:
 - *Theatre:*
 - Audience Chamber Floor
 - Carpet to aisles
 - Painted concrete to balance
 - New sprung wood
 - Paint to existing drywall ceiling
 - Existing brick walls to remain
 - Refurbish stage and orchestra lift skirts
 - Painted gypsum to balance
 - Stage floor
 - Ceiling
 - Walls

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Introduction

May 31, 2019

- Lobbies:

- Floor Carpet
- Ceiling Painted gypsum
- Walls Wood Panels 10%
- Fabric Panels 10%
- Painted gypsum to balance

- Public Restrooms:

- Floor Tile \$15/sf allowance
- Ceiling Painted gypsum
- Walls Tile 50%
- Painted gypsum to balance

- Multi-use Room:

- Floor VCT
- Ceiling Painted structure
- Walls Painted gypsum

- Ballet Studio:

- Floor Sprung wood floor throughout
- Ceiling Painted gypsum
- Walls 8' high mirror on one wall only
- Painted gypsum to balance

Balance of areas to receive new finishes similar to existing.

- Mechanical includes plumbing and drainage, fire protection, heating, ventilating, air conditioning and controls -

Plumbing and Drainage:

Plumbing and drainage includes electronically activated plumbing fixtures; replacement of all domestic hot, cold and recirculation potable water piping to fixtures and fittings and HVAC systems throughout; replacement of natural gas water heater with new; replacement of gravity and pumped flow sanitary waste (and vent) collection system from fixtures, fittings, floor drains and equipment throughout connected to existing site sanitary services; replacement of storm water drainage piping with PVC XFR or Cast Iron MJ complete with new roof drains; natural gas piping to water heaters and HVAC equipment is replaced.

Fire Protection:

The renovated building is fully fire sprinkler protected with quick response wet and/or dry system to local codes and regulations, for light ordinary hazard coverage. Generally areas are protected with wet systems coverage and areas subject to physical damage are protected with dry or pre-action systems coverage. New fire hose valves are included at each side of stage. Fire pump is not required.

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Introduction

May 31, 2019

Controls and Automation:

The existing controls system is replaced with a Building Automation System (BAS) consisting of direct digital controls (DDC) connected to campus controls system. The BAS controls and monitors all HVAC systems and equipment, and various plumbing, fire protection and electrical systems where required. System allows operators to start and stop equipment and will automatically control zone temperatures, air and water flow rates. System and system graphics allow full monitoring, trending and reporting of set points, equipment control and alarm functions. Damper and valve actuators are electric/electronic type with direct digital control (DDC). Ventilation rates are controlled by carbon dioxide sensors (demand ventilation) throughout the facility.

Heating, Ventilating, Air Conditioning (H.V.A.C.):

The mechanical H.V.A.C. system estimate includes for the following:

- Existing boilers are replaced complete with new circulation pumps, air separation, water make up, and chemical dosing system. Hot water heating piping is extended from boilers to new pumps to air handling units, fan coil units, perimeter radiation, reheat coils in VAV's and auxiliary unit heaters throughout.
- Ventilation and conditioned air is delivered throughout the building via air handling units. Constant volume AHU's with noise-critical overhead air distribution system serve the Auditorium via ceiling mounted supply air grilles. Constant volume AHU's with noise-critical overhead air distribution system serve the Lobby via linear bar or sidewall long-throw diffusers. Variable volume air handling units serve the remainder of spaces throughout via conventional overhead air distribution via linear bar and/or ceiling diffusers to suit specific space. Generally air is supplied to the spaces via a network of sheetmetal ducts to and from the respective air handling units supply air diffusers within the space. Duct is lined with internal 1" - 2" thick duct liner depending on location and area served. Ceiling voids (where available) are utilized to convey return air to main riser shaft locations. Includes all ductwork, diffusers, VAV boxes with reheat coils, accessories, etc. Fire/smoke dampers are provided at all shafts and 2-hour rated walls.
- Semi-custom quality air handling units serve the renovated building generally comprising of: 4" thick Double Wall insulated casing, solid stainless steel base (drain pan), dx cooling coil section, hot water pre-heating, heat recovery wheel (where necessary) mixing box section, MERV8/13 filter sections, supply and return/exhaust fan arrays through variable frequency drives and c/w vibration isolation, access sections with marine lights, factory installed building automation BACnet, and discharge plenum equal to Trane / Carrier / York.
- Fan coil units throughout for 24/7 loads
- Washroom / kitchenette / janitor / general exhaust are routed through outside air energy recovery system via a network of exhaust grilles and ductwork. Shops do not require dedicated exhaust systems.
- Provision for duct lagging, vinyl wrap, acoustical plenums (sound traps) and the like for low RC spaces.

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Introduction

May 31, 2019

General:

All systems / services located and routed for acoustic sensitivity and noise transfer elimination. Design is such to comply with LEED as a minimum. Seismic restraints installed as per City of Denver standards. Selective demolition by mechanical contractor is included.

- Electrical includes services and distribution, lighting, devices and controls, systems and ancillaries and performance equipment accommodation – specifically –

Distribution & Services:

A new 500KVA 13.8KV to 120/208V substation provides power to a new 1600A 120/208V main switchboard via an underground secondary feeder. The complete existing normal power distribution equipment is replaced with new equipment. Additional normal power distribution equipment is provided to accommodate the new and revised loads. The existing inverter system is replaced by a 5 KVA inverter for life safety lighting. Transformers are isolation type to accommodate the production equipment requirements and are located away from all production areas. Mechanical equipment is fed through mechanical distribution panels and the electrical division is providing line and load side wiring. The existing building and technical grounding systems are upgraded to accommodate the new equipment.

Lighting, Devices and Heating:

Replacement lighting is generally provided using recessed and wall mounted decorative LED fixtures. Life safety lighting is powered through the emergency inverter system and is controlled using emergency control relays. Lighting control is replaced and upgraded using a central LV addressable control system. Local switching, occupancy and daylight sensors are incorporated into the design. These controls are interfaced with the production dimming systems. Devices are installed to meet general maintenance and specialty requirements for production facilities. 20A receptacles are provided in the production areas to accommodate the new production equipment requirements. Dimmer racks are provided as part of the equipment provided in the production equipment package and will be fed through dedicated transformers. 200A and 400A company switches are provided for production power requirements.

Systems and Ancillaries:

The existing addressable two stage fire alarm EVAC system is replaced throughout the facility and new equipment is added to accommodate the addition. A distributed antenna system for police and fire department is also included to serve the facility. The existing security access control and CCTV system is replaced and provides control and monitor the perimeter access doors. Communications empty raceway infrastructure and CAT 6 structured cabling system are provided. Horizontal CAT 6 is provided from wall mounted communication outlets, wireless access points and runs back to communications rooms. An empty raceway and wiring system for the production equipment and AV is provided to accommodate the new production equipment.

- Performance equipment and seating budget from Theatre Consultants Collaborative is included.

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Introduction

May 31, 2019

- General requirements includes for crane and hoisting, specialty scaffolding, subcontractor bonding for all the subtrades, temporary protection/construction, mock-ups, laydown premium and miscellaneous non-trade
- Sitework allowance (minimal paving) is included along with minimal (electrical) utilities allowance. Note, no major utilities relocation is included.
- Design/pricing allowance is for ongoing design detailing that will occur until drawings are complete and for quantity measurement and pricing adjustments.
- General conditions, overhead and fee includes all requirements for the general contractor, at a currently competitive rate.
- Escalation to bid date allows for currently known normal price increases that will likely occur between now and the projected January 2021 bid date and not for major unforeseen pricing fluctuations and market conditions that can not be predicted - there could be a major unforeseen uplift or downturn in the market between now and when the project is bid, however and any final adjustment to pricing can only be made with any certainty once market conditions at bid are known.
- Owner purchase fitting fixtures & equipment allowance is included as directed by Theatre Consultants Collaborative.
- Construction change order contingency is for existing building conditions variances, coordination conflicts on the drawings and other minor errors and omissions that may occur during the construction phase of the project (Owner changes not included).

Note: Venue has no control over the cost of labor, materials or equipment, the general contractor/construction manager's tender prices, competitive/negotiated bidding, or market conditions. Whilst Venue cannot warrant that the tender will not vary from any estimate prepared, we do however use our best endeavors to ensure that our estimate closely reflects the anticipated tender cost.

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Estimate Summary
May 31, 2019

ITEM		AMOUNT
A	Sub-Structure	\$115,000
B	Shell	\$770,000
C	Interiors	\$3,520,000
D	Mechanical & Electrical Services	\$5,255,000
E	Performance Equipment & Seating	\$2,190,000
F	Demolition & Temporary Construction	\$1,050,000
G	General Requirements	\$765,000
H	Siteworks and Utilities	\$225,000
I	Design/Pricing Allowance 15%	\$2,085,000
J	General Conditions, Bonds, Insurances & Fee 15%	\$2,395,000
K	Escalation 9.1%	\$1,665,000 5% per annum
L	GMP Buyout Contingency 3.0%	\$600,000
TOTAL BID COST IN JANUARY 2021 BID DOLLARS		\$20,635,000 \$ 456 /gsf
M	Owner Purchase Performance Equipment Items	\$705,000
N	Construction Change Order Contingency 5%	\$1,030,000
TOTAL CONSTRUCTION COST IN JANUARY 2021 BID DOLLARS		\$22,370,000 \$ 494 /gsf

Overall Gross Floor Area
- Renovated Area
45,298 gsf

May Bonfils Stanton Theatre Renovation Study
Rough Order-of-Magnitude Estimate R1

Elemental Summary
May 31, 2019

ELEMENT		Total	\$ per gsf	ELEMENT
A	SUB-STRUCTURE	\$114,600	\$2.53	1%
A1.1	Excavation	\$0	\$0.00	
A1.2	Foundations	\$112,700	\$2.49	
A1.3	Slab-on-Grade	\$1,900	\$0.04	
A1.4	Basement Walls	\$0	\$0.00	
B	SHELL	\$770,000	\$17.00	6%
B1	Superstructure	\$470,000	\$10.38	3%
B1.1	Structural Concrete (incl below)	\$0	\$0.00	
B1.2	Structural Steel	\$470,000	\$10.38	
B1.3	Other Structure	\$0	\$0.00	
B1.4	Miscellaneous Structure	\$0	\$0.00	
B2	Exterior Enclosure	\$300,000	\$6.62	2%
B2.1	Roofing (replace with like)	\$250,000	\$5.52	
B2.2	Exterior Walls	\$50,000	\$1.10	
B2.3	Exterior Windows & Curtainwall	\$0	\$0.00	
B2.4	Exterior Doors	\$0	\$0.00	
B2.5	Miscellaneous Exterior	\$0	\$0.00	
C	INTERIORS	\$3,520,000	\$77.71	26%
C1	Partitions & Doors	\$490,000	\$10.82	4%
C1.1	Partitions	\$335,000	\$7.40	
C1.2	Interior Doors	\$155,000	\$3.42	
C2	Vertical Movement	\$525,000	\$11.59	4%
C2.1	Stairs	\$0	\$0.00	
C2.2	Elevators & Lifts	\$525,000	\$11.59	
C3	Interior Finishes & Fixtures	\$2,505,000	\$55.30	18%
C3.1	Public & Performance Spaces	\$1,625,000	\$35.87	
C3.2	Non-Public Spaces	\$880,000.00	\$19.43	
D	MECHANICAL & ELECTRICAL SERVICES	\$5,255,000	\$116.01	38%
D1	Mechanical	\$3,195,000	\$70.53	23%
D1.1	Plumbing & Drainage	\$645,000	\$14.24	
D1.2	Fire Protection	\$235,000	\$5.19	
D1.3	Heating, Vent, Air Cond	\$2,050,000	\$45.26	
D1.4	Controls	\$265,000	\$5.85	
D2	Electrical	\$2,060,000	\$45.48	15%
D2.1	Services & Distribution	\$415,000	\$9.16	
D2.2	Lighting, Devices & Controls	\$1,010,000	\$22.30	
D2.3	Systems & Ancillaries	\$635,000	\$14.02	
E	EQUIPMENT	\$2,190,000	\$48.35	16%
E1	Performance/AV Equipment & Seating	\$2,190,000	\$48.35	16%
E1.1	Performance Equipment & Seating	\$2,190,000	\$48.35	
E1.2	AV Equipment	\$0	\$0.00	
E2	Miscellaneous Equipment	\$0	\$0.00	0%
E2.1	Miscellaneous Equipment	\$0	\$0.00	
F	DEMOLITION & TEMPORARY CONSTRUCTION	\$1,050,000	\$23.18	8%
F1.1	Demolition & Asbestos Abatement	\$1,000,000	\$22.08	
F1.2	Temporary Construction	\$50,000	\$1.10	
G	GENERAL REQUIREMENTS	\$765,000	\$16.89	6%
G1.1	Equipment & Rentals	\$185,000	\$4.08	
G1.2	Project Overhead Items	\$580,000	\$12.80	
GROSS FLOOR AREA		\$13,664,600	\$301.66	100%
		45,298	gsf	


H SITEWORKS & UTILITIES		
<i>H1.1</i>	<i>Siteworks</i>	<i>\$100,000</i>
<i>H1.2</i>	<i>Mechanical Utilities</i>	<i>\$75,000</i>
<i>H1.2</i>	<i>Electrical Utilities</i>	<i>\$50,000</i>
TOTAL SITWORKS & UTILITIES		\$225,000



Comparative Construction Cost Analysis for May Bonfils Stanton Theatre

20 June 2019

CONFIDENTIAL FOR THIS PROJECT'S USE ONLY

<i>Facility</i>	<i>Location</i>	<i>Type/Seat Count</i>	<i>Gross Floor Area</i>	<i>\$/gsf</i>	<i>Construction Cost adjusted to Jan 2021 bid date and Denver location</i>
Dallas City Performance Hall 	Dallas, TX	Performance Hall (700)	56,300 new facility	\$910	\$51,250,000
Texas State University Performing Arts Center 	San Marcos, TX	Theatre (400) Recital Hall (300)	43,700 new facility	\$874	\$38,200,000
Montgomery College PAC 	Washington, D.C.	Main Theatre (500) Studio Theatre (100)	52,350 new facility	\$870	\$45,550,000

<i>Facility</i>	<i>Location</i>	<i>Type/Seat Count</i>	<i>Gross Floor Area</i>	<i>\$/gsf</i>	<i>Construction Cost adjusted to Jan 2021 bid date and Denver location</i>
Hunter Smith Band Building University Virginia 	Charlottesville, VA	Band Room	17,898 new facility	\$788	\$14,100,000
Cleveland Institute of Music 	Cleveland, OH	Recital Hall (250) Practice Rooms Teaching Studios Library Distance Learning	36,000 new facility	\$753	\$27,100,000
Studzinski Recital Hall Bowdoin College 	Brunswick, ME	Recital Hall (290)	20,200 renovated facility	\$708	\$14,300,000



Comparative Construction Cost Analysis for May Bonfils Stanton Theatre

20 June 2019

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<i>Facility</i>	<i>Location</i>	<i>Type/Seat Count</i>	<i>Gross Floor Area</i>	<i>\$/gsf</i>	<i>Construction Cost adjusted to Jan 2021 bid date and Denver location</i>
Zach Theatre	Austin, TX	Theatre (418)	29,700 new facility	\$695	\$20,650,000



All Projects listed:

Inclusive of design/pricing contingency, CM's general conditions, overhead and fee, escalation to January 2021 bid date, and construction change order contingency

Exclusive of soft costs

Note - all figures are interpolated from published information and necessarily approximate

APPENDIX H.

Victor Gotesman Facility Operating Plan

The Keen Independent study team created an operating plan for a renovated May Bonfils Stanton Theater. Included is a business plan and an exploration of key questions that address financial implications and pros and cons of the model. The human resource needs of the venue, earned revenue sources, and the overall costs of programming and operations are addressed.



VICTOR GOTESMAN
Performing Arts Facilities Planning

MAY BONFILS STANTON THEATER FEASIBILITY STUDY

FACILITY OPERATING PLAN

JUNE 2019

Victor Gotesman Performing Arts Facilities Planning

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INTRODUCTION

The Keen Independent Research Team includes a diverse array of performing arts facility development expertise. Victor Gotesman Performing Arts Facilities Planning (PAFP) has been charged with the development of an Operational Plan for a revitalized May Bonfils Stanton Theater (MBST). The following plan provides a roadmap for decision makers and community stakeholders to consider. The operational plan focuses on the internal workings of MBST, how it might be governed, structured, managed, programmed, and operated. Each area has financial implications represented in the financial estimates of the Theater's operations which are outlined within the operating business plan.

Planning for the May Bonfils Stanton Theater's redevelopment includes an understanding of the Theater's future administration, programming, and operations. Identifying how the building will be used, by what types of performing arts and community organizations, and how often, are key elements of projecting the financial viability of the Theater. This includes estimating sources of earned revenue, as well as the Theater's operating costs. If a shortfall exists between how much is earned annually and the cost of operations, a fundraising or underwriting program becomes a critical piece of the financial equation.

Performing arts facilities rely on program or content as a key component of the operational demand. A renovated May Bonfils Stanton Theater without a robust program of performances and facility users would not be sustainable and would not achieve the goals desired by stakeholders. The foundation upon which programs take place depend on an operational structure that is built to support the programmatic and financial operation of the facility.

In the case of May Bonfils Stanton Theater, the operational structure might also respond to the performing arts community's need for performance space; an infrastructure need that might be addressed with a renovated MBST. Understanding how the MBST fits into the cultural landscape is a critical aspect of the Theater's revival. The programming mix for many performing arts facilities often includes an active facilities rental program, which was true for past incarnations of the MBST.

For a renovated MBST, this operational approach represents a dual programmatic imperative of performances and events, plus community access. This programmatic duality is most often supported by a non-profit organizational structure or a governmental entity. The costs associated with access to performance space can be a barrier for many organizations; therefore, rental underwriting is often implemented to lessen the financial burden of producing and presenting organizations. This structure is most often realized under a non-profit model which provides mechanisms to fundraise in order to generate contributed income which can offset program and operating costs.

In some cases, a hybrid model exists in which a governmental entity, such as a city or county, partners with a non-profit operator that is responsible for programming and operations. (See Benchmarks on page 15)

PROJECT GOALS AND BACKGROUND

The goal for this portion of the study is to determine how a renovated MBST will be set-up to operate and what entity will be responsible for the programming and financial health of the Theater. We will explore an operating model and review the pros and cons inherent to the model, including a snapshot of the financial implications. To understand the operating model is to understand the human resource needs of the venue, the earned revenue sources, and the overall costs of programming and operations.

The development of an operating plan for the May Bonfils Stanton Theater will explore the following key questions, the resolution of which frame the business plan formulation.

- What type of entity or organization will own and govern the May Bonfils Stanton Theater?
- What are the demands of the entity or organization that will manage, run, and program the Theater?
- Can the MBST address the performing arts space infrastructure needs of Denver?
- How will the Theater be used and by which organizations?
- How much utilization will be needed to sustain the facility's operation?
- What are all the potential sources of earned revenue for MBST?
- What are the operating cost estimates of a renovated MBST?
- How will any gap between revenue and expenses be handled?
- How will the renovated MBST benefit the Denver performing arts community and audiences?

Through this analysis and consideration, we collectively arrive at a potential operational path forward.

STRUCTURAL IMPERATIVES

In determining the optimal structure for MBST, fundamental components of that structure are necessary to consider in the development of an effectual operating model. This construct forms the primary foundational elements for the Theater's operation and its rebirth.

The following are the key components necessary for a performing arts space of the size and scale of a renovated MBST. There are options as to how these essential components are implemented; however, they are all necessary in some structural form.

Governance

The entity that owns the building (Westside Development may lease to operator) will provide the governance or authority that oversees the facility's policies and thus its operations. It is defined as:

"Governance is the establishment of policies, and the continuous monitoring of their proper implementation, by the members of the governing body. The primary duty of the governing body is to enhance the prosperity and viability of the organization."

- Ownership – The owner is responsible for all aspects of the MBST and controls how the operation is structured, the policies governing the operation, and the overall health of the MBST organization.
- Mission oversight – The owner will ensure that the goals and objectives of the MBST mission are maintained through its partnerships, programming, and the Theater's utilization.
- Policy formulation and control – The owner will establish all operational policies and retain oversight over the execution of those policies.
- Financial responsibility – Fiduciary responsibility rests with the governing body, as well as the oversight of partner organizations' financial goals and results.
- Fundraising – A contributed income stream or budget allocation is required for most performing arts facilities. The ability to raise funds that offset operational costs and underwrite programming is often mandated.
- Short and long-term planning – The governing body is responsible for developing operational objectives and strategies for accomplishing those goals.

Management

The governing body may choose to manage the May Bonfils Stanton Theater through an internal facility management operation, such as Denver Arts and Venues; or the owner may opt to contract or lease the management of the facility to a third party that would be responsible for the management of the day-to-day operation.

- Staffing – MBST will require a professional staff to lead and operate the facility, including a structure of executive, administrative, programming, marketing, education, development, production, and building departments.
- Operations – Operational oversight will rest with the managers of the building with responsibility for all aspects of how the building is used and how the performances are supported, produced, and presented.
- Administration – Administrative systems are required to oversee human resources management, executive management, internal record keeping and fulfilling legal requirements.
- Marketing – This includes the development and execution of program marketing as well as marketing the facility itself in order to secure bookings.
- Financial accountability – Someone must be responsible for annual budget development, management, and the financial results from building programs and operations.
- Fundraising – There is often a requirement to supplement earned revenue with contributed income from individuals, institutions and corporations, as well as sponsorships.
- Day-to-day venue management – The entity will be responsible for all operational functions of the building and maintain facility policies as set out by the governing body.
- Short and long-term planning – In collaboration with the governing body, management must continuously embark on a planning and evaluation process in order to meet the facility's operational, programmatic and financial goals.

Programming

The facility's programming (the actual performances being presented on stage) forms the central core of its mission, identity, market impact, and financial results. Each relies on a robust program of performances and events. A curatorial approach to the facility's programming is key to a mission-driven artistic distinctiveness.

- Resident Organizations – Organizations that call MBST home may be considered Resident Organizations, with an opportunity to produce and present performances and events in the MBST.
- Internal artistic programming – This refers to programming that is produced by the operating entity and includes mounting the production or event and being responsible for all production costs, marketing costs, and show running costs. The operating entity assumes all risks associated with the performance or event.
- Presented artistic programming – Presented programming includes those events that are imported to the MBST by the operating entity. This includes paying a fee for service, marketing expenses and show running costs with revenue earned through ticket sales.

- Programming produced by venue users – The venue operator will be responsible for the facilities rental program which provides access to MBST spaces to outside users.

Community Benefit

The May Bonfils Stanton Theatre should serve as a cultural resource to and for the Denver community by supporting the work of performing arts organizations and individual artists, and should offer access and facility resources to a broad cross-section of the Denver performing arts community, adding significantly to the performing arts ecosystem of the City.

- Professional Development Services - In addition to providing space, programs that educate, mentor, and support artistic and organizational growth are an important benefit for the arts community.
- Artist Co-Work Spaces - The May Bonfils Stanton Theater (and the adjacent Library building) offers a unique opportunity to create artist co-work space, makerspace, and collaborative space to foster an enhanced creative environment.
- Programs and Services - The community benefit aspect of this model requires administrative and financial support consistent with the needs of the programs and services being provided, including the cost to create and maintain the programs.

Production

The support of performances onstage and backstage requires a professional production staff to handle the kind of turnover that a venue with rental activity requires. Advancing productions, handling technical setups, load-in, show running, load out, crew scheduling and supervision, and production oversight will be required.

- Technical production operations – Not all productions are appropriate or are able to physically fit into the MBST with the production staff often making that call. The production team schedules the use of the venue by determining the production requirements for a specific performance and the time required to move into the building, set up on stage, perform, strike the stage set-up, and load out. This may preclude the use of the hall until all production requirements are completed.
- Theatrical equipment and systems – A fully functioning performing arts facility will have sophisticated theatrical systems for lighting, rigging, sound and mechanical. These systems require experienced personnel to operate and maintain them. Often the venue will rent outside equipment to supplement the in-house inventory, depending on an event's production requirements.
- Pre-performance support – An experienced production team will advance each production prior to its arrival at MBST. The pre-performance planning is essential for handling the unforeseen complications of moving shows in and out the facility.

- Show running – The MBST will have a production staff that is responsible for the execution of the production requirements of the public performances.
- Post-performance strike – The production staff will be responsible for moving productions out of the MBST and prepare the hall for the next user.
- Facility maintenance and upkeep – Ongoing maintenance and upkeep of the venue and the theatrical systems will be the responsibility of the production staff. This will include an annual building maintenance shutdown, often spanning two or more weeks.

The restoration of the MBST inherently contains operational and artistic (programmatic) challenges for all stakeholders. At the same time, the facility offers an array of assets and opportunities for the community. It is important to match the artistic (programmatic) and educational goals with an achievable and sustainable financial model. As important planning decisions are required, the following opportunities and challenges should be considered.

Opportunities

- Increased arts and cultural activities in south Denver.
- Professional development opportunities for local artists and arts organizations.
- New spaces for children and families to participate in the arts.
- Ability to provide affordable performance and rehearsal space in South Denver to arts groups from the region.
- Ability to provide professional support and guidance by experienced arts administrators and facility operators.

Challenges

- Identifying a qualified facility operator with programming experience to activate the goals of the creative hub.
- Establishing a philanthropic program for the facility to cover the operating expenses and to fulfill the annual budget requirement.
- Maintaining an active calendar of events.
- Creating an equitable and inclusive use-policy that will allow access for a diversity of users.
- Establishing and implementing methods for measuring the impact of the facility on the Denver artists and the community overall.

ACTIVATION GOALS

Activating the space will require that the owner and the operator agree on a mission for the new facility and the operational goals set by the owner. There is a need to identify short- and long-term goals for the facility which will help to ensure success. The mission will provide a clear path forward, allowing the operator to build capacity and fulfill the owner's vision. Importantly, the mission and goals should ensure that Denver's diverse community has an equal opportunity to access space in the facility.

After reviewing the missions of the benchmarked institutions and drawing inspiration from them, a potential Denver Creative Hub mission statement might read:

"To cultivate the diversity of the arts in Denver by enhancing the cultural and educational opportunities for community participation in the arts."

Informed by the opportunities and challenges outlined in the previous section, below are several goals for activating the new arts facility in the areas of marketing, programming, the development of an equitable rental program, relationship building, and fundraising:

Short-Term Goals

- Identify a capable facility operator.
- Solidify an implementation plan with the facility operator.
- Create an equitable and inclusive process for outside users to access and rent space. The process should be fully aligned with the mission of the creative hub.
- Begin the marketing process by announcing the availability of spaces for rent, targeting past MBST users, nonprofits, community groups, private individuals, and other entities in need of cultural space.
- Brand and market the MBST to the community and beyond, using social, digital and print media, as well as printed materials.
- Maintain a direct connection with the greater creative community, keeping them involved and engaged in the process.

Long-Term Goals

- Create a creative hub program for emerging artists and arts organizations.
- Communicate directly with the public using various marketing platforms.
- Identify possible opportunities to present a curated program of guest artists.

PROGRAM EVALUATION

A program evaluation plan will play a crucial role in measuring the extent that the organization is delivering its mission and meeting its strategic goals. Arts space development, in general, is challenging to measure; however, there are experts who have already tackled this work by creating indicators for success. One organization, Leveraging Investment in Creativity (LINC), operated for a limited time purely for the purpose of arts space development research. It published a report that outlined several indicators for success from which a new arts facility in Denver can draw. *Arts Space Development: Making the Case*, by Maria Rosario Jackson and Florence Kabwasa-Green, was published by the Urban Institute in 2007. It recommends that program evaluation plans consider three main categories:

- Space availability and infrastructure
- Artists' careers and professional development
- Artists' relationships to the broader community

PAFP suggests creating methods for collecting data in these three impact areas at the beginning of implementing each program, as evaluation can be a challenging and time-consuming task. Integrating it within the program development at the outset will offer a smoother process for data collection and avoid having to retroactively engineer the evaluation process. Data collection can involve disseminating surveys to participants to collect demographic data along with their thoughts regarding the ways in which the programs at the new arts facility serve their professional and programmatic needs; and how, over time, the arts community in Denver will ultimately be affected. PAFP can assist in implementing any program evaluation should the need arise.

OPERATING MODEL

How the May Bonfils Stanton Theater operates, its utilization, and its program, can be determined by a number of factors. Clearly, the financial considerations are important and so are the opportunities and how a renovated MBST might address the need within Denver for affordable, accessible, and appropriate performance space for many performing arts organizations.

The market demand portion of the study indicates growth in all performing arts genres and the continued interest for audiences to experience live cultural events. Through our research we have discovered a need within the performing arts sector for performance space outside of the downtown central core and with better and easier community access. And we have learned of the impressive history of performance activity at the MBST over the years and the community's ardent interest in seeing MBST resurrected.

The Denver Cultural Facilities Infrastructure Paradigm

The Denver market has a diverse mix of performing arts spaces. Most facilities are utilized over 70% of the time as reported in the May 16, 2019 Keen Independent Research detailed finding of the Denver arts community. The limited number of dates available, coupled with the cost of renting the venue, are prohibitive for many Denver arts organizations. Some in the performing arts community have sufficient resources to gain access to an impressive array of facilities; however, there is a segment of the community for which access to affordable performance space remains a challenge.

How then, can the May Bonfils Stanton Theater, fit into Denver's facility infrastructure need? And how might a 900-1,000-seat theater address that need?

A potential path forward is to model the MBST operation on a community focused "incubator" or "creative hub" for emerging, small and mid-size organizations as well as Tier One and above organizations whose artistic output may need a home for outreach performances. The "creative hub" model specifically refers to *an operation and its program which nurtures growth and development of artists and arts organizations in the community*. The model is designed to provide support for all segments of the arts community with a focus on arts start-ups and organizations with limited organizational capacity that are in need of support resources. The entrepreneurial aspect of the "creative hub" is a concept employed in business incubators which are created to strengthen start-ups or new business ventures. The "creative hub" model would offer similar support for artists and arts organizations with a goal to strengthen the entire arts community by bolstering growth for all cultural organizations, regardless of size or capacity.

Through the feasibility study process we heard from the community of artists and arts organization about the need for affordable and accessible performance space outside of the downtown center. Many of these organizations had been users of the MBST prior to its closing. A renovated Theater would provide a valuable missing link in the inventory of performing arts facilities in the Denver area and could fulfill a community need for creative and performance space. *However, we see a broader opportunity beyond just performance space which includes a program of services designed to support the "creative hub" concept by offering centralized services for organizations in need of performance space and professional development.* The physical structure is central to the "creative hub" concept, but it is not the only aspect which must be considered. Ultimately, it is the mission and the implementation of the programs that support that mission,

which are equally important. The “creative hub” model is programmatically heavy and requires expertise to achieve and sustain it.

The “creative hub” concept will effectively fit into Denver’s arts facilities ecosystem with the May Bonfils Stanton Theater providing the physical creative space needed in the community. The goal of the “creative hub” is to nurture artistic growth of organizations through a mission driven operation that offers professional development programs, maker (creation) space, central services, and administrative support for the community.

Professional Staff

The operational demands of the “creative hub” model require a professional staff to implement and execute each aspect of the building’s operation. The model also requires a professional teaching or mentorship staff, in addition to production, administrative, programming, marketing/sales, development, and box office personnel.

The past success of the MBST was partly due to the support that it received as part of a larger educational institution, occupying the Loretto Heights campus. Without similar institutional support, the Theater operation will need to include staff positions that in the past would have been handled by a central campus-wide operation.

The renovation and systems upgrades proposed for the MBST will also require expertise to operate and successfully attain a sustainable model.

Professional Development Programs & Services

A significant opportunity exists in Denver to support the growth and development of artists and arts organizations. Consistent with the “creative hub” concept, support through professional development services and central administrative services would greatly benefit the Denver arts community by strengthening the artistic output of artists and arts organizations. We have learned that there is a need in Denver for arts infrastructure support for small, emerging, and even mature organizations that would benefit from programs designed to bolster their administrative capacity. This can be accomplished by offering programs that provide advice and counsel on important business functions like marketing, fundraising, and financial management. Programs that offer these services to artists and arts organizations, in addition to the opportunity to share co-work spaces, could offer a much-needed boost to the performing arts sector of Denver.

Facilities Rental Program

The “creative hub” model also relies on maximizing the earned revenue potential of the MBST. The facility operator will be responsible for developing a robust facility rental program designed to provide access to the performance space to a wide range of performing arts users. Venue rentals should not be limited to the “creative hub” users only, but should be open to commercial uses such as popular concerts, attractions and events that would be appropriate for the Theater.

Rental rates should align with the types of usage including the incorporation of non-profit and commercial rental rates for the Theater and all ancillary spaces of the MBST. (See financial pro-forma budget on page 24)

Organizations we spoke with indicated that they are currently paying between \$1,000 - \$30,000 per day for performance facility rent.

Produced & Presented Programming

The operator will have the opportunity to create programming as a producer or presenter of events. The “creative hub” model offers programmatic opportunities that can frame the MBST through performance opportunities that are missing in other area venues. The opportunity exists to create a diverse mix of programming, offered through a curatorial process, that responds to and represents the rich cultural landscape of the City. In this model, the operator would assume the costs associated with the programming, such as production and promotional expenses, and recoup revenue from tickets and other event-related sales.

Production

The operator will be responsible for all productions in the MBST and will oversee a staff and crew that will handle all performance-related production requirements essential for each performance. In addition to performance production requirements, the production team is responsible for all theatrical systems and equipment for the MBST, including training, maintenance/upkeep, and operations.

SPACES

The following spaces are envisioned for the “creative hub” concept:

Space Type	Seats	Format
Performance Space	900	Proscenium theater
Flexible Studio Space	150	Teaching/Rehearsal/Performance
Classroom Space	35	Teaching
<i>Administrative Space (Resident Orgs.)</i>	<i>10</i>	<i>Workstations**</i>
<i>Administrative Space (Operator)</i>	<i>10</i>	<i>Workstations**</i>

***Location of these spaces to be identified*

The following expands upon these spaces and how they might be used.

Performance Space

Ideally, the performance space should have the flexibility to be utilized in myriad ways and formats so that different types of arts groups and non-arts organizations can use the performance space for a variety of activities. This can include theater productions, dance performances, concerts, recitals, amplified music, lectures, film screenings, and special events. The performance space may be used as a function space

accommodating weddings, private parties, and other non-performance events. This would be the largest public assembly space in the building.

Flexible Studio Space

The studio space serves as an ancillary space to the performance area in that it can be used as a rehearsal room or a performance space for smaller productions, such as staged readings, guest speakers or meetings. It can also be used as a teaching space, especially suited for dance or theater classes. Ideally, the flooring (temporary or permanent) would support dance instruction.

Classroom Space

The dance studio space in the MBST can be utilized for artist workshops and for resident organizations to use as creative space for planning for upcoming productions. The classroom space should be flexible and contain appropriate technology to support the creative process as well as for conferences and meetings.

Administrative Offices

Several arts organizations indicated that access to administrative office space at a low price-point would be of value. PAFP suggests that 10 workstations for resident organizations and 10 workstations for the operator's administrative staff should be considered in the development of the facility. These workstations can be configured in several different ways, including combining all organizations into one office space with varying kinds of dividers or creating separate rooms for the resident organizations, or any other combination depending on the budget available and the desired vision for the administrative atmosphere. Ultimately, the layout for these spaces will be determined in the phase of the study with the architect and space programmer.

UTILIZATION

In order to understand potential space utilization for the new arts facility, the study team analyzed the usage from previous users from 2012-2017 prior to the closure of the Theater and spoke to a few of those users to learn how they might continue to use the space. Responses were overwhelmingly positive. For the usage projections, the team also reviewed data from comparable facilities and applied it to the new space, and planned for an internal presenting program and professional development program for artists. The model contains a usage percentage required in order to maintain the level of rental revenue necessary for bringing in enough revenue to support the budget, while also cultivating a vibrant facility. The table below illustrates how the usage might occur in the new facility. It shows a sample calendar of events with the number of events listed per month.

The projected events per month are hypothetical; they illustrate a sample of how the facility might be utilized. Included are the usage days by space type (performance space and flexible studio space) for various kinds of uses. These include performances, rehearsals, internal programming events, workshops, and special events.

USAGE DAYS CALENDAR														
Type	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	April	May	June	July	Totals	Usage %
Internal - Presenting & Special Events	1	2	1	1	1	2	1	1	1	2	1	2	16	
Rentals - Performances	8	7	7	4	8	7	7	8	8	8	7	7	86	
Rentals - Rehearsal	7	14	14	7	10	7	14	7	14	7	12	7	120	
Rentals - Special Events	4	4	2	2	4	2	4	2	4	4	4	2	38	
PERFORMANCE SPACE TOTALS	20	27	24	14	23	18	26	18	27	21	24	18	260	71%
Internal - Presenting & Special Events	2	2	2	2	2	2	2	2	2	2	2	2	24	
Rentals - Performances	4	4	4	3	3	4	4	4	4	4	4	3	45	
Rentals - Rehearsal	4	4	4	3	3	4	4	4	4	4	4	3	45	
Rentals - Special Events & Meetings	12	12	12	12	12	12	12	12	12	12	12	12	144	
FLEXIBLE EVENT SPACE TOTALS	22	22	22	20	20	22	22	22	22	22	22	20	258	71%

BENCHMARKING

Benchmarking provides a view of comparable existing facilities, programs, and operations around the country and beyond. The benchmarked institutions serve as models to consider as the planning and decision-making process progresses. Benchmarking is helpful to a point, as each institution reviewed is unique in location, communities served, and structure. PAFP has identified six institutions with exceptional performance spaces and programs. Each of these spaces is owned by some other entity, such as a government or corporation, and is leased to an operating entity that manages the building and its programming. These institutions are chosen for the array of programs that serve their communities, meeting the needs of a diverse set of artists and makers. Three out of the six also serve markets that are similar in size to Denver.

Below is an in-depth review of the researched arts facilities, noting relevant aspects of their programming, structure, and facility details.

MATCH: Midtown Arts & Theatre Center Houston in Houston, TX

<https://matchhouston.org/>

MATCH is a performance venue and creative hub for the Houston region's small and mid-sized arts organizations. Providing a centralized hub for performances and other arts activity, it allows audiences to experience a broad spectrum of the arts. Four mid-sized arts groups - Aurora Picture Show, DiverseWorks, Suchu Dance, and The Catastrophic Theatre - formed a group, pooling their resources from more than 50 donors plus a loan to purchase a piece of midtown land for the project.



Programming: MATCH offers its space to rent to outside groups in the arts community at affordable rates, in most cases paying “what they can,” with MATCH subsidizing the remainder of the rent. It provides offices and cubicles for artists, arts groups and cultural groups to rent, as well.

Facilities: MATCH consists of two buildings, North and South.

- The North building has four performance venues with dressing rooms and wardrobe to support all four in operation at once:
 - Box 1: 100 seats in the round
 - Box 2: 159 seats fixed risers
 - Box 3: 140 seats flexible black box

- Box 4: 329 seats proscenium
- Small Café
- The South building:
 - 3 rehearsal studios with sprung floor
 - 3,000 square feet of gallery space
 - 5,000 square feet of office space and room for 60 people to have their own desks
- An open-air breezeway spans the warehouse-style development.
- Steps to the second floor double as bleacher seats for outdoor performances.

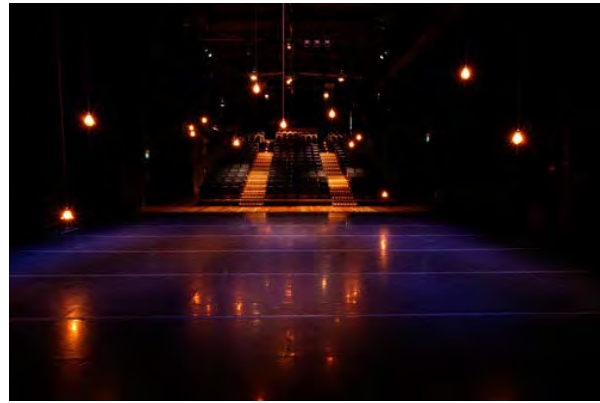
Project Relevancy: Built specifically to allow small to mid-sized arts organizations to utilize affordable performance and administrative space collectively, MATCH is a great example of a development that included public-private-independent sector collaboration.

Cost: The \$25 million building was funded from the four groups' donor base and collective resources, a \$6 million capital campaign grant from the Houston Endowment, a city "380 agreement" funded through incremental increases in the area's sales and mixed beverage tax revenues, and the Mid Main development company that receives income from the parking lot.

Z Space / Project Artaud in San Francisco, CA

<http://zspace.org/>

Operating out of an old can factory in the Mission District of San Francisco, Z Space now activates two performance spaces within a warehouse aesthetic on the entire block that is owned by Project Artaud. Formerly the space was inhabited by the now dissolved arts collective Theater Artaud Inc, and in 2002 the Project Artaud board, which operated the Live/Work facility for artists, took control of the space. As a means to professionalize and efficiently operate the space, the artists in the building agreed to put out a



request for proposals for a new organization to step forward and manage the theater spaces. Z Space Studio became the operating entity in 2009.

Programming: Z Space programming includes co-productions, offering subsidized performance space, and hosting open "salons" for community-issue focused conversations. It offers a Technical Development Residency, providing artists with technical and design resources for new work development. Its subsidy

program includes free space usage for artists who do not currently own a space and qualify through a competitive application process. The programming serves:

- 22,000 annual audience members
- 700 youth and children through Youth Arts (the vast majority are low-income, English language learners)
- Approximately 50 small and mid-size arts organizations

Facilities:

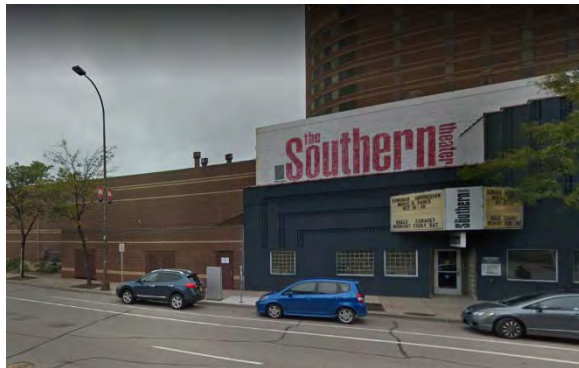
- 85-seat black box
- 244-seat main stage
- 125-standing capacity lobby area

Project Relevancy: Z Space offers arts space for myriad organizations within an urban core that has experienced massive growth, as well as offering a vast array of innovative programming from its internal operator.

The Southern Theater in Minneapolis + St. Paul, MN

<https://southerntheater.org/>

Located at Seven Corners in Minneapolis near the University of Minnesota, the 165-seat Southern Theater is a venue for experimental work that appeals to diverse audiences. The Southern Theater opened its doors on March 1, 1910, offering a variety of entertainment. Following years as a garage, warehouse, antique shop, restaurant and vacancy, the Southern resumed its role as a theater when the Guthrie Theater renovated the space for use as a second stage. With the assistance of the Minneapolis Arts Commission, the Southern Theater Foundation emerged in its present, non-profit structure in 1983.



Programming: A program of the Southern Theater, ARTshare is the Twin Cities first all-access performance membership. When you become a member, you get complete access to the whole season including all of the Resident and Guest Resident performances. The membership allows patrons to attend more than 25 different productions for just \$18 a month. Resident performance groups do not pay rent per performance; the income for the space usage comes from ticket sales.

Facilities:

- 165-seat flexible space

- Owned by the city

Project Relevancy: Over a dozen arts group utilize central services and performance space at The Southern Theater, creating vibrant programming for the venue and offering affordable space for smaller organizations who otherwise may not have had similar opportunities to perform.

The Center of Creative Arts in St. Louis, MO

<https://www.cocastl.org/>

The Center of Creative Arts (COCA) began as an arts incubator with studios, a gallery, and a theater in a synagogue's former sanctuary. Today it is a multidisciplinary arts institution developed with the intention to serve as a visual and performing arts center for small arts organizations. It is on the National Register of Historic Places.



Programming: COCA's multidisciplinary and multicultural arts programs include performances, educational classes, camps, and workshops serving individuals ages 6 months through adult, artists' residencies, and exhibits of contemporary art in the COCA's Millstone Gallery. It also provides arts-based training, programming and consulting for business professionals and other entrepreneurial workshops and events. COCA attracts 50,000 area residents each year to the facility.

Facilities:

- 60,000 square foot building
- 454-seat proscenium theatre
- 228-capacity flexible space
- 100-capacity gallery space
- 18-capacity kitchen
- Several other studios

Project Relevancy: COCA is an example of how an arts incubator can grow the capacity of the arts community.

Cost: A \$2 million renovation in 1985-86 transformed the former B'nai Amoona Synagogue into a community-based arts center. In 2017 it embarked on a \$45 million capital campaign to fund an additional expansion and endowment.

12th Ave Arts in Seattle, WA

<http://www.12avearts.org/>

12th Avenue Arts is a mixed-use development that combines affordable housing with space for restaurants, offices, and performing arts. Capitol Hill Housing aspired to transform a parking lot into a neighborhood center featuring affordable housing, performing arts space, community meeting space, and local retail. It is a unique 14-year partnership and effort between Capitol Hill Housing, the Seattle Police Department, and a consortium of three Capitol Hill based theater groups that formed Black Box Operations.

Black Box Operations was chosen as the Master Tenant of theatre facilities through a competitive application process in 2011. The project provides 88 units of work-force housing, two performing arts venues, vibrant ground floor retail and restaurant space, incubator office space for non-profit organizations, and a secure underground parking facility for police officers of the East Precinct. The main entry is pulled back from the sidewalk, creating an outdoor plaza. An undulating veil of fenestration above also serves as the building marquees.



Programming: Three performance companies - Strawberry Theater Workshop, New Century Theater, and Washington Ensemble Theater - make up the Black Box Operations consortium operating the facilities. They manage a robust space rental program, serving many arts groups in the Seattle community with one-third of the calendar year made available for rentals from outside users.

Facilities:

- 2 Performing Arts Venues - 8,919 square feet
 - 67-seat studio theatre
 - 125-seat main stage
- Affordable Housing (88 units) - 67,954 square feet
- Incubator Office Spaces - 19,402 square feet
- Retail Sales & Services Space - 3,922 square feet
- Restaurant space - 2,533 square feet
- Accessory Parking (for police dept) - 47,012 square feet

Project Relevancy: 12th Avenue Arts exemplifies how advantageous a collaboration between the city, developers, and a nonprofit operator is, and how that continues to serve each entity for the long-term.

Cost: The \$47 million project required complex financing that combined Low Income Housing Tax Credits and New Markets Tax Credits among other funding sources, including Capitol Housing's first ever capital campaign.

Battersea Arts Centre in London, UK

<https://www.bac.org.uk/>

<https://www.youtube.com/watch?v=bXsKXlyO98s>

A former town hall, Battersea Arts Centre was renovated and converted into an arts facility in 1979, run by an independent nonprofit operator, rent-free. Each of its 80 rooms can be used as performance spaces, from the attic to artists' bedrooms to the Grand Hall.



Programming: There are numerous opportunities to participate at Battersea Arts Centre, including via various afterschool programs for young people, families, co-working spaces, collaborative incubators to test and develop artistic projects (called Scratch), performances, international touring of professional performances, an art gallery, extensive digital archives, private events such as weddings and banquets, and many others. Battersea is currently undergoing a renovation of its Grand Hall after a fire in 2015. The Arts Centre serves:

- Over 160,000 people visit annually
- About 5,000 young people and children participating in workshops annually
- Over 400 artists produce 650 performances and tour at least 12 shows and projects annually

Project Relevancy: Battersea Arts Centre is an example of a facility that offers extensive and innovative arts programming, and creative re-use of an historic building.

The financial information below was gathered from the organizations' 990s published on Guidestar. Financial information for 12th Avenue Arts and Battersea Arts Centre is not included.

	MATCH: MIDTOWN ARTS & THEATER CENTER HOUSTON		Z SPACE (Operator) / PROJECT ARTAUD (Owner)		THE SOUTHERN THEATER		THE CENTER OF CREATIVE ARTS (COCA)	
Location	Houston, TX		San Francisco, CA		St. Paul + Minneapolis, MN		St. Louis, MO	
Population (2017)	2.313 million		884,363		306,621 + 422,331		318,069	
REVENUE								
Membership	\$0	0.00%	\$0	0.00%	\$0	0.00%	\$0	0.00%
Fundraising Events	\$0	0.00%	\$0	0.00%	\$0	0.00%	\$860,181	7.93%
Government Grants	\$0	0.00%	\$72,800	4.24%	\$0	0.00%	\$254,253	2.34%
Individual Contributions & Other Grants	\$99,372	9.71%	\$595,898	34.73%	\$43,358	15.08%	\$7,530,265	69.40%
NonCash	\$50,000	4.88%	\$9,551	0.56%	\$0	0.00%	\$706,941	6.52%
Total Contributions	\$99,372	9.71%	\$668,698	38.98%	\$43,358	15.08%	\$8,644,699	79.67%
Event/Performance Rentals	\$680,426	66.46%	\$370,136	21.57%	\$0	0.00%	\$0	0.00%
Office Space Rentals	\$141,366	13.81%	\$0	0.00%	\$0	0.00%	\$0	0.00%
Ticketing (Commissions or Admission)	\$102,521	10.01%	\$506,106	29.50%	\$16,523	5.75%	\$245,209	2.26%
Program Income	\$0	0.00%	\$124,252	7.24%	\$220,287	76.63%	\$2,215,660	20.42%
Other Program Service	\$0	0.00%	\$0	0.00%	\$0	0.00%	\$0	0.00%
Investment Income	\$191	0.02%	\$0	0.00%	(\$515)	-0.18%	\$67,107	0.62%
Other Income	\$0	0.00%	\$46,487	2.71%	\$7,819	2.72%	(\$322,130)	-2.97%
Total Program Services	\$924,504	90.29%	\$1,046,981	61.02%	\$244,114	84.92%	\$2,205,846	20.33%
TOTAL REVENUE	\$1,023,876	100.00%	\$1,715,679	100.00%	\$287,472	100.00%	\$10,850,545	100.00%
EXPENSES								
Payroll Expense, Salaries & Benefits	\$754,519	35.24%	\$1,190,759	52.55%	\$86,864	27.38%	\$3,519,141	58.66%
Professional Fees	\$40,706	1.90%	\$126,568	5.59%	\$21,381	6.74%	\$445,597	7.43%
Advertising & Promotion	\$25,046	1.17%	\$71,535	3.16%	\$6,671	2.10%	\$186,848	3.11%
Office Expenses	\$89,847	4.20%	\$58,794	2.59%	\$21,314	6.72%	\$118,503	1.98%
IT	\$7,712	0.36%	\$0	0.00%	\$0	0.00%	\$197,066	3.28%
Occupancy	\$181,098	8.46%	\$151,446	6.68%	\$22,650	7.14%	\$389,032	6.48%
Travel	\$0	0.00%	\$74,701	3.30%	\$0	0.00%	\$20,154	0.34%
Conferences Conventions Meetings	\$0	0.00%	\$4,126	0.18%	\$698	0.22%	\$0	0.00%
Interest	\$4,611	0.22%	\$1,318	0.06%	\$2,301	0.73%	\$0	0.00%
Depreciation	\$796,161	37.18%	\$40,645	1.79%	\$20,000	6.30%	\$383,833	6.40%
Insurance	\$54,000	2.52%	\$8,747	0.39%	\$7,908	2.49%	\$62,946	1.05%
Repair & Maintenance	\$128,124	5.98%	\$0	0.00%	\$0	0.00%	\$0	0.00%
Production Expense	\$57,709	2.69%	\$385,267	17.00%	\$0	0.00%	\$89,256	1.49%
Licenses & Permits	\$1,811	0.08%	\$0	0.00%	\$0	0.00%	\$0	0.00%
Program Activities	\$0	0.00%	\$52,873	2.33%	\$126,965	40.03%	\$418,288	6.97%
Misc	\$0	0.00%	\$99,018	4.37%	\$461	0.15%	\$168,626	2.81%
TOTAL EXPENSES	\$2,141,344	100.00%	\$2,265,797	100.00%	\$317,213	100.00%	\$5,999,290	100.00%
Staff Numbers	6 Staff, 38 Volunteers		9 Staff, 50 Volunteers		17 Staff, 20 Volunteers		34 FT 43 PT Staff, 456 Vol	
Year Established	2006		1993		1978		1986	
Year Built	2016		2009 - renovated		Historic Theatre, 1910		Renovated in 2005 & 2018	
Cost	\$25 million		NA		NA		\$45 million	
Source	Guidestar 2017		Guidestar 2016		Guidestar 2016		Guidestar 2017	

FACILITY BUSINESS PLAN & OPERATIONAL ANALYSIS

The development of a new arts facility in Denver is a vision that extends beyond design and construction. The vision is one of a facility with a performance and educational mandate which fills a need, providing professional development for the diverse arts community. The structure of a new arts facility is one that will provide the foundation for MBST's vision of artistic opportunities in Denver and the surrounding area, which is accomplished through operational integrity, professional staffing, effective policies, and entrepreneurial financial goals.

The financial pro forma is constructed using the following considerations:

- The development of a guest artists' series program.
- The development of central services for resident arts organizations (the Creative Hub).
- Offering creative space and office space to Denver artists, arts organizations, and select resident organizations at special rates, either within the MBST Building or in the adjacent library property, should it become available.
- Offering spaces for rent to outside community users, including performing arts groups, private and public users.

The pro forma operating estimate is a snapshot of anticipated revenues and expenses based on a robust rental program and an entrepreneurial approach to program development. Implied by these estimates is a program that positions the restored MBST as an affordable venue for artists in Denver.

EXPENSES

PAFP projected expenses for programming and fixed operating costs at approximately \$1.2 million for the first year and growth of 3% each year in years two and three. Expenses include costs for events and presentations, building operating costs, office supplies and expenses, equipment, insurance, professional fees, and other related expenses. Also included are payroll and employee benefits and insurance. The staff model is described below.

Staffing

The staff requirement for a new arts facility includes arts professionals with experience in the administrative aspects of facility management, finance, human resources, development, marketing, and entrepreneurial leadership. The organization should be led by an experienced Director who is responsible for all aspects of the arts facility operation and is charged with the artistic and business health of the organization. Together, the staff is responsible for all operational aspects of the facility, supporting the goals and objectives of the creative hub mission. The following staffing structure is in line with the benchmarked institutions, with some variation based on the particular needs of the MBST.

Position descriptions are summarized below and outline the roles and responsibilities for each staff member listed in the table above.

- Executive Director: The Executive Director is the chief executive of the venue and is responsible for its health and success. The ED has several direct reports in areas key to the success of the new arts facility.
- Director of Programming: This role is the chief curator and books the guest artists' series in the event the operator chooses to take on that program.
- Director of Operations & Production: This position coordinates all theater activities including production, technical, show and event running, and operational management of the facility. It is responsible for all functional aspects of the performance spaces and oversees the production and execution of events. This role maintains the production calendar and coordinates with each team member, as well as manages the community of resident organizations and outside renters.
- Business Manager: The Business Manager is responsible for budget development, financial management and record-keeping, as well as all systems to manage payroll, employee benefits, policies and procedures, and employee retention. This role is responsible for cash handling, accounting system management, financial reporting and strategy.
- Development Manager: The Development Manager is responsible for all fundraising activities associated with the programming and events. Duties include fundraising from institutions, individuals, corporations, and governmental agencies.
- Marketing & Communications Manager: The Marketing & Communications Manager is responsible for reaching into the community to share stories about the residents, the users, and the plethora of events and artistic opportunities in the new arts facility. This position is also responsible for building relationships with online and print media sources and for managing social media channels.
- Technical Crew: Reporting to the Director of Operations, the crew handles all the theater's technical requirements including maintenance and operations of all technical systems, and equipment, show running, and loading.
- Box Office Manager: Reporting to the Marketing Manager, the Box Office Manager will handle all event ticketing, sales, and patron databases.
- Box Office Assistant: This position supports the ticketing function for all MBST events.
- The new facility may also wish to hire contract staff such as a custodial, security, and ushers, as well as recruiting volunteers for some events.

The following shows the expenses and revenue pro forma budget and the line items for each potential cost for three years with a projected 3% increase per year and assuming a non-profit operator is at the helm.

PRELIMINARY PRO FORMA FINANCIAL OPERATING MODEL				
EXPENSES	Year 1	Year 2	Year 3	NOTES
Programming Expenses				
Curated Program	\$150,000	\$150,000	\$150,000	
Advertising	\$25,000	\$25,750	\$26,523	
Photography & Filming	\$5,000	\$5,150	\$5,305	
Postage & Delivery	\$20,000	\$20,600	\$21,218	
Printing and Production	\$25,000	\$25,750	\$26,523	
Concessions Supplies	\$10,000	\$10,300	\$10,609	
Total Programming Expenses	\$235,000	\$237,550	\$240,177	
Fixed Expenses				
Personnel Expense				See Staffing Tab
Payroll Wages & Salaries	\$585,000	\$602,550	\$620,627	
Payroll Taxes	\$52,650	\$54,230	\$55,856	
Workers Compensation	\$2,750	\$2,832	\$2,917	\$0.47% of payroll
Group Medical Insurance	\$60,000	\$61,800	\$63,654	\$500/month per FT employee
Other Benefits/Bonuses	\$14,000	\$14,420	\$14,853	
Bank Service & CCard Fees	\$20,000	\$20,600	\$21,218	
Education/Conference	\$5,000	\$5,150	\$5,305	Professional development for staff
Licenses and Permits	\$500	\$515	\$530	
Equipment Rental & Repair	\$15,000	\$15,450	\$15,914	
Building Occupancy Costs				
Internet	\$6,000	\$6,180	\$6,365	
Janitorial/Snow Removal	\$20,000	\$20,600	\$21,218	
Building Repairs & Maint.	\$20,000	\$20,600	\$21,218	
Telephone	\$6,000	\$6,180	\$6,365	
Gas and Electric	\$16,000	\$16,480	\$16,974	
Water	\$2,500	\$2,575	\$2,652	
Trash service	\$3,000	\$3,090	\$3,183	
Alarm System	\$7,500	\$7,725	\$7,957	
Staff Meals & Travel	\$5,000	\$5,150	\$5,305	
Office Expense				
Postage and Delivery	\$5,000	\$5,150	\$5,305	
Office Supplies/Software	\$20,000	\$20,600	\$21,218	
Dues and Subscriptions	\$3,000	\$3,090	\$3,183	
IT & Computer Maintenance	\$24,000	\$24,720	\$25,462	
Website, Server & Email Hosting	\$15,000	\$300	\$300	build website in year 1
Patron Service Database	\$35,000	\$36,050	\$37,132	Must have ticketing and donor database combined
Insurance	\$15,000	\$15,450	\$15,914	General Liability
Professional Fees	\$35,000	\$36,050	\$37,132	Accounting, legal, branding
Total Fixed Expenses	\$992,900	\$1,007,536	\$1,037,754	
TOTAL EXPENSES	\$1,227,900	\$1,245,086	\$1,277,930	

REVENUE SOURCES

The new facility will require a mix of rental income and ticket revenue; however, PAFP predicts that at least 35% of the funding will need to come from contributed sources. Below is an outline of the income potential from renting the spaces, as well as from ticket sales.

Earned revenue categories include:

- Ticket revenue
- Resident organization office and performance space rentals
- Non-profit rentals
- Commercial rentals
- Concessions sales

The shortfall between earned revenue and operating expenses will most likely be covered by fundraising initiatives from the following sources:

- Individual gifts
- Institutional gifts (foundations)
- Governmental support (federal, state, county)
- Corporate support

Rental Rates & Totals

The pro forma operating budget includes revenue based on rentals by resident and outside organizations. The calculation is based on rental rates proposed for the renovated facility that are less expensive than the rates for other comparable venues in the area, such as those listed in the facilities inventory. Considering the need for affordable arts space in Denver, the rates are priced to accommodate a range of users, including those with smaller budgets, and can be arranged to offer rates at a sliding scale based on the operating budget of the organization.

Ticket buyer projections are based on 60% of total capacity for the performance and studio spaces and on the number of performances projected annually at the new arts facility. These rates and usage totals are illustrated in the following tables.

RATES & TOTALS						
RENTAL RATES						
Space	Non-Profit Rental Rates				Commercial Rental Rates	
	Resident Performance	Resident Rehearsal	NonResident Performance	NonResident Rehearsal	For Profit Event	
Performance Space	\$2,000	\$200	\$3,000	\$500	\$5,000	
Studio Space	\$200	\$200	\$260	\$260	\$800	
INTERNAL PROGRAMMING TICKET REVENUE						
Space	# of Events	Total Seats	% of Seats	Sales Projection	Tkt Price	
Performance Space	16	900	675	\$216,000	Avg. \$20	
Flexible Event Space	24	150	113	\$40,500	Avg. \$15	
TOTAL	40	1,050	788	\$256,500		

USAGE						
		Internal Arts Events	Resident Organizations	Non-Profit Rentals	Commercial Rentals	TOTALS
Performance Space						
	Performance	10	22	43	15	90
	Rehearsal	0	31	95	0	126
	Special Events	6	10	18	10	44
	Total Use Days	16	63	156	25	260
	Income	\$0	\$70,200	\$132,613	\$125,000	\$327,813
Flexible Event Space						
	Performance	24	15	15	15	69
	Rehearsal	0	15	15	15	45
	Special Events	28	48	48	20	144
	Total Use Days	52	78	78	50	258
	Income	\$0	\$15,600	\$20,280	\$40,000	\$75,880
	Rental Income		\$85,800	\$152,893	\$165,000	\$403,693

PRO FORMA NET RESULTS

The creative hub model presented here with its associated pro forma operating budget results in a negative shortfall that requires a contributed income stream or other sources of unearned revenue. In this model, 65% of the budget is covered by earned revenue such as ticket sales, rental income, fees, concessions, and 35% is required from contributed sources such as individuals, foundations, and corporations. Although the areas adjacent to the venue are not included as part of this study, there is an opportunity to earn office space rental income in the event that adjacent library can be folded into the vision for restoring the theater and programming the creative hub. In the event that adjacent property is unavailable, alternative income sources such as increased contributions or performance space rentals will need to be obtained to cover the shortfall. Please refer to spreadsheet below for net financial results.

REVENUE	Year 1	Year 2	Year 3	NOTES
Earned Income				
Event/Performance Rental Revenues	\$403,693	\$415,804	\$428,278	avg 2012-2016 \$289k, \$385k in 2013
Office Space Rental Revenues	\$108,000	\$111,240	\$114,577	\$600 month for 15 orgs
Ticket Sales	\$256,500	\$264,195	\$272,121	See Usage & Rates tab
Ticketing Fees	\$10,000	\$10,300	\$10,609	
Concessions Revenue	\$15,000	\$15,450	\$15,914	
Total Earned Income	\$793,193	\$816,989	\$841,498	
Contributions Income				
Individuals	\$105,000	\$108,150	\$111,395	
Foundations	\$155,000	\$159,650	\$164,440	
Corporate Sponsorship	\$25,000	\$25,750	\$26,523	
Govt Grants	\$150,000	\$154,500	\$159,135	
Total Contributions Income	\$435,000	\$448,050	\$461,492	
TOTAL INCOME	\$1,228,193	\$1,265,039	\$1,302,990	
NET SURPLUS/DEFICIT	\$294	\$19,952	\$25,060	
<i>Earned Income</i>			65%	
<i>Contributed Income</i>			35%	

CONCLUSIONS AND NEXT STEPS

This report and operating plan began with a series of questions that the study was to consider. Each question is addressed below with associated conclusions. The conclusions and recommendations have been developed in the context of the new arts facility's goals and opportunities for success.

- What type of entity or organization will own and govern the May Bonfils Stanton Theater?

The entity that governs the May Bonfils Stanton Theater will have the capacity to fund and/or support a capital campaign for the restoration of the Theater as outlined in this report. The community's interest in seeing a restored MBST is strong as is the need for this type of venue in the marketplace. Given the diverse group of stakeholders, partnerships and joint ventures may be an effective way to approach the ownership and renovation costs. The City of Denver, through Denver Arts and Venues, has the capacity, resources, expertise, and ability to spearhead this venture. The MBST will add an important venue to an impressive inventory of performance space, but none quite like the May Bonfils Stanton Theater.

- What are the demands of the entity or organization that will manage, run, and program the Theater?

The programmatic opportunities that are possible with a renovated May Bonfils Stanton Theater will require an experienced professional staff to plan and execute. The facility manager will have the dual responsibilities of creating and implementing a community-based arts service program and operating a successful theater business. This dual role is required as it pays for and supports the overall operation. The Theater manager must be entrepreneurial, creative, excellent at professional development and mentorship while being a good financial manager. The MBST Manager must include professionals with astute business acumen who also maintain a strong community focus.

- Can the MBST help to address the performing arts space infrastructure needs of Denver?

The Denver performing arts facility ecosystem would benefit from the rebirth of the May Bonfils Stanton Theater. Of the available performance spaces in the Denver area, many are currently booked to capacity and others are out of reach for many organizations due to the cost of renting and producing in those spaces. Neighborhood based performance venues are in demand due to the shifts in marketplace demographics. Audiences are seeking arts activities outside the City's central core. There are very few opportunities for performing arts organizations to learn and grow within a creative environment, and MBST can provide that opportunity through the valuable tool of physical space in which to create and perform.

- How will the Theater be used and by which organizations?

We have identified past users that seek to return to the MBST and other organizations seeking access to performance space and even more arts organizations looking for a home base or creative hub. If the Theater's potential creative hub concept is employed and its rental structure is community centric, great community impact can be achieved.

- How much utilization will be needed to sustain the facility's operation?

The utilization projections in this plan indicate a need to run at approximately 70% utilization of total annual capacity to sustain the operation. Planning and preparation will be needed to accomplish this level

of utilization in year one, however we believe that this can be accomplished as the community is eager to participate in using the MBST.

- What are all the potential sources of earned revenue for MBST?

We have considered all typical sources of earning revenue including, ticket sales revenue, facility rental income, fees, concessions, and office space rent. Additional sources such as revenue derived from program services within the creative hub have not been calculated, however the costs of such a program should be covered by fees for those services.

- What are the operating estimates of a renovated MBST?

The operating estimates for the creative hub concept within a renovated May Bonfils Stanton Theater is estimated at \$1.2 million annually. The pro forma estimates are based both the operating budget of the benchmarked institutions as well as industry standards for this type of operation. The pro forma budget is scalable and may be adjusted based on the implemented program concept and available funding.

- How will any gap between revenue and expenses be handled?

As is typical for most performing arts facility operations, gaps between income and expenses are covered by either contributed income or underwriting or subsidy allocations that supplement earned revenue results. In the pro forma presented here, the gap is projected to be covered by contributed sources. This will require a fundraising operation be established within the MBST operation, which is included in the structure recommended.

- How will the renovated MBST benefit the Denver performing arts community and audience?

The May Bonfils Stanton Theater is a beloved venue and its rebirth will benefit a growing arts community and patron base. The Theater can provide much needed developmental support to artists and arts organization through programming and creative hub services. A renovated MBST will provide a robust level of activity for the immediate neighborhoods as well as the Denver region and provide a 900-1,000-seat venue in Southwest Denver. The potential community impact of a renovated May Bonfils Stanton Theater is significant and comprehensive.

END

APPENDIX I.

Additional Supporting Documentation

This appendix provides the following documentation as supplemental information for this report:

- Clearwing Systems Integration, Facility Report, August 18, 2018;
- Diagram indicating large truck access to the loading dock;
- Colorado Heights University — Condition Assessment Report;
- Colorado Heights University:
 - Theater & Events Department 3 Year Performance Appraisal;
 - Theater & Events Department 4 Year Trajectory and Intention; and
 - Theater Manager 3 Year Pay & Promotion Appraisal.

Note that these documents were not created or contracted by Keen Independent or any of its subcontractors. These documents are provided for the convenience of the reader. Keen Independent is simply preserving the documents and passing them along without comment or verification.

Loretto Heights Theater Denver, Colorado



Date of Inspection: August 22, 2018

Inspected By: Jill Maurer, ETCP – Certified Theatre Rigger

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Rigging Introduction

Rigging systems have been around for over a hundred years allowing theater technicians to raise and lower drapes, lighting fixtures, and scenic pieces onstage. For the system to function properly and safely, many different components must work together. Many systems work well for many years without incident as long as they are used properly and maintained on a scheduled basis. In the following report each system component is described for information and then the facility is reviewed for current condition. For this theater, Clearwing also examined the lighting system, stage drapery and other safety concerns around the space.

The Loretto Heights Theater was built in 1964 and a lot of the original hardware is still in place. There have been some renovations to the space but those were completed economically and under different building code restrictions. Assuming the theater must be brought up to today's standards, the facility needs some work.

Line Set

General term for one set of rigging components. Each set contains a batten, lift lines, one loft block per lift line, head block, arbor, tension block, rope lock and operating line. If motorized, some counterweight components will have been replaced with a motor and control system such as the arbor, rope lock, tension block and head block.

The theater contains forty sets plus a fire curtain and independent batten set in the rear storage area. Every set needs some renovation due to the age of the components, damage to the equipment or code issues.

There were several sets noted as unable to operate from the stage floor without personnel on the grid to manage cabling. Line set 40 was marked to not be used due to arbor / track issues but the batten was able to get to the floor. The last three lift lines were not taking weight though.

It appears the original pipes were painted yellow, which is a safety color. The pipes painted black probably needed to be flown in further, within the audience's view, and therefore were painted to blend in with the scenery or drapes.

Due to the evidence of a crash, all equipment on line set 32 should be replaced.

Pipe Batten

Typically a 1-1/2" standard pipe used for the attachment of draperies, scenery, lighting and other items. These are suspended over the stage by lift lines. Generally, the pipes are manufactured in 21'-0 lengths and several are joined together to complete a longer batten.

Battens are made from several 21' sections of Schedule 40 1-1/2" pipe. These battens are 60' long. Sections are connected in several ways – welding, rivets or rated bolts are acceptable. The battens here were either bolted using small, unrated hardware or welded in place. Several battens are bent due to improper pipe sleeves, which allow the separate pipes to roll, shift and move. One batten connection was opened for inspection and it contained wood shims to attempt to tighten the insert inside the pipe.

The distance between lift lines is over ten feet between five of the lift lines with the farthest spacing being 12'-6". Single battens need support every ten feet or less in order to reduce bending commonly referred to as "smiling" or "frowning". The loft blocks on the grid either need to shift closer together or ladder trusses or truss battens should be used instead of a single batten. Truss battens are constructed of two battens connected by welded plate steel and can be anywhere from 12" high to 4' high.

Battens should be black, with yellow safety covers on the ends and the line set numbers painted on them.

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Lift Lines

Usually ¼" 7x19 galvanized aircraft cable, or wire rope, used to support the batten at intervals approximately ten feet on center. At the batten end of the lift line there is chain or batten clamps, which hold the line in place along the batten. The opposite end of the lift line is terminated at the top of a counterweight arbor

The lift lines appear in good condition overall. Wood block was installed at the top of the loft blocks to reduce sag in the lift lines and keep them from rubbing on other metal. This addition has assisted in keeping the lift lines in good condition and reduced friction in the system.

This system contains seven lift lines per set.

There are some conflicts at the grid. The lift lines for the stage right transverse pipe are rubbing against the electrical cables for the battens below. The wire rope will eventually cut through the electrical cable exposing the bare wires.

The lift line terminations at the battens are currently unrated chain wrapped around the batten with unrated bolts and some quick links. Chain up to thimble and two wire rope clips completes the hardware. The terminations need to be redone to contain rated hardware designed for the load involved. Wire rope clips reduce the capacity of the wire rope by 20%, quick links are not to be used in overhead flying and the chains allow the battens to shift and move from side to side.

The lift line termination at the top of the arbor is a thimble and wire rope clips.

T or J Bar Guide System

This is the structural system that supports the arbors, locking rail and tension block. The knee braces are mounted into the stage wall and hold up the horizontal wall battens. Attached to the wall battens are the steel bar guides which the arbors ride in and where the tension blocks reside.

The original track system appears in decent shape. There are some of the arbor tracks that are out of alignment and the arbors tend to stick in those locations. Arbor movement becomes harder at those points so the vertical tracks should be adjusted to be back in level.

There are several locations where the crash rail is damaged, indicating a runaway set.

Loft Blocks

A single groove sheave, which turns the direction of the horizontal lift lines from the head bloc, vertically down to the batten. Located above stage at the roof beams or on the grid.

Loft blocks are original to the building based on the labeling. Of the sets that could be operated, the blocks were working fine.

Head Block

A multi-groove sheave assembly whose purpose is to gather all the lift lines from the loft blocks and reeve them towards the arbor. Middle groove holds the purchase, or operating, line which turns the sheave.

Head blocks also appear original to the building and are running well.

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Counterweight Arbor

A weight carriage designed so that the amount of counterbalance can be varied proportional to the load imposed on the pipe batten. The pipe batten and arbor must contain the same amount of weight or the line set becomes out of balance and run aways can occur. Arbor weight includes the pipe weight of the batten and any permanent electrical distribution plus the production weight of the fixtures, scenery or drapes.

The arbors appear to be original to the building and are of an older style. The front holes allow for a winch to be connected for hauling out of weight loads. The loading gallery, for rebalancing the arbors, was added after the building was constructed so originally, the only loading location was the stage. Arbors on sets 1-37 are 75" and 38-40 are 87". Some top spreader plate nuts are missing.

Tension Block

A single groove sheave mounted under the counterweight arbor used to reeve the purchase line from the arbor bottom toward the head block.

The tension blocks are the original hardware that needs the most attention. Many are stuck in place at an angle. This occurs when the guides wear away enough to allow the block to tilt in its track. There are several bottomed out as well but replacement of the operating line will take care of that issue.

Rope Lock

A device used to position a balanced counterweight set at the required elevation in the stage house. Rope locks are only designed to hold balanced sets or minimally out of balance line sets. They are not to be used to keep out of balance sets in place. Rope locks are mounted to the locking rail which sits on the stage floor.

The rope locks are well past their life expectancy. All the locks need to be replaced.

Purchase Line

A ¾" diameter manila or synthetic rope that is reeved in an endless loop through the head block and arbor and tied off at the locking rail. This is the operating line that technicians use to position the batten at determined elevations above the stage floor

The operating lines are manila and have probably been replaced once or twice in the life of the theater. These ropes need to be synthetic which will last 20-30 years and not stretch as much due to humidity. Synthetic operating lines are also easier on the hands.

Hardware

There are many hardware components with the system keeping the major equipment pieces in place. Hardware may include bolts, nuts, clamps, turnbuckles, chain, wire rope and wire rope termination pieces. All the hardware is to be rated and approved for overhead lifting.

None of the hardware in this system is rated. The critical hardware is the moving hardware on the battens and arbors. Over time all the nuts and bolts should be replaced but the vital hardware to immediately replace are the lift lines terminations, the batten connection hardware and the arbor hardware.

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Electric Cabling

For lighting battens that contain circuit wiring, flexible cabling is rigged to move up and down with the battens. Typically an SO thick jacketed cable carries from ten to thirty circuits to the electrical distribution. These SO cables are rigged in very different ways and often times, if not rigged properly, get caught on the batten or other close equipment.

The electric cabling is a mess and clearly illustrates the cheap lighting renovation that occurred in the 90s. The original cabling to the grid, catwalk, box booms and floor pockets do not contain ground wiring. The stage pin connectors had two prongs for hot and neutral. When the dimmer system was renovated and the Strand dimmer rack installed, circuits 61-96 which are run to the onstage battens, were run with ground wires but the other circuits were left ungrounded.

At the grid there is a mixture of the old circuits and the new cabling from the connection panel on the side of the dimmer rack, stage right. The original circuits are terminated in junction boxes hung from the structural beams with excess cable coiled up and stored on the grid. The cable isn't managed using conventional means of cradles or grips and thus must be played out by someone standing on the grid.

The new circuit wiring is tied to a rope assembly and brought in and out by means of a cable pull. Again, this is a manual operation forcing two riggers to be handling one line set. When the renovation occurred, the circuits should have been installed in conduit to the grid and then be pulled down using drop boxes or the lighting loft should have been extended for tie off positions for the cable pulls.

The original circuit wiring still goes through and terminates in the original large dimmer cabinet on the lighting loft. That cabinet is wide open to staff and contains live wiring.

Fire Curtain

A fire curtain is a device with a separate rigging system that closes off the proscenium opening in case of a fire. This specialty curtain is required when the distance from the stage floor to the ceiling is over 50'-0" or a two hour fire rating has been required by the authority having jurisdiction. The curtain must be released by a minimum of six fusible links and / or marked pulls on either side of the stage. The curtain must close to the stage within thirty seconds of being released and seal to the floor. The rigging system needs to slow the curtain down during the last ten feet of travel. Curtain to be regularly tested and in some jurisdictions, be kept in the down position unless the stage is in use.

The fire curtain was not pulled during this inspection. The release line is so slack that it wasn't worth the risk of getting it stuck on stage. We were told that the fire curtain motor, located on the grid, leaks like a sieve when used. The motor is accompanied by a mechanical arm / weight mechanism that should force the weight to drop when the release line is pulled to start the curtain's momentum. A fire curtain winch connected to the existing arbor would clean up the system and make it easier to operate.

The fire curtain is believed to be asbestos and should be replaced.

There are signs of an old deluge curtain, which was used to drop a line of water between the stage and the audience when a fire was detected. If possible, the water should be cut from those lines and drained. Deluge systems are no longer popular due to the damage they cause.

Smoke Doors

Smoke doors are openings located in the roof of the stage house to allow smoke to escape the stage in the event of a fire. The doors are supposed to be opened by a fusible link failing at 165 degrees or by a manually opening mechanism located at stage height. In some jurisdictions, the doors are supposed to also open when a fire alarm is pulled.

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There are two smoke doors near the center of the roof with pull, or operating lines, on stage right. They are reported to be working, though need 'massaging' from the roof to get them closed back together correctly. There are signs of water damage inside the housing. No fusible links were observed. Fusible links are designed to open up the smoke doors automatically once they melt at 165 degrees.

Stage Drapery

Though not part of the rigging system, where possible Clearwing takes samples of the stage drapery to check on flame retardancy. Drapes should self-extinguish when a flame is held to them for thirty seconds. If the flame does not go out, the flame retardancy chemicals have worn off the drape and it is time to retreat or replace. If drapes are ever dry cleaned, they must be retreated afterwards.

Surprisingly, of the drape samples taken, the only one that failed was the midstage traveler. The rest of the curtains are not in good shape but pass the flame test.

For replacement information:

Borders are 50'-0" wide by 8'-0" high

Legs are 8'-0" wide x 25'-0" high

Travelers need to be 54'-0" wide x 25'-0" high

Orchestra Pit Lift

The pit lift seems to be in working order and was operated during the inspection. There is a sizeable amount of hydraulic fluid leaking from the stage right side mechanism. Lift should receive maintenance since it is the primary means of loading in equipment from the rear roll up down to the stage. Lift is operated from a small stairway house left. Access to the underside of the lift is through doors at the basement which contain a safety, released by standing on the lift just above basement elevation.

Paint Wall

In the rear storage area, there is a 26'-8" high x 50'-0" wide paint wall. Paint walls are designed to move vertically to allow a scenic artist to access the entire height of a drop for painting. True paint walls are rare since the space below the painting area must be as high as the main level so the artist can push the wall down to 4'-5' above the painting area. To move the paint wall, there is a single line set system complete with floor block, arbor, head block and loft blocks. Currently the rigging hardware is locked off for safety. Based on the rest of the rigging components, the block and lock should be replaced as well as the operating line. The arbor is a wire guide type, not installed anymore above 35' due to safety concerns. In this case, the arbor could easily be contained within a strut or angle iron 'box' to make it safe to operate. This is a unique feature that local artists and theater companies would be interested in and could be a separate rental revenue stream.

Speaker Rigging

The rigging for the center speakers consists of wire rope wrapped around the red beams. Wire rope is not designed to be used this way. As the flown speakers aren't used anymore, they should be removed. Any new speakers should utilize proper clamps to rig off the beams.

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Audience Chamber Lighting

The house lighting dimmer rack is housed on the second level, house right near the box boom door. The cabinet is original to the building and the 52 year old dimmers are still functioning. Thirty-four separate circuits feed into six, 70A dimmers. Dimmers are controlled in three locations – stage right, the control booth and rear house right entrance. The only spare parts for this system would be pieces taken from the onstage cabinet. Based on the original theatrical circuits, it is safe to assume the house lighting is not grounded either.

The lamps appear dim, perhaps 150watts each. A few rows of lights are reachable from the catwalk. Rear rows, within the asbestos area, require walking on the concrete plaster chamber ceiling. The system is not tied into the fire alarm system, so in an emergency situation the house lights, if off or very dim, will remain in that state.

Other Items

1. The lack of grounding for the theatrical circuits was already mentioned but it should be pointed out that technicians have tried to drill holes in the stage pin connectors to accept the modern-day plug.
2. The grid area needs a cleanup as buckets and tarps are present. Random hardware was also found on the grid not connected to anything. The grid is 54' above the stage floor so anything that falls can cause serious injury to people below.
3. The lighting fixtures hung from the lighting loft stage right need to be removed. Several battens are running into them.
4. The open conduit and bare wires need to be removed from line set 19.
5. There are no safety railings on the side box boom positions. Adding a chain farther into the cavity, out of the view of the audience, would satisfy code requirements.
6. The system doesn't have any labels on the battens, at the head blocks or at the grid. Labeling is an easy way to ensure all the technicians are operating at the correct line set.

Summary:

Critical Repairs and Corrections Needed:

1. Fire curtain and the fire curtain release system (needs to be brought up to code)
2. Electrical grounding issues in the theatrical and house light circuits (safety and code issue)
3. Replace battens and batten terminations
4. Manage the SO cabling from the grid and loft locations to the stage battens with cradles, grips and tie in to lift lines
5. Replace at least the midstage traveler that failed its fire retardancy test
6. Install chains or railing inside the box boom areas
7. Tie in house light dimmer rack to fire alarm system (unknown if the original, analog system can handle this; unknown if AHJ will require this safety measure)
8. Close up, cover, or entirely remove old onstage dimming cabinet. Current circuit wiring is live and the copper buss bars are energized and exposed.
9. Confirm water is turned off to deluge system pipes and drain if possible
10. Install fusible links on the two smoke doors

Future Repairs and Corrections Needed:

1. Replace the operating lines and rope locks
2. Replace all rigging components on set 32
3. Replace at least six tension blocks or just the guides if they can be matched
4. Replace traveler track operating lines
5. Remove line set 5. Already having passing issues with line set 6 and too close to the 1st Electric for both sets to move correctly

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6. Replace 3-4 arbors creating friction in the system. Move the taller arbors to the 1st, 2nd, and 3rd electrics anticipating additional inventory and needed weight
7. Clean up grid, remove conduit on batten, remove fixtures hanging from lighting loft
8. Replace downward crash rail wood
9. Remove flown speakers and the rigging to them
10. Service the orchestra pit lift hydraulic units

Recommendations for a Rentable Theater Space:

1. Replace the house light dimmer rack (if not done previously) and upgrade the processing of the onstage rack to combine the two systems. Replace the architectural controls to provide more flexibility and ease of use of the space. Add lighting infrastructure for LED fixtures
2. Increase lighting fixture inventory including the addition of LED fixtures
3. Install audio system designed for the space with adequate coverage
4. Increase stage drapery allotment to contain a midstage and upstage traveler, cyc and scrim. Consider replacement of grand border and traveler due to unflattening color
5. Restore paint wall system
6. Label line sets at the battens, head blocks, and arbors
7. Addition of signage indicating the lighting and other office locations, location of pit controls, rigging capacity information, lighting circuiting information and anything else helpful to rental clients
8. Consider addition of video projection screen for movie screening or corporate presentations

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Lineset #	Purpose	Noted Issues
1	Projection Screen	Pipe is bowing / smiling under the center weight; Screen is 20'w x 15'-8" h
2	Main Border	Operating line slipping; angled tension block
3	Main Traveler	Track rope core slipping; very noisy due to carriers; Crash rail wood damaged, tension block angled
4	1st Electric	Can't fly without assistance from grid; SO not managed well
5	1st Strip	Can't fly without assistance from grid; SO not managed well
6	Empty	Slack tension block; Hits striplights on set 5; welded pipe connection
7	Empty	Slack tension block; Batten pipe connection taped together; batten pipe angled; tension block angled
8	Empty	One bent batten connection; Crash rail wood damaged; tension block angled
9	Border #1	Chain on lift line (LL) #5 really wrapped around pipe
10	Legs #1	
11	2nd Electric	Tension block bottomed out; Tight to run
12	Empty	
13	Empty	
14	String Light #2	Can't fly without assistance from grid; SO not managed well
15	Border #2	
16	Midstage Traveler	Track operating line needs replacement
17	Empty	Pipe bent
18	3rd Electric	Bent pipe; tension block at top of run
19	Work Lights	Bare wires and open conduit boxes on batten
20	Empty	
21	Empty	
22	Empty	
23	Strip Light #3	Can't fly without assistance from grid; SO not managed well
24	Border #3	Frayed wire rope at end of LL #4
25	Legs #3	
26	Empty	Angled tension block
27	Empty	Angled tension block; missing spreader plate top nuts
28	Empty	Angled tension block; missing one nut on spreader plate
29	Empty	
30	Empty	
31	4th Electric	Bent pipe; broken crash rail
32	Legs #4	Curved arbor spreader plates; Crash rail carved out
33	Empty	
34	Empty	Tight operating line, Lift lines at grid noisy and rubbing
35	Strip Lights	
36	SR Transverse	Can't fly without assistance from grid due to cable picks run over it
37	SL Transverse	Can't fly without assistance from grid; angled tension block
38	Empty	
39	Empty	
40	NO	Reported t-track bent and arbor gets stuck; Set was run in; LL 5,6 and 7 not taking weight

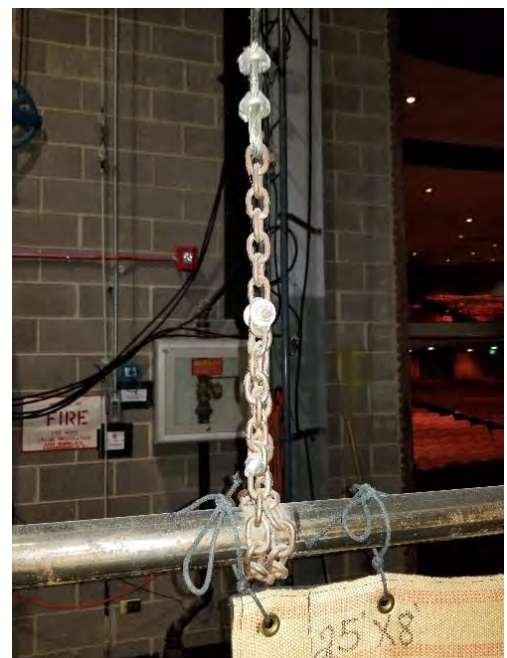


Batten pipe connections gone awry. Tape was tried to keep together one batten. Wood shims were added to try and reduce the gap created by the wrong size sleeve pipe. Battens are bent, not connected using rated hardware for overhead lifting and are past maximum lift line spacing standards for a single pipe.



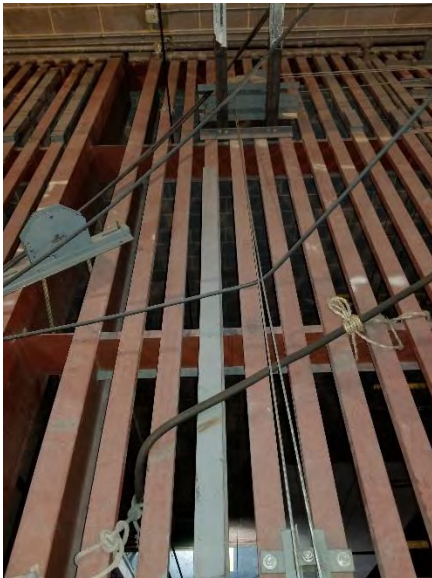
Batten lift line termination covered and taped together. Example of several instances found.

Example of lift line termination hardware. The bolt keeping the two ends of the chain is not rated and should not be used for this purpose. A 5/16" rated shackle is appropriate.

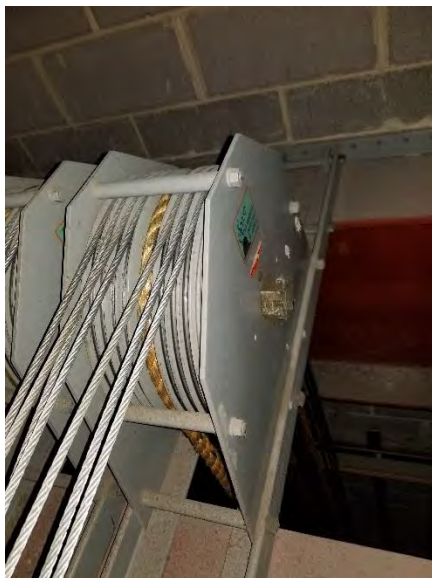




Grid picture showing the wood over top of the loft blocks keeping the lift lines elevated, away from the blocks below. If the wood was not present, the lift lines would be rubbing on the blocks causing friction in the system and damage to the wire rope. Line set 40's lines are not on top of the wood, so the wood should be extended.



Electric cabling in conflict with the lift lines for the stage transverse batten. Wire rope can eventually saw through the outside jacket.



Head block with seven lift lines and the organic, manila operating line



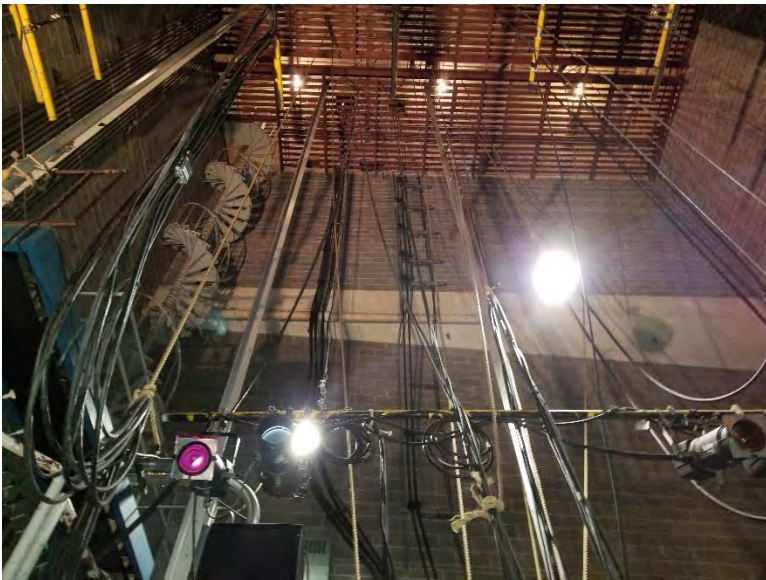
Bottom of arbor, running rail and operating lines



Original rope locks that are only designed to last 15-20 years



Angled tension block stuck in its track alongside a bottomed out block.



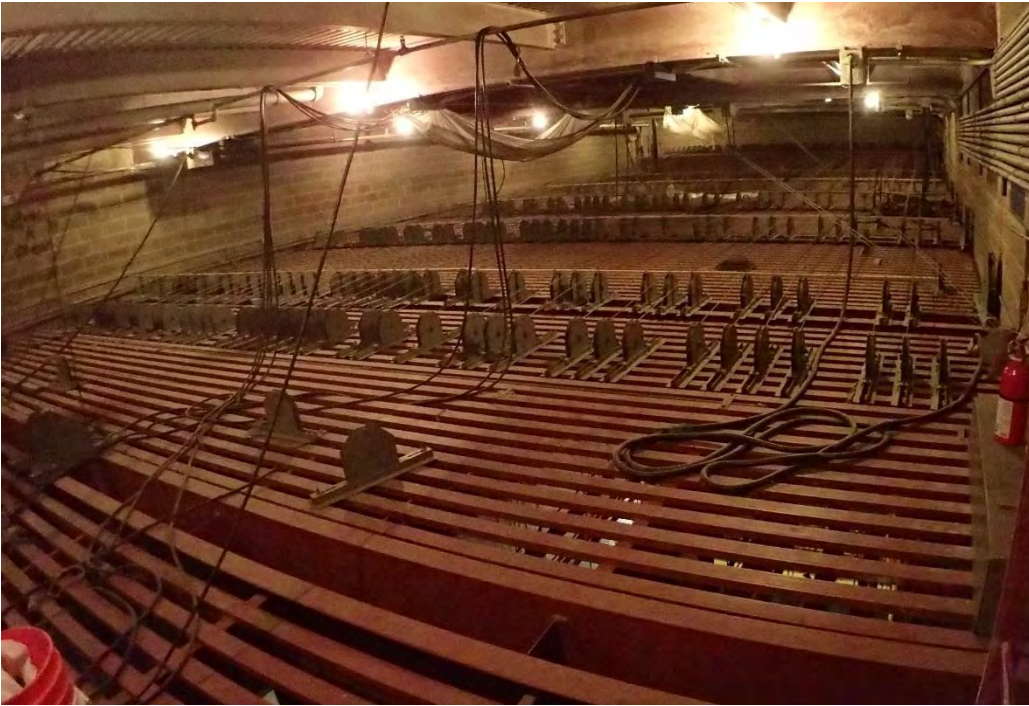
View of cables from the lighting loft heading up to the grid and then back down to the moving battens. Instead of using multicable that contains six circuits, each circuit is run separately



Original theatrical circuits in underhung junction boxes at roof beam. The box on the right needs new mounting hardware to secure it. Ungrounded SO cable lying on the steel grid.



Circuit cable lying over sprinkler pipe at the grid



Grid picture of the lack of cable management and the general mess



Fire curtain arm under tension is released to fall when release line is pulled at the stage. The end of the arm is tied to circular weights that fall creating the momentum to start the curtain moving downward



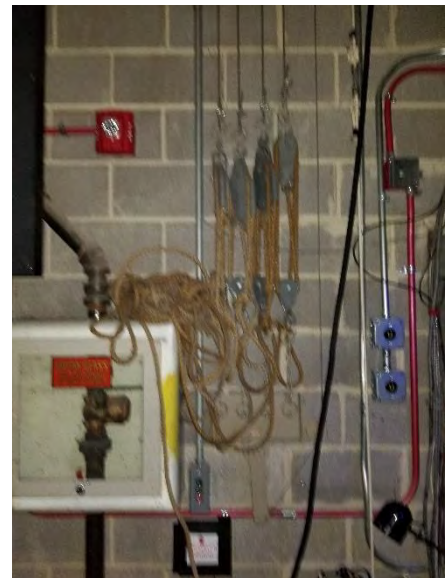
The fire curtain motor at the grid used to raise the curtain back into place. Motor can be used to drop the curtain in for service.



On stage right, this water pipe was noticed to come up through the stage and then continue to run over the proscenium opening. It is probably an old deluge or water curtain designed to flood the area with water so that fire and smoke could not reach the audience.



Inside view of the smoke doors. Operating lines come together into one clew and then one pull line heads down to stage right for operation. Doors to be opened from stage in the event of a fire to allow the smoke to escape. This is key for fire fighters to be able to see. Fusible links are also supposed to release the doors automatically once they melt at 165 degrees





Condition of stage drapes is poor



Underside of orchestra pit lift. Stage left side is fairly clean while the hydraulic fluid on stage right appears to be leaking. Rest of hardware appears in good shape

Rigging for rear storage area paint wall. Floor block on right is the control and the arbor shown on the left is the counterweight for the wall and canvas.





Head block at paint wall line set. Set could be restored and the paint wall put back in use

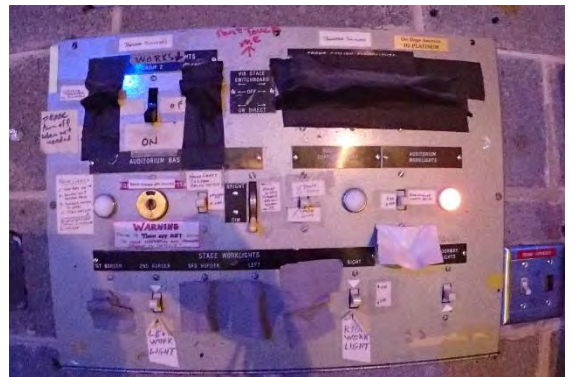


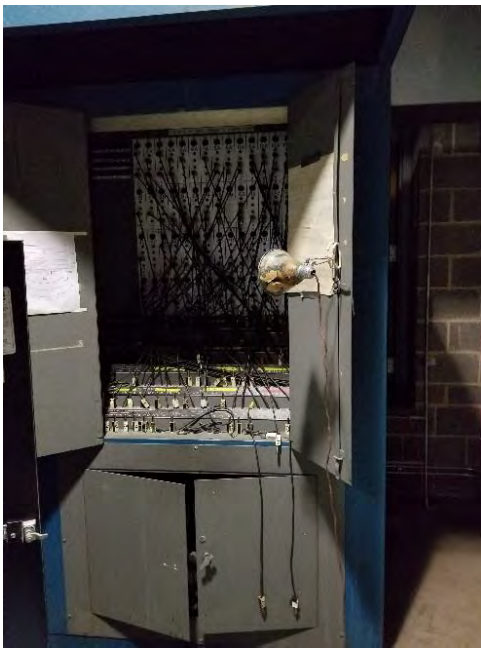
Speaker rigging is wire rope looped over the angle iron and secured together with wire rope clips. Hardware should be removed. Wire rope is not designed to bend in that manner



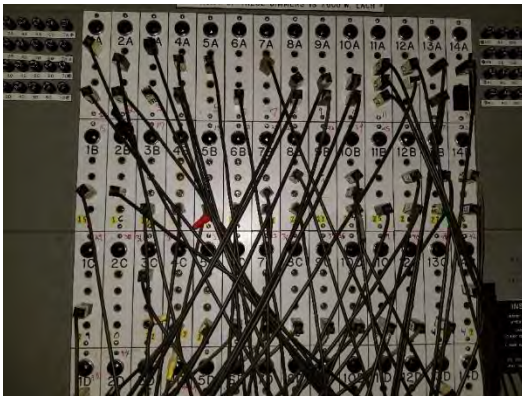
House light dimmer rack. 20A breakers feed into the 70A dimmers. Cabinet is located near the backside of the house right box boom.

One of three control stations for the house lighting. House and theatrical lighting is not tied together and house lights can not be operated by the console. The tape and labels demonstrate the age and current functionality of the system

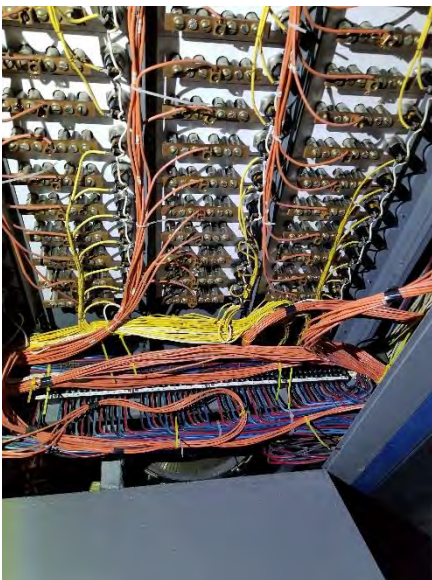




Telephone style patch panel that is still used to plug the original circuits into the Strand dimmer rack. These haven't been made in over twenty years and parts are not available



Close up of the patching required in the space



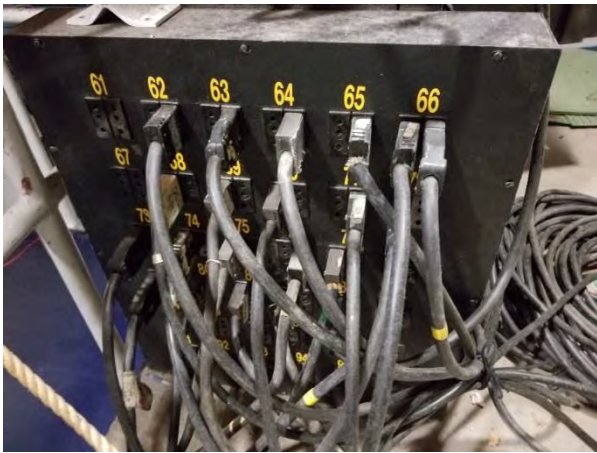
Rear of the patch panel cabinet. The orange circuit wiring goes to the Strand dimmer rack, also on the lighting loft.

Original dimmers still sitting on the lighting loft floor. Rear of panel is wide open and the circuit wiring still terminates to the buss bars inside the cabinet. Cabinet must be closed up for safety or the renovation completed to remove all the existing lighting controls and infrastructure





Front, bottom of Strand rack with the original analog controls. Rack can be upgraded with digital controls in one day allowing relay and constant power modules to be added for LED fixture power.



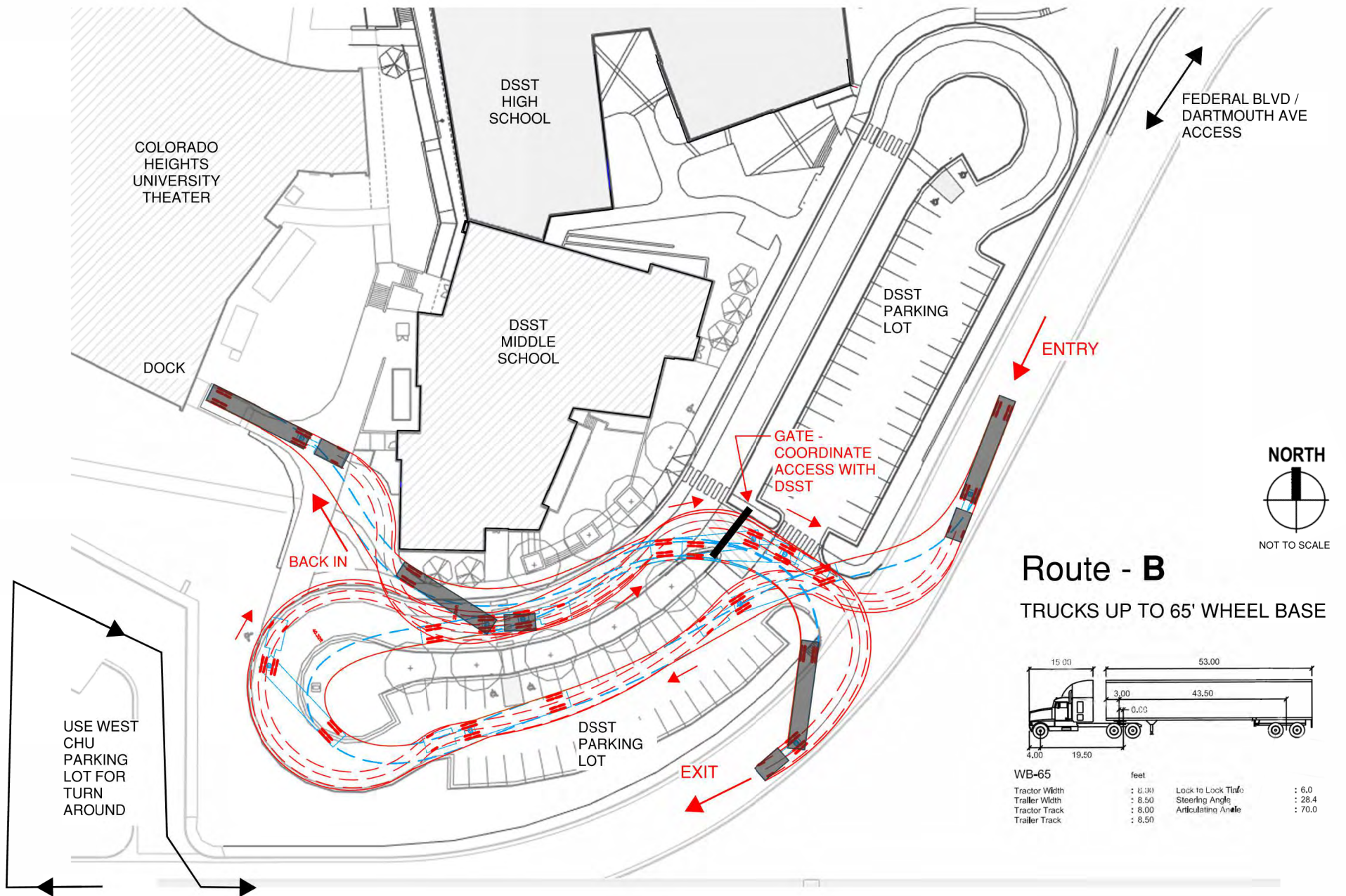
Outlet box attached to the left side of the Strand rack for circuits 61-96. Cabling goes to the onstage battens



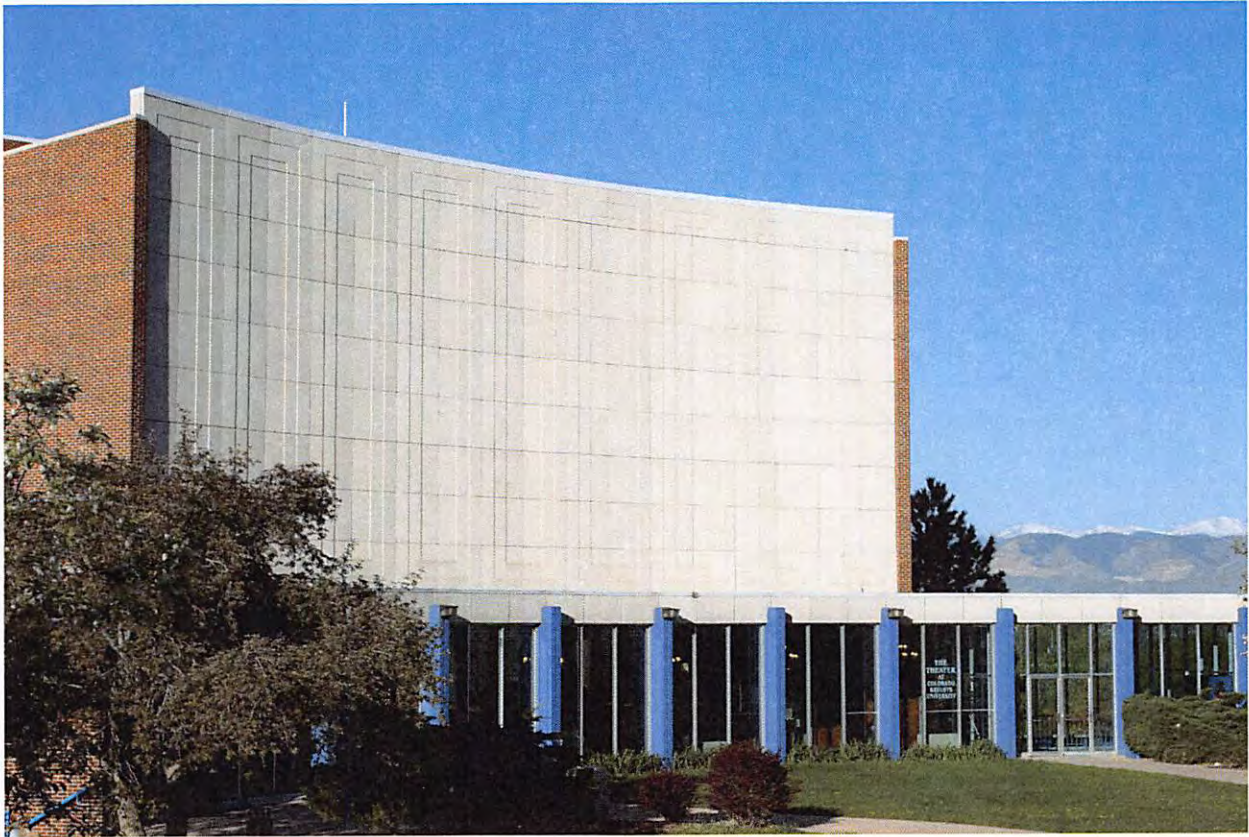
Bottom picture is the original two pin connector style without the third, ground pin. Top picture shows that the technicians tried to drill into the connector to allow the three pronged stage pin connector to be inserted



Picture of box boom area which is missing a chain or railing of some sort to stop a technician from falling into the audience chamber



Condition Assessment Report



The Theater at Colorado Heights University
3001 S. Federal Boulevard
Denver, CO 80236

Prepared by:
Brian S. Allen
Theater Manager
Colorado Heights University

Prepared for:
Colorado Heights University

April 30, 2012

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April 30, 2012

Executive Summary

The purpose of this report is to call to attention the state in which The Theater at Colorado Heights University is currently in and ask for assistance in addressing and making a steadfast plan of action for the overall safety, capital campaign, and future of the facility.

Cost estimates have been included for upgrading the essential theatrical systems to complying with industry safe standards. These safety updates along with capital improvements also presents an opportunity to revamp the programming, sponsorship, and operational practices of The Theater and result in an increased revenue stream as well as community involvement.

General Condition

The condition of the property fares unfavorable in comparison to other competing special use facilities focused on providing arts and entertainment to the local community. Equipment and amenities are either damaged, unsafe, or simply outdated. Preserving the unique features and rehabilitating the facility will position it to continue to function as it was originally intended and allow for the opportunity in applying for the National Register of Historic Places.

Below is a cost comparison between in-house and professional services required for updating the theatrical lighting and sound systems. These updates are necessary to bring the facility up to the minimum level of technical standards and to stay comparable with other facilities. The in-house portion of the estimate below only includes equipment costs and does not include labor costs.

	<u>In House</u>	<u>Contracted</u>
Theatrical Lighting System	\$234,077.50	\$530,000.00
Audio System/Video/Data	<u>\$183,352.40</u>	<u>\$500,000.00</u>
Total	\$417,429.90	\$1,030,000.00

Additional technical supplies and equipment are below. These items are requested for the daily operational and safety aspects of The Theater for staff, clients, and patrons.

Stagecraft and Lighting Supplies	\$12,250.00
Harnesses/anchors/vertical line and lanyards	\$1,600.00
Adjustable Platform (loading dock)	\$30,000.00
Lift/Pulley System (props level to lower storage)	\$5,000.00
Loading Doors	\$7,000.00
Fire Curtain	\$45,000.00
Structural load capacity certification	<u>\$1,000.00</u>
Total	\$101,850.00

Portable audio and visual equipment are useful for CHU recruiting visitations, graduations, master instructional classes, and presentations held in the Auditorium, Bonfils room, Stage II/foyer, Little Auditorium, Art Gallery, and The Outdoor Stage (the Chapel, Machebeuf Hall, Administration Building, and Library are not included). One should consider a mac and pc laptop. If film, art, or community festivals are to be budgeted, the A/V set ups would be double, if not triple, depending on the festival size.

PA system	\$1,750.00
Lap top, Data Projector with stand	<u>\$1250.00</u>
Total	\$3,000.00

Front and back of house supplies, equipment, security, and basic amenities for patrons and clients either don't exist, are damaged or beyond the end of their products' life expectancy.

6-foot rectangular folding tables	\$1,308.00
12-round plastic folding tables	\$2,508.00
High top tables	\$1,368.00
Metal frame cloth/vinyl stackable chairs	\$2,500.00
Linens	\$1,000.00
All Weather Floor Mats	\$2,200.00
Interior/Exterior door signage and information	\$150.00
Pipe and drape	\$1,000.00
Exterior event signage	\$1,500.00
6-person golf cart and trailer	\$3,500.00
Staff Shirts (with STAFF printed on back)	\$400.00
Information and promotional flat screen	\$750.00
Piano maintenance/tuning	\$2,600.00
Staff combo locks, lockers, video surveillance	\$7,500.00
Parking lot directional exit signage	\$500.00
Office Supplies / Desk Chairs	\$1,500.00
Frames for archival art/photos	\$1,000.00
Live house plants	<u>\$250.00</u>
Total	\$31,534

Licensing, advertising, training, and revenue generating opportunities such as concessions must be a part of the plan for the 2012 – 2013 fiscal year. Another unique opportunity for CHU would be to present a series or host community productions such as film festivals or movie nights. It is therefore recommended to occur in the third and fourth quarter to assist in the proper approach in sponsorship, partnering, and booking of an event of this magnitude.

Music License (basic to start)	\$500.00
Film License (basic to start)	\$2,000.00
Concessions	\$20,000.00
Alcohol/liquor license	\$1,500.00
Film Nights / Mini Festivals	\$4,000.00
Productions/Presenting Series	\$20,000.00
Technical safety training/certifications	\$7,500.00
Advertising	\$3,500.00
Miscellaneous	<u>\$1,500.00</u>
Total	\$60,000.00

The cost estimates listed above will require professional consultation if the tasks exceeds the ability of CHU theatre staff.

Current Operations

Since arriving as the Theater Manager in November of 2011, I have attempted to carefully assess an aging special use building and its operations while managing events and staff, securing new business, and making the facility safe to the best of my ability for all who enter. My professional background includes a Bachelor of Science degree in Construction Management from the University Nebraska at Kearney and over seven years of experience in the arts related field. I believe my unique skills set provides me the ability to assist in the daily operations of a re-construction project while continuing to grow and nurture an expanding client base and community involvement.

While the process of historical designation, capitol campaigning, re-construction, re-branding and technical upgrades can be arduous, I have begun what I believe to be the best steps in achieving safe and long-term success for The Theater and the business while improving the community. Professionalism, cleanliness, and an operational overhaul have been the most immediate concerns of action since my arrival.

The sheer volume of patrons coming and going over the course of an event demands high attention from both front of house (FOH) and technical staff in order to keep everyone safe and pleased throughout their experience while visiting. Currently, we are under staffed at every event we host. This shortfall not only affects safety protocols in the event of emergency evacuations, it has also hampered our ability to make more revenue during events by selling concessions. I recommend staffing procedures be overhauled to align with industry standard practices to succeed in customer service and provide adequate safety. To assist with safety and operations in the theatrical setting, Michelle Jurgens, was hired as The Theater's part time Technical Coordinator in January 2012.

Later in January, the theater staff and I rolled up our sleeves and cleared out seven 30-cubic-yard dumpsters of outdated, discarded, and unsafe materials and equipment including wires, ropes, flammable liquids, rusted steel, molded cloth materials such as drop cloths, rugs, un-repairable costumes, rotted wood, grocery carts, scrap wood, metal, broken equipment, and old set pieces. Once passage through the backstage area possible and the side stages were cleared, we relocated the Steinway Baby Grand piano to the wings of Stage Right from the storage room next to the tool room. This change allowed us to re-organize and paint the tool room, which streamlines the process of finding the right tool and taking inventories. As part of this overhaul, we re-purposed half-a-dozen lockers found buried in the loading dock bay of the lower level, which now stores microphones and cabling where the piano used to live. Other cleaned out and re-organized areas in the building included: scenic art frame, props storage, tech office / lighting room, Stage II closets, costume room, sound room, and other storage and house keeping closets.

The Theater does not operate as it was originally intended with students and teachers filling the space. Instead, local and national dance organizations have taken a liking to the facility over the years because of its low cost, large square footage (both on and off the main stage), and transformation of the old experimental black box theater (Stage II) and the sprung dance floor into make shift dressing rooms. Accommodating the demanding number of participants and patrons that fill the entire facility during a dance competition is taking its toll on The Theater's mechanical, electrical, and plumbing systems as well as the general spaces. Local church and non-profit organizations, corporate clients such as Sports Authority, Regis Jesuit High School's Condition Assessment Report

Theater program, Broncos cheerleaders, and the Sisters of Loretto are a sampling of recent clients making use of the facility.

The current design of the lighting and sound systems requires CHU to hire contracted labor and equipment to accommodate the clients' technical requirements. The following examples are based on ten event rentals, basic production levels (spoken word and visual presentations), and a basic set up for a seven-piece band.

Production Package for basic corporate - spoken word and visual presentation	\$3,750.00 x 10	\$37,500.00
Sound board and cabling for basic events - such as church services with a full band	\$500.00 x 10	\$5,000.00
Data projector (balcony – no trip hazards)	\$600.00 x 10	<u>\$6,000.00</u>
Total		\$48,500.00

A client such as Sports Authority falls under the basic corporate package and has up to this point budgeted and hired in the contracted production team. (See Attachment I) When a client spends the amount of money they pay to enter into a license agreement with CHU they should be able to depend on CHU providing the service they need and not be forced to budget and bring another contractor in to do so.

Opportunities and Competitors

In my experience the community at large is not familiar with Colorado Heights University. In conversation, most don't recognize the facility without references of Teikyo, Loretto Heights College, the Bell Tower, or Sisters of Loretto.

Built in 1961, The Theater at Colorado Heights University (formerly known as Teikyo Loretto Heights College) is now eligible to apply to the National Register of Historic Places. The facility would join the University's Administration Building, Chapel, and Little Auditorium as historic buildings determined by the National Park Service of Washington D.C.

At first glance, the location and property of the theater provides several advantages:

- Central Denver location
- 980 – patron capacity
- Surrounding green space (76-acres) and historic buildings on campus
- Ample parking lots
- Mountain and downtown unobstructed views (arguably the highest point in Denver)
- Eclectic food offerings north and south on Federal Boulevard via car transportation

Behind the scenes, the existing operations and infrastructure exhibits several disadvantages:

- Outdated technical equipment
- Lack of upgraded patron amenities
- No loading zone, ADA parking lot, or men's ADA restroom on the main lobby level
- Parking fees
- Non walking zone for food and entertainment
- Outdated mechanical systems

Fortunately a portion of familiar clients have continued to return, but it is without a doubt that CHU is still losing not only long-term clients, but also the ability to land new clientele to competing facilities within the last 12 to 18-months. When new facilities and even older facilities with updated equipment offer patron amenities not found at CHU plus free parking and larger non-profit discounts, the attraction to renting the other spaces is overwhelming and our business will continue to decline as long as the building is not addressed now. A comparison of some of our competitors can be found in Attachment D.

High upon the hill at 3001 S. Federal Boulevard just north of Highway 285, sits The Theater originally and widely known as the May Bonfils Center for Performing Arts, a 45,753-square-foot facility containing the following amenities:

- 980-seat proscenium theater
- Hydraulic powered orchestra pit
- 40-batten full fly system
- Counter-weighted scenic paint frame
- Scene shop (suggested to move shop to the Lower Arts facility and make it operational)
- Ballet rehearsal sprung dance floor
- Make-up rooms
- 144-seat multi-purpose staging room (Stage II)
- Costume shop (currently out of commission and used as storage)
- Bonfils reception room

Connecting the Center of Performing Arts to the May Bonfils Stanton Library is a 1,714-square-foot art gallery space with unobstructed views of the Front Range to the west and south. The Art Gallery would be better served as a small café offering a place for patrons of the arts and students on campus to mingle amongst displayed art and theater related books.

Outside of the box ideas include partnering with a local sustainability focused groups (students and industry professionals) to assess of The Theater for energy saving opportunities. Staking claim as the first wind-powered theater would add a punch to the re-branding of the facility. A re-cycling program should be developed immediately as well. All involved should take advantage of a facility that needs updated and make an example of how to not only do what is right, but to go above and beyond the usual.

Another wild marketing technique would be to appear on the television show *American Pickers* – a production that films the owner or representatives of the owners of unique possessions and business men and women looking to purchase unique items they can then resell. By inviting this production to the campus, a national audience would learn the name Colorado Heights University, which in turn would teach the locals with coverage provided by city and state media outlets. From pianos to signage to sculptures to tools to furniture and art, the collection would make for a great bargaining opportunity and revenue. I personally am aware of the popularity of this show and what it could do for The Theater and university.

Safety and Updates

After the clean out in January 2012, it was with great pleasure that the Events Department received approval to hire DL Staging for a rigging inspection and report of The Theater's fly and essential theatrical systems (See Attachment A/07). This step shows proactive capabilities for the needs of the Theater to function properly and safely. With the information collected we were pleased to hear that with a minimal cost of \$19,257.00 in material plus in house labor we could replace and maintain portions of the 40-batten fly system over the course of the remaining months of 2012 including a black out from August 12, 2012 – September 14, 2012 at minimum.

To get there, I ask you to consider the urgency of liabilities we are faced with and realize that a \$733,580.90 (See Attachment A/08) technical equipment, supplies, operational, and safety overhaul along with capital improvements (See Attachment B) is a low cost facility upgrade that will in turn position the theater to play host to the most desirable of performing arts productions both locally and internationally produced for years to come. Instead of spending the full estimated project value of \$1,340,698.00, a creative in-house alternative has been generated to save \$607,117.10. Please remember the technical upgrades as essential as safety is a necessity, not a luxury.

Conclusion

From the proceeding discussion, the following can be concluded:

- As identified fully in the attachments, the technical attributes and facility operations are outdated and must be addressed for safety reasons.
- Addressing the concerns within this report will resolve safety deficiencies and simultaneously increase revenue streams.
- Expenses for renovating and updating the Theater at CHU can be minimized by performing much of the maintenance requirements internally.

I stand clear on asking for assistance in addressing and making a steadfast plan of action for the overall safety, capitol campaign, and future of the facility. With a funded facility improvement plan, new programming, and an operational overhaul the theater's future could be cemented into one of the region's most important cultural art facilities – offering community based events, national, and world touring productions.

"I hope the good name and vibrant community role of The Theater at Colorado Heights University is enhanced by events such as these. Thank you so much for your sponsorship and volunteering!" said Libby Comeaux of The Sisters of Loretto, whom organized *The Downstream Neighbor Water Symposium* in January of 2012.

ATTACHMENT A



The Theater at Colorado Heights University Theater Report 2012

Introduction

For the past 20 years I have been involved in all areas of technical theater, from producing theatrical productions, stage crew, lighting design, stage management, technical coordinator for building and system upgrades, concert rigging, and technical coordinator for theater operations.

Throughout this time safety has been my number one focus. Although every theater is slightly different, building safety, patron and employee safety remain the constant. It is an area of my profession that can't be ignored.

The theater is in its 50th year, this report is to highlight a multitude of issues building wide, from extreme safety and health concerns to employees and patrons, to outdated equipment, and suggested upgrades and maintenance.

Together with the rigging report conducted by DL Staging Place, the information collected from OSHA, ANSI, NFPA and industry sources; it has brought to attention codes, practices, and technology that have changed during this period. Please see Attachment 1 – DL Staging Place Report.

It will outline the need for a yearly operational budget, as well as an annual maintenance schedule and budget that is theater orientated only, not campus wide. The equipment upgrades are one off purchases; however funding should be put aside to add and update to certain systems as technology develops further.

Photographs demonstrate the progress of simply cleaning out 25 years of clutter, and to some extent, the unsafe practices shown in this theater that are in dire need of attention. Please see attachment 3.

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Fire Curtain, Smoke Doors & Fire Systems

The theater has two fire systems in operation that I am aware of that directly involve the stage area, the fire curtain which can be lowered to the stage floor to section off the auditorium and the stage, and smoke doors above the grid of the stage in the roof to allow smoke and heat to escape up instead of through the building and harming patrons. The plan is keeping the fire contained on the stage area. (1) A fire curtain is required by law for this theater, due to its size, the height from stage floor to the grid. (4)

Fire Curtain

It looks as though the fire curtain is the original curtain from when the theater was built in 1961. Blueprints from the original installation call for an asbestos curtain. Keeping this in mind the curtain should be tested for asbestos, as it is highly probable that if it is the original curtain it is considered a health and safety hazard. The curtain is also disturbed enough that if it is asbestos everyone in the building or using the building is being placed at considerable risk. (1)

The argument could be put forward as, the curtain doesn't move therefore it isn't being disturbed, this is partially true. However, if the theater were forced to use it in an emergency it would need to be disturbed. The other factor to consider is the gold house curtain and teaser at the very front of the stage moves considerably when setting the stage for a performance, and on occasion during a performance, opening and closing. These curtains brush up against the fire curtain, therefore disturbing it.

Also, as it states in the NFPA 80, section 20.7.1.1

"The fire safety curtain assembly shall be closed at all times except when there is an event, rehearsal, or similar activity."

This is something the theater cannot comply with, considering the material of the curtain is unknown, and whether the present fire safety curtain system is operational. The present fire curtain is considered a 'cut and run' system, as in you cut the rope activating the curtain and run for your life. This system doesn't allow for the curtain to be brought in and out on a regular basis violating the above code.

Testing the fire curtain, as in making sure it does fall when it's needed, should be a regular occurrence, in my opinion at least once every three months as NFPA states:

Test your Fire Curtain System every 90 days. Ref: 2010 NFPA 80, Section 20.7.1.3.

Have your Fire Curtain System Inspected Annually. Ref: 2010 NFPA 80, Section 20.9.1.

Rigging gets dusty and in this case rusty and fusible links which melt and activate the curtain give out due to age and strain on the link. Also most of the rigging that operates the fire curtain is not the correct rigging for the application and is incorrectly installed. (2) The emergency release for the fire curtain is by cutting the rope, yet there is no instrument near the rope to cut it with. (5)

At present the curtain could fall at any time or not at all due to the fact it hasn't been run in a long time, my estimation would be at least ten plus years. This is something that needs to be addressed immediately as at present the theater is in violation of fire code NFPA 80. Please see Attachment 3.5 for additional information on Fire Curtains.

Smoke Doors

Smoke doors, above the stage, are mainly used in conjunction with a fire curtain to release smoke and heat in the event of a fire, and keep the fire contained to the stage area. The smoke doors in the theater roof are in dire need of repair and maintenance. At present the weather seals around the doors have deteriorated to the point water and snow melt are penetrating into the grid causing leaks and water damage. (3)

This creates the compounding problems of the fly cables being exposed to water, which in turn causes deterioration, weakening the load capacity. It also creates water damage on the stage where the water soaks into the wood floor, where it can cause the wood to swell and creating ridges in the stage floor providing an uneven surface which causes issues to performers.

The leaks have been known to run into the dimming system which could cause the dimming system to fail or catch fire due to water and electricity coming together. Not to mention the fact technical staff could be electrocuted if they are standing in the puddle of water when it is in contact with electricity and turned on.

The rigging of the smoke doors was done professionally however rigging practices and codes have changed since then and nearly all the rigging is installed incorrectly. The ropes that enable the doors to be closed will

also need replacing as they are organic hemp, and well past their use by date.

One of the biggest problems with testing the smoke doors is the fact that to re-close the doors personnel may be required to be on the roof of the theater. The fact there is telecommunication towers on the roof places staff at risk of being exposed to Electromagnetic Radiation, and all safety precautions must be investigated before placing any person at risk.

Smoke doors should be tested bi annually (twice a year) as per Ref: 2007 NFPA 204 Standard for Smoke and Heat Venting, 12.4.3.5.

Fire Doors

Although this is not in the rigging report, it is an issue that needs to be addressed. Many of the doors in the theater labeled, as fire doors are not industry standard fire doors. Some of the doors have the required metal placard; however they have incorrect hardware and holes where doorknobs have been previously installed.

This is in violation of the NFPA 80 Fire code. Certain doors must be fire doors equipped with crash bars and clearly marked as a fire door. Below is a portion of the standards for a fire door as per NFPA 80. Please see Appendix 1 for inspection guidelines.

If it is a Fire Door (check the door frame as well) then you will see a small metal placard that says: FIRE DOOR and other information about the door. Look closely if you don't see it at first -- it may have been painted-over -- which is also a fire code violation. Ref: 2010 NFPA 80, chapter 4.2.2.

CHU: Many of the doors that are marked with a sign on the front informing patrons it is a fire door do not have the relevant information tag, and are hollow core wooden doors. In addition, these doors are not equipped with crash bars or the correct hardware, seals etc. Some are propped open, latches gaffed open due to the faulty hardware etc.

Inspections of Fire Doors are to check that the door is:

- Physically there.
- In proper operating condition (windows not broken, operating hardware all functioning).
- The latches work (and aren't covered with gaffer's tape) - this is so the door can stay closed against the atmospheric forces of a fire.

CHU: This is the case with one of the doors from the auditorium to the stair well stage left.

- The crash-bar (panic hardware) works and allows the door to open (no extra dead-bolts, pad-locks, or chains). *CHU: Some of the exterior doors are difficult to open from the inside, the crash bars stick, and the door itself scrapes on the ground. One of the doors has a broken handle, and many of the fire doors inside the theater do not have the appropriate hardware.*
- To make sure the door is not blocked on either side in a manner that would prevent it from being opened (things like pianos, stacks of chairs or desks, book cases, filing cabinets, cars, trucks, orchestra shells, etc.) *CHU: Due to the weather blowing dirt and leaves under one of the external fire doors, boxes have been placed in front of them as a 'weather strip'; this is illegal and should be rectified immediately.*
- To make sure that the door is not propped open in a manner that would prevent it from being closed automatically (this means NO stage weights, NO chairs, NO desks, NO microphone stands, NO speakers, NO road cases, NO scenery, NO flag pole bases). *CHU: This occurs every show with the doors from the dressing rooms to the stage area, usually a chair or arbor weight, or whatever performers can lay their hands on.*
- To see if the automatic door closer hardware actually automatically closes the door (this is how you keep the smoke-in, air out, and keep the fire from spreading). Disconnected, clamped, maladjusted, or broken closers must be replaced. *CHU: Most of the fire doors labeled as fire doors do not have the necessary hardware.*
- To make sure that 'extra things' haven't been added to the door like kick-down door props or bailing wire to tie the door open.
- To check that the magnetic door release latch, if any, is properly working in conjunction with the Fire Alarm System (yes, this is the only legal way to prop a door open). *CHU: I don't believe any of our fire doors or theater has this system.*
- No holes. *CHU: This is the current situation with the fire door on stage right, and others throughout the building. It has holes where doorknobs and locking mechanisms use to be. Please see Attachment 3.*

Fire doors should be tested bi annually (twice a year) as per Ref: 2007 NFPA 204 Standard for Smoke and Heat Venting, 12.4.3.5.

Alarm System

At present, I am unaware if the theater even has a fire safety alarm/alert system. I have not seen any equipment, hardware or documentation that informs staff that there is an alarm system or what to do if it is activated. I am unaware as to if the alarm system can be heard in all areas of the theater, including the loading dock, dressing rooms, backstage, grid, Stage II, and outside. This should be addressed immediately. If there is an alert system it should be tested periodically.

Fire Sprinkler System

It was noted in the DL Staging Place report that a number of sprinkler heads did not have protective covers/grills over them to prevent staff injuring themselves or equipment hitting the sprinkler head causing failure of the head. In some cases, it was noted that there are exposed electrical wires above sprinkler heads, and cabling attached. (6)

I have no documentation as to what type of sprinkler system the theater currently has or its maintenance/repair/testing schedule. It would be beneficial to have it seen to when other fire systems are addressed.

Egress Markings

At present there are no correct egress markings on the floors, from the main auditorium or balcony to the exits once you get into the stairwells, this is also apparent in the dressing rooms. Gaff tape is not the best material to use, as it gets slippery, peel, and causes a trip hazard, and it cannot be seen in the dark. Correct Egress Markings and materials should be used.

Emergency Procedure & Evacuation

I have asked for an evacuation plan, procedure, and documentation for some time now and still have not received any information. At present, the theater has no information posted showing exit routes, emergency meeting areas, and there is no procedure in place for staff to direct patrons from the building.

The Head of Security is addressing this issue though the theater is last on the campus wide list. But the question remains as to what theater staff is supposed to do in the interim? At present, the theater has no evacuation plan or documentation; if an emergency situation were to occur before the plan is written and implemented the liability will be enormous.

Technically, there should be no performances or activities until the plan has been implemented, staff trained, and egress from the building tested.

Documentation

Currently the theater is missing the Certificate of Occupancy, which by law, needs to be displayed in the foyer so it can be viewed at all times. This includes the overall building capacity, auditorium seating capacity including the balcony, backstage capacity, Stage II capacity, and dressing room capacity.

This isn't something we can just guess at, it is determined by a mathematical equation by how many people can egress from the building per door per minute, and should be addressed immediately. In addition, when we have performances, dance competitions in particular, it is impossible with the current seating/ticket system to know and track the capacity.

At present if an emergency were to occur we have no record of how many people are in the building at that time, therefore no way of knowing if someone is trapped in the building or where, and no way of even completing a head count.

To further note if the theater does not have a Certificate of Occupancy, legally it cannot be opened to the public. I have not seen the Certificate; I've only been informed it will be with the evacuation plan when completed.

Technical Coordinator Recommendations

I believe that at present the theater is in violation of fire and safety codes and protocol. I have asked for an evacuation plan, procedure, and protocol and have yet to receive it. I'm not concerned about fines or questions; I'm concerned about patron and staff safety.

To put it into context, it takes 2.5 minutes for an average three bedroom home to be engulfed in fire to the point there would be no escape, it can be quicker with a theater fire as theater's have enormous amounts of fuel, add 980 patrons in attendance not including performers and staff to the mix, and things could go very wrong very quickly.

There is little to no documentation within the theater regarding safe escape routes for patrons in the auditorium, clients in the dressing room, or staff and performers on stage or backstage. The fact the evacuation plan is still being worked on while performances are taking place is disturbing and I'm quite certain illegal.

There has been no training of staff, technical or front of house, as to an evacuation procedure. If an emergency of any magnitude were to occur at the present time, staff would have no chance what so ever to direct patrons, performers, or clients safely out of the building in a timely fashion.

This also throws into light the concern and issue of untrained Ushers. In the event of an emergency, it is the Ushers responsibility to direct patrons from the building, under direction of the FOH Manager and Theater Manager.

This task would end in disaster at present due to a maximum of two Ushers, if that at all, per performance. There should be ten minimum, per performance, one at each exit to and from the auditorium, four on the balcony, six below on the main floor.

This would also keep patrons from walking into the dressing room and backstage area and children wandering looking for areas to explore, which happens on a regular basis. It is the responsibility of theater technical staff backstage to ensure performers in the dressing rooms exit safely. There should be additional staff in Stage II if it is in use at the same time as the theater.

As far as I am aware, there is no emergency alert system for the theater, including the auditorium, stage, backstage, stage II, and dressing rooms. Emergency exits with emergency lighting, 3 in the auditorium, have

recently been installed but to my knowledge not truly tested as far as an evacuation scenario.

It is one thing to have emergency lighting but without a proper emergency plan the patrons will not know where to go. Some exit lights are still out or do not work. Isle lighting is minimal and possibly not attached to the fire system. Egress markings should also be installed at theater emergency exits.

In regard to the fire curtain, smoke doors, and other fire safety equipment for the stage, it is imperative that these systems are addressed and brought up to standard where theater technical staff can use them accordingly. The safety of the entire building and every person in it should be our main concern and top priority.

I have been informed that a Fire Marshal inspects the building on a regular basis. I am finding this extremely difficult to fathom. If in fact a Fire Marshal has inspected the issues listed above I will require their name and badge number, because clearly they haven't done their job.

If they have inspected the above issues and CHU hasn't complied, we are in violation and fines could follow. There are rules and regulations for a reason, however silly some of them may sound. They are there to keep people safe, we need to comply.

Citations

- (1) – Page 2 of Rigging Report conducted by DL Staging Place.
- (2) - Page 2 of Rigging Report, Pictures 1 through 7, conducted by DL Staging Place.
- (3) - Page 2 of Rigging Report, Pictures 1 through 7, conducted by DL Staging Place.
- (4) - Page 8 of Rigging Report, conducted by DL Staging Place.
- (5) - Page 7 of Rigging Report, Picture 121, conducted by DL Staging Place.
- (6) - Page 6 of Rigging Report, Picture 95 & 98, conducted by DL Staging Place.

NFPA 80, section 20.7.1.1 Fire Curtain

2010 NFPA 80, Section 20.7.1.3.

2010 NFPA 80, Section 20.9.1.

2010 NFPA 80, Chapter 4.2.2. Fire Doors

2007 NFPA 204 Standard for Smoke and Heat Venting, 12.4.3.5.

Attachment 3 – Pictures of Fire Door Infringements.

Attachment 4 - JR Clancy – Fire Curtain Information – How a Fire Curtain works.

Appendix 1

Order NFPA 80-2010

- 5.2* Inspections.
- 5.2.1* Fire door assemblies shall be inspected and tested not less than annually, and a written record of the inspection shall be signed and kept for inspection by the AHJ.
- 5.2.2* Performance-Based Option.
- 5.2.2.1 As an alternate means of compliance with
- 5.2.1, subject to the AHJ, fire door assemblies shall be permitted to be inspected, tested, and maintained under a written performance based program.
- 5.2.2.2 Goals established under a performance-based program shall provide assurance that the fire door assembly will perform its intended function when exposed to fire conditions.
- 5.2.2.3 Technical justification for inspection, testing, and maintenance intervals shall be documented.
- 5.2.2.4 The performance-based option shall include historical data acceptable to the AHJ.
- 5.2.3 Functional Testing.
- 5.2.3.1 Functional testing of fire door and window assemblies shall be performed by individuals with knowledge and understanding of the operating components of the type of door being subject to testing.
- 5.2.3.2 Before testing, a visual inspection shall be performed to identify any damaged or missing parts that can create a hazard during testing or affect operation or resetting.
- 5.2.4 Swinging Doors with Builders Hardware or Fire Door Hardware.
- 5.2.4.1 Fire door assemblies shall be visually inspected from both sides to assess the overall condition of door assembly.
- 5.2.4.2 As a minimum, the following items shall be verified: (1) No open holes or breaks exist in surfaces of either the door or frame. (2) Glazing, vision light frames, and glazing beads are intact and securely fastened in place, if so equipped. (3) The door, frame, hinges, hardware, and noncombustible threshold are secured, aligned, and in working order with no visible signs of damage. (4) No parts are missing or broken. (5) Door clearances at the door edge to the frame, on the pull side of the door, do not exceed clearances listed in 4.8.4 and 6.3.1. (6) The self-closing device is operational, that is, the active door completely closes when operated from the full open position. (7) If a coordinator is installed,

the inactive leaf closes before active leaf. (8) Latching hardware operates and secures the door when it is in the closed position. (9) Auxiliary hardware items that interfere or prohibit operation are not installed on the door or frame. (10) No field modifications to the door assembly have been performed that void the label. (11) Gasketing and edge seals, where required, are inspected to verify their presence and integrity.

Rigging & Fly system

Fly System

The good news is the on stage fly system isn't as bad as was originally thought. The main issues are the rope locks, as they no longer hold the rope in position which could cause the batten to drop or the arbor to fall, in a nutshell, a car with no brakes.(1)

The upstage upper level of the T-Track has shifted caused by the building settling which causes the arbor shoes to stick and click, making it hard to fly the lines. It also causes wear on the arbor shoes, which some will need to be assessed closely and replaced.

It is also worthy to note that the building has settled in one corner that also affects the fly system. The building settling has caused the possible need for the realignment of the T-Track and everything attached to that section of the building being slightly pulled with it.

The existing rope that is used to fly the arbors is hemp, which is organic. This over time breaks down and reduces the load capacity of the lines, how much it can hold. They are also showing signs of grease, which will rot the hemp, and wear and tear from operating the lines. If the rope fails, there is no way of operating the line and the arbor and bar will fall if out of weight.

It needs to be replaced with a synthetic rope, Multi-Line, which will last 25-30 years as opposed to the organic hemp which has a life expectancy of 3-5 years, then it must be replaced. The rope currently in use hasn't been replaced in 10+ years. The rope is missing thimbles at its attachment points to the arbors; this will need to be addressed when re-roping the system. Please see Attachment 7 for estimated cost of re-roping and new rope locks.

Lastly, the Light Index Bar, or as it's known in the industry as The Headache Bar, used to illuminate the rope/lines so the technician can see the spike marks. This enables the technician to safely fly the batten in or out during a show, without dropping the batten too low, which would cause injury to personnel and equipment.

In the event of a line 'running' (moving at great speed due to the line being out of weight, not balanced), the Headache Bar quite literally gives you a headache. If you try to stop a running line by grabbing the rope and it carries you to the grid, which it will, the Headache Bar will knock

you off the rope. A trip to the grid this way could potentially kill you, if it doesn't, collecting the arbors on the way up and down will certainly be unforgettable.

The battens supporting the lighting instruments are below par at best. These lines may need to be replaced when the lighting system is upgraded. The present arbors may not be able to hold enough counterweight to fly the line safely, and the aircraft cable would have to be rated and replaced if the load rating is too low.

When designing lighting battens the theater must take into consideration the weight of the electrical cable, which has to go from the batten to the dimmer system with enough slack to fly to the floor and grid, and lighting instruments to hold a possible 30 instruments per batten.

Most of the other issues mentioned in the DL Staging Place report are housekeeping. It is my intention to address these as soon as possible and have set tasks for the technical crew to start rectifying these issues. A checklist and maintenance manual will be created to help technical staff keep track of all required maintenance for the fly system.

Curtains/Drapes

The main house curtain, gold, and the mid stage traveler, black, have the wrong size operating rope, and show signs of wear and tear. The sandbags need addressing as well as the curtain track and carriers. The remaining drapes in the theater are also no longer fire resistant; it is law that they must be treated with a fire retardant substance every 8 to 10 years this applies to all drapes. (5)

Movie Screen

Currently the movie screen is rigged incorrectly and is technically unsafe. The chain used to rig it to the batten with is not rated, neither is the turnbuckle, meaning it could fail at any time. The use of gaff tape to secure rigging is unacceptable. This can be rectified with rated rigging materials and time, and should be done immediately. (2)

Front Of House Rigging

Rigging in the FOH area above the ceiling, over the auditorium, is unsafe. Many items have been rigged in such a way due to lack of funds and resources. Given the funds the technical staff can address these concerns and bring the rigging up to code. (3)

The FOH speakers are not rigged correctly and the bars that they are rigged to are not secured to the I-beams with safe rigging practices. This needs to be addressed immediately.

Most of the FOH lighting bars are relatively safe yet there are little to no safety chains securing the lighting instrument to the bar in the event that the clamp holding the light to the bar fails. This is common practice in every theater; this theater should be no exception.

Technical Coordinator Recommendations

The main things to remember about a fly system and rigging in the theater are 'gravity is not your friend' and 'as soon as you don't respect it, it kills you'. Think of it as having 40 separate manual cranes, suspending heavy loads above your head. All rigging applications no matter how small must be treated with the respect it deserves, because if by chance something goes wrong, it goes wrong in catastrophic proportions.

The rigging in the FOH position is terrifying. Rigging practices that are demonstrated in this theater are unsafe to say the least. I understand the theater hasn't had the funding it requires to function; however, there is no excuse to place technical staff in a position where they have no choice but to rig something overhead that could potentially fail and injure or kill someone.

All the rigging in the FOH position will be looked at extensively and will be corrected, or dismantled regardless of whether it affects performances. The correct rigging equipment must be purchased and all theatrical equipment will be re-rigged to current rigging and safety practices. This is not negotiable.

The three items that need to be addressed as soon as possible on the fly system are the light index bar, the replacement of the hemp rope, and the rope locks. The light index bar and lighting will need to be installed professionally the rope and rope locks can be done by in house technicians. These three should be done together especially the rope replacement and rope locks. This will be costly but it is a necessity for the fly system to be operational and safe. Please see attachment 7.

The T-Track alignment isn't costly as in material outlay, it's time consuming. It requires technical staff to climb the fly system, which fall arrest equipment will be required, and re-align each sectional join in the T-Track. Each sectional join, there are 3 sections in each line, has a splice which may have to be assessed and replaced if needed, though that won't be determined until the alignment takes place. The arbor shoes will be assessed when the alignment takes place as the shoes interlock with the T-Track.

Because the T-Track is a tab system, aligning it will be difficult. This fly system doesn't have the ability to align the track quickly, it will require the entire length of T-Track per line set be removed, the tabs that support the track assessed and adjusted, and the track to be reattached. This will be discussed further before alignment takes place.

A fly system should be inspected annually as stated by OSHA - 29 CFR 1926.550 Cranes and derricks," paragraph (a)(6):

"A thorough, annual inspection of the hoisting machinery shall be made by a competent person, or government or private agency recognized by the U.S. Department of Labor. The employer shall maintain a record of the dates and results of inspections for each hoisting machine and piece of equipment."

Keeping the above in mind, funding should be put aside each year to have the fly system inspected. Inspections and maintenance schedules need to be funded and occur regularly. An in house inspection will also be carried out annually and should be scheduled into the events calendar.

The lighting battens will need to be addressed when the electrical and lighting upgrades take place. Extra arbors may need to be purchased, if not a new system for those lines designated to be lighting battens. This is due to load ratings and the extra weight of cable, lighting instruments etc. This will be determined when the time comes to upgrade the lighting system.

The curtaining/drapes, if they are not to be replaced, needs a fire resistant coating. The movie screen will need new rigging and to be installed correctly, at present it doesn't meet current rigging or safety standards and should be addressed immediately. If the movie screen is not to be addressed it will be taken down, this is not negotiable.

Fall arrest systems should be purchased and installed for theater technical staff to safely carry out routine maintenance and housekeeping tasks, along with harnesses and appropriate equipment. They should be stored in the correct manner away from dirt, dust, water, grease, and other chemicals that cause the webbing to deteriorate and fail.

OSHA specifies that if you have employees who climb higher than six feet they must be trained and certified in fall protection. If they are not certified, they must be under direct on-site supervision of a certified individual, and climb 100% attached. CHU is not in compliance. (4)

Harness, anchors, vertical line and lanyards will set you back approximately \$800.00 per person. Some technical personnel have their own personal equipment, like myself, others do not. Personnel using a fall arrest system are required to be trained and licensed to work at heights with a fall arrest system, which will cost approximately \$1000 per person.

Citations

- (1) – Page 3 - 5 of Rigging Report, Pictures 22 - 60, conducted by DL Staging Place.
- (2) – Page 5 of Rigging Report, Pictures 56 & 57, conducted by DL Staging Place.
- (3) – Page 2 & 8 of Rigging Report, Pictures 8 & 9, 10 & 13, 14 – 17 & 21, conducted by DL Staging Place.
- (4) - <http://safetyoneinc.com/fall-protection-training.html#standard>
- (5) – NFPA 701 & NFPA 705 – Fire Retardant – Drapes

OSHA - 29 CFR 1926.550 Cranes and derricks," paragraph (a)(6):

"A thorough, annual inspection of the hoisting machinery shall be made by a competent person, or government or private agency recognized by the U.S. Department of Labor. The employer shall maintain a record of the dates and results of inspections for each hoisting machine and piece of equipment."

Attachment 7 – Fly system rope and rope lock pricing.

Electrical

As stated in the rigging report and the stage lighting section of this report, the electrical in the theater needs to be addressed. The theater needs to be brought up to code as stated in NFPA 70. This is not isolated to just the stage lighting system. Having no ground in the power that supplies the audio system causes an entire new set of issues.

Theatrical Lighting

The biggest issue the theater faces is the fact the electrical for the theatrical lighting and possibly the entire building is two wire/pin, no ground. The system is a two wire system with one hot line and one neutral with no grounding pin/wire. In this system of only two wires sometimes the neutral is shared between hot leads. Both these practices have been known to cause electrical fires and electrocution. (1)

It is therefore not viable to purchase any new lighting equipment until the current electrical issues are addressed. All new lighting instruments, cable, and dimmers are 3 pin, none of the newer lighting instruments have 2 pin connectors. This creates a problem when replacing the current equipment to a newer system, 3 pin into 2 pin simply does not go. (1) Cutting or removing the 3rd pin from new or newer equipment is not a solution and illegal.

Cabling

Cabling is also an issue because it is all 2-pin and there are no permanent lighting bars within the fly system. Touring shows can not patch into our lighting system because of the theater's 2-pin electrical system, most touring companies have newer lighting systems that are 3-pin, and it causes issues when the lighting rig is to be altered or colored, because there is no way to fly the bar in far enough to a safe working height above the stage.

The cabling from the on stage lighting bars to the dimmer area has little to no excess which makes cable management difficult. There is also no strain relief system, which is used to ensure the cable isn't pulled taught as this causes damage to the cable.

The main cabling issues are compounded to the placement of the dimmer system. This includes the dimmers themselves and the patch panels that act as a bridge between areas. For example, the Front Of House (FOH) lighting positions to the patch panels to the dimmer system.

The FOH electrical is in dire need of replacement. The patch panels for the stage lighting system are 2-pin and quite a number of them are non operational. This then forces technical staff to run extension cable, also 2-pin, over a large area back to the dimmers on stage right. This is an unsafe practice but at this point a necessity to provide the stage with adequate lighting.

Most of the cabling concerns addressed in the report are poor housekeeping. The amount of electrical cable needed for a theatrical performance is astounding and keeping that cable neat, tidy, and safe can be a challenge. This issue will be addressed in the maintenance schedule.

Audio System

As addressed in earlier reports the power in the theater is 2-pin, no ground. This causes problems with the audio system currently installed in the theater and will cause an issue when and if new audio equipment is installed.

To provide a 'quiet' audio system, as in no unwanted noise, an audio system needs to have designated audio power from the power grid into the building. It must be separate from all other power especially power designated for theatrical lighting and dimmer systems.

Lighting and audio systems need to be on separate power and installed far away from each other. The present systems are on top of each other, literally. The snake, which carries audio signal from the stage to the booth, is run in close proximity to the stage lighting system. Even touring groups that supply their own equipment and patch into our power are affected because our power has no ground, and the tie in is directly below the dimmer system.

This creates a situation where as the stage lights are dimmed you can hear it through the speakers. Another issue is the constant buzz that is in the audio system. On some days it is worse than others, but it is always there. This could be a result of two main factors, the power having no ground, or the cell tower cabling that runs up the inside of the theater walls within close proximity to the audio cable.

The cell tower cable emits power and radio frequency that interferes with the audio signal and it results in a buzz or hum depending on the frequency. The cell tower cable is not shielded which allows the power to

escape, when it is shielded and encased in dampeners the signal is somewhat contained. The best solution would be to run the cables on the outside of the theater encased and dampened correctly. (2) Please see Attachment 3.

General Electrical

It was found that there are some safety concerns with general areas and equipment within the theater. Most are electrical boxes missing cover plates, duct tape over broken parts, breaker panels with exposed openings that should be capped off to prevent electrocution, and work lights that do not have covers to prevent the bulb being smashed and electrocution occurring. A qualified electrician should carry this out; it is not to be done by theater technical employees. (4)

Technical Coordinator Recommendations

The electrical in the theater needs to be addressed immediately. Aside from the fact the equipment issues technical staff face, it is placing them in danger of electrocution. New wiring needs to be installed, followed by new lighting equipment. As stated later in this report one cannot be done without the other.

The cell tower cabling has to be moved or removed to the outside of the building with properly installed dampeners and safety protocols. This would reduce the interference through the theater audio system. Testing should be done as to how much power is being emitted from the cabling on stage as it can be considered a health hazard and this places all theater technical staff and performers at risk.

Another plus to replacing and upgrading the theater electrical system would be firstly, safer, which would reduce insurance costs. Secondly newer technology opens up the theater to bigger clientele possibilities, and lastly being able to install newer dimmer and lighting systems would be more energy efficient, therefore reducing energy consumption costs.
(3)

Citations

- (1) – Page 5 & 9 of Rigging Report conducted by DL Staging Place.
- (2) – Page 6 of Rigging Report conducted by DL Staging Place.
- (3) – Page 10 of Rigging Report conducted by DL Staging Place.
- (4) – Page 7 & 10 of Rigging Report conducted by DL Staging Place.

NFPA 70 – National Electrical Code

NFPA 70E – Standard for Electrical Safety in the Workplace

Attachment 3 – Pictures.

Theatrical Lighting System

Lighting Instruments

The other issues the theater faces in regard to the lighting instruments is a fair number of them have asbestos cabling which was the standard back when they were made (2). This causes a number of problems, the first being a health hazard to technical staff, clients, and patrons.

Every time technical staff focus, re-plug, or re-hang the instrument the asbestos is disturbed. Theatrical lighting isn't a 'set and forget' application. Technical staff must have the option and ability to safely move the lighting instruments at any time.

The second is that because it is asbestos the theater is forced to retire the instruments. The theater will then lose nearly half, if not all, its lighting instrument stock and is going to be hard pressed to light the stage adequately for performances. (2)

Thirdly, the lighting instruments are outdated enough that acquiring spare parts to repair faulty instruments would be near impossible due to the fact lighting manufacturers simply don't make them anymore. This also creates a slowly diminishing instrument stock because technical crew is forced to dismantle working lighting instruments to use as spare parts to repair others.

Dimmer System

The current dimmer system has been upgraded in the past, yet still uses parts of the original system. The patching bays and auditorium lighting are all on or run through the original transformer system. Admittedly they work, however the system is so outdated, acquiring spare parts would be near impossible.

The newer dimmer system that was installed at some point in 1992 is still operational; however as stated in the electrical section of this report; it is 2 and 3-pin and requires an upgrade. The dimmers themselves are 3-pin; however the lighting instruments and patching cable are 2-pin. Either way 3 into 2 still doesn't go.

Lighting Console

The current lighting console is inadequate. It is a two-scene desk and doesn't have the capability of recording cues for a performance, which is

essential. It is also not moving light compatible, therefore touring companies have no way of patching them into our system.

Moving Platform

The current moving platform for focusing lighting instruments is unacceptable and is in violation of numerous OSHA Standards - 1926.1053 - Ladders.

At present, it is a makeshift moving platform; a braced extension ladder, on a platform on castors. Technical staff must climb the ladder, balance on their toes, lift the extension piece of the ladder to the required height, lock it in place, and then climb to the very top and straddle the rungs of the ladder to focus a lighting instrument, OSHA Standard 1926.1053(b)(11) does not permit this.

It places technical staff at great risk of a potentially fatal fall or serious injury, including electrocution as the ladder is metal with no safety requirements for use with electrical equipment. Please see Attachment 3.

Considering the current lighting battens do not allow technical staff to fly the batten in to a stage level working height, if they are to change lighting instruments, it has to be done with the makeshift moving platform, a task I will not ask them to carry out yet they do it all the same because they have no other choice, OSHA Standard 1926.1053(b)(22) does not permit this.

Isle Lighting

The isle lights in the auditorium do anything but light the isles effectively. They cast a crescent shape arc of light in one area of the isle, not effectively lighting the isle to guide patrons safely. Some of the balcony stairs are so poorly lit it is easy to miss a step and fall down, or trip and fall up. None of the stairs on the balcony level have grip strips and it is easy for your foot to slip off the edge.

House Lighting

The house lights are still on the original transformer system. It would be possible to tie them into the stage lighting dimmer system, which would not only give us the opportunity to control them from the lighting desk, but retire the transformer system entirely. The installation of a Paradigm System would be highly beneficial.

Technical Coordinator Recommendations

This combined with the electrical issues addressed in this report, the theater has placed staff at considerable risk, in both health and safety aspects. Teamed with the wiring system in the theater and the age of the lighting instruments, I feel it is a safety and fire hazard and should be upgraded. A new lighting system must be installed, and the electrical issues addressed.

It's a catch 22 situation, to upgrade the electrical, the lighting upgrade must then follow, and vice versa. Unfortunately, the theater is well past a 'peace meal' approach. Had steps been taken earlier and equipment upgraded gradually, it could have been accomplished.

The other equipment upgrades that will need to be considered are lighting board, dimmers, cable, instruments, DMX 512 signal, Ethernet, and a Paradigm System that would control the auditorium lighting and work light.

A proper moving platform needs to be acquired for the technical staff to focus and change lighting instruments safely. The present moving platform is unsafe. It will be dismantled and theater technicians will not be able to change gel, bulbs, or instruments, which eventually will deem the stage unusable as it won't be lit adequately if at all. The dismantling of the platform is not negotiable.

A new aisle lighting system needs to be installed to ensure patron safety, and easy visibility to negotiate stairs and other obstacles. It should be tied into the emergency lighting system. This can be incorporated into the Paradigm System.

I have had a bid placed for the theatrical lighting upgrade and the price tag to bring the theater up to a standard that will not only give clients vast options, but also see us well into the future, and put us in competition with other venues. Please see Attachment 4 for the Quotation from Barbizon, at present it stands at \$530,000.

This amount is considerable, however if the theater is to be brought up to an operational standard that will compete with other venues in and around Denver, the price tag is something that will have to be met. The newer venues around Denver have a similar system if not more.

In House Upgrade – Interim Solution.

There is another solution to our problem. The upgrade proposal below would be substantial, and a vast improvement to what is currently installed. It could also be used as a stepping-stone toward upgrades in the future, or at least give us better capabilities in the interim. Please see Attachment 5 for estimated cost.

As previously mentioned the electrical is one of the biggest hurdles both financially and installation wise, we have found ways around huge rewiring and installation costs.

SmartBars solve a multitude of cabling problems and the purchase and installation of new dimmers. SmartBars are a bar with 6 dimmers and 6 data (DMX) outlets. Attach 6 lights to the bar, plug them in, address the bar, and operate them via the desk.

If we were to purchase SmartBars for the two FOH catwalk lighting positions, we could bypass the original 2 pin patching system completely. There would be no immediate need to run new 3-pin cable; unless it was determined, a new patching system was to be installed at a later date for the full upgrade.

The only new cabling that would need to be run would be 220 power and DMX Data. In house technicians could run the cable, and in house electricians could terminate the ends correctly. This would save huge labor costs, approximately \$30,000, from outside companies.

The Strand 80 Dimmers already installed could be cleaned out and rewired to be used for the 4 permanent lighting battens on stage. Again, electrical could be done in house. The current arbors and aircraft cable used in the fly system would be able to support the additional weight of electrical cable, truss, and lighting instruments.

The current 2-pin patching system on the battens and from the grid would be removed completely and all new electrical run. The existing conduit could be utilized once the 2-pin is removed. The lighting battens would be hard patched into the Strand 80 dimmer system, expanding the number of outlets currently installed. The Strand 80's would also be moved into an adjoining room.

The lighting battens should have outlet raceways installed for easy use. See Attachment 5 for plans. Assessing the cable before upgrade may surprise us, as it is possible 3-wire cable was run but only two wires were

used. If this is the case we can terminate the ends correctly, test the cable and not have to run new cable.

The original dimmer and patching system could be removed and the copper recycled as revenue for part of the installation of the lighting upgrade. The house light transformers could be removed and recycled as well.

For the cyclorama, (white wall or curtain at the back of the stage) LED Vivid lighting instruments could be purchased. They do not require dimmers; they only require power and DMX Data to operate. Installing relay circuits would be essential. This would also cut down on the amount of gel used as Vivid instruments do not use gel.

The perches/coves would be solved, again with SmartBars. 4 x 4 outlet bars would be sufficient, 2 per side. Again, power or relay circuits, and DMX Data cable would need to be run.

A new lighting console and DMX Data hub/splitter would be essential, as the current console does not accommodate digital instruments, and setting cues for a performance. The console is below par and needs to be upgraded to something that we can use as a stand in until a full upgrade is completed, but will hold its own in the interim.

Keep in mind if a full upgrade is planned further down the track, any of the equipment purchased for this upgrade, could be used in the Little Auditorium under the Chapel for its own upgrade.

As far as lighting instruments are concerned, a mix of traditional and LED would be a huge improvement on what is currently hanging in the roof. For starters they are 3-pin, and technology has come a long way as to making instruments user friendly as well as energy saving.

Enough instruments to be able to hang a full standard rig would allow us to offer more as a venue. A standard rig would consist of a 3-color wash on stage and from the FOH catwalks, area specials that cover the stage, and gobo washes to add dynamic.

Side lighting for dance performances, like The Nutcracker, would improve the overall look of the show, increasing the chance the touring company would come back the following year. A 2-color wash of backlight from all 4 lighting bars would also give more options.

This standard rig would cover 98% of the performances currently booked. Any touring group requiring more than the standard rig would either send a light plot and we would re-hang what instruments we have to suit their needs or they would bring their own lighting system. Please see Attachment 5 for lighting plot.

Another point to note is if a re-hang were required, the touring company would be charged technical hours used, to hang their required rig and re-set it back to our standard rig. This is standard practice in any theater.

It is also essential to be moving light capable. Even if no moving lights are purchased at this point, the ability to hire them in and patch them into our system would be a huge step forward. See Attachment 5, for full details and drawings of intended lighting upgrade.

Citations

(1) – Page 5 & 6 of Rigging Report, Pictures 71 & 72, conducted by DL Staging Place.

(2) - Page 9 & 10 of Rigging Report, Picture 85 & 86, conducted by DL Staging Place.

(3) - Page 6 of Rigging Report, Picture 75, conducted by DL Staging Place.

Attachment 3 - Pictures of existing lighting system.

Attachment 4 - Barbizon Quote

Attachment 5 - for full details and drawings of intended lighting upgrade.

NFPA 70 – National Electrical Code

NFPA 70E – Standard for Electrical Safety in the Workplace

Audio System & Video/Data Upgrade

Audio System

The current audio system is outdated and doesn't cover the room correctly or effectively. The delay system under the balcony isn't balanced correctly, the centre stacks blast one area and don't fill another, and it isn't up to an industry standard that the theater could offer.

Most of the lines in the multi-core are faulty as are most of the microphone lines, microphones, fold-back speakers, and most of the remaining audio equipment. The theater is running off a bare minimum system at present, technical personnel struggle to put together enough working equipment to run a simple presentation or five piece band.

As has been addressed before the electrical in the building affects the audio system as does the cell towers. Also having the bulk of the audio equipment on stage in close proximity to the theatrical lighting dimmers doesn't help.

The acoustics of the room need to be addressed as well. This was going to be taken care of when the auditorium ceiling was to be redone, however I have been informed that there is no funding for the ceiling work to take place, therefore none of the FOH audio issues will be addressed either.

As addressed in previous sections the designated audio power needs to be assessed and addressed accordingly. Unwanted noise through an audio system is frustrating and unprofessional for the theater and touring groups.

The path that is the audio system, for example, the way all the cable is run and connects to all the audio equipment is installed incorrectly. Quite frankly it astounds me as to how any of the audio system works. The signal path from the desk to the amplifiers to the speakers have been split at least three times, which causes huge problems with hum and buzz as well as signal strength to be effectively amplified.

Data Projector

A data projector that could be placed under the balcony edge and be powerful enough to reach the screen onstage would be ideal. This would eliminate the need to rope off seating in prime seating positions to accommodate the current data projector.

A data feed from the projector to the mixing console needs to be installed as well as a feed from the mixing console to the rear of the auditorium under the balcony for a video camera.

Audio Mixing Position

At present, the audio mixing console is located in the booth behind concrete cinder block with a tiny window. It is impossible to mix correctly and efficiently from this position. The desk needs to be permanently relocated into the auditorium where an audio technician can hear and work effectively and mix to a professional standard.

The audio console itself is highly inadequate for the performances that are hiring the space. There aren't enough monitor sends to effectively mix a 5 piece band, and no left-center-right main FOH output. At present the system is running in Mono instead of Stereo due to the age and lack of system upgrade.

Internal Program Feed

A program feed that is piped throughout the building would be a great investment. Video and audio feeds are the industry normal. The feed runs from the stage and auditorium to the dressing rooms, Stage II, foyer, and backstage (video). This can be controlled through a Paradigm System.

Clear Com System

A new communication system for technical staff to use during a performance is essential to the smooth operating of a performance. The current system is out dated and faulty. Only two of the belt packs work effectively, and the third crackled so badly it cuts out intermittently so understanding the person on the other end is difficult. It is embarrassing to be asked by a touring group if they can use a headset and denying them on the basis of faulty equipment.

Technical Coordinator Recommendations

I would recommend a line array system. With a line array system you could potentially remove the centre cluster of speakers, and the under balcony speakers which would not only improve the coverage in the room but the aesthetics.

All new equipment will be needed including an audio mixing console which should be digital, amplifiers, processing units both signal and effects, along with microphones, cable, and other necessary items.

Audio systems are expensive, however if the theater is to be able to offer a quality system to a wider array of clientele, it is a must, especially if it is going to be in competition with other venues. Installing quality equipment also increases the ability of the theater to produce more revenue options.

The audio power distribution into and throughout the building needs to be assessed and traced. Designated power is essential for a quiet, noise free system. Power conditioners can be used to 'quite' the main feed if it is determined that is the cause of the unwanted noise.

With any change to the current audio system, the acoustics must be addressed. The same with if any work is done to the ceiling, walls or balcony of the auditorium. If you change the current layout of the auditorium structure, you change the acoustics and it's probable it will make them worse than they already are.

The audio mixing position would be ideally moved to the centre of the balcony, at the front edge. There are a few bonuses with placing it here. Firstly its out of the booth, secondly the number of seats that would have to be removed to accommodate the console would be far less than a position on the main floor, and thirdly, it isn't prime seating that would be lost.

A wireless clear com system would be ideal as technicians are not tethered to a wall or station, making access to areas in and around the theater easier. A minimum of 8 headsets and belt-packs would be needed. One of these headsets would be used by the FOH Manager to liaise with the Stage Manager on performances.

I have a company compiling various audio upgrade quotes, but as yet, they have not sent the information to me. It was to be part of this report and will be forwarded as Attachment 6.5 when it is received. A ballpark figure of at least \$500,000 was mentioned, keep in mind this would include

new audio specific cabling throughout the building, and a solution to many of the major problems we have.

This particular company is quoting me for used equipment as well, which might be a cheaper option. Please see Attachment 6 for a rough in-house pricing guide. Keep in mind not all the required equipment is in Attachment 6, therefore not a complete pricing guide.

Auditorium Ceiling

Above the auditorium ceiling and below the roof are the FOH lighting catwalks. The catwalks are not to code and a fall hazard. At present technical staff are forced to crawl on wooden planks and carry lighting equipment at the same time if an instrument is to be changed out.

There are many lighting instruments that are broken or unused sitting on the plaster ceiling, these will be removed. Technically any staff member on the FOH catwalks should be harnessed and tied off to a fall arrest system, which is not in place.

The I-Beams in the FOH catwalk area are and have been tested to contain lead paint (See Attachment F). This has not yet been abated. CHU has been aware of this since the inspection and report done in October 2011. I am assuming it was to be taken care of and abated when the scheduled ceiling renovation was to be completed in the 10 week blackout period starting mid August 2012.

I have been told there is no funding for the ceiling renovation now and it is likely being put off until 2013/2014. Now while it has been determined the plaster structure itself is stable (See Attachments G and H), the lead abatement, catwalks, electrical and a slew of other items to be overhauled and addressed during that ceiling upgrade will have to wait.

This then pushes back more maintenance and upgrades within the theater, putting technical staff in a position of yet again being forced to work in an unsafe environment, using whatever is at their disposal, to 'make do'.

Technical Coordinator Recommendations

Although the ceiling has been deemed structurally safe, the fact still remains that areas above the ceiling are not safe. The catwalks are not to code, they do not have rails on both sides of the catwalk, and the electrical for the theatrical lighting system as stated previously is mediocre at best. The access point to install theatrical lighting equipment is a hazard. No fall arrest system or tie-off points are currently installed.

To make things a little safer a door through the smoke wall so technicians have access from the ceiling FOH catwalks to the booth would be a plus. It would still be difficult to get lighting equipment up; however navigating the catwalk with equipment would be easier and safer to a certain point.

The lead paint, although it's not flaking, should be removed or abated correctly. The argument could be put forward is technical staff rig equipment off those I-Beams, scratching the paint, causing it to flake. Either way it should be dealt with.

Excess lighting equipment stored on the plaster ceiling has been removed. Any work carried out on the catwalks should be done harnessed and attached to a full fall arrest system.

All I-Beams and steel that runs across the catwalks should have padding to stop head injuries when technicians are crawling and moving under them. It is impossible to avoid this hazard, as the catwalks are not low enough to pass under them standing upright.

A structural engineer, to determine the maximum load capacity for touring rigs, should assess hanging points on the I-Beams. I had an engineer assess and measure these beams and they are formalizing their findings in writing and signing off on the certificate as this report is being written.

Until the engineer signs off on the load capacity of the I-Beams we can never be sure as to how much load we can safely hang. Concert rigging accidents are happening far too often within the industry. This is due to procedure and safety protocols not being enforced. These sorts of rigging accidents can be prevented and quite frankly, you want them to be prevented.

Death, injury, and lawsuits are three components that usually follow a concert rigging failure, and it is usually because someone has been slack, stupid, or cut corners to save money. Cutting corners in any rigging application equals catastrophe, guaranteed.

The current ceiling is unsightly, although it is structurally sound a new topcoat, and paint would vastly improve the current eyesore it has become.

Theater Main Stage & Orchestra Pit

Main-stage

The condition of the main stage in the theater is questionable. It consists of an Oak hardwood centre, proscenium width, and two unknown softer woods in the wings stage left and right, possibly Pine and Poplar.

The entire stage should be a uniform material, hardwood, or hardwood with a tempered Masonite top cover. In addition, having the top layer as tempered Masonite will stop the floor splintering when gaff tape is removed. A uniform material is to ensure a correct load bearing capacity, the amount of weight the stage can handle before it fails and collapses.

At present, I have no documentation that tells me the load rating for this stage. To rectify the problem of a three wood stage, tempered Masonite would be the way to go, as Oak is expensive. However, the load rate would need to be tested on all three wood types.

Orchestra Pit

The orchestra pit is in relatively good condition with the exception of the wood top and pit rails. The pit rails currently sit with a gap from 3 to 9 inches, enough for someone to miss a step off the front of the stage and get jammed between the pit rail and the front facing of the pit.

A pit rail should sit flush with the front facing of the pit and have no more than a 1-inch gap at the top. The pit rails are also not high enough to reach the front edge of the pit/stage. The pit rail should sit about 2 inches above the edge of the pit for a toe stop or kick plate, so performers know where the edge is if they are not looking down. See Attachment 3 for pit rail pictures.

The cavity under the pit needs to be cleaned out as there is a foot of trash that could potentially be a fire hazard. The pit rails, the fence that sits around the edge of the pit to stop personnel falling into the 20 - 30 foot drop when the pit is down, needs to be replaced, and safety mechanisms overhauled.

When the pit is down at loading dock level there are no safety barriers on the stage or side stairs. Nothing but a questionable home made safety light to stop personnel plummeting 20 – 30 feet to the bottom.

The edging of the stage and pit, where they both meet, needs addressing. The constant battery they take from road case castors and other heavy theatrical equipment has broken pieces off over time and not only does it look terrible, it has created a dip when the pit is at stage level which causes piano castors to get caught, potentially breaking the piano legs. It also splinters badly and could cause issues to dancers or performers in bare feet.

The pit edge where it meets the auditorium front isle has a gap up to three inches wide in some places. It is big enough for a child's foot to get stuck in or in most cases an adult's shoe heel. When the pit rails are in and the pit is up at stage level this isn't such a problem. However, when the pit is at auditorium level and the pit rails are out, technical staff have been forced to cover the gap with cardboard and gaff tape to 'solve' the problem. This is unacceptable.

Pit rails on the inside of the pit stair wells cannot be installed correctly due to the stage sections that were installed to bridge the gap. These pit rails are essential as they block off the 2-foot gap that a child could fall 20 feet into the pit well under the pit when the pit is up.

The doors to these stair wells are not lockable and they are situated in the large dressing room where technical staff cannot monitor them appropriately. The other safety issue is that if a child were to gain access to the stage right stair well they would then have access to the pit lift controls and potentially move the pit without warning.

There is a section of stage either side of the pit that is not part of the original stage or pit construction; it's where the side fill speakers currently sit. This 'stage' addition is constructed poorly, flexes under foot, and unsightly. It is needed for access from the stairs to the pit stage area, however, it needs to be redesigned, built, and installed correctly. The pit rails could then be installed under it. Please see Attachment 3, page 12 for photographs of the stage addition.

Technical Coordinator Recommendations

A load-rating test should be performed for the main stage floor to ensure it can take the weight of heavier theatrical equipment and set pieces. It should be repaired in the wings with Oak to make it a uniform standard or topped with tempered Masonite, primed and painted. If the softer wood in the wings isn't to be replaced three separate load rating test will need to occur, different woods have different qualities, and react to weight differently.

The cavity under the pit lift needs to be cleaned out, to do this the following needs to happen. The pit needs to be stabilized so it doesn't collapse on workers under it; keep in mind the pit is hydraulic. Hydraulics are unpredictable at the best of times, therefore anyone venturing under it needs to be kept safe at all times.

There are two options to how to clean it out. Disable the safety rails that lock the doors and open the pit doors at loading dock level and carry the trash straight out to the dumpster, or repel under the pit from the control side gap, and fill trash bags and haul them up through the gap. The latter is the more difficult. Either option is dangerous as if the pit hydraulics fail and the pit drops workers could be severely injured or killed.

The pit rails must be replaced; at present, they are an injury risk as they are extremely heavy, not to code or current safety standards, and they look terrible. Keep in mind the pit rails need to be removable for the use of the stage without the orchestra pit up. The side pit rails need to be removable as well so technical staff can perform their tasks.

The edge of the pit and auditorium isle needs a firm, stable false edge installed to minimize the gap. An edge needs to be installed where the pit and stage edge meet to stop it being destroyed from castors, steel angle would be best as it will withstand the battery from road case castors.

As stated before the doors to the stairwells to the pit are not lockable and they are situated in the large dressing room where technical staff cannot monitor them appropriately or constantly. These doors need to be able to be secured when performers are in the dressing room. The pit rails also need to be put in and the gap secured.

The 'stage' addition needs to be redesigned, built and installed correctly. This must happen before the pit rails can be installed as the holes for the current pit rails are currently covered up, or the pit rails don't fit with the support poles for the 'stage'.

The stage floor traps, where some of the lighting system patching is have no covers. At present they are covered with makeshift tin and gaff tape. Proper floor traps need to be installed.

Ladders, Access Points & Spiral Staircases

Ladders & Access Points

Most of the fixed ladders in the theater are in violation of OSHA Standards. None of the vertical ladders fixed to the wall have cages surrounding them or the correct platform landings between flights exceeding 24 feet, no fall arrest system, or safety precautions. (1) OSHA 3124-12R 2003. OSHA 1926.1053(a)(18)

Some of the ladders have rungs that are blocked by furnace ducting inhibiting staff from using the rung correctly. Staff is forced to step over furnace piping on platforms to access the FOH lighting position, and carry lighting equipment up said ladder. (2)

The access ladder from the booth to the ceiling cavity and furnace ducting doesn't extend far enough up through the hole to give users adequate climb or grip. It has no cage around it so as you are ascending from the ceiling cavity ladder to the floor of the furnace ducting area it is very easy to fall down the access hole where the ladder to the booth is situated.

The ladder to the dimmer area has started to come out of the wall and needs to be addressed, as it will not take the weight it was designed for. There is also no cage around the top access point, so it is easy to fall down the hole, especially in the dark.

Spiral Staircases

The spiral staircases to the grid and other access areas of the theater will need to be addressed. I am uncertain where they fall in the OSHA Standards at this point, however they exceed the 24 feet limit and a fall arrest system should be in place.

The staircases from the backstage areas going up to the props room and down to the loading dock are not caged and locked. It is then difficult to stop children from accessing areas that are potentially hazardous.

Loading Gallery

The loading gallery below the grid has some serious fall hazards. Firstly the ladder from the grid floor to the loading gallery is between two line-sets, so climbing the ladder forces you to navigate through aircraft cable. Secondly as you descend from the grid to the loading gallery it is easy to slip through a fair sized gap for the fall to the stage floor 60 feet below.

Technical Coordinator Recommendations

Vertical ladders need to be assessed, repaired and the proper safety cages installed. All spiral staircases need to be assessed and caged where possible.

The access point to the FOH lighting position needs to be addressed. If a fire door were to be installed in the smoke wall in the ceiling, the catwalk would provide easier access to the FOH lighting position, via the booth. The current access point to the FOH position is unacceptable and an injury risk.

Citations

- (1) - OSHA 3124-12R 2003.
OSHA 1926.1053(a)(17 – 19 iii) inclusive
- (2) – OSHA – 1926.1053(b)(9)

Auditorium Seating

The seating in the main auditorium needs to be replaced. The fabric is at the stage where it is disintegrating as it is patched and mended. The foam padding in the seats and backs are also disintegrating and need to be replaced.

The frames of the seating are in reasonable condition. There are a few that need more attention than others, but with some repair should last for years to come. The theater does have a number of seats and backs spare, and it would be beneficial to have those repaired and reupholstered.

Technical Coordinator Recommendations

The seat frames need to be serviced and the hardware tested out to make sure they all work correctly. The seating numbers need to be replaced as most of them have fallen off over time. The seat and seat backs need new foam and coverings.

Although it is not classed as seating, the auditorium carpet is due for replacement. There are rips and edging that has lifted in certain areas that have created a trip hazard. Gaff tape is not a long term solution and it is unsightly.

Heating & Cooling System

The present heating and cooling system for the theater is inadequate. For a 16-hour day dance competition, the system struggles to provide enough airflow to keep patrons cool or warm, depending on the time of year.

Stage II has virtually no airflow, warm or cool and the dressing rooms are constantly cold, which in winter isn't a pleasant environment. The loading dock door and the door to nowhere at stage level isn't adequately sealed when closed so cold air rushes in constantly.

The smaller heating/cooling units in and around the stairwells and rooms of the theater are often not working, noisy, and have easy access for children to play with. Maintenance is in a constant battle with supplying the theater with a comfortable temperature, as the boilers need to be turned on and off to act as a thermostat.

Technical Coordinator Recommendations

A full overhaul of the heating and cooling system in the theater, Stage II, dressing rooms, and foyer is needed. In addition to the system functioning correctly, it will lower energy consumption, therefore lowering energy costs.

Paint Frame & Well

Paint Frame

The paint frame and rigging are in reasonable condition. There are some areas of the frame that need repairing, and also parts of the guides that it's rigged to.

There also needs to be a removable fence installed to prevent personnel from falling into the well. An adult would likely just get a foot caught, but the gap is substantial enough to have a child slip through for the 30 foot drop.

There is a block and tackle system in the scenic dock that needs replacing. It is essential to get larger item up and down from storage in the props area and loading dock below.

Paint Well

Now that the 3 feet of trash and approximate 2 ton of steel pipe have been removed from the paint well, it can once again be used as it was intended. There are a few areas that need attention but are minor. The plumbing needs to be tested to see if it in fact is still able to drain and some of the paint frame guides have come out of the wall, which can be easily rectified.

Technical Coordinator Recommendations

There is so much potential for revenue from this scenic painting frame. At present there are two in Denver; as far as I am aware CHU is the only one that is operational. I suggest the minor maintenance and repairs take place, and a removable fence installed.

The frame could be hired out to theatrical companies to paint backdrop cloths or CHU hire a full time scenic artist to paint backdrops, and hire the completed drops out to theatrical companies as reusable revenue. At present there is one company in Denver that hires out theatrical backdrops. There is a market if the product is professional, quality, and cost effective.

It would be useful to replace the block and tackle with a 3 ton capacity lift hoist or chain motor. They can be costly, however last a long time given care and attention.

Cell Towers

The cell towers and cabling in the theater create a multitude of issues. Apart from the health risk of working within a close proximity of the cable when on stage, and the towers/dishes, while working in the grid, they affect the following theatrical systems:

The audio system, as I have previously mentioned is affected by the signal, radio frequency and power emitted from the cable.

The stage floor where they have cut a large access hole through may have compromised the integrity of the fire break between floors and weakened the stage floor structure lowering the load rating of the stage.

The dimming system where the cables punch through the grid and roof structure has not been sealed correctly, and water penetrates dripping onto the lighting dimmer racks below. This is a potential fire risk and electrocution risk if personnel step into the puddle of water while the dimmer system is switched on.

None of the cables running inside the theater are shielded which allows the power to emit, when it is shielded and encased in dampeners the signal is somewhat contained. The best solution would be to run the cables on the outside of the theater encased and dampened correctly or better yet remove them completely.

There are cables near the upstage end of the fly system. This could also be affecting the audio power as they run into the electrical room where power comes into the building. Also, any audio cables run near them would cause the system to buzz and hum etc.

Technical Coordinator Recommendations

The cell tower companies need to be contacted and rectify the issues the theater is experiencing. I understand that it is a revenue-earning situation; however it cannot compromise the functionality or safety of the theater and its staff.

Essentially the cables need to be run on the outside of the building and dampened/shielded etc. The appropriate testing needs to occur to address power leakage effecting the theater systems and safety of staff and performers. Please see Attachment 3.

Dressing Rooms

The dressing rooms are in poor condition. The tiles on the floor are what appears to be the original installation from 1961 and they do contain asbestos. The glue that is used also contains asbestos that secures them to the floor has failed and tiles are beginning to come loose.

The shower and toilet cubicles are outdated and in need of replacement. There are areas that are an injury risk, loose tiles, and sharp rusted corners, fixtures that no longer work and porcelain that is chipped, cracked or broken. In the past there have been issues with the plumbing and sewerage backing up.

The ceiling seems to be the original and most likely asbestos. If that is the case it needs to be abated or removed as lower parts of the ceiling in corridors are disturbed on a regular basis.

Dressing room mirror lights need to be brought up to standard, as the fixtures are probably the originals. In addition, exposed lamps can cause burns on performers and the potential for fire if the lamps are covered with fabric or paper etc.

Technical Coordinator Recommendations

The dressing rooms need to be completely remodeled and renovated. New bathroom facilities installed ADA compliant, lockers for personal belongings updated. Asbestos and lead paint, tested, abated or removed.

Loading Dock

The loading dock is in better shape after removing most of the trash and clutter. It was noticed that the foundation had settled a good 3 inches in one corner which needs to be addressed. This has caused other issues in the Costume Shop beside the dock, and the corner above it in the scenic painting area near the tool room.

At present there is no adjustable platform for touring vehicles of alternating size. This makes loading and unloading trucks difficult and hazardous for technical staff in regard to lifting equipment over the gap from the truck to the dock. Even if the equipment is on castors staff is still required to lift it over the gap.

The loading dock roller door is in need of a service, and installation of weather proofing to stop the snow from being blown under the door. It would be beneficial to have a mechanical opener installed for easier operation.

Technical Coordinator Recommendations

The settling of the building needs to be addressed as to whether it is a structural issue or just the pad settling. As noted in other sections of this report, other areas of the theater are affected. It should be noted the theater is situated on the side of a hill, so the question must be asked as to whether part of the building in that corner has 'slipped' down the hill slightly.

A steel adjustable ramp should be installed in the loading dock to allow easier loading and unloading of vehicles. Insulating the door area could benefit heating and cooling costs as well.

Proper storage racks for equipment and materials that comply with NFPA regulations would clear the dock area even more, making it roomier and easier to load touring groups in and out.

Costume Shop

The costume shop has huge potential to be an alteration and cleaning facility for large touring performances. It could also be hired out as a smaller costume making shop for local theater companies looking for the space to perform those tasks. Both scenarios are workable to bring in revenue.

However it is in urgent need of a renovation. The tiles and exposed glue, which are the same as in the dressing rooms are asbestos and need to be removed.

There is a sizable area that could be used as a wet area. The plumbing needs to be seen to as there have been back up and blockage issues in the past. The washer and dryer are well past their operation date and should be replaced. The dryer could be a potential fire hazard, and the dryer vents will need to be cleaned extensively.

There is an existing fabric cutting table top, legs could be installed to create a costume making area, costume storage bins, and closets with ample storage space.

There are structural issues in the wet area near the electrical room corner where the pad has settled. Over the door frame there is a 1 inch gap where the brick has separated at the mortar joints when the building has settled. The separation occurs throughout the Costume Shop however it is worst in that corner.

Technical Coordinator Recommendations

At present it is unusable. The structural issues need to be addressed first and only then could a complete overhaul take place. The ceiling in the Costume Shop is likely asbestos and need to be addressed accordingly.

With the correct planning and installation, I believe this room could be a selling point and deal clincher for large touring companies. New washers and dryers, a sink, and a new coat of paint would certainly help.

Stage II

Foyer

The Stage II foyer has signs of water damage in the exterior wall; also you can smell the mould as you walk in. This type of mould should be tested to ensure it isn't black mould, which can pose serious health risks.

The water membrane on the outside of the wall should be inspected to see if it has failed due to age. This will require an earthmover to dig down so the inspection and possible repair can take place.

The ceiling is most likely asbestos and should be tested and treated correctly.

The sprung dance floor is in relatively good condition. A few areas need attention, but overall it seems sound.

The bathrooms need major attention. Like the rest of the bathrooms in the building they are outdated and not safe. The plumbing also needs attention.

Stage II

Stage II is a very usable and multi function space, however, extremely outdated and unsafe. The ceiling again is highly likely asbestos, and needs to be addressed correctly as this ceiling sits far lower than anywhere else in the theater and is disturbed on a regular basis.

The wooden floor is a sub floor with concrete under it. At present it is showing signs of deterioration, splintering and more concerning, nails are starting to pop out. I am assuming there are asbestos tiles under the wood floor, if so, they would need to be removed and the room abated.

The closets are now free of clutter and unwanted items, which make it far easier to store the items we do require. Chairs and tables are long past their use by date, are unstable and heavy, not to mention they aren't exactly pretty to look at.

Technical Coordinator Recommendations

Stage II is a very adaptable space that could be used as a dance warm up area, dressing room, seminar space or workshop. It would be a great meeting venue for the smaller community organizations that require a smaller space.

The floor needs to be removed, the concrete cleaned, and left bare. The concert grand piano lives in one of the closets and moving it onto the pit would be far easier if the wood floor was removed. A temporary dance floor could be purchased and installed, which could be removed and stored when not needed.

New chairs and tables that are lightweight and have a functional storage feature would not only look better, they would be safer, cleaner, and worth the rental fee.

The ceiling needs to be removed and new ceiling installed as it is likely it is asbestos. The current lighting bars need to be removed as well. It isn't the type of space that can house theatrical lighting safely. The instruments are too close to the ceiling, which is a potential fire hazard, and the rigging is incorrect to safely hang theatrical instruments from.

When the lighting bars were installed they drilled into the ceiling, therefore disturbing the asbestos. The removal of the bars will need to be done by the abatement company as none of the theater personnel should be exposed to that risk.

It would be beneficial to set the room up with wifi, permanent data projector, and screen, almost like a media room.

The sprung floor in the dance studio area needs some attention, and additional mirrors on the walls would increase its usability.

The foyer needs to be addressed as far as the potential black mould, and water seepage issues. The bathrooms and surrounding areas also require an upgrade.

Theater Foyer & Bonfils Room

Theater Foyer

The theater foyer is the first area of the building patrons and potential clients see. Although it has been given a coat of paint recently it still shows its age.

The theater foyer is small and cramped for the capacity the auditorium can seat. A full house scenario of 980 patrons would not only overload the foyer, the bathrooms could not cope with the rush at intermission.

Bonfils Room

This area is mainly used as overflow for the foyer, however at times it is used for meetings and merchandise for touring companies. When it is being used as part of a touring company the cramped conditions in the foyer become extreme.

Bathrooms

The size of the bathrooms for the capacity of the venue is small to say the least. They are out of date, and a full size main floor male bathroom is needed. At present the only male bathroom in the foyer area is at the balcony level. There is no ADA compliant male bathroom in the theater.

Drop Off Area for Disabled Patrons

The theater would benefit from a turn circle drop off area being installed out the front of the foyer. This would enable disabled patrons to be dropped off at the door, and not have to hike up the hill, walk a mile to the elevator in the library and then back to the foyer.

Box Office & Ticketing System

At present the theater has no operational box office or ticketing system. To create a functional box office a ticketing system for the theater is required. It is possible that the ticketing system can be utilized in other areas of the campus, for example the Chapel and Machbeuf.

Purchasing a ticketing system would allow the theater to take a percentage of ticket sales as part of our revenue and also give us solid numbers for calculating the success of a performance and emergency situations.

Technical Coordinator Recommendations

The main issue for the foyer is the space simply isn't big enough. There would be a possibility to extend the foyer out from where the existing windows are, however this would be major construction.

The ceiling should be assessed for asbestos and abated or removed. The stairs to the balcony should be addressed as they are polished concrete and extremely slippery.

A full male bathroom needs to be installed and also provide an ADA compliant stall. All bathrooms in the foyer and at the top of the stairs to the balcony need to be renovated, including the plumbing.

A turn circle should be installed out the front of the foyer for disabled patrons. It would also prove beneficial for loading in clients into the Bonfils room and foyer area.

A functional box office complete with ticketing system should be purchased and operational. A large section of profit for a theater is a percentage of ticket prices. At present we are unable to facilitate this.

Overall Technical Coordinator Recommendations

The unfortunate side of this report is it outlines clearly that the theater has been neglected, used, and abused for far too long. 50 years have passed and some of the original, outdated systems are still in use. The outdated systems currently in use are unsafe by today's standards. We can simply no longer 'make do'; it's time to bring it up to code.

Safety

The blasé attitude toward safety on all levels is frankly disturbing, and one of the worst I have been witness to in my 20 years of theater. Safety in a theater is of great importance, not only ensuring the safety of workers but of patrons that attend performances, and the performers themselves. This attitude needs to change.

Due to the lack of funding over the years, technical staff have been forced into a position where they are expected to 'make do' whether it's a safe work practice or not. This is unacceptable and will stop now.

We need only to look at the FOH rigging and moving platform to see how the 'make do' ends up. Codes, standards, and safety practices, have changed over the decades, and it is a necessity and law that we move forward and embrace the current practices in use today.

A theater handbook will be written for all technical staff and instruction on new safe working practices will be introduced and enforced. I strongly suggest sending all current theater technical staff to safety education programs; OSHA runs regular safety training programs.

Keeping theater technical staff and the theater up to date with safety protocol is an ongoing task and I highly recommend purchasing the NFPA and OSHA handbooks/standards that clearly outline what safety protocol a theater should be adhering to.

Unfortunately, CHU has knowingly placed employee's health at risk by not disclosing the lead paint on the FOH ceiling I-Beams, and the loose asbestos tiles in the Costume Shop and Dressing Rooms, the asbestos fire curtain and asbestos popcorn ceiling in the rest of the building.

These health hazards alone are enough to enforce inspections from OSHA, Fire Marshal, and the State Department. Not to mention that at any given moment technical staff could, and have the right to ring OSHA,

NFPA, the State Department, and IATSE 7 union about the current state of working conditions I have outlined in this report.

At present, this theater is denying theater technical staff their basic right to work in a safe environment and it's unacceptable. CHU has opened itself up to possible litigation in the future. Some technical staff may have accepted their work environment as normal and safe I however have not.

Under the Occupational Safety and Health Act of 1970, employers are responsible for providing safe and healthful workplaces for their employees. OSHA's role is to ensure these conditions for America's working men and women by setting and enforcing standards, and providing training, education and assistance.

Maintenance Schedules

Housekeeping and regular maintenance of a theater is time consuming, sometimes costly, but done correctly, the theater stays in an acceptable working condition for its age. Though over the years due to finances or staffing, the housekeeping and regular, maintenance was ignored, forgotten about, or simply neglected.

After cleaning out 7 dumpsters worth of trash from the theater the signs of neglect are clear. It's going to take considerable time and funding to bring the theater back to a venue that is safe and worth the rental fee.

Some of these issues can be addressed in house with a technical maintenance schedule and purchase of supplies and equipment to bring these issues up to a safe working level for technical staff. This has begun, and is in progress when time permits between performances.

A larger section of downtime will be required for certain maintenance to be carried out this year, re-roping the fly system, clean and repair of theatrical systems is an immediate necessity. It will also enable us to assess the building and equipment further. Additional yearly maintenance should be scheduled into the events calendar.

Some items require only labor and some will require large purchases of materials. Please see Attachment 2. A six-week block each year is usually enough time for annual maintenance. Larger projects, like equipment upgrades will possibly need more time. In the beginning more time is needed as the theater is still in its clean out/sort out phase.

Various issues will need to be addressed by qualified personnel, electricians, and abatement, NFPA etc, to ensure that technical staff is not put at higher risk of injury or exposure to hazardous materials, and the work done is done to OSHA, NFPA, and industry standards.

Budget

There is only so much technical staff, myself included, can do to bring the theater up to safe working levels with no budget. An annual operational budget is required, so too, a maintenance budget. The theater should have its own budget/s, which stands alone from the rest of the campus.

Bringing a theater up to code, industry standards, and a safe working level for staff can be in some instances costly and time consuming. However, planned accordingly, including setting aside the necessary funding to do so can be achieved.

Some of the issues brought up in this report have been addressed, though it is a good indication of where the building is at and what steps we are attempting to make toward the future. We have hardly begun to scratch the surface of what needs to be done.

To their credit, the technical personnel of the theater have done their best to maintain a working theater, with not much in the way of equipment upgrades or an operational budget. I believe had it not been for their dedication and love for the building, it would be unusable, and in a worse condition than it is in now.

The Future

The time has come to either, sell the theater to a company that wants to pour funding into it, shut down momentarily to renovate and upgrade or shut down indefinitely. Unfortunately, there is no middle ground to stand on. The safety violations alone could result in hundreds of thousands of dollars worth of fines, and the safety roulette game being played right now could end in disaster or litigation.

Although the theater is in bad shape at present, the potential of being one of the most beautiful theaters in Denver is astonishing, a true diamond in the rough. The possibilities for a world class Broadway Style theater is there. The theater houses 980 patrons that could potentially give the Buell Theater some stiff competition, providing the attention and funds are given accordingly.

The theater has the opportunity to yield a considerable earning potential, however steps must be made now to bring it up to an industry standard that clientele will want to use instead of looking at the many smaller venues around the Denver area that offer much more, in terms of state of the art equipment, for much less. In its present condition, I don't see how management can justify charging the price they do for a venue in the state it's in.

As was stated in the rigging report and other documentation that the theater is 50 years old and was once supported by a leading member of the community, therefore it could be placed on the historical record. This would open the door to Federal and State tax credits and historical project funds.

In an ideal world, the theater needs to go dark for a good 6 months. This would enable us to trace existing systems, clean out more of the building, upgrade the systems that need to be upgraded, take care of the health and safety concerns, and to re-open the building with more capability than we currently are able to offer.

The potential is there and the potential is huge, it's whether or not the owners are serious enough to sink the funding into it to make it something beautiful and profitable.

ATTACHMENT A/01

THEATER AT
COLORADO HEIGHTS
UNIVERSITY

RIGGING INSPECTION REPORT

PREFORMED
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SAFETY AND RIGGING INSPECTION

D L Staging Place inspected the Theater at Colorado Heights University on February 7, 2012. The inspection was done in four (4) major areas:

- 1) General Stage Rigging
- 2) Fly System Rigging
- 3) General Condition of Stage Lighting System
- 4) General Safety Issues of Stage and Support Areas

The foremost concern is to view any aspect that can harm the life or limb of the staff members, students, and / or patrons using the equipment and theatre space. Second concerns are damage to equipment or structure which may cause reduction in usage and potential loss of revenue. The last concern is future usage, from both worn components replacement and new demands on the system, required by the revenue competitive market.

The theater was built in the early 60's with three updates to the theatrical systems; the fly system, the stage lighting system, and improvements in theatrical sound equipment. Over the years; new technological, new building codes and new rigging practices have come about. A case in point, present safety load ratings are now 10 to 1, or for every one pound 10 pounds rigging loads must be planned for. Ten years ago the rating was 8 to 1 twenty years ago it was 5 to 1 and during the period the building was constructed the rate was 3 to 1. The installation at both the first construction and the updates were professional installed. D L Staging Place was pleasantly surprised that the conditions of the building were in better shape than the age of the building would suggested. There are physical signs of neglect over the last number of years, due to time management and finance support being reduced. D L Staging Place is pleased that the new management is taking steps to bring back in to shape this wonderful theater. The potential revenue producing venue that is well equipped and safe, with a seating close to 1000 is in very high demand in this area, both for theatrical events and commercial conferences.

In each area in this report D L Staging Place has looked at the Safety, New Codes and Practices, and future needs that the theater must plan for. At the end of the inspection areas report D L Staging Place will recommend what in each area needed to be repaired, replaced, changes that should be addressed.

GENERAL STAGE RIGGING

D L Staging Place has performed a visual inspection of the Theater at Colorado Heights University for potential non-fly system rigging hazards. In the inspection, rigging practices are evaluated based on age of installation and present codes and new installation requirements. Two rigging elements that could not be tested are the fire curtain and the smoke doors.

The fire curtain is a curtain used to close off the proscenium during a fire on stage. This is done by either manually cutting the support rope or the fusible link melting. The curtain is overweighed to speed up the drop of the curtain until about eight feet above the stage floor, where it is slowed down. All of the proper rigging elements are in place and look to be in good shape. The operation of the fire curtain should be performed, but first the material used in the curtain manufacture should be tested to see if Asbestos was used. If Asbestos was used then it should be encapsulated, or removed and replaced with other material. A fire curtain is required for this theater.

The smoke doors are opening in the roof above the stage house that will trip open during a fire to release smoke and heat. To reclose the doors personnel may be required to be on the roof of the theater building. This is not possible based on the roof being used for tele-communication equipment in use. New codes and practices have changed over the years, but the installation was professional installed. The biggest change is the application of the aircraft cables clamps (pic. 1&2). Most of the cable clamps are installed backwards, with the saddle on the dead end of the aircraft cable. The double pulley (pic. 3&4) is a $\frac{3}{4}$ rope pulley not designed for the $\frac{1}{4}$ aircraft cable. Picture 5 shows some of the design of the fused clamps, plus aircraft cable clamps installed wrong. There are some signs of rust on the aircraft cable (pic. 1&6). Part of the storage and closing aspect of the smoke door rigging are the ropes and pulleys on the stage right proscenium wall (pic. 2&7). When the doors open these pulleys ride up the cabling pulling the rope up with them. To close the doors ropes are used to pull down the pulleys. Because there is extra rope when the doors are closed, easy storage of the rope is needed. In picture 7 this extra rope is poorly stored.

The rigging of the hanging speakers on the stage left and right proscenium wall is poor (pic. 8). The main support for the weight of the speakers is by the bottom support arm (pic. 9). The aircraft cable takes the remaining weight of the speaker. The aircraft cable is attached above the ceiling to a pipe. The use of a pipe to secure the load is OK, but the pipe is secure by lashing to the I-beam with ropes (pic. 10&13).

There are a number of places in the Front of House Catwalks where there are improperly rigged items. (pic. 14-17 & 21). These may have been temporary solutions that were never given proper time to correct. But these items should be removed or a proper approved set up installed.

In the shop area the visual inspection of the paint frames (pic. 19) concluded that the rigging is very good. It was understood that there were not problems moving the frame. There should be a removable hand rail required around the opening in the floor. This would prevent personnel from stepping into the floor opens. In the upstairs area of the shop is a block and tackle set-up to raise and lower equipment to stage level. The use of a block and tackle at this spot is very important due to the small size of the access stairs. The present rigging of the block and tackle should be redone using approved rigging practices (pic. 20).

FLY SYSTEM AND RIGGING

The Fly System at Theater at Colorado Heights University is a Single Purchase, T-Bar track System (figure 1 & 2), shows the standard fly system layout. The Fly System may have been originally a wire guided system, based only on visual evidence on the lock rail and the head blocks. The system was updated in the 80's where the T-Bar track, Loading Bridge or floor were installed. At one time a Light Index Bar was used, but for some reason has been removed. The Fly System is in good shape for being 25 years or more old. This does not mean that there are not problems but no overall system failure (pic. 22 & 22A).

There are three (3) major concerns; Rope Locks, T-Bar Track, and the lack of Light Index Bar. All the Rope Locks (pic. 23-25) have reached a point where they do not lock the rope in position. Failure to hold the rope in position could release it; cause the pipe batten to drop or the arbor to fall. The upstage upper level of the T-Bar track has shifted. This is caused by usage and the building settling (pic. 22). Line sets #27 and #40 stick between the tracks making them hard to use. There are 20 or more line sets that rub or bounce over the joints between sections of T-Bars, this cause wear on the arbors shoes. The loss of the Light Index Bar, also referred to as a Headache Bar is an important safety element on fly system (figure 1). Its main purpose is to illuminate the operating rope during show events. Most show event has the back stage in low lighting. The Light Index Bar illuminates only the line sets spike marks. These spike marks prevent battens from coming in too low and damaging equipment or personnel. Because there is no light bar line sets have been secured by rope to prevent moving the line in the dark (pic. 24). The present rope is not tied with a proper lashing practice.

The above problems are the three major concerns; additional concerns do appear though out the Fly System. We will work up the Fly System starting at the Locking Rail moving around to the grid then down to the battens. The Locking Rail is in good shape, but for the Rope Locks.

The first 37 line sets arbors on this fly System are 6' 3" high by 6" wide riding up on a 8" center T-bar track. The last 3 line sets have 8' high arbors. The arbors are

made up bottom plate where the operating rope is attached, two metal rods where the counterweights are placed, and a top plate where the operating rope is attached, along with ¼ 7 by 19 aircraft cable. To keep the counterweights secured to the metal rods Spreader Plates and locking nuts are used. Batten weight or sometime called pipe weight is marked by painting the counterweights so they will not be removed this has been done at the theater. Most of the Arbors locking nuts (pic. 26) thumb screws are loose. As in some cases the thumb screws are missing (pic. 27). On the line set #27 the locking nuts are missing (pic. 28). These locking nuts and thumb screws must be tight during operation of the arbor, to keep the arbors steel rods from spreading. The spreading of the rods happens when the arbor hits the stop block to hard (pic. 29 & 30). In addition to the locking nuts, each arbor has Spreader Plates that keep the rods together. The Spreader Plates are designed to be spaced every two foot (2') to insure the rods along the height of the arbor. Presently placement is not correct (pic. 31 & 32).

The Operating Rope on Each of the line sets is showing wear and grease deposits (pic. 33 & 34). The grease destroys the fibers in the rope. It is D L Staging Place understanding that these ropes were replaced in the last 10 years. The present Operating Ropes have lost 3/32 diameter of its original ¾ inch. This happens from age, usage, and running the rope thru the locks. Because this rope is an organic material, stretching of the rope happened during usage. The stretched rope lowers the Floor Idler Pulley, (also called Floor Tension Pulley). The Floor Idlers on the Fly System are at the lowest level (pic. 22A & 25). During the original installation rope thimbles were not installed causing wear on the rope during operation (pic. 34). The storage of the counterweights on the locking rail is questionable, storage on the floor under the rail maybe a better place (pic. 35).

On the grid the Head Block is used to distribute the aircraft cable to different Loft Blocks. Each line set has one Head Block and seven Loft Blocks. The Loft Block turns the cable down to be attached to the Batten pipe. There are two Head Blocks that have loose bolts (pic. 43). The aircraft cable has a long run to the far Loft Block, to prevent sagging and catching on the blocks wire guides are used. These guides are either wooden or small pulleys attached to the Loft Blocks. The wire guides are attached to the Loft Blocks with 12 gauge electrical cable (pic. 39). Some of the boards are loose (pic. 37), or a different kind of wood (pic. 36 & 40). Standard wire guide that are wood use hardboard like oak, most of the wood use in the theater is soft wood like pine. A better way to attach the wood should be found. There are a number of Loft Blocks that have the attachment clamps securing the block to the grid turned (pic. 40 & 41). Some Loft Blocks need alignment so the aircraft cable does not rub again the loft block (pic. 46), or twist the aircraft cable (pic. 42 & 44). The Rope Loft Blocks used to lift electrical cable for the Electric have butterfly nuts securing the block. These nuts are not rated for this usage (pic. 45).

On both stage left and stage right there are electrical side battens. These are line set #36 and #37. They are mule block to help change the angle of the aircraft cable. The attachment of the aircraft cable is questionable, due the fact we are unable to fly the batten in (pic. 47 & 48).

The stage Battens are connected to the Aircraft Cable lifting lines by chain double wrapped around the batten pipe and secured with a Quick Link and Safety Bolt. The Quick Link rating is unknown, but based on the size it is about 750 pounds (pic. 50). Bolts are not designed for the side force generated by the chain, and have been replaced in stage rigging with Quick Links or Shacks. The Quick Links is the only thing that can be used. A number of line set are using only bolts to secure the chain (pic.49). There is a lot of bolts to close to the Quick Links (pic. 50), or the chain is to long (pic. 51).

Three of the line sets have the aircraft cable lift line at the splice on the batten. This is the weakest part of the batten (pic. 52). There are a few battens that are bent line sets # 7,# 13,# 22 as show in picture (53 & 54). There are a few battens that have different trim heights which vary as much as 2 or 3 inches. The battens get bent from too much weight at a given point or by running into something. Line set #30 has a pipe tie on it (pic. 55). On line set #1 the movie screen has been hung. It is set-up to be taken off the batten and stored, whenever the batten is needed for a show. The Chain work is not rated for this application, because the clips can accidentally become open (pic. 56 & 57). Quick Links or shacks should be used. The turnbuckle on the center part of the Movie Screen rigging is not rated, duct tape hock, and is not dogged off (pic. 58).

The two Traveler curtains (Main Curtain and Mid-Stage Curtain) have either wear Operating Rope or the wrong size rope. The floor tension pulley is loose on both the travelers (pic. 59) due to the rope needing adjustment. The attached weighted sand bags are poorly connected to the pulley (pic. 59 & 60). The curtain track carriers on both the tracks are missing the rubber washers, that are between each carrier. Without the rubber washers the opening and closing of the curtains are very noisy. The first black border has a rip on the chain pocket, exposing the chain.

CONDITIONS OF THE STAGE LIGHTING

The Stage Lighting original system was an Auto Transformer with a pluggable patch bay system. (pic. 61 & 63). At some point in the early 80's the lighting system was updated with Strands CD80, 48 dual dimmer systems (pic. 65). The theater lighting system is now both CD80 and Auto Transformer with the house lights on the old system (pic. 64). The CD80 dimmer system is very dirty (pic. 65-69). The dust and dirt damages the electrical components of the dimmer rack, plus could cause electrical fires. There is a patch bay that adds the multiple plugging zones (pic. 70). The major concern is the wiring of the system. The system is a two wire system with one hot line and one neutral with no grounding (pic. 71-74). In this system of only two wires some time the neutral is shared between hot leads. Both of these practices have caused electrical fires and electrocution.

It was found on the grid; a light plugged in to an outlet then hung below the grid (pic. 102 & 103). Picture 104 shows a breaker panel box with exposed openings where breakers have been removed caps should be installed.

There are a number of bare light bulbs on the grid and catwalks (pic. 104 - 107). In picture 105 it can be seen how close the bulb is to the head of a person. These should have metal cages around the bulb. Throughout the areas electrical cables have been laid across walkways (pic. 109 - 112), and in one case electrical cables are above a doorway (pic. 112). These cables should be covered with carpet, taped, or re-directed, so tripping is prevented. On stage left behind the Fly Rail is a cueing light (pic. 113). There are exposed wires visible.

Access to the dimmer rack area can be done by a stairway or by ladder thru the floor. The opening has a metal door to cover the hole when not in use (pic. 114). The door is open and unused, by the fact that a table leg is covering the door. The ladder had come unbolted from the wall and is being secured with a wire tie (pic. 115). There are no general work lights in this area, so a stage work light is being used. To keep the light fixture in place a wooden stage brace tied and taped is being used (pic. 116 & 117). This should be redone.

In the shop area an access trap door is used to lower items to the floor below (pic. 118 - 120). The plywood has holes, tears, and soft spots in the wood (pic. 118). The covering should be replaced and a removable rail system employed when the opening is used. This trap door is a very important aspect of equipment handling.

As in most theatres where a fire curtain is required, the system has an emergency way of releasing. In this theater it is by (pic. 121), "In Case of fire cut rope", but there is no way to cut the rope.

The present stage lighting system creates a problem, because of the amount of electrical cable needed to light theatrical events. The problem is what to do with all the electrical cable (pic. 122). Electrical cable management is a problem throughout the stage, support areas, and catwalks (pic. 121 - 125, 131, and 135). In some cases shorter cabling could be used, but in most cases cleaner management is needed.

A safety hazard on the locking rail are the rope tie-offs (pic. 129). Because of the design of the tie-offs the point could impale personnel, therefore they should be removed. The last hazard D L Staging Place noticed is housekeeping. Too many times in theatres, time and personnel are not given the opportunity to handle basic housekeeping. Slowly over time little things left undone start to pile up. These piles became a way of life or a way of doing things (pic. 126 - 135). It is D L Staging Place understanding the new management is working on changing these conditions and instructing personnel on housekeeping duties.

RECOMMENDATIONS

During the inspection of the Theater at Colorado Heights University, D L Staging Place has identified a number of safety concerns. It was a pleasant surprise to see fewer major concerns for the age of the building. The down side of any safety inspection is finding areas that have to be repaired, replaced or habits improved. This requires both the time and the finance resources to complete. The upside is once repairs, replacement has been done the theater becomes a safer work environment, and a productive revenue space. Along with these repairs; pride in the theater is generated by the personnel working in the space. A safe, usable work space, that the personnel are proud of, transfers to the patrons using the theater. The more patrons enjoy their time at the theater the more they will use the theater generating more revenue.

GENERAL STAGE RIGGING

A Fire Curtain and Smoke Doors are required in this theater, because of the height of the grid from the stage floor. Both the Fire Curtain and the Smoke Doors should be tested annually. The Fire Curtain should first have the material tested to see if it is asbestos. It is D L Staging Place understanding that this summer the ceiling in the auditorium is being replaced; this would be a good time to have the curtain tested. Once the material is tested and taken care of, the curtain and the support hardware should be run. Over time the fusible links give out, dropping the curtain, they are normally replaced during annual tests. Because the curtain has not been tested in past, parts could fail and drop the curtain accidentally. Most likely at the wrong time, this could cause damage and possible loss of revenue.

The smoke doors need to be tested and elements of the rigging repaired or replaced. (fusible links). Repairs to the weather stripping should help with the present water leakage. This test can only happen if there is access to the roof.

The speakers support cabling should be redone and the hanging points in the front of house ceiling replaced. All temporary or improper rigging in the Front of House should be removed. This will have to be done any way if the auditorium ceiling is being removed. Great care should be taken in the replacement of the ceiling in the auditorium for acoustic value and the usability of the front of house lighting positions, also accessibility to the catwalks in the ceiling. At some point in the past a fire wall was installed in the ceiling cutting off access along the catwalk from the lighting booth. A fire rated access door should be installed so again this way is usable. In the shop a removal handrail should be installed to prevent personnel from falling into the paint frame. The block and tackle should be installed properly.

FLY SYSTEM RIGGING

The Rope Locks on the fly system need to be replaced. There are Rope Locks designed with the ability to have pad locks attached. This would add additional security to the Fly System. The replacement of the Rope Locks requires the Operation Rope to be untied. Although the rope has a year or two life span left in it, it should be replaced with the Rope Locks. The present rope is organic which has a life span of about 5 years, replacing the organic rope with Multi-line $\frac{3}{4}$ inch, which has a life span of 25 to 30 years.

The T-Bar Tracking repairing is a labor intensity project requiring personnel to climb the tracking to check each splice and adjust each track bolt for proper alignment. Another labor intensity project is on the grid, the wooden aircraft cable guides should be replaced with a hard wood and attached with proper supports. At the time of this replacement each head block and loft block should have the attachment bolts aligned and tighten. Replace any bolt or nut that is not rated for rigging application.

Each batten should be straightened, and all the aircraft cable lift lines chains should be double wrapped around the batten. The chains should be terminated with Quick links (bolts can only be used as safeties). Trims on the batten should be uniform on each lift line.

The attachment on the movie screen needs to have proper installed rigging. The traveler tracks should have new operating ropes. During the installation of new ropes rubber washers should be installed. With the installation of the new ropes the floor tension pulleys should be leveled and new sand bags properly attached.

GENERAL CONDITION OF STAGE LIGHTING SYSTEMS

The wiring and the stage lighting system are a problem. To fix the safety concerns, major changes in the system must be made. To change from a two wire system all new electrical wiring must be applied. The new wiring will affect the dimmers electrical support cabling, and the lighting fixtures. The present dimming system is between a very old system and an outdate technical system. The lighting fixtures are either unusable because of asbestos cables or old. Because of all the problems with the wiring and dimming system D L Staging Place recommends a complete new wiring, dimming system: which would include new light equipment fixtures. This would reduce 90% of the hazards with the present system.

Replacement of the Stage lighting System has some good advances. First and foremost it is safe which should reduce insurance costs. Second updating the system to present technology demands will opening up the theater to a wider potential customer base. And last the new dimming and light fixtures are much more energy efficient, helping to reduce energy costs.

In looking at the cost to updated areas possible help finance are Historical preservation, energy improvement funds and educational grants. The theater is about 50 years old and was supported at one time by leading member of the community; it could be placed on the historical record. This would open up possible funding from Federal and State tax credits and historical project funds. Some energy providers give funds to companies that update equipment that reduces energy usage. Being a University, does provide possibilities to apply for grants from private foundations that fund updating educational technology.

The first step should be to design a new system, so cost of the project could be assigned.

GENERAL SAFETY ISSUES OF THE STAGE AND SUPPORT AREAS

Most of the issues are easy fixes. Metal cages for the sprinkler heads and the bare light bulbs should be purchased and installed. The covers, switches, and outlets should be installed on all open electrical boxes. A program of cable management and housekeeping should be developed and applied. The removal of the tie-offs on the Lock Rail should be done. The three other concerns should be addressed: the radio transmitter cables, the door and ladder to the dimming system area, and the trap door in the shop. The Covering, Repair, and Replacement are the only possible answers.

END OF REPORT

SUPPORT INFORMATION

LINE SET NUMBER	NAME OF LINE SET	CONDITION AND NOTES
1	MOVIE SCREEN	loose thumb screws bad rope lock rigging chain wrong turnbuckle not dog
2	VALANCE	loose thumb screws bad rope lock rub on 2 nd joint t-bar
3	MAIN CURTAIN	loose thumb screws bad rope lock loose #2 loft block
4	FIRST ELECTRIC	loose thumb screws bad rope lock out of weight 25-30lb not able to fly
5	1ST STRIP LIGHTS	loose thumb screws bad rope lock not able to fly
6	OPEN	loose thumb screws one missing bad rope lock
7	OPEN	loose and missing thumb screw bad rope lock bent batten loose block #5
8	OPEN	loose thumb screws bad rope lock
9	1ST BORDER	loose thumb screws bad rope lock lift line 5 long hit joint t-bar
10	1ST LEG	loose thumb screws bad rope lock
11	OPEN	loose thumb screws bad rope lock
12	OPEN	loose thumb screws bad rope lock rub loft block #5 out of trim bent pipe
13	OPEN	loose thumb screws bad rope lock bottom shoe loose
14	2ND STRIP LIGHT	loose thumb screws bad rope lock unable to fly
15	BORDER	loose thumb screws bad rope lock rub on wooden guide small bent pipe
16	MID STAGE TRAVELER	loose thumb screws bad rope lock
17	OPEN	loose thumb screws bad rope lock rubs on down stage t-bar
18	2ND ELECTRIC	loose thumb screws bad rope lock same t-bar rub as line 17 small fly
19	WORK LIGHTS	loose thumb screws bad rope lock unable to fly
20	OPEN	loose thumb screws bad rope lock hits t-bar
21	OPEN	loose thumb screws bad rope lock
22	OPEN	missing thumb screws bad rope lock bent pipe lift line on splice
23	3RD STRIP LIGHT	loose thumb screws bad rope lock unable to fly
24	BORDER	loose thumb screws bad rope lock
25	LEG	loose & missing thumb screws bad rope lock lift line on splice #3
26	3RD ELECTRIC	loose thumb screws bad rope lock unable to fly
27	OPEN	no locking nut no thumb screws track bent out of trim bad rope lock stuck t
28	OPEN	loose & missing thumb screw bad rope lock rubs on guides and track
29	OPEN	loose & missing thumb screws bad rope lock missing quick links on chains
30	OPEN	loose thumb screw bad rope lock pipe tie on batten
31	4TH ELECTRIC	bad rope lock no quick links loose thumb screws
32	LEG	no thumb screws
33	OPEN	loose thumb screws rubs on loft blocks

LINE SET NUMBER	NAME OF LINE SET	CONDITION AND NOTES
34	OPEN	loose thumb screws and bad lock missing quick link out of trim
35	CYC LIGHTS	bad rope lock unable to fly
36	SR SIDE BAR LIGHTS	bad rope lock unable to fly
37	SL SIDE BAR LIGHTS	bad rope lock unable to fly
38	OPEN	loose thumb screws and bad lock missing quick link out of trim very noise
39	OPEN	loose trumb screws and bad lock missing quick links out of trim and noise
40	SCRIM	bad lock sticks on t-bar

THEATER AT COLORADO
HEIGHTS UNIVERSITY

THEATRE WORK SHEET

ITEM OR POSITION	MEASUREMENT	NUMBERS	YES OR NO	NOTES
KIND OF STAGE				PROSCENIUM
BALCONY			YES	
SEATING		980		
PROSCENIUM WIDTH	43' 5 1/2"			
PROSCENIUM HEIGHT	22'			
THRUST WIDTH	43' 5 1/2"			
THRUST DEPTH	11' 9 1/2"			DOUBLE CURVED
PROSCENIUM TO BACK WALL	36' 11/4"			
PROSCENIUM TO APRON	21"			
CENTER STAGE TO STAGE LEFT	41' 11"			
CENTER STAGE TO STAGE RIGHT	46' 7"			
PROSCENIUM TO STAGE LEFT	15' 8"			
PROSCENIUM TO STAGE RIGHT	25' 1"			
FLY RAIL SIDE KIND	STAGE LEFT			SINGLE PURCHASE
HEIGHT FROM FLOOR	STAGE			
LIGHTING FOR RAIL	NONE			
NUMBER OF BATTENS		40		
BATTEN LENGTH	60'			
LOADING FLOOR			YES	
LOCATION OF ACCENTS	STAGE RIGHT			
GRID HEIGHT	53' 9"			
LOW TRIM	4' 4" VAL			
HIGH TRIM	47' 11 1/4"			
ELECTRICAL BATTENS	60'			
PLUG AND SPACING OF PLUGS	WELDED AND BOLTED			
FIXED STRIP LIGHTS OR FREE	3			
FLOOR POCKETS			YES	NOT USED
WALL POCKETS			YES	
CATWALKS	1ST 32' 2ND 39' 11 1/2"			TWO
LOCATION OF ACCENTS	NA			
LIGHT BOOTH			YES	ABOVE BALCONY
SOUND BOOTH			YES	ABOVE BALCONY
SPEAKERS POSITION AND HANGING		3		STAGE LEFT, CENTER, RIGHT
GRAND VALANCE			YES	GOLD
GRAND DRAPE			YES	GOLD
BORDERS		3		BLACK

THEATER AT COLORADO
HEIGHTS UNIVERSITY

THEATRE WORK SHEET

LEGS		4		BLACK
ITEM OR POSITION	MEASUREMENT	NUMBERS	YES OR NO	NOTES
SCRIMS			YES	BLACK
SKYCLOTH			NO	BACK WALL
CROSSOVER			YES	THRU SHOP
SHOP LOCATION			YES	BEHIND STAGE
TOOLS LOCATION			YES	BEHIND STAGE
OVERALL CONDITION OF SHOP				IT IS BEING CLEANED
STORAGE OF PROPS				IT IS BEING CLEANED
STORAGE OF FLATS				IT IS BEING CLEANED
STORAGE OF PLATFORMS				IT IS BEING CLEANED
SOUND STORAGE				IT IS BEING CLEANED
OVERALL CONDITION OF STAGE				USED

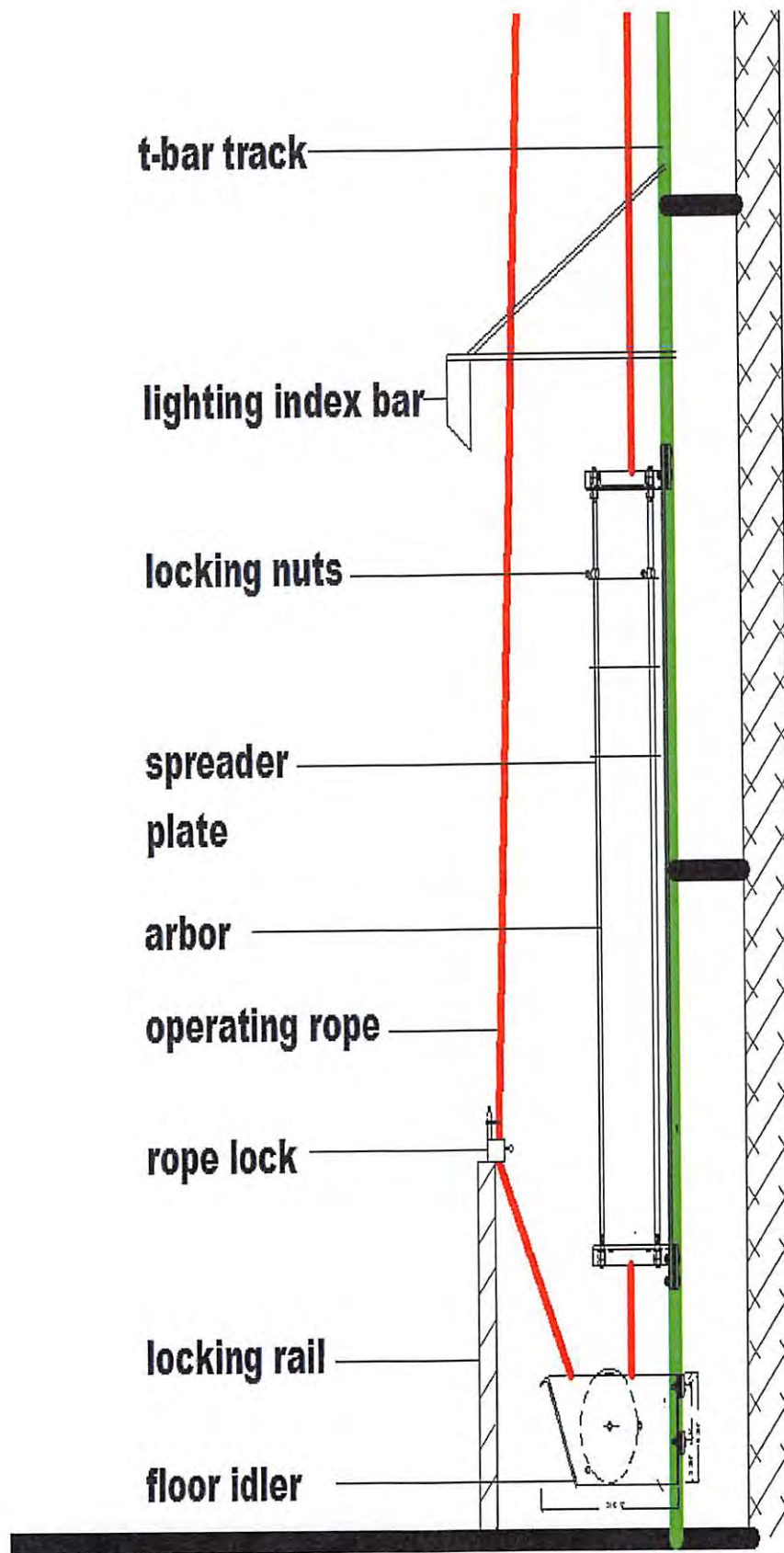
THEATER AT COLORADO HEIGHTS
UNIVERSITY

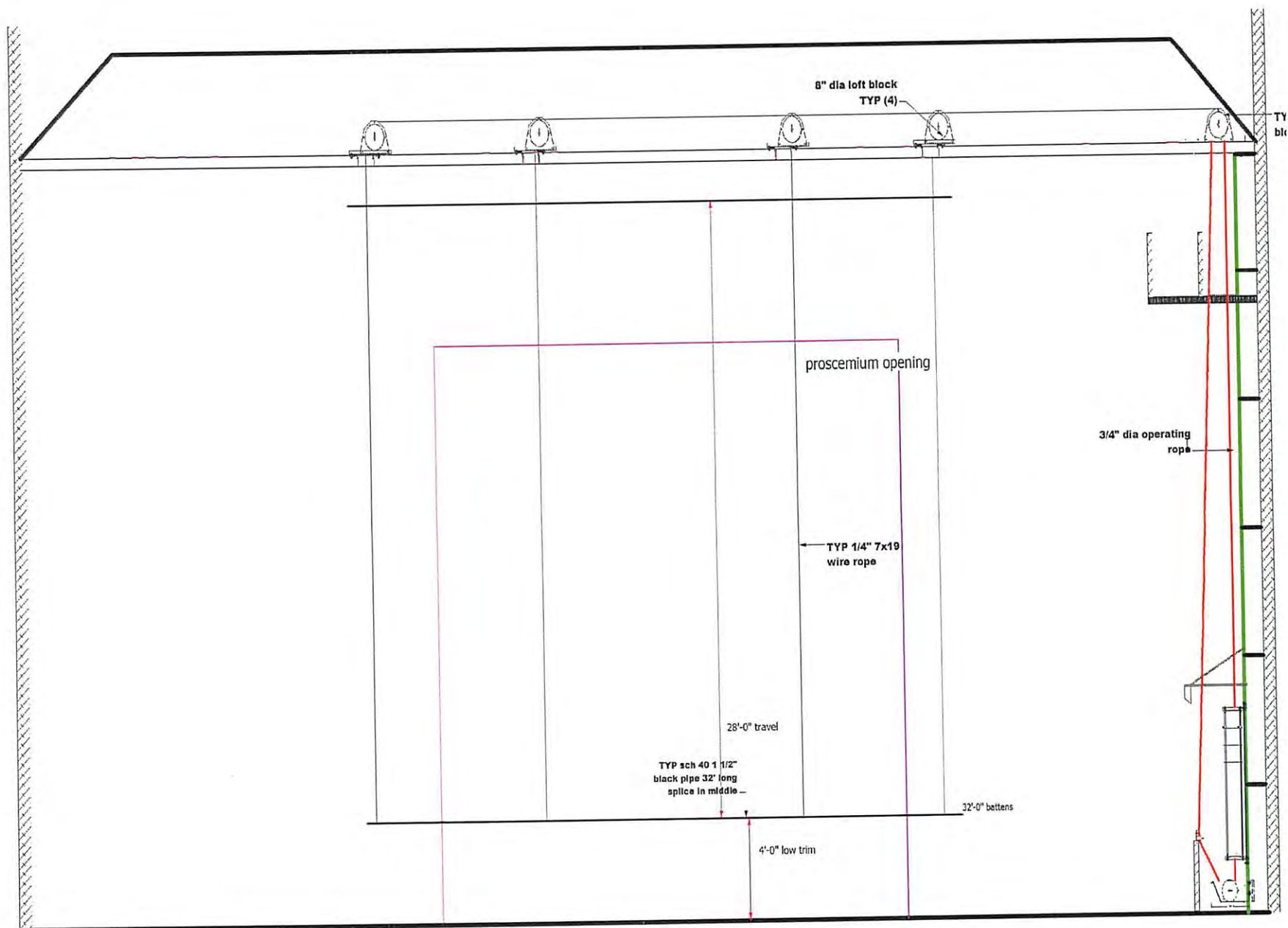
D L STAGING PLACE
TRAVELER TRACK PLOT

Inspected
2/7/2012

ITEMS	HARDWARE	CONDITION	NOISE	MEASUREMENT	NOTES
FLOOR PULLEY	POORLY RIGGED	USED	YES		
ROPE	WRONG SIZE FOR USAGE 3/8 ROPE				LOOSE
HEAD & DEAD END PULLEY	SMALL FOR WEIGHT OF CURTAIN				
TRACK		OK			
SUPPORT RIGGING		OK			
CARRIERS		OK	YES		NO RUBBER WASHERS
S HOCKS/ CLAPS		OPEN			
CURTAIN		OK			
NOTES	MAIN CURTAIN				
ITEMS	HARDWARE	CONDITION	NOISE	MEASUREMENT	NOTES
FLOOR PULLEY	POORLY RIGGING	USED	YES		
ROPE	1/2 ROPE	WORN	YES		SHOULD BE REPLACED
HEAD & DEAD END PULLEY	SMALL FOR WEIGHT OF CURTAIN				
TRACK		OK			
SUPPORT RIGGING		OK			
CARRIERS		OK	YES		NO RUBBER WASHERS
S HOCKS/ CLAPS		OPEN			
CURTAIN					
NOTES	MIDSTAGE TRAVELER				
ITEMS	HAREWARE	CONDITION	NOISE	MEASUREMENT	NOTES
FLOOR PULLEY					
ROPE					
HEAD & DEAD END PULLEY					
TRACK					
SUPPORT RIGGING					
CARRIERS					
S HOCKS/ CLAPS					
CURTAIN					
NOTES					

FLY SYSTEM DRAWINGS





INSPECTION PICTURES



PICTURE #1
CABLE CLAMPS

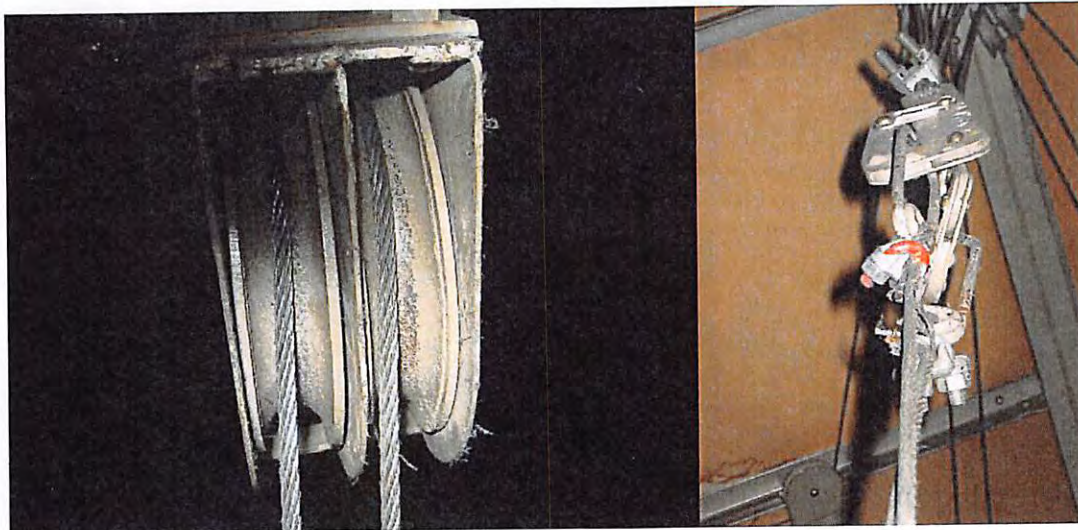


PICTURE #2
CABLE CLAMPS



PICTURE #3

CABLE CLAMPS AND DOUBLE PULLEY

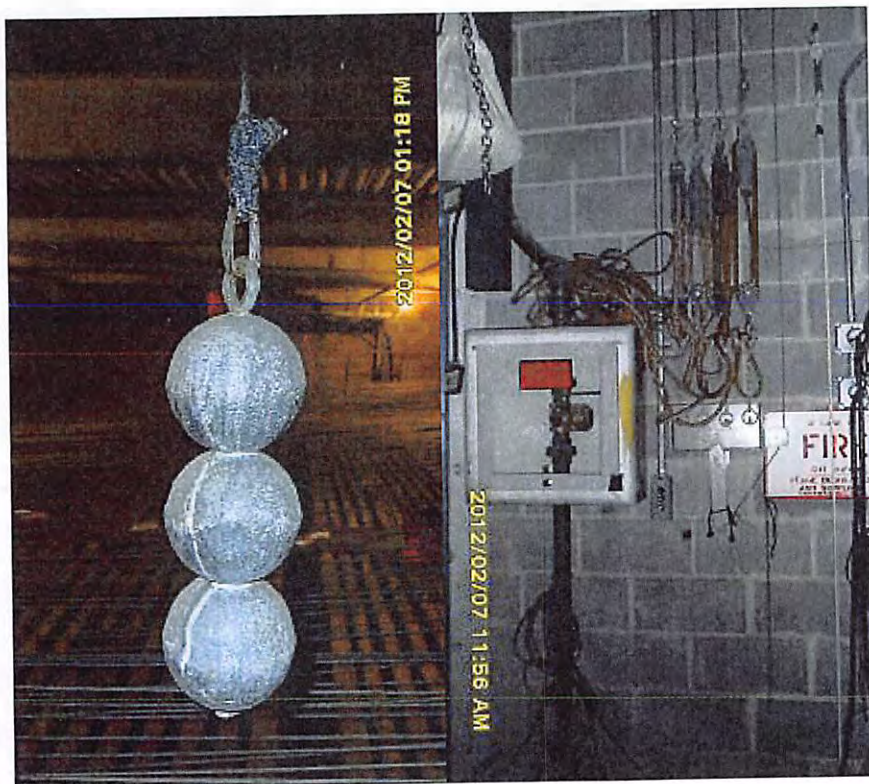


PICTURE #4

DOUBLE PULLEY

PICTURE #5

CABLE CLAMPS

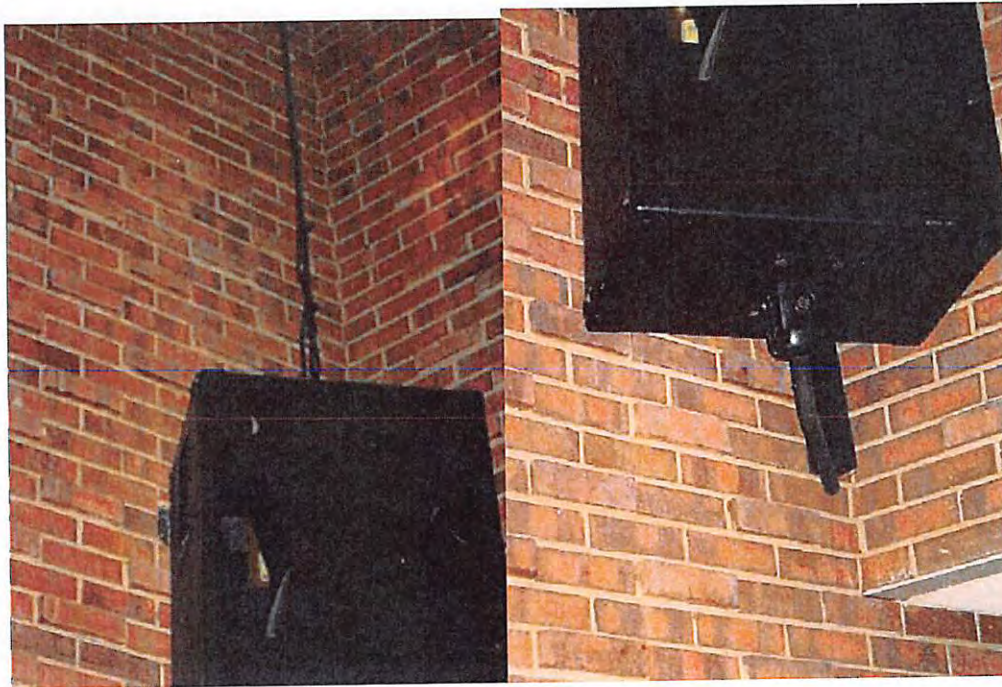


PICTURE #6

WIRE AND CLAMP

PICTURE #7

ROPE

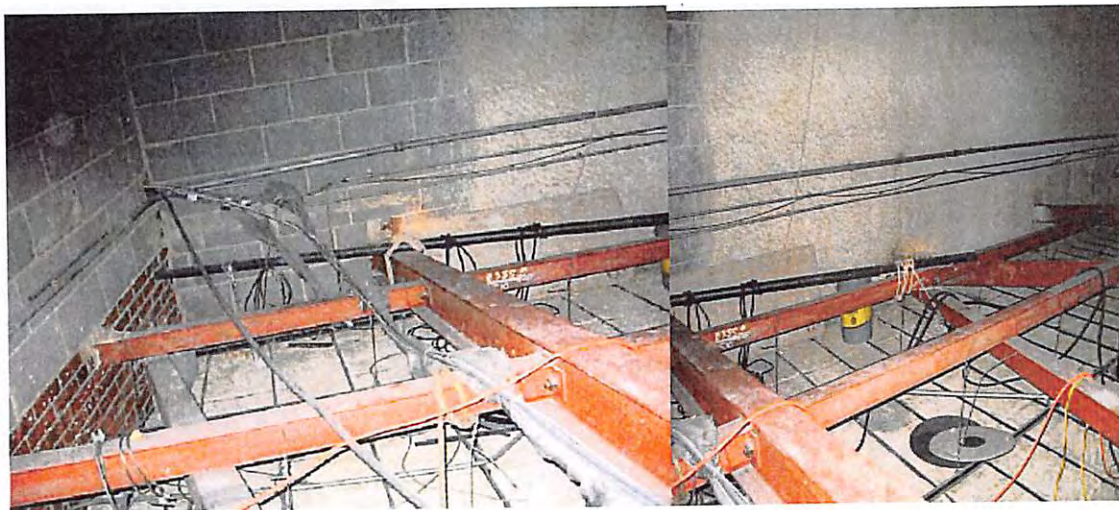


PICTURE #8

WIRE CLAMPS AND HANGING POINT

PICTURE #9

BOTTOM SUPPORT



PICTURE #10

PICTURE #11

CEILING SUPPORT FOR SPEAKERS



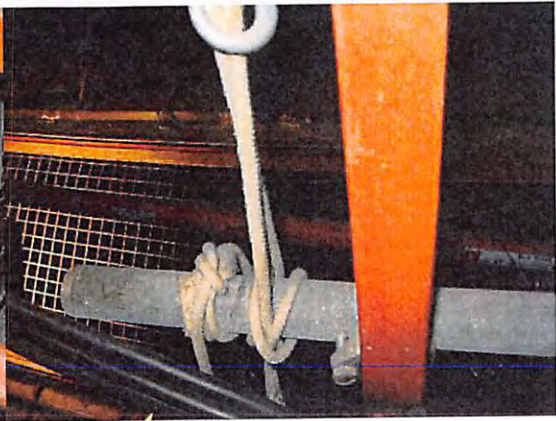
PICTURE #12

PICTURE #13

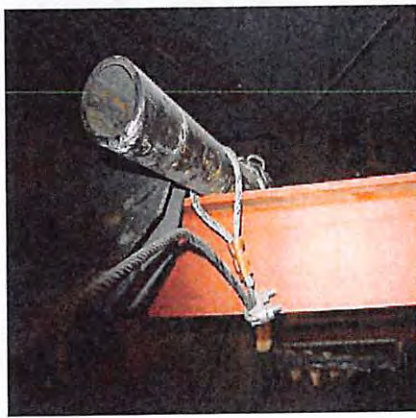
CEILING SUPPORT FOR SPEAKERS



PICTURE #14



PICTURE #15



PICTURE #16



PICTURE #17

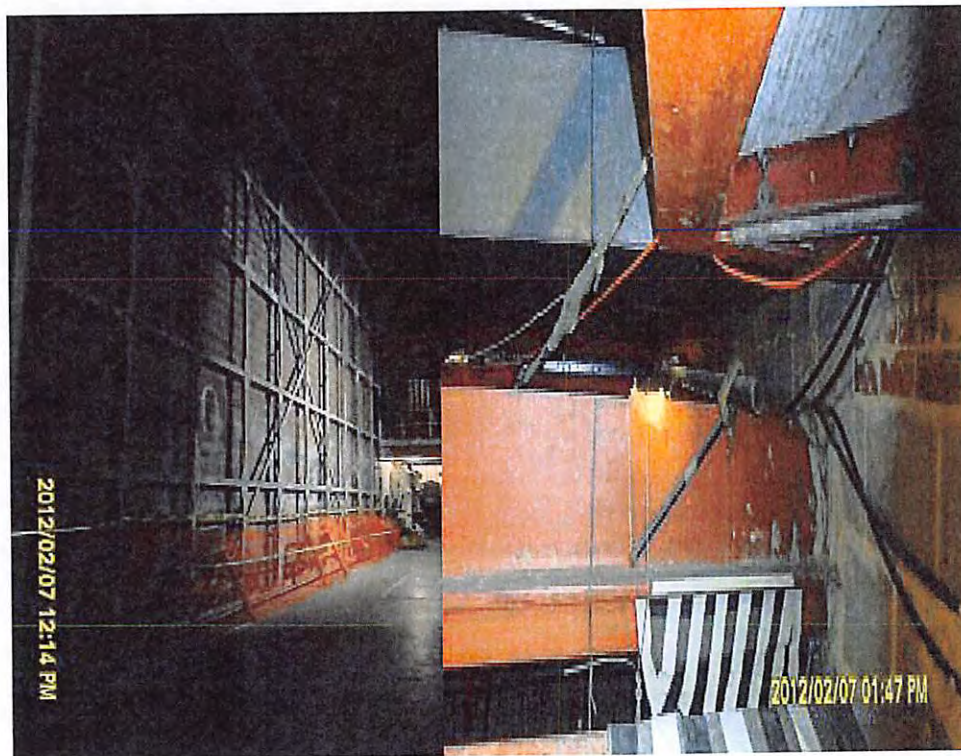


PICTURE #18



PICTURE #19

SWING SET CHAIN



PICTURE #20

PAINT FRAME

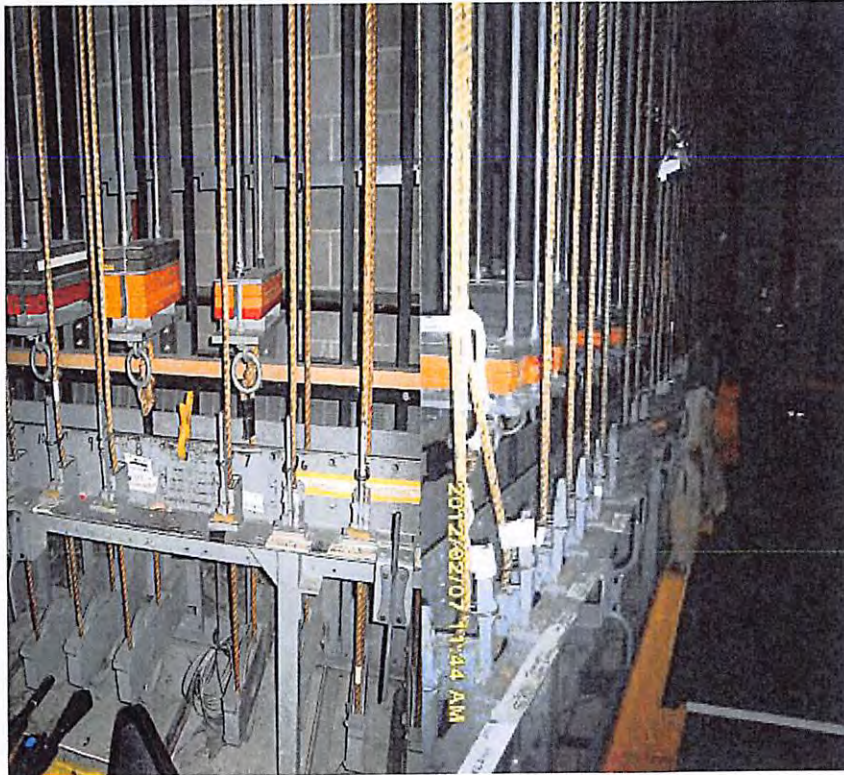
PICTURE #21

RIGGING



PICTURE #22

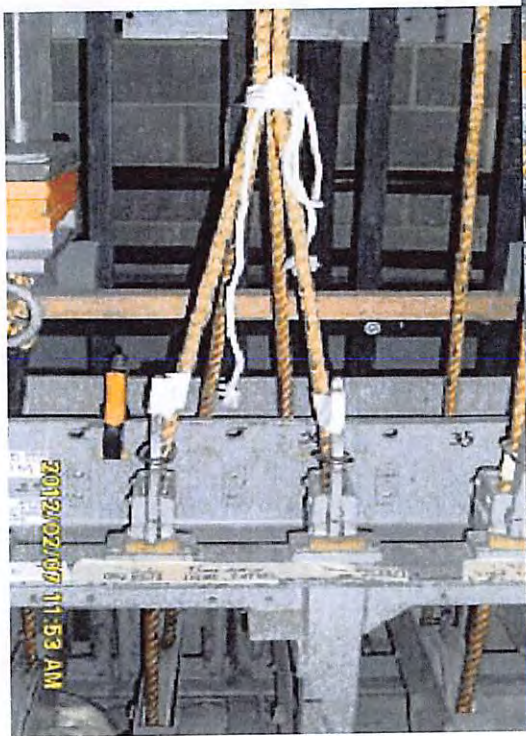
FLY SYSTEM



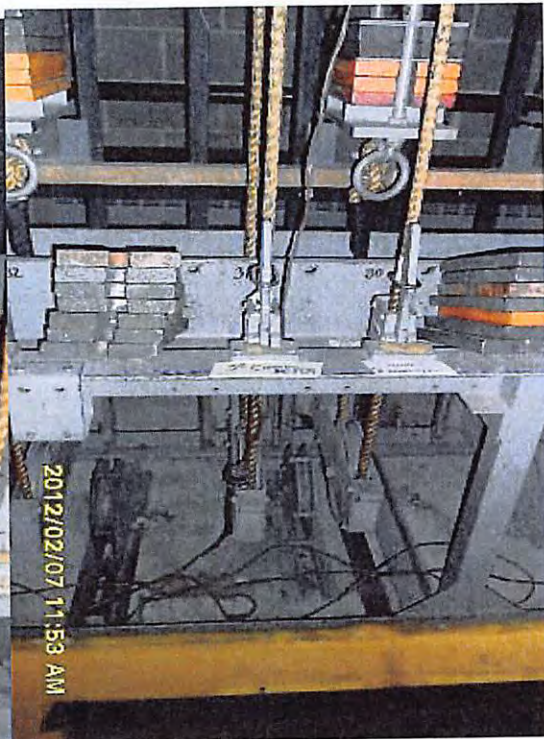
PICTURE #22

PICTURE #23

LOCKING RAIL



PICTURE #24



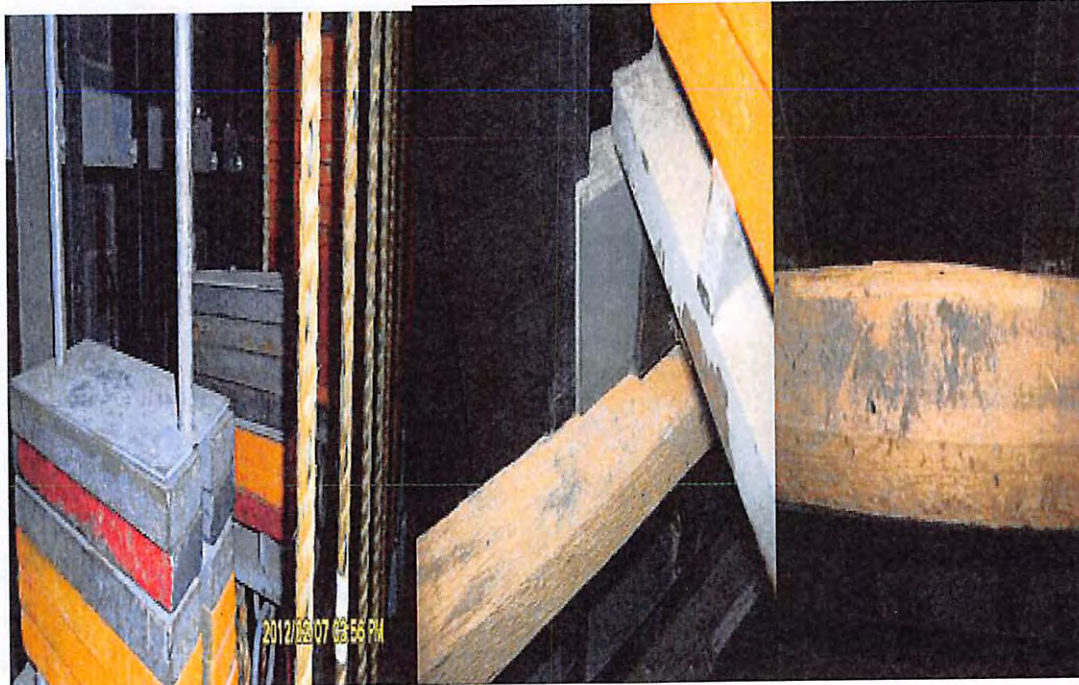
PICTURE #25



PICTURE #26



PICTURE #27



PICTURE #28

PICTURE #29

PICTURE #30



PICTURE #31

PICTURE #32

SPREADER PLATES

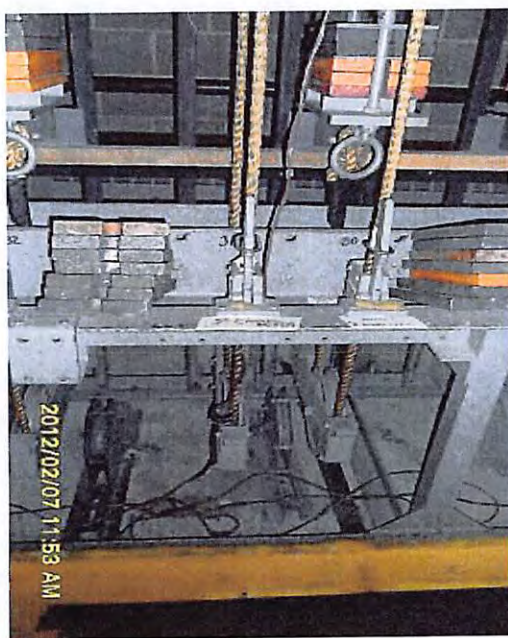


PICTURE #33

PICTURE #34

OPERATING ROPE

LACK OF THIMBLE



PICTURE #35



PICTURE #36

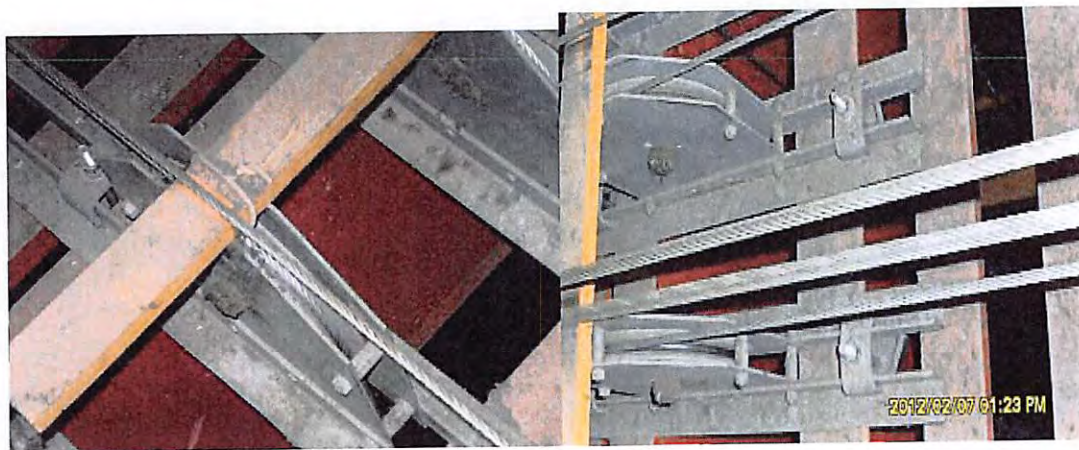


PICTURE #37

WOODEN CABLE SUPPORTS



PICTURE #38



PICTURE #39

PICTURE #40



PICTURE #41



PICTURE #42



PICTURE #43

PICTURE #44



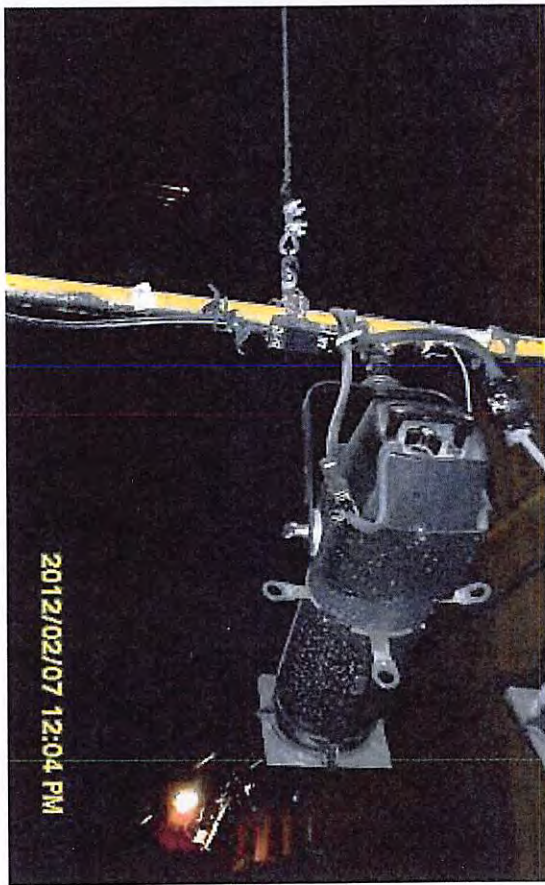
PICTURE #45



PICTURE #46



PICTURE #47



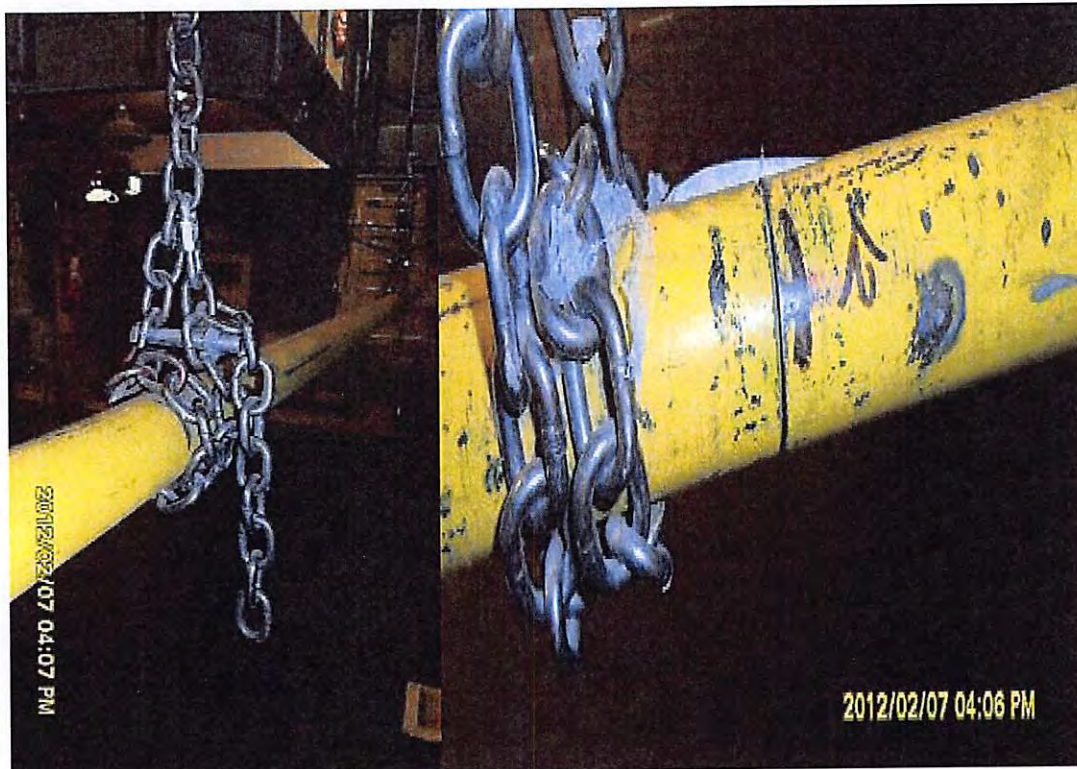
PICTURE #48



PICTURE #49



PICTURE #50

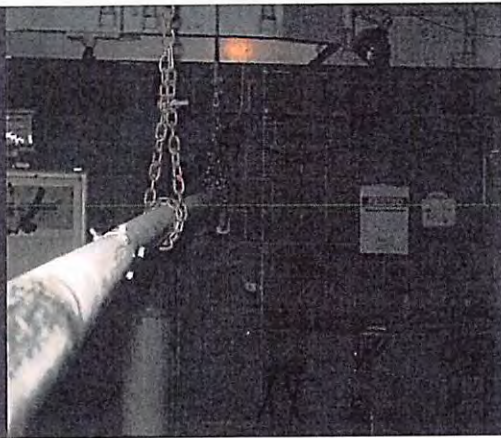


PICTURE #51

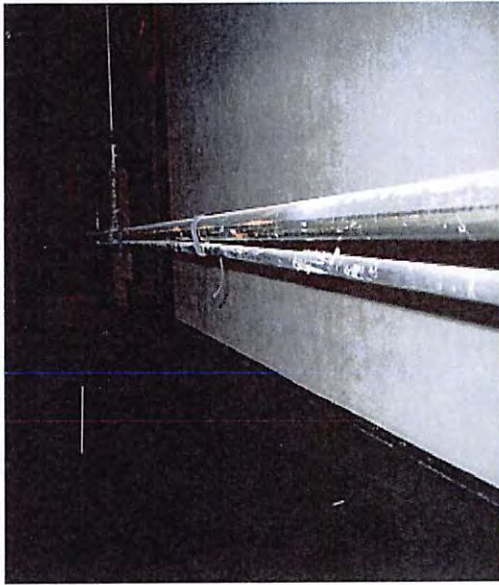
PICTURE #52



PICTURE #53



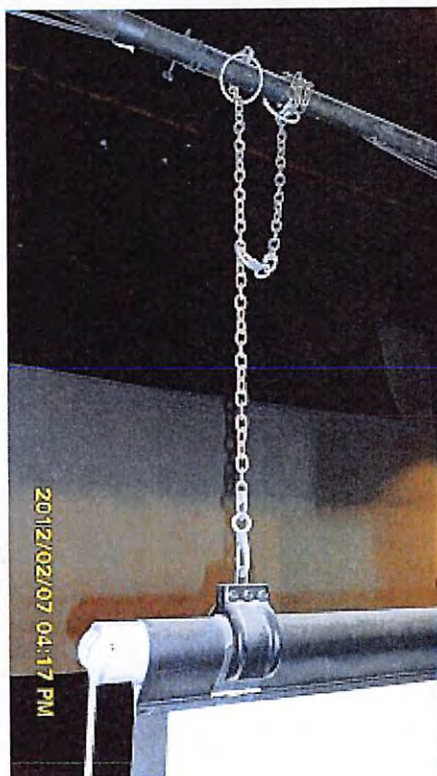
PICTURE #54



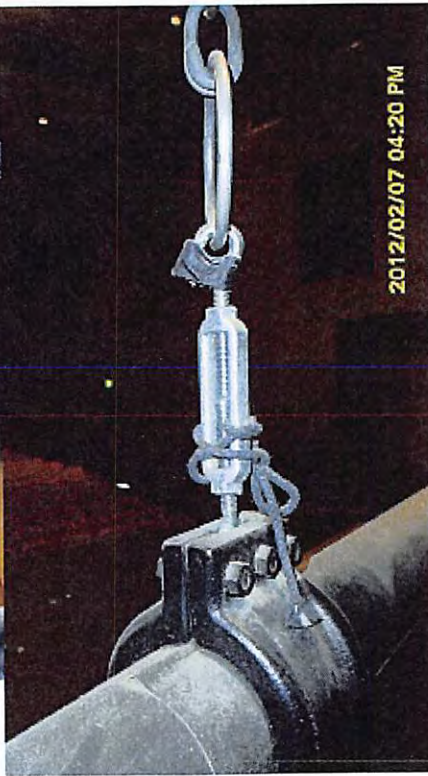
PICTURE #55



PICTURE #56



PICTURE #57

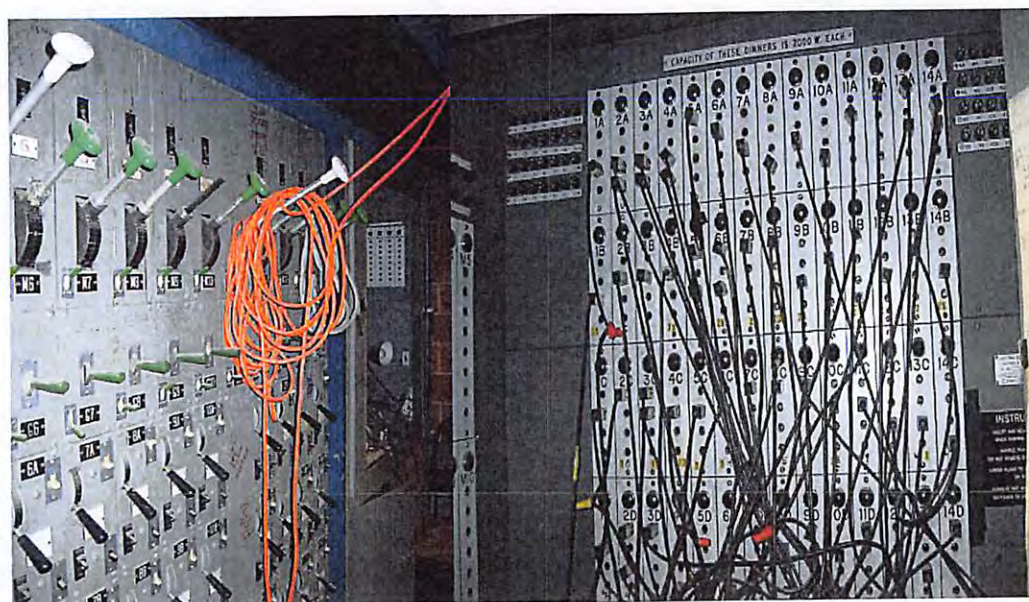


PICTURE #58



PICTURE #59

PICTURE #60

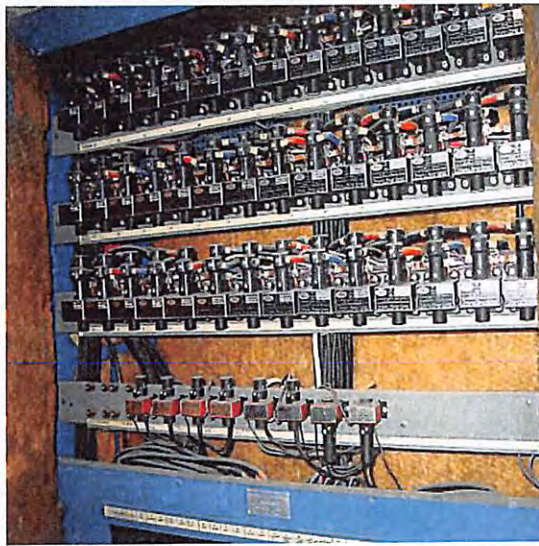


PICTURE #61

PICTURE #62

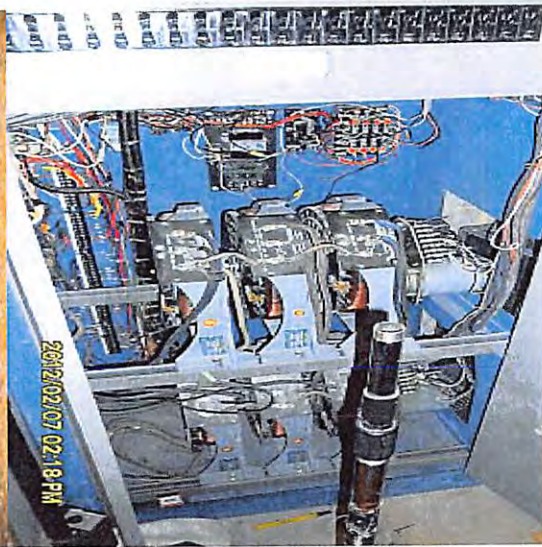
OLD DIMMER RACK

OLD PATCH BAY



PICTURE #63

OLD RELAY BOARD

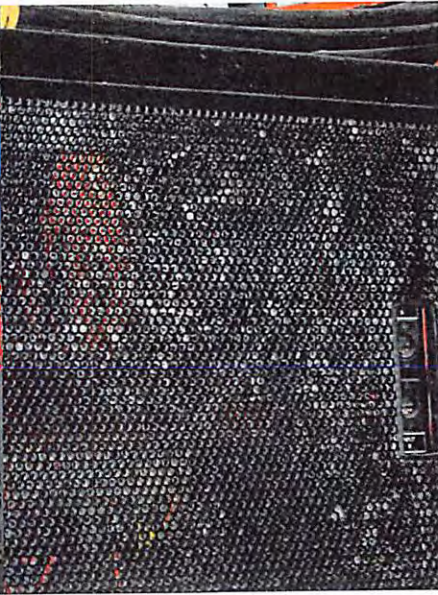


PICTURE #64

HOUSE LIGHT DIMMERS



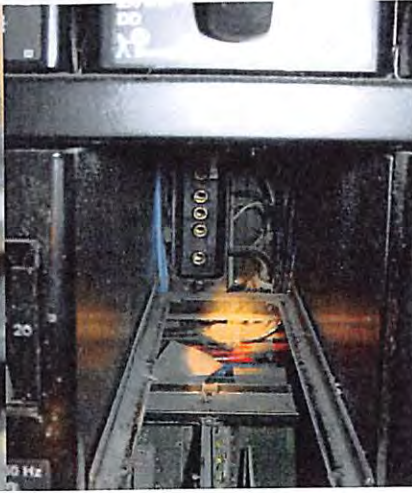
PICTURE #65
DIMMER RACK



PICTURE #66



PICTURE #67
DIMMER



PICTURE #68



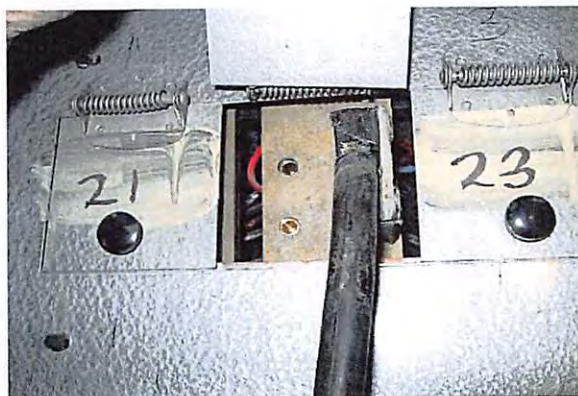
PICTURE #69



PICTURE #70



PICTURE #71



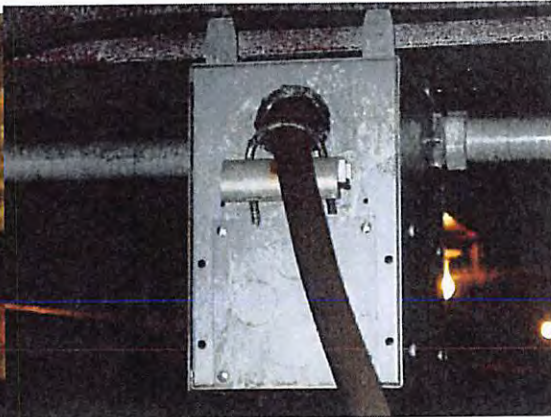
PICTURE #72



PICTURE #73



PICTURE #74



PICTURE #75



PICTURE #76



PICTURE #77



PICTURE #78



PICTURE #79



PICTURE #80



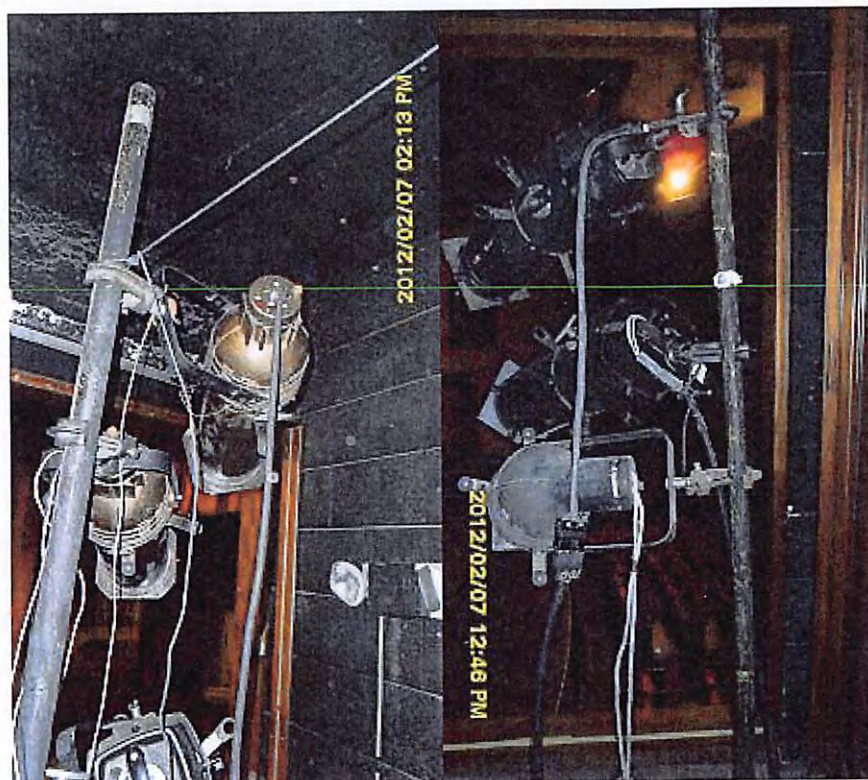
PICTURE #81



PICTURE #82



PICTURE #83



PICTURE #84

PICTURE #85



PICTURE #86

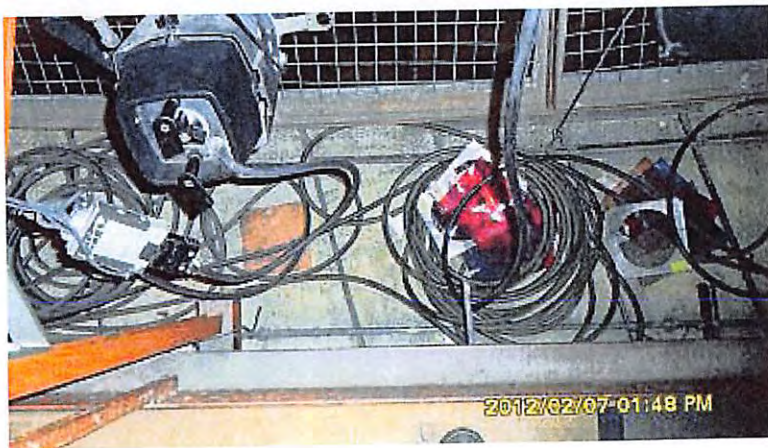
PICTURE #87



PICTURE #88



PICTURE #89



PICTURE #90



PICTURE #91



PICTURE #92

GRID SUPPORT BOLTS



PICTURE #93

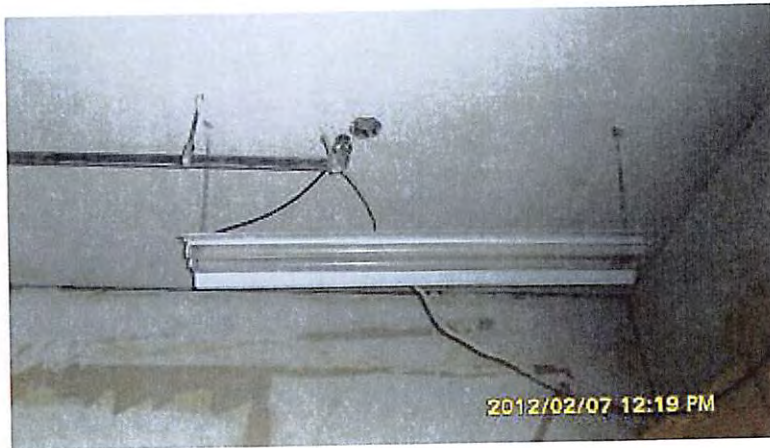


PICTURE #94

GRID SUPPORT BOLTS

PICTURE #95

SPRINKLER HEAD



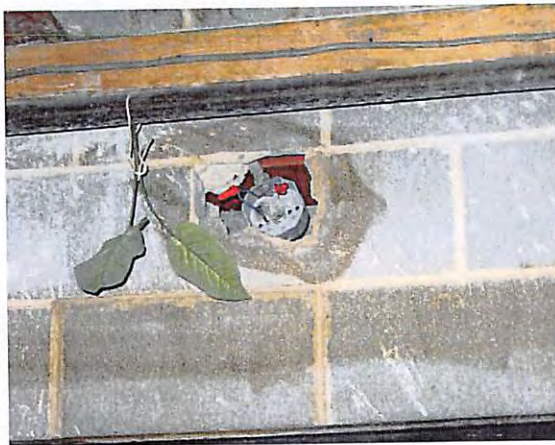
PICTURE #96



PICTURE #97



PICTURE #98



PICTURE #99



PICTURE #100

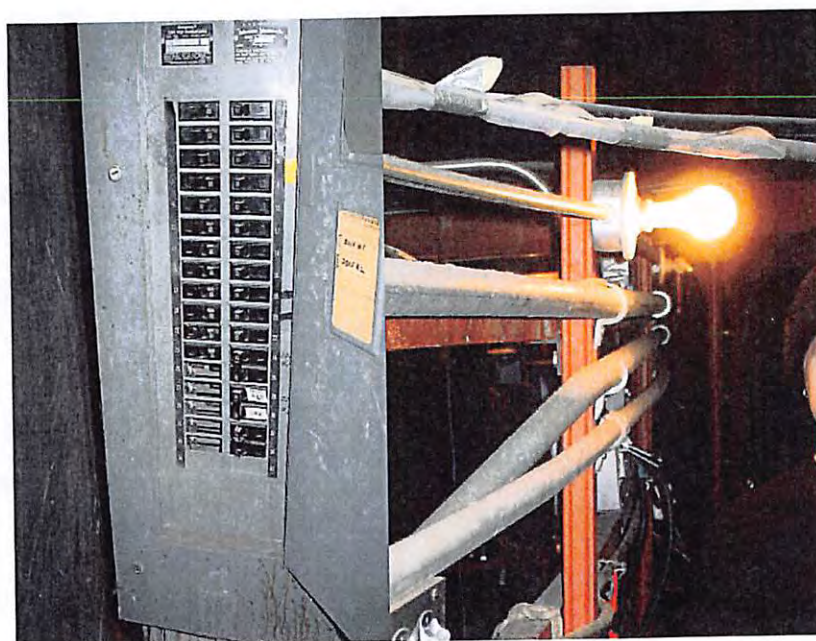


PICTURE #101



PICTURE #102

PICTURE #103



PICTURE #104

PICTURE #105



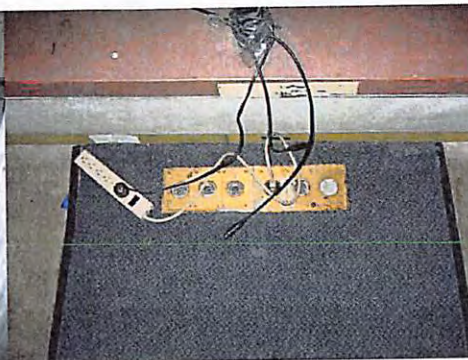
PICTURE #106



PICTURE #107



PICTURE #108



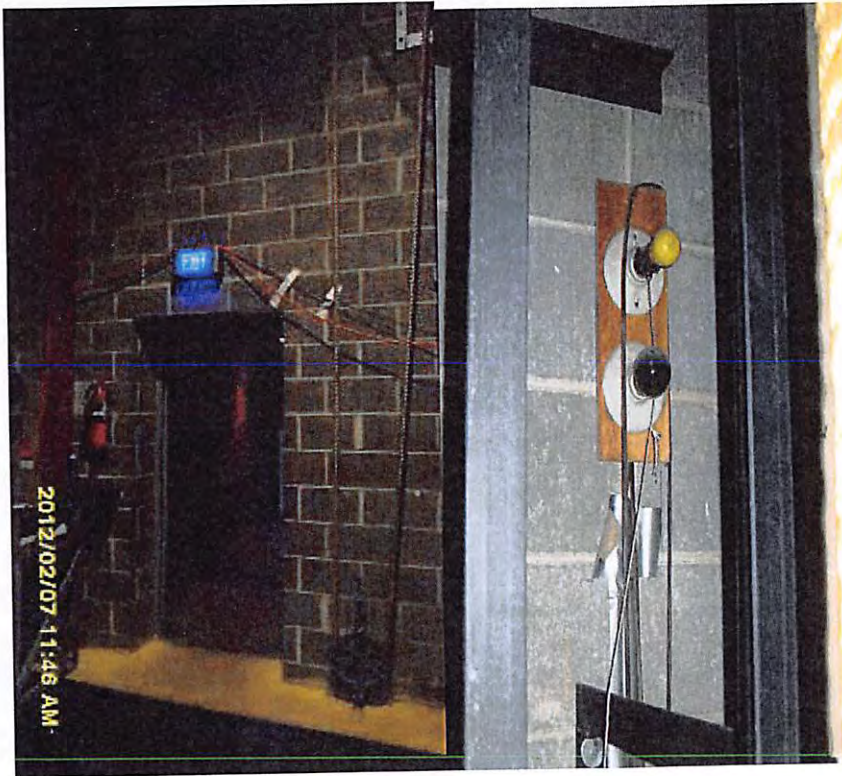
PICTURE #109



PICTURE #110



PICTURE #111



PICTURE #112

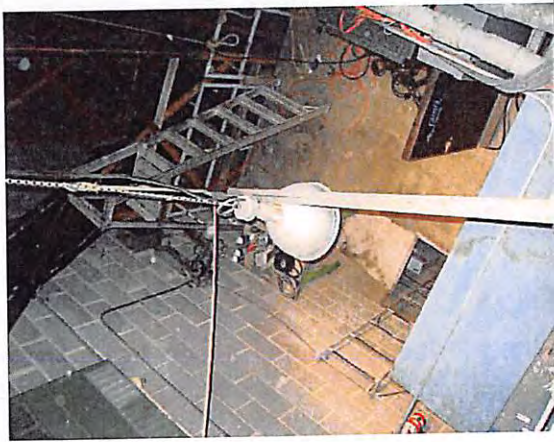
PICTURE #113



PICTURE #114



PICTURE #115



PICTURE #116



PICTURE #117



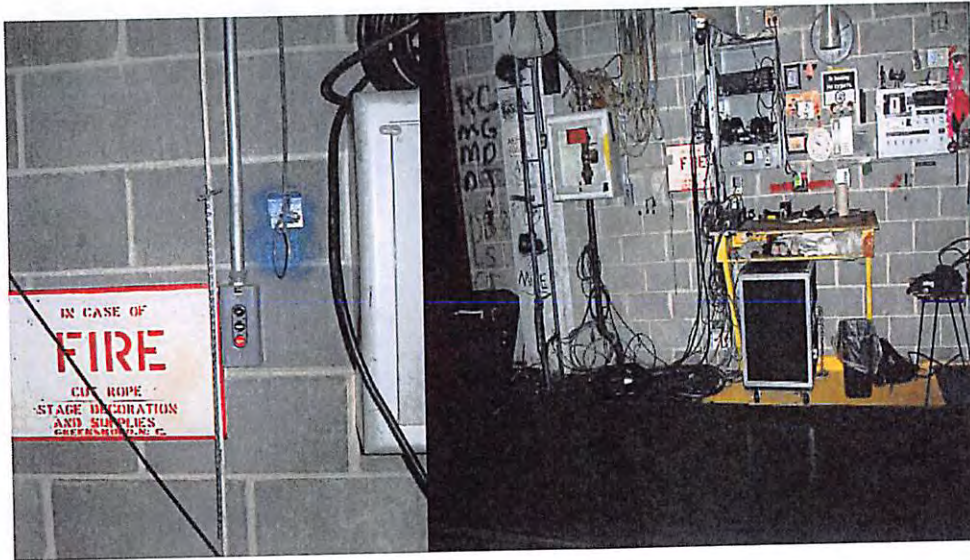
PICTURE #118



PICTURE #119

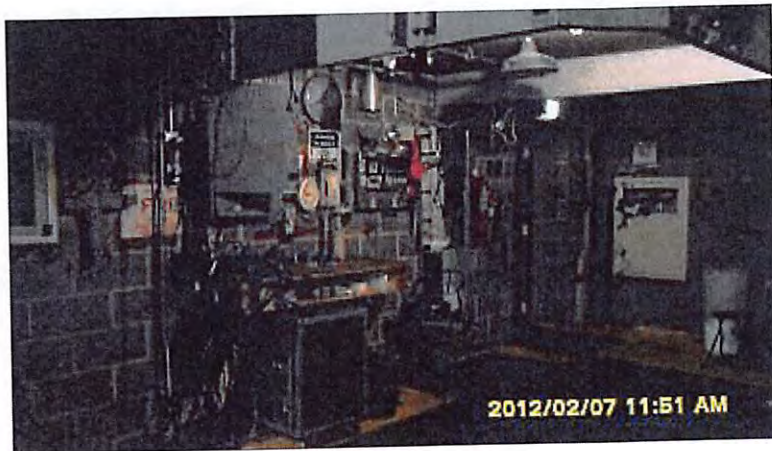


PICTURE #120

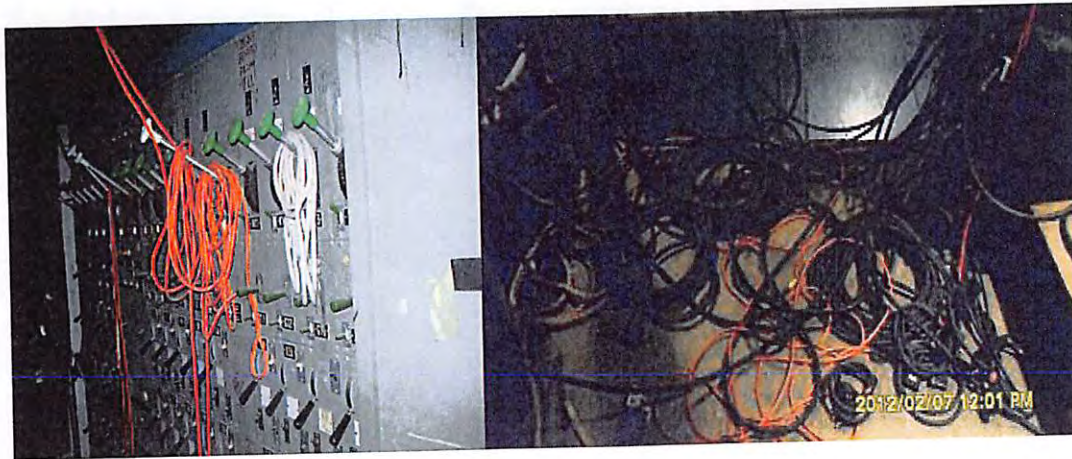


PICTURE #121

PICTURE #122

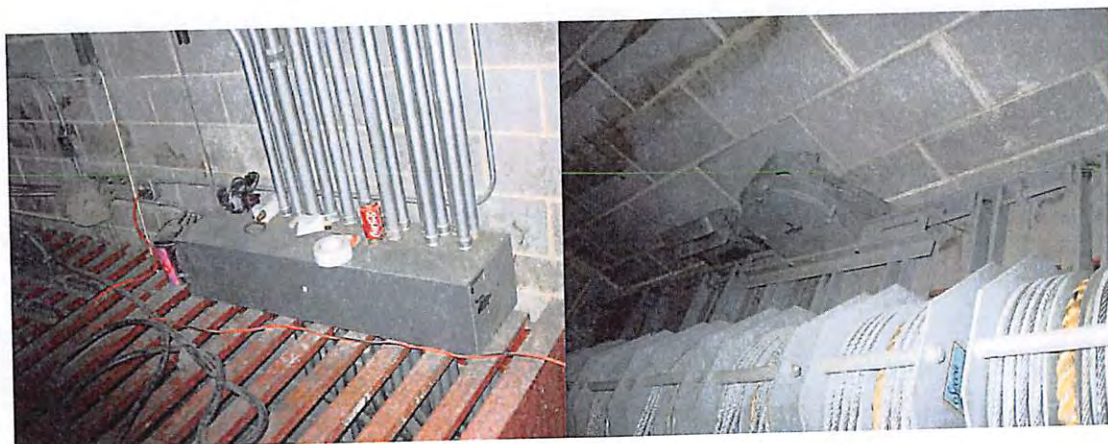


PICTURE #123



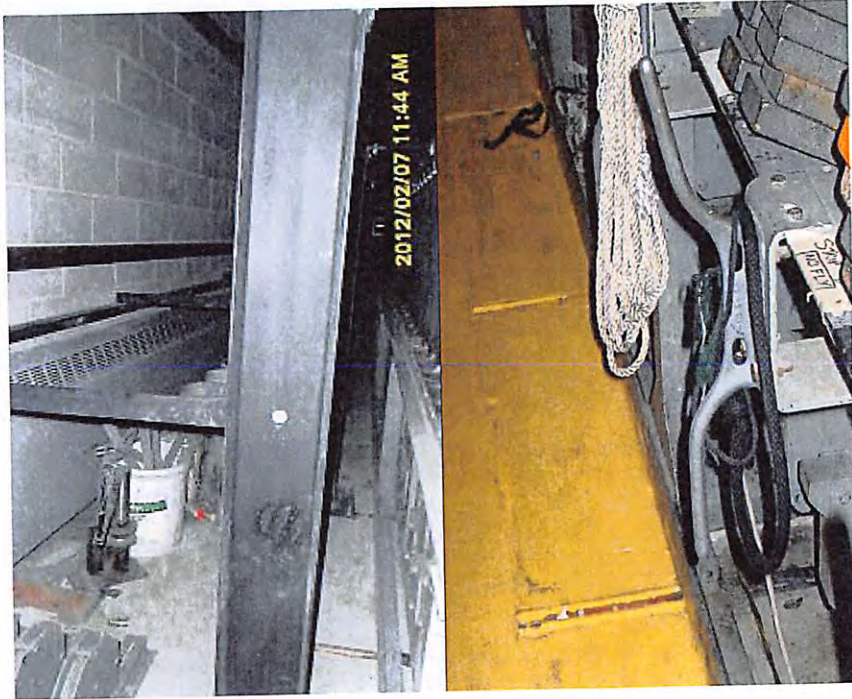
PICTURE #124

PICTURE #125



PICTURE #126

PICTURE #127



PICTURE #128

PICTURE #129

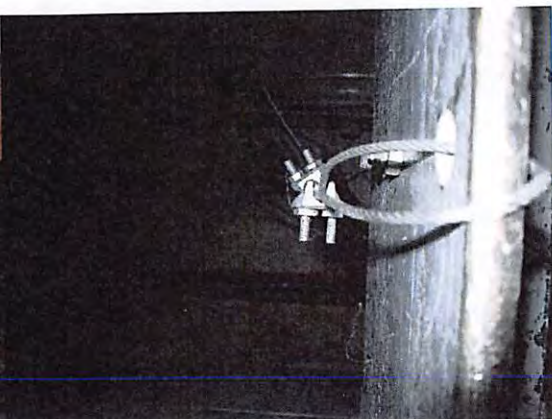


PICTURE #130

PICTURE #131



PICTURE #132



PICTURE #133



PICTURE #134



PICTURE #135

ATTACHMENT A/02

Attachment 2

**Equipment Maintenance/Test/Upgrade Schedule
Relating to DL Staging Place Rigging Inspection Report
2012**

In House Maintenance Schedule – Items listed below can be done by in house theater technical staff that are just labor intensive, little to no cost for repair/replace materials.

- Scenic Painting Frame – Clean rigging – address loose rails in well – address broken/repared parts of the frame – test plumbing in well/floor drains.
- Arbors – check arbor shoes - thumb screws – locking nuts – spreader plates – check and list arbors have correct hardware and spreader plates are at correct 2' intervals.
- Loft Blocks – check all are tight and aligned.
- Head Block Bolts – check all are tight and aligned.
- Grid – vacuum entire grid.
- Counterweight Storage – on floor NOT on locking rail.
- Fly System – Check ALL bolts and nuts are secured tightly and are the correct equipment.
- Fly System T-Track – scale the tower and tighten ALL bolts etc. Align T-track correctly and tighten. Check Splice.
- Electrical Cabling in Grid – address storage as best as possible, remove from fire sprinklers – install hooks etc if needed.
- Dimmer Rack – vacuum out rack – address cabling concerns.
- Electrical Cable – ALL cable across walkways to be addressed.
- Lighting Booms in FOH Perches – Address rigging and cable storage.

In House Maintenance Schedule – Items listed below can be done by in house theater technical staff, with correct tools, safety equipment, and materials.

- FOH Speakers – rigging to be re done.
- FOH Rigging – unsafe practices – look at alternatives and bring up to code.
- Block and Tackle Scene Shop – rigging needs to be re done – possible motor installed.
- Arbors – replace arbor shoes - thumb screws – locking nuts.
- Wire Guides – install oak boards/pulleys correctly, not with electrical cable.
- Fly Battens – replace all chain with batten clamps, trim chain and rated quick links etc.
- Electric Bars Loft Blocks – replace butterfly nuts with rated nuts.
- Movie Screen – replace all rigging for this line.
- Main Curtain – replace operating rope – see to floor tension pulley and weighted sand bag – replace rubber washers on curtain track carrier.
- Black Mid-stage Traveler - replace operating rope – see to floor tension pulley and weighted sand bag – replace rubber washers on curtain track carrier.
- Safety Cable – Attach safety cable to all lighting instruments in the theater.

Upgrade Schedule – Upgrades can be performed by technical personnel but will require large purchases of materials/equipment.

- Paint Frame – Removable handrail – door to paint well.
- Trap Door to Loading Dock – replace trap door – install chain motor for hoisting equipment/props/set pieces.
- Block and Tackle Scene Shop – rigging needs to be re done – possible motor installed.
- Pit Rails – Replace all pit rails at front of pit and access from sides in stair wells.
- Headache Bar – Replace bar above fly system – install lighting system on bar.
- Rope Locks – All rope locks need to be replaced.
- Fly Line Rope – All Hemp to be replaced with Multi Line and thimbles installed.
- Rope Tie Offs – remove rope tie offs that are currently on the fly line locking rail.
- Fly System – replace ALL bolts and nuts not rated for rigging.
- Movie Screen – proper rigging to be installed, this is unsafe at this time.
- Battens – straighten and attach proper rigging.
- Transverse Lighting Bars – replaced/removed.
- Ladders – ladder to dimmer rack area to be repaired – coming out of the wall – trap door needs to be closed.
- Light Bulbs – bare light bulbs in grid/FOH positions need covers to prevent electrocution.

Test/Replace Schedule – To be performed by qualified personnel.

- Fire Curtain – Tested for Asbestos.
- Fire Curtain – Tested that it works/open/close.
- Smoke doors – Tested that they work/open/close.
- Fire Curtain – Fusible Links – Possible rigging items – Blade to cut rope - Encapsulated or replaced if Asbestos was used.
- Smoke Doors – Fusible Links – Possible rigging items – cable clamps installed correctly – double pulley/cable – rope and rope storage – weather strips.
- Fire System – sprinkler heads to have guards on them so personnel in the Grid and FOH do not hit their heads/damage the sprinkler heads with equipment.
- Fire rated access door in FOH catwalk from booth to FOH lighting positions.
- Cell Towers – exposed cabling – stage floor fire break – access to roof – water leaking in.
- Ceiling – Acoustics when replacing ceiling.
- FOH Lighting Catwalks – not to code – need to be lowered with proper lighting bars and patching bays installed and rail on both sides of catwalk to prevent falling.
- Dimmer Rack – replace dimmer rack and upgrade electrical.
- Lighting Battens – install all electrical battens with patch bays for theatrical lighting, strain reliefs, storage for extra electrical cabling.
- Lighting Instruments – replace all, some have asbestos cabling.
- Electrical – ALL cable in the theater/auditorium to be replaced.
- Electrical – Replace entire electrical system for the building.
- Electrical – All exposed cable capped/cable boxes to be covered correctly to avoid electrocution.
- Fly Rail Cueing Light – Bare wires to be addressed.
- Work Light – install work light over dimmer rack area.

In-House Equipment Maintenance

In House Maintenance Schedule – Items listed below can be done by in house theater technical staff, with correct tools, safety equipment, and minimal materials. Some of these tasks have been completed and or in progress.

Audio

- Clean out sound/audio room, stage left upper floor.
- Inventory everything.
- Check Multi-core for breaks in insulated coating.
- Check Multi-core for faulty lines.
- Check all inputs and outputs in sound desk.
- Check all microphones.
- Check all monitor speakers.
- Check all speaker cable where possible.
- Check all playback equipment, CD/DVD etc.
- Check all microphone stands, broken, missing clips etc.
- Check all DI boxes.
- Check all amps where possible.
- Check all signal processors and effects units.
- Check all Clear Coms systems, headsets, cables, belt packs.

Lighting

- Inventory everything.
- Trace lines from battens to dimmers.
- Check all dimmers and ascertain which work and which do not.
- Check each lighting instrument for unsafe cable/plug, cracked lenses, bad lamp bases.
- Dust out, clean lenses, replace lamp bases where possible.
- Repair cable if acceptable.
- Check lamp bases for carbon deposits, clean/replace if required.
- FOH lighting catwalks to be cleaned – all lighting instruments that are faulty or broken to be removed from the FOH area – all excess cable to be removed from area – No theater equipment is to be stored on the plaster ceiling.

Fly System

- Store nonflammable hardware behind fly tower.
- Line set information, record what equipment is on what line.
- Vacuum grid.
- See Rigging Inspection Report Schedule for further maintenance instruction.

Paint Well

- Hose out.
- Clean rigging.
- Repair broken sections of frame.

Items to Construct/Repair

- 'Doorways' for spiral staircases to Props Room and Loading Dock from the backstage area.
- Locks to all doors to backstage area.
- Design and construct quick change area backstage.
- Design and construct work bench area backstage.
- Repair Bi-folds, re-cover/paint.
- Repair Pit Rails and address access to pit and pit control staircases.
- Insulated frame for 'door to no-where'. To stop draft/weather/cold.

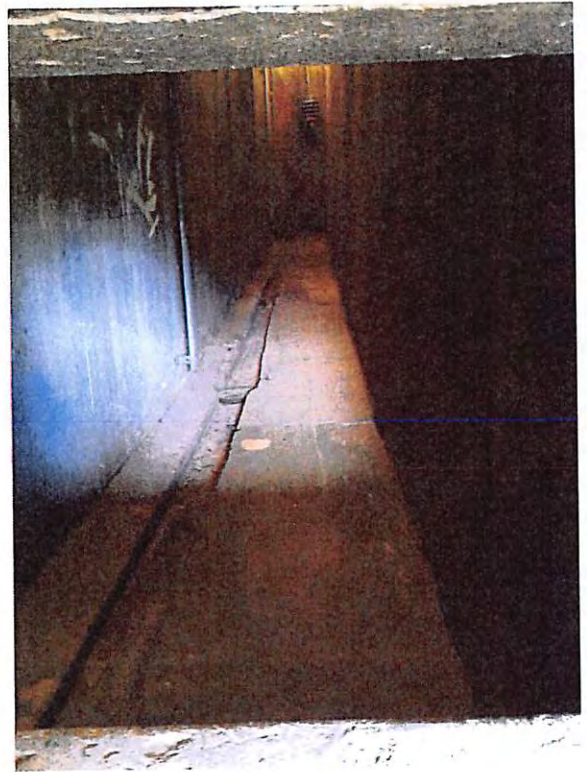
ATTACHMENT A/03

ATTACHMENT 3

- Theater Clean Up: pages 1-5
- Pit Rails: page 5 & 6
- Moving Platform: page 6
- Dimmer System: page 7
- Existing Fire Doors: page 8
- FOH Catwalks: page 9
- 2-Pin Patching Outlet: page 9
- House Light Controls: page 9
- Existing Lighting & Audio Console: page 10
- Cell Tower Cable: page 11
- Extra Stage Piece: page 12

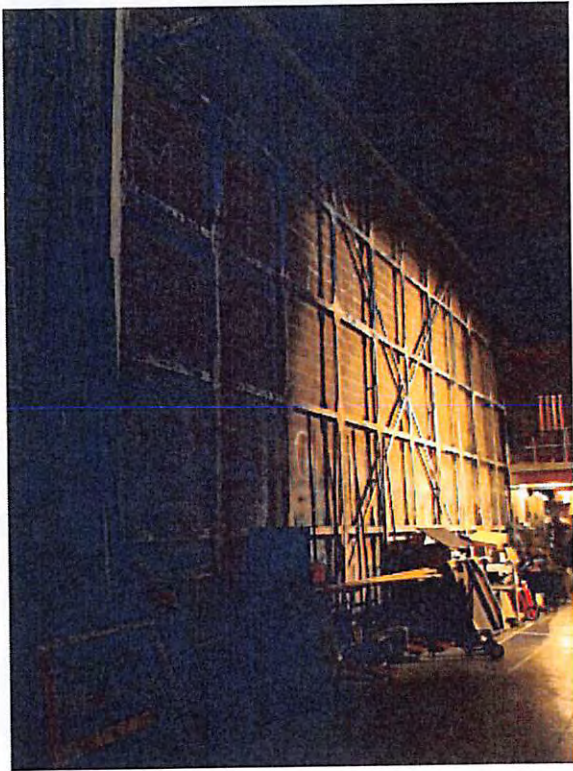


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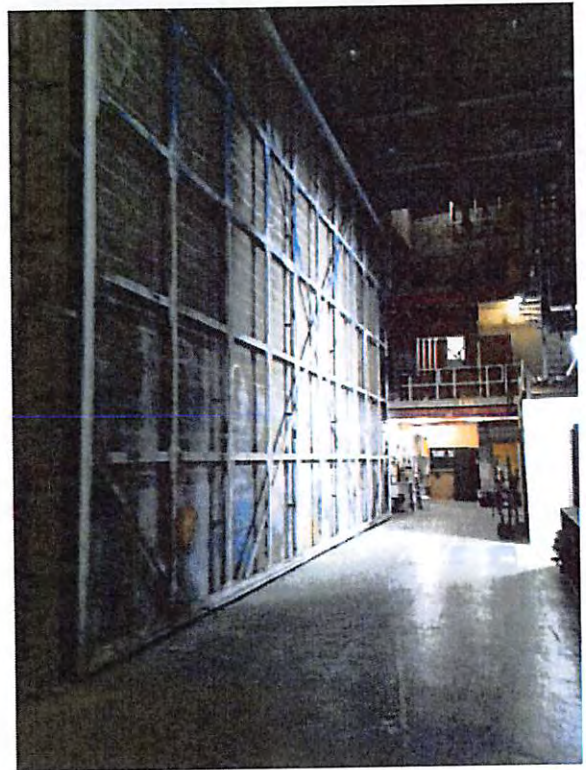


AFTER





BEFORE

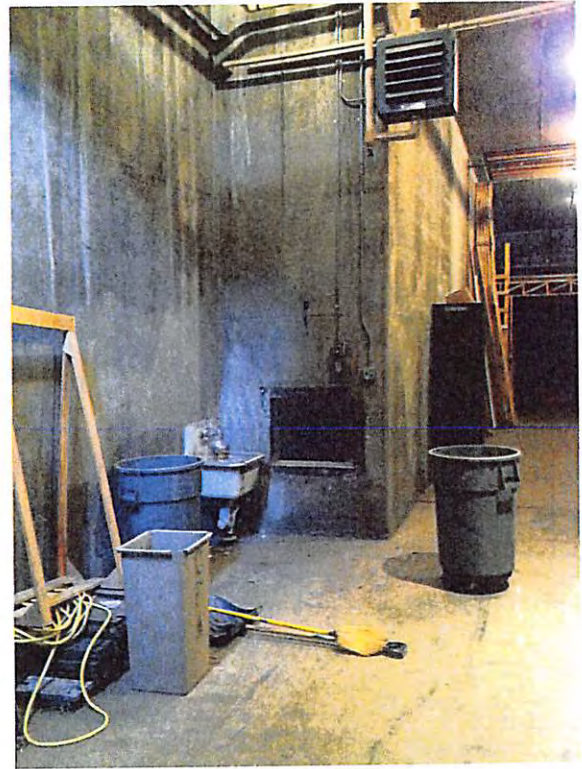


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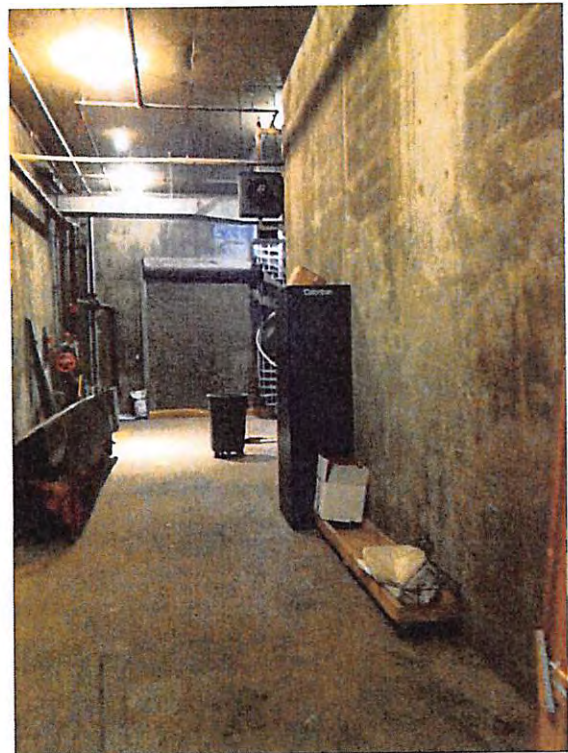
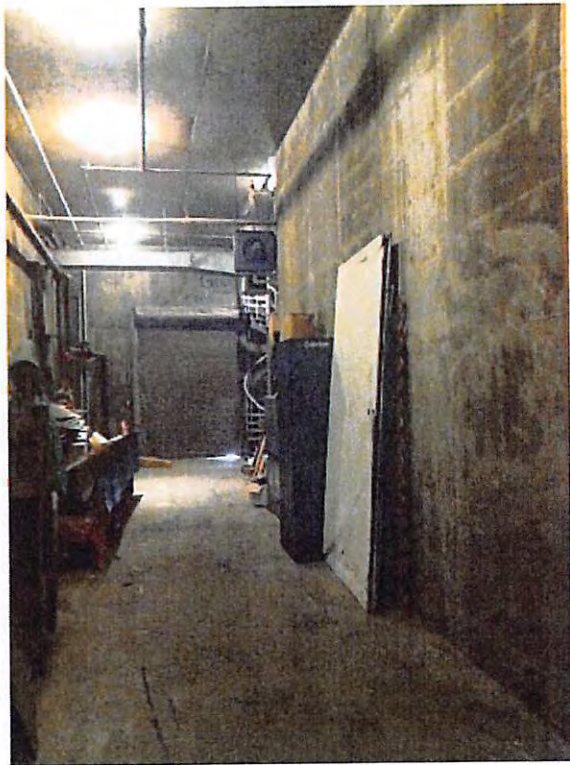


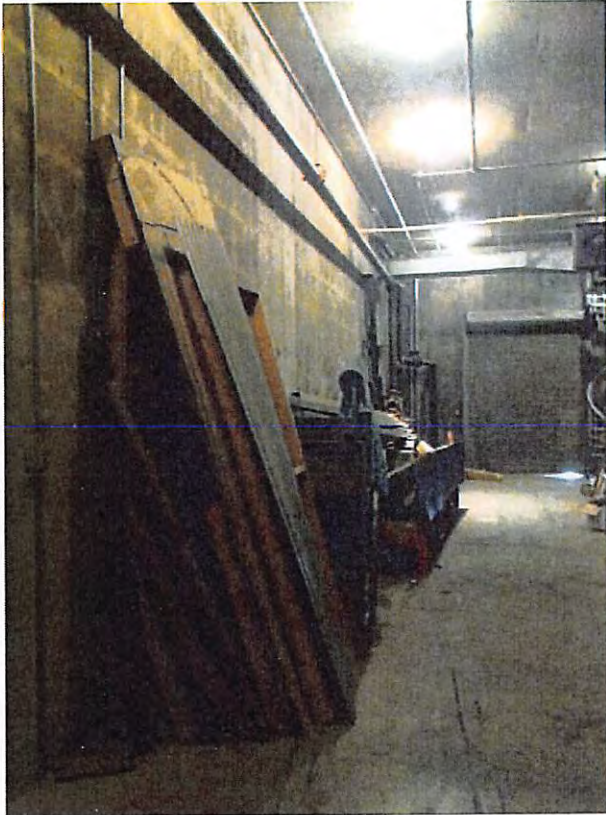


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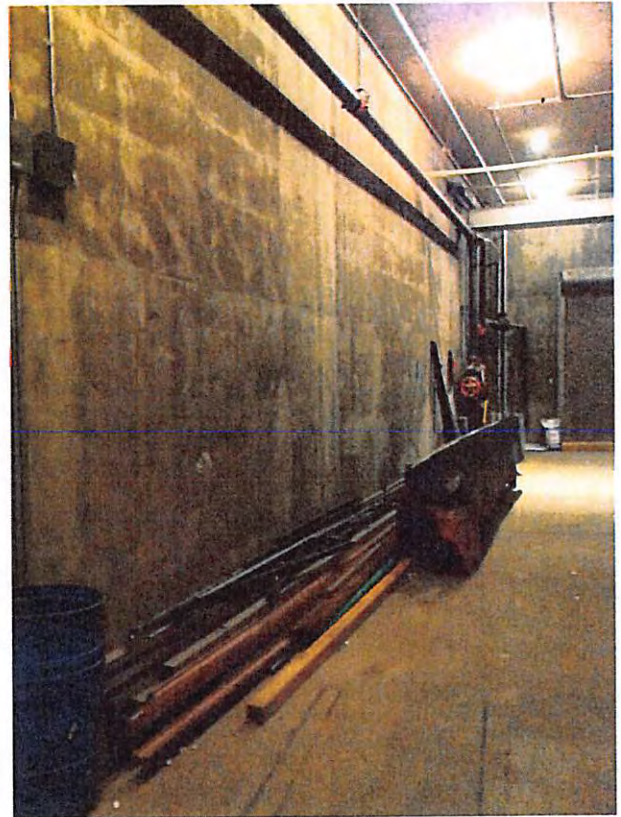


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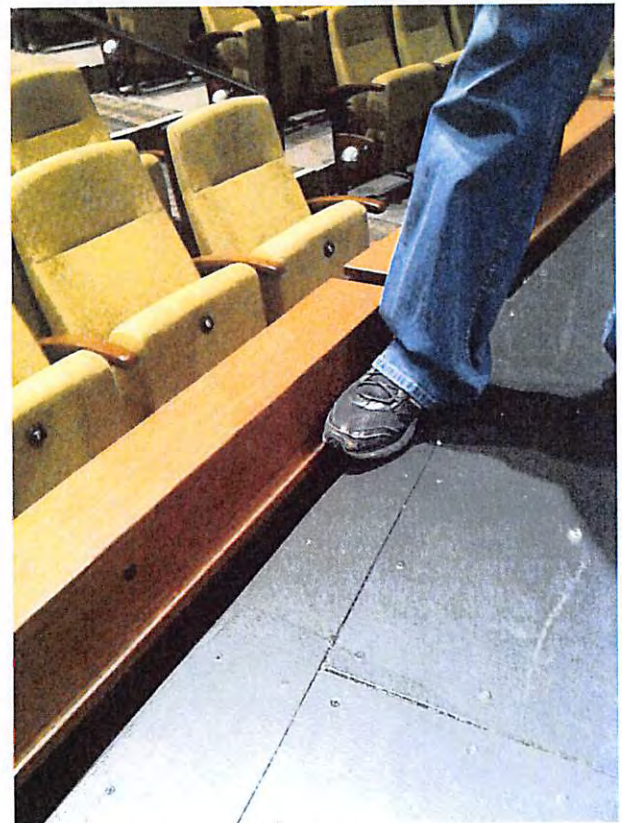
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AFTER



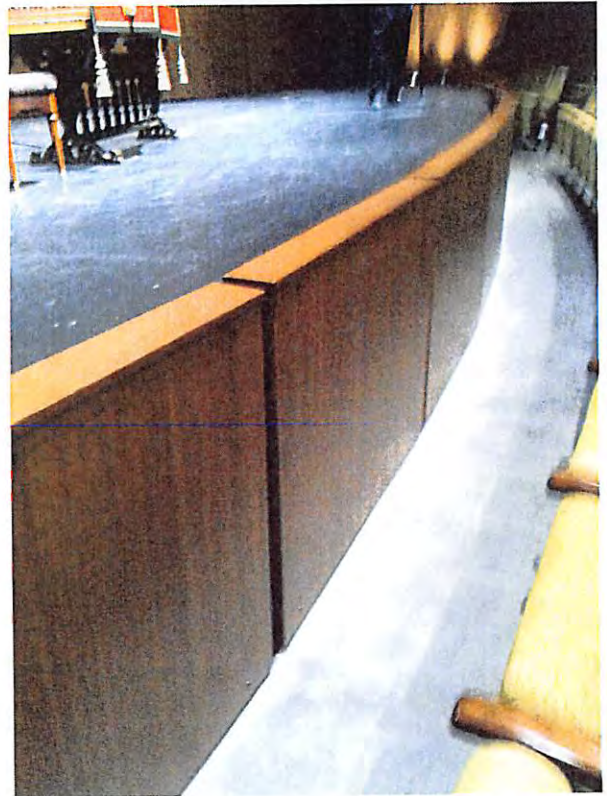
CHU PIT RAIL



CURRENT STANDARD



CHU PIT RAIL

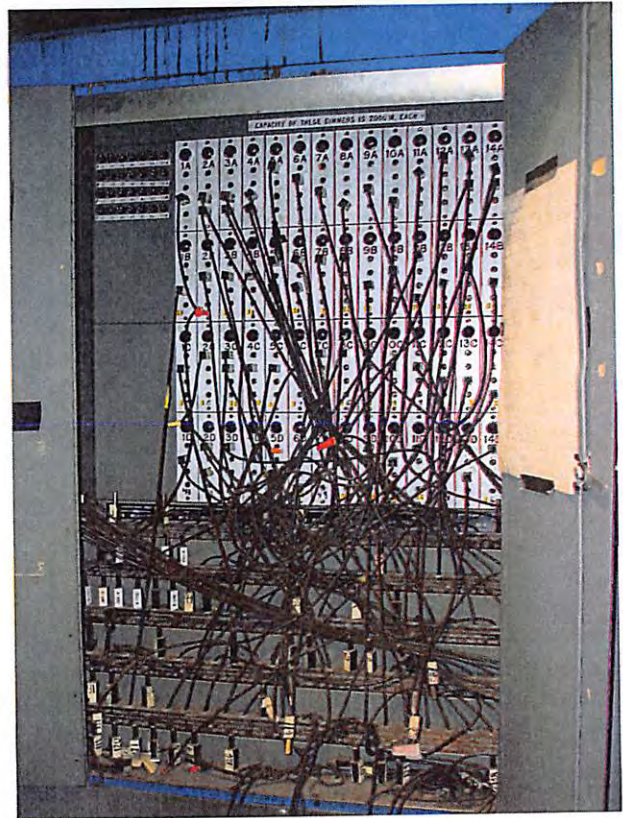
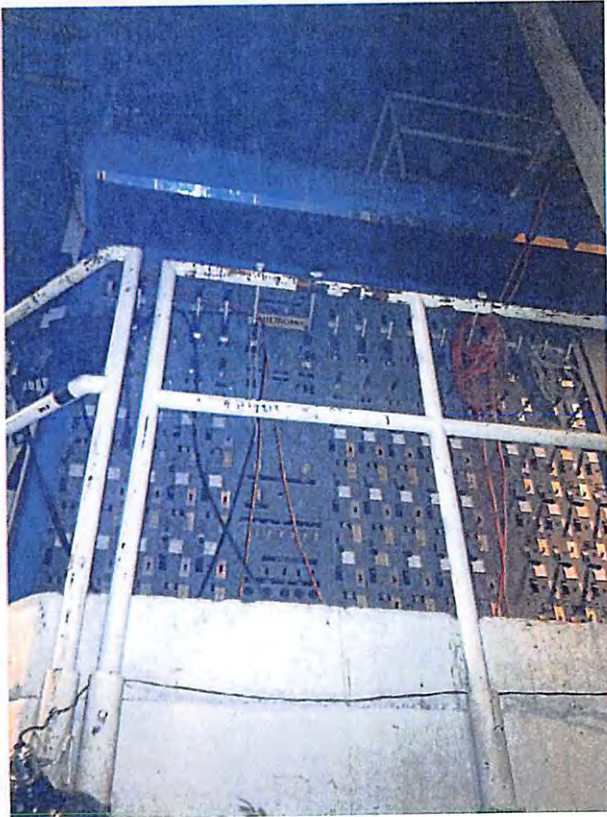


CURRENT STANDARD



CHU MOVING PLATFORM





CHU ORIGINAL DIMMER SYSTEM

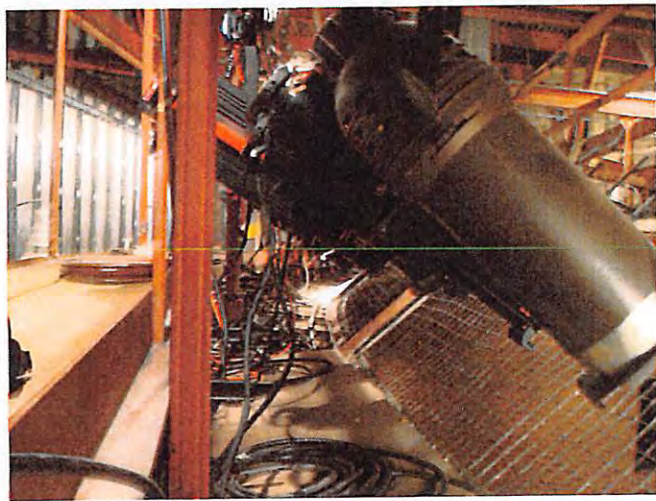
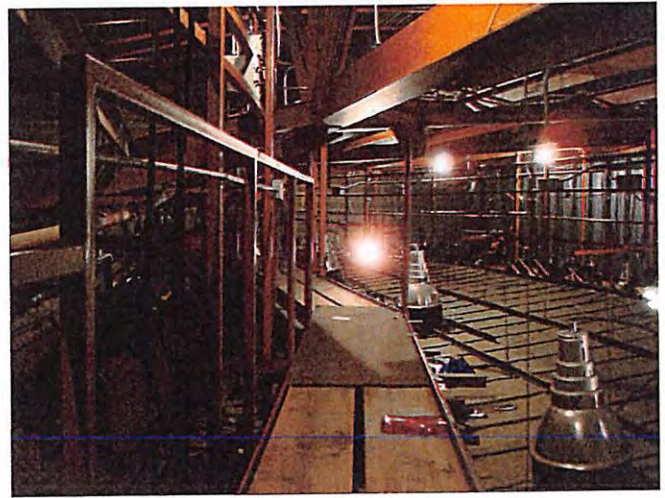
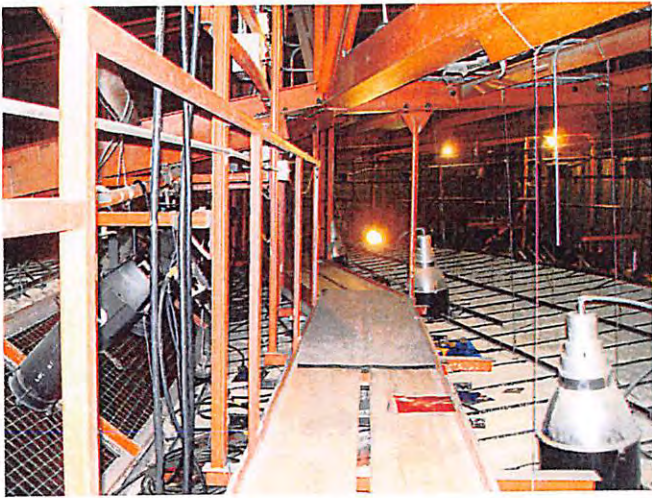


DIMMER SYSTEM FROM 1992
INSTALLATION.



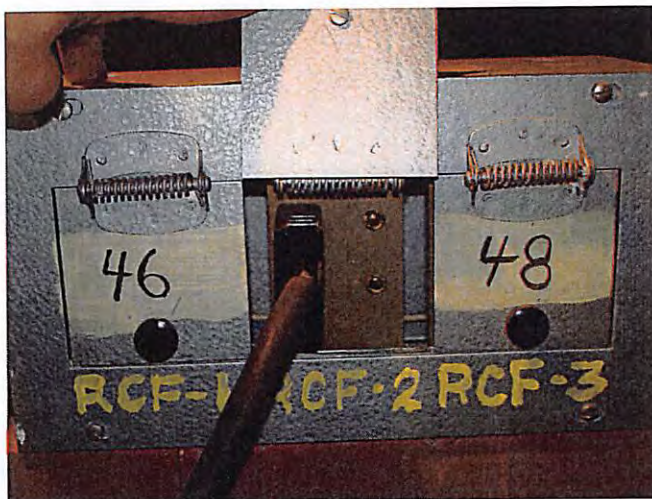
EXISTING FIRE DOORS



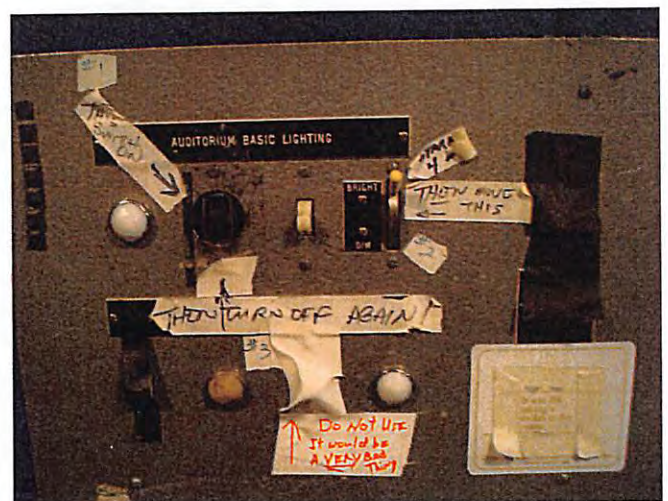


FOH CATWALKS

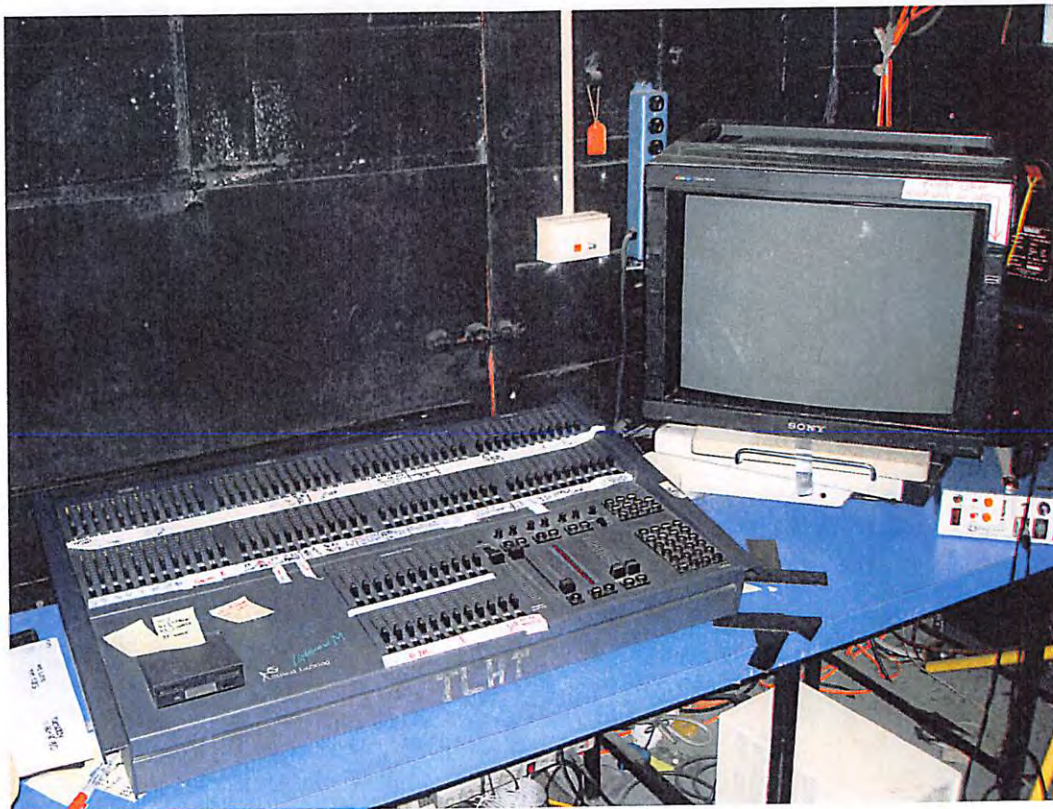
- NO RAIL ON ONE SIDE.
- LACK OF HEAD CLEARANCE.
- NO FALL ARREST SYSTEM.



2-PIN PATCHING OUTLET



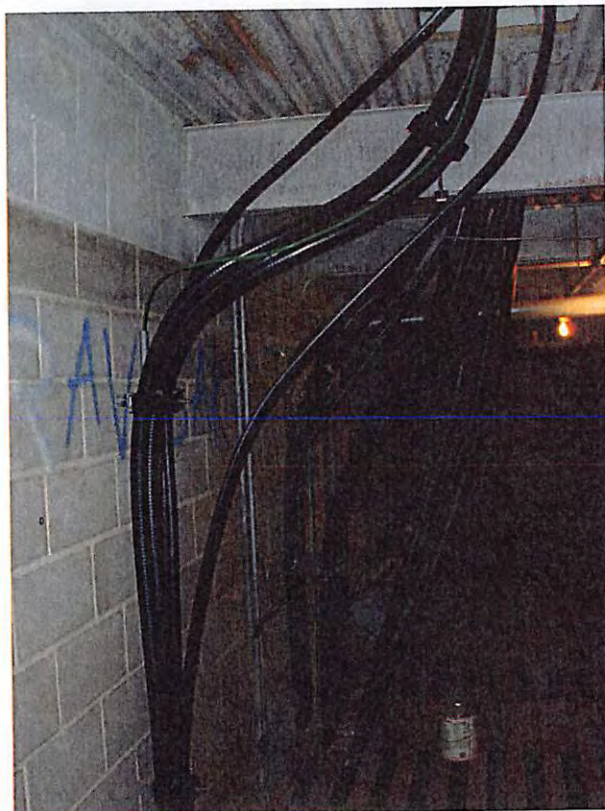
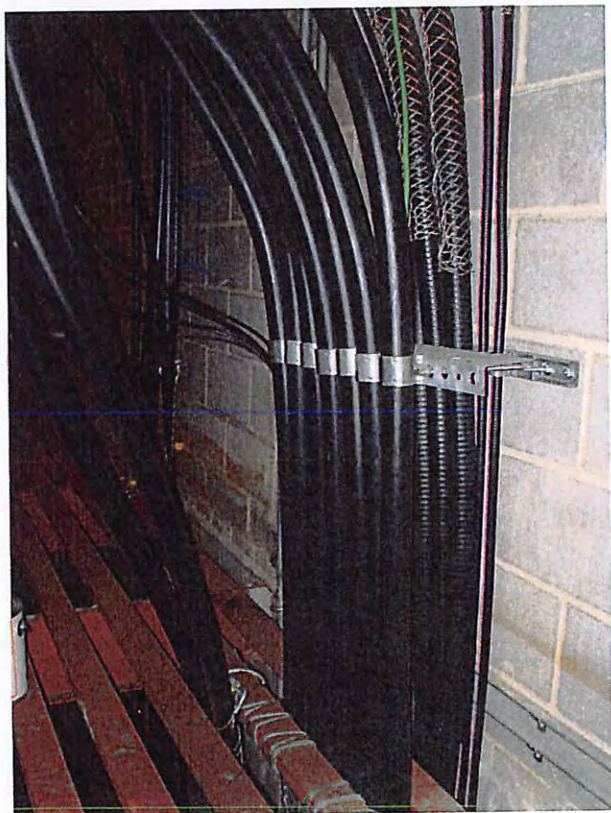
HOUSE LIGHT CONTROLS



EXISTING LIGHTING CONSOLE



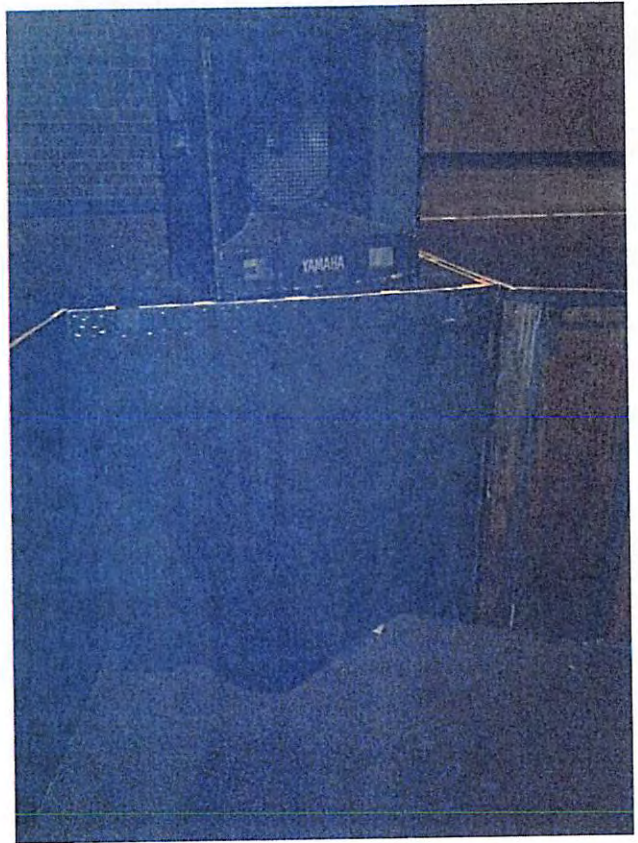
EXISTING AUDIO CONSOLE



CELL TOWER CABLING



Attachment 3



CHU EXTRA STAGE AREA

ATTACHMENT A/03.5

Fire Curtains

Fire safety curtains provide a barrier between the stage and auditorium in the event of a fire. The curtain prevents the heat, smoke and flame from a fire on stage from affecting an audience while the auditorium is evacuated.

Fire curtains may also be used to restrict access between the stage and auditorium or as a noise barrier. Leaving the curtain closed when the auditorium is not in use provides a fire and security barrier between the auditorium and stage. New regulations may require the curtain be closed when the auditorium is not in use.

J. R. Clancy developed and patented the first automatic self-closing fire curtains in 1904. Today we continue to be the leaders in the development of new fire curtain materials and mechanisms to protect your theatre.

Many approaches to fire curtains

There are many different methods of rigging a fire curtain, and a great variety of release mechanisms and other hardware. There are also many different building and fire codes in the U.S., each with their own requirements. We'll work with you to develop a fire curtain system to meet your requirements.

How a manual fire curtain works

A typical fire curtain is made from Zetex Plus 1210ZP, which is listed by the California State Fire Marshall's Office as a Proscenium Curtain. The weight of the fire curtain is partially balanced by a counterweight arbor. The system is intentionally left "curtain heavy" to ensure that gravity will close the curtain.

The curtain is restrained from closing by a fire line attached to the arbor release. The fire line is a 1/8" galvanized utility cable that runs around the proscenium opening, containing six fusible links and two manual release levers. The fire line is held in tension, so that when the line separates, releasing the arbor, the curtain closes.

How a motorized fire curtain works

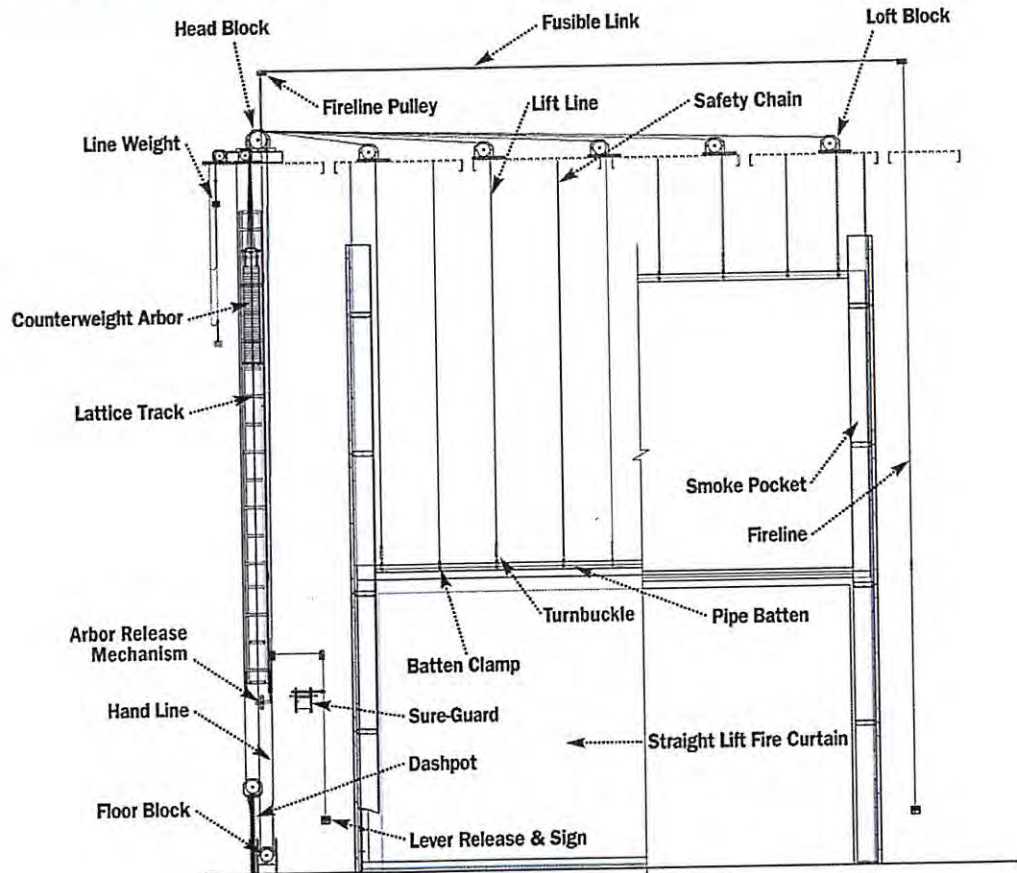
Fire curtain winches can carry the entire weight of the fire curtain without needing counterweights. The fire line connects to a brake or clutch on the winch. Once the brake or clutch is opened the curtain will close. A speed governor regulates the closing speed of the curtain.

Very heavy fire curtains may need to be counterweighted. In this case traction winches may be used. These have a head block with "V" grooves that drive the lift lines to open and close in normal operation. The winch is equipped with a clutch between the gearbox and traction head block. The clutch lever is held engaged by the fire line. When the fire line is released, the clutch is disengaged, allowing the head block to freewheel, so that the curtain closes.

Speed Regulation – Dampers & Dashpots

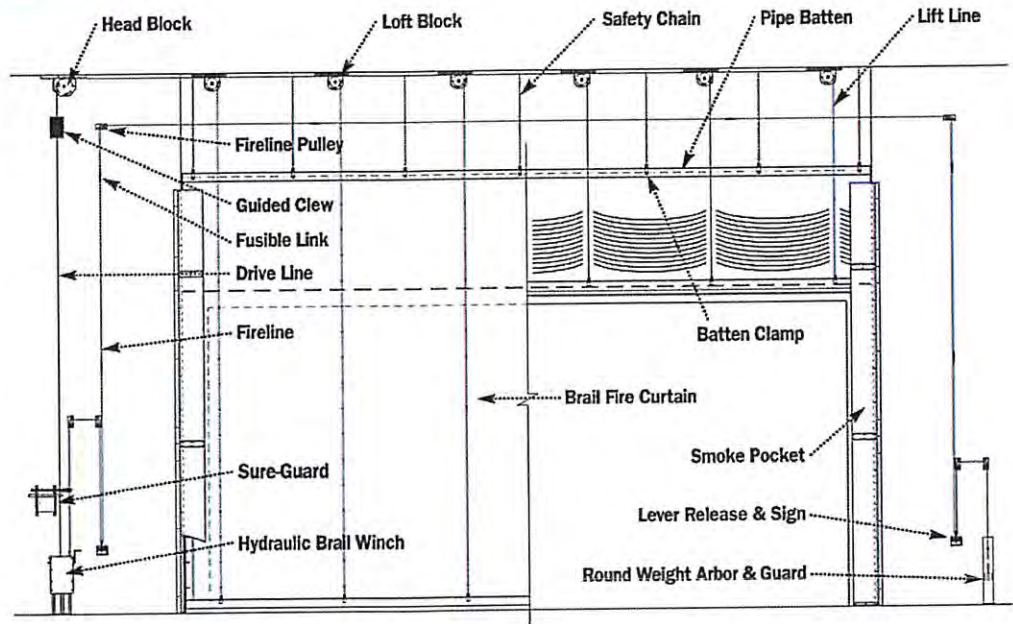
Most codes require that a fire curtain close in “less than 30 seconds, with the last 8 feet of travel requiring 5 or more seconds for full closure” (2006 International Building Code, the Uniform Building Code has the same requirement). For curtains with less than 48 feet of travel a constant speed of 96 fpm meets both of these requirements. A speed regulator may be required in some cases to assure a constant speed. Hydraulic dampers are used when necessary. For larger curtains a hydraulic dashpot is needed to provide a reduced speed for the last 10 feet of travel.

Straight Lift Fire Curtain



The Straight Lift Fire Safety Curtain system is used when the available space is more than twice the proscenium height. It uses a counterweight set to balance the weight of the curtain. Motorization is possible using a traction drive winch in place of the head block.

Brail Fire Curtain



This system is used when the space above the proscenium is as small as half (or even less) the height of the proscenium opening. The curtain folds up on itself as it is raised, allowing it to fit in a reduced height. This type of curtain is not counterweighted, but is operated by a fire curtain winch. Both manual and powered winches are available.

Tripped Fire Curtains

Tripped fire curtains are not recognized by current building codes. Due to reliability problems we recommend that tripped curtains be replaced with brail curtains.

Other Types of Fire Safety Curtains

Rigid fire curtains are available to meet the requirements of governing codes and the needs of very large or unusual spaces. We'll work with you to provide the right fire curtain to meet your needs.

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ATTACHMENT A/04

BARBIZON

Quotation

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Project Name: **Colorado Heights University
Complete Lighting System**

Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.01
Date: 2/24/2012

Quoted To: Colorado Heights University
Attn: Michelle Jurgens
Telephone: (720)454-8979
Fax or Email: mjurgens@chu.edu
Location: Denver, CO
Terms: Net 30 WAC
Quote good for 30 days
Delivery: 6 - 12 weeks ARO
FOB: Origin - See Freight Estimate Below

Ship to:

Colorado Heights University
3001 S Federal Blvd
Denver, CO 80236

Line	Qty	Cat. No.	Description	Unit	Extended
I. COMPLETE LIGHTING SYSTEM					Sub Total: \$209,640.00

1.0 Sensor 3 Dimmer Rack

2.0 3 SR3-48 Dimmer enclosure for 96 Dimmers
3.0 Designed for 3 phase 4 wire and ground operation
4.0 at a maximum of 800A, 120/208V, 60Hz AC
5.0 3 SR48 Door SR48 Locking Door with Filter
6.0 124 D20 Dual 20A dimmer modules (248 x 2.4kW dimmers)
7.0 20 R20AF Dual 20A Relay Module (40 relays)
8.0 3 CEM3 Electronics modules
9.0 *Note: This dimming system is designed for (3) feeds at a maximum of 800A.*

11.0 Emergency Lighting Transfer Switch

12.0 1 ELTS2-1-D-120-6 Emergency lighting transfer switch for (6) 20 amp circuits
13.0 (1) small NEMA1 cabinet
14.0 (6) discrete feeds
15.0 *Note: Generator or alternate power source by others.*

17.0 Control Console & Accessories

18.0 1 ION 1000 ION Console with 1000 Outputs/Parameters
19.0 1024 Control Channels
20.0 10,000 Cues
21.0 4 - Encoders with LCD Display
22.0 1 - High Revolution Level Wheel
23.0 1 - Grand Master
24.0 1 - Ethernet Port
25.0 2 - DMX Out
26.0 1 - RJ11 Port
27.0 Midi in and through
28.0 Hard Drive
29.0 USB Ports for flash drive, pointing devices, keyboards, Fader Wings
30.0 1 - ION - Dust Cover
31.0 1 - 6' Power Cord edison
32.0 1 - M8084 3 button scroll mouse
33.0 1 - M8083 104 key keyboard

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Complete Lighting System

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.01

Date: 2/24/2012

34.0	1	4310A1003	FADW 2x20, Fader Wing 2x20
35.0			40 - Faders with 2 buttons each
36.0			1 - LCD Screen for text display
37.0			1 - USB A to B Cable
38.0			1 - Power Supply
39.0			
40.0	1	4250A1022	NET3 RFR - Net3 Radio Focus Remote 903Mz US to Include:
41.0			1 - Base Station with:
42.0			1 - USB Port to connect to Console
43.0			1 - Ethercon Ethernet Port to connect to Lighting Network
44.0			1 - Hand Held Transmitter with:
45.0			1 - 24 button Backlit keypad
46.0			2 - Encoder wheels
47.0			1 - Mini USB port for Recharging Battery
48.0			1 - ON/Off Switch
49.0			1 - USB A to B Cable
50.0			1 - USB A to Mini B Cable
51.0			
52.0	2	1908FB-BLK	Dell 19" LCD Monitor
53.0	1	L18XR-HI	Right Angle XLR Detachable Lamp-3 pin
54.0	2	ZPCCAT5PJX25L	ProPlex CAT5 Cable w/ProShells, w/ Cap:25'
55.0	4	N3T2G-2F	Net3 Two-Port DMX Touring Gateway - 2 outputs
55.0			
56.0			Control Equipment Rack - 24
57.0	1	RACK_24U	24-SP Wall rack (DWR-24-22)
58.0	1	24U_DOOR	Vented front door (VFD-24)
59.0	4	1U_BLANK	1U-Blank panel (EB1)
60.0	4	2U_BLANK	2U-Blank panel (EB2)
61.0	2	NET_PATCH	24 Port CAT5E patch bay 324529
62.0	2	NET_MNG	1U Cable management 236481
63.0	2	9015	DMX Repeater, 8 Way, Rear Terminals
64.0	1	SRW224G4P	Linksys 24-port 10/100 + 2-Port Gigabit Switch w/ POE
65.0	48	NET_3'	3' CAT5 Patch cable 630128
66.0	1	NET_UPS_RACK	1500VA 2U Rackmount UPS 582532
67.0	1	N34G-4T	Net3 Four Port Gateway Node to consist of:
68.0			4 - Terminal Strip DMX modules
69.0			International Power Supply
70.0			Rack Mount Kit
67.0			
68.0			Control Plug-In Stations
69.0	10	ECPB - N / D	NET / DMX Out - Control plug-in station
70.0			with (1) RJ-45 connector
71.0			& (1) XLR-5FDM3 Connector
72.0			
73.0	2	ECPB - N / D / D	NET AND (2) DMX Out - Control plug-in station
74.0			with (1) RJ-45 connector
75.0			& (2) XLR-5FDM3 Connector

BARBIZON

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8269 E. 23rd Ave. - Suite 111
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Project Name: **Colorado Heights University
Complete Lighting System**
Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.01
Date: 2/24/2012

76.0	2	ECPB - N / N / D / U	(2) NET & DMX Out & Unison Portable Input - Control plug-in station with (2) RJ-45 connector & (1) XLR-5FDM3 Connector & (1) UH1RS Connector
77.0			
78.0			
79.0			
80.0			
81.0	2	ECPB - N / N / U	(2) NET & Unison Portable Input - Control plug-in station with (2) RJ-45 connector & (1) UH1RS Connector
82.0			
83.0			
84.0			
85.0		Architectural Processor	
86.0	1	ERn2-W	ERn2-W Unison 2-Slot Wall-Mount Control Enclosure
87.0	1	P-ACP	Paradigm Architectural Control Processor
88.0	1	P-SPM	Paradigm LinkConnect Station Power Module
89.0			
90.0		LCD Touchscreen	
91.0	1	P-LCD	Paradigm Wall-Mount Touchscreen LCD
92.0	1	P-LCD-SBB	Paradigm Surface-Mount Touchscreen Back Box
93.0			
94.0		Portable LCD Touchscreen	
95.0	1	P-LCD-P	Paradigm Portable Touchscreen LCD
96.0	1	CD-50	50'Unison Extension Cable
97.0			
98.0		Button Stations	
99.0	4	UH10010	1-Gang, 10-Button Station
100.0			
101.0		Catwalk #1	
102.0	4	Custom	Connector strip to consist of: 16 ft - Raceway 6 20A - 24" 2P&G pigtails wired to 6 circuits 2 20A - L5-20 Twistlock flush receptacles wired to 1 circuit 4 Hanging Brackets 9916-(6BP/6)(2CO/1)-XXX
103.0			
104.0			
105.0			
106.0			
107.0			
108.0			
109.0		Catwalk #2	
110.0	4	Custom	Connector strip to consist of: 16 ft - Raceway 6 20A - 24" 2P&G pigtails wired to 6 circuits 2 20A - L5-20 Twistlock flush receptacles wired to 1 circuit 4 Hanging Brackets 9916-(6BP/6)(2CO/1)-XXX
111.0			
112.0			
113.0			
114.0			
115.0			
116.0		Balcony	
117.0	2	9106B-1C	(6) Circuit surface mount outlet box with flush mount 2P&G receptacles and (1) flush mount L5-20R Twistlock receptacle
118.0			

BARBIZON

Quotation

Barbizon Light of the Rockies, Inc.

8269 E. 23rd Ave. - Suite 111

Denver, CO 80238

Ph: (303) 394-9875

Fax: (303) 355-5996

Project Name:

Colorado Heights University

Complete Lighting System

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.01

Date: 2/24/2012

119.0 Box Booms

120.0 2 9306B(48)-2C (6) Circuit surface mount outlet box with 48" 2P&G pigtails
121.0 and (2) flush mount L5-20R Twistlock receptacle
122.0

123.0 Stage Electrics 1 - 4

124.0 4 Custom Connector strip to consist of:
125.0 56 ft - Raceway
126.0 24 20A - 24" 2P&G pigtails wired to 24 circuits
127.0 8 20A - L5-20 Twistlock flush receptacles wired to 4 circuits
128.0 1 DMXOut connector
129.0 1 RJ-45 Connector
130.0 9956-(24BP(24)/24)(8CO/4)(DMX)(NET)-XXX
131.0

132.0 4 Custom Pantograph Cable Management System

133.0 24 20A Circuits 2-wire + grnd
134.0 1 DMX Cable
135.0 1 Cat5 Cable
136.0 1 Grid iron Junction Box
137.0 CMS-50-28-1-DMX-1-NET
138.0

139.0 4 63 Ft - 1 - 1/2" schedule 40 pipe Cut, Painted and Primed Black
140.0

141.0 High Side Drops

142.0 2 9102V (12) Circuit surface mount outlet box with (2) VSC Receptacles (socalpex)
143.0 4 Z1214PS100L ProSeries PC1214 Cable w/Labels: 100' & Kellums Strain Relief
144.0 4 ZBO6PSSP6L PS19 Break-out w/2P&G w/Labels: 6'
145.0

146.0 Wall Boxes

147.0 4 9106B-2C (6) Circuit surface mount outlet box with flush mount 2P&G receptacles
148.0 and (2) flush mount L5-20R Twistlock receptacle
149.0

150.0 Orchestra Pit

151.0 1 9106B-2C (6) Circuit surface mount outlet box with flush mount 2P&G receptacles
152.0 and (2) flush mount L5-20R Twistlock receptacle

BARBIZON

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Quotation

Project Name: **Colorado Heights University
Complete Lighting System**
Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.01
Date: 2/24/2012

II. INSTALLATION AND SERVICES

Sub Total: \$26,270.00

153.0 Services Provided By Barbizon

- 154.0 * Provide two dimensional submittal drawings for owners approval.
- 155.0 * Provide coordination between, owner, architect, and other trades.
- 156.0 * Assemble & Install On Stage Electrics
- 157.0 * Terminate all low voltage control wiring.
- 158.0 * Commission dimming system & test to ensure accuracy of installation.
- 159.0 * Provide training on the use & maintenance of the Theatre lighting systems.

160.0

161.0 Provided By Others

- 162.0 * Installation of electrical service.
- 163.0 * Installation of dimmer racks.
- 164.0 * Electrical distribution, including mounting and termination of Connector Strips & Outlet Boxes.
- 165.0 * Electrical distribution, including mounting and termination of line voltage wiring.
- 166.0 * All conduit systems including materials, installation in walls and wiring pulls.
- 167.0 * Line voltage wiring, including materials, pulls through conduit and terminations.
- 168.0 * Branch circuit breakers and feeder cable including materials, installation and terminations.
- 169.0 * Low Voltage control wiring, including materials and pulls through conduit.
- 170.0 * Structural engineering.
- 171.0 * Structural steel to support counter weight rigging / motorized rigging.
- 172.0 * Emergency lighting transfer relays.

173.0

174.0

175.0

176.0

177.0

178.0

179.0

180.0

181.0

- Please Note:**
- * Freight charges are *ESTIMATED*, pre-pay and add.
 - * No Bonding, job permits, or fees have been included in this quotation.
 - * Barbizon's standard insurance applies, certificates available upon request.
 - * Applicable tax is not included in this quotation.
 - * See www.barbizon.com for terms and conditions.
 - * This quotation is not a contract.
 - * **Thank You for the Opportunity to Quote!**

COMPLETE LIGHTING SYSTEM

ESTIMATED FREIGHT

BONDING

TAXES

\$209,640.00

\$1,650.00

Not included

Not included

TOTAL:

\$211,290.00

BARBIZON

Quotation

Project Name: Colorado Heights University
Fixtures & Accessories

Barbizon Light of the Rockies, Inc.

8269 E. 23rd Ave. - Suite 111

Denver, CO 80238

Ph: (303) 394-9875

Fax: (303) 355-5996

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.03

Date: 2/24/2012

Quoted To: Colorado Heights University
Attn: Michelle Jurgens
Telephone: (720)454-8979
Fax or Email: mjurgens@chu.edu
Location: Denver, CO
Terms: Net 30 WAC
Quote good for 30 days
Delivery: 6 - 12 weeks ARO
FOB: Origin - See Freight Estimate Below

Ship to:

Colorado Heights University
3001 S Federal Blvd
Denver, CO 80236

Line	Qty	Cat. No.	Description	Unit	Extended
I. FIXTURES & ACCESSORIES				Sub Total:	\$52,336.00
1.0			ETC Source Four Ellipsoidal		
2.0	48	S4xx	19°, 26°, 36°, or 50° Source Four	\$330.00	\$15,840.00
3.0	48	400CF	Color Frame (19-50°)		Included
4.0	48	400CC	C-Clamp		Included
5.0	48	SAFETY_SILVER	Safety Cable	\$3.80	\$182.40
6.0	48	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$643.20
7.0	60	HPL750-GE	750 watt Lamp 115V, Medium 2pin	\$16.60	\$996.00
8.0					
9.0			ETC Source Four Ellipsoidal		
10.0	24	S4xx	14° Source Four	\$450.00	\$10,800.00
11.0	24	400CF	Color Frame (19-50°)		Included
12.0	24	400CC	C-Clamp		Included
13.0	24	SAFETY_SILVER	Safety Cable	\$3.80	\$91.20
14.0	24	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$321.60
15.0	36	HPL750-GE	750 watt Lamp 115V, Medium 2pin	\$16.60	\$597.60
16.0					
17.0			ETC Source Four Long Throw Ellipsoidal		
18.0	16	S410	10° Source Four	\$465.00	\$7,440.00
19.0	16	400CF	Color Frame (10°)		Included
20.0	16	400CC	C-Clamp		Included
21.0	16	SAFETY_SILVER	Safety Cable	\$3.80	\$60.80
22.0	16	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$214.40
23.0	24	HPL750-GE	750 watt Lamp 115V, Medium 2pin	\$16.60	\$398.40
24.0					
25.0			ETC Source Four Par		
26.0	24	S4PAR-EA	Source Four PAR-EA w/ set of 4 lenses	\$165.00	\$3,960.00
27.0	24	407CF	Color Frame		Included
28.0	24	400CC	C-Clamp	\$9.80	\$235.20
29.0	24	SAFETY_SILVER	Safety Cable	\$3.80	\$91.20
30.0	24	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$321.60
31.0	36	HPL750-GE	750 watt Lamp 115V, Medium 2pin	\$16.60	\$597.60

Barbizon Light of the Rockies, Inc.

8269 E. 23rd Ave. - Suite 111

Denver, CO 80238

Ph: (303) 394-9875

Fax: (303) 355-5996

Project Name:

Colorado Heights University

Fixtures & Accessories

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.03

Date: 2/24/2012

32.0	ETC Source Four Fresnel				
33.0	24	FRES7	7" Source 4 Fresnel Black	\$296.30	\$7,111.20
34.0	24	2488	S4 PAR/Parnel Barndoor	\$49.50	\$1,188.00
34.0	24	407CF	Color Frame		Included
35.0	24	400CC	C-Clamp	\$9.80	\$235.20
36.0	24	SAFETY_SILVER	Safety Cable	\$3.80	\$91.20
37.0	24	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$321.60
38.0	36	HPL750-GE	750 watt Lamp 115V, Medium 2pin	\$16.60	\$597.60

II. OCEAN OPTICS - COLOR FADERS \$49,017.80

39.0	Ocean Optics Profile Fixture				
40.0	12	SEA-YE	16.5" Yoke Extension	\$77.20	\$926.40
41.0	12	SEA-XG-I	Extreme Green Sea Changer	\$1,712.10	\$20,545.20
42.0	12	I-MARL520P	20A Male, Twistlock Connector (installed)	\$19.70	\$236.40
42.0	Ocean Optics Wash Fixture				
44.0	12	SEA-WASH-XG	Sea Changer with Extreme Green, Wash fixture	\$1,712.10	\$20,545.20
45.0	12	SEA-WASH-BDA	Color Frame Clips for SeaChanger Wash	\$50.70	\$608.40
46.0	12	SEA-YE	16.5" Yoke Extension	\$77.20	\$926.40
47.0	12	I-MARL520P	20A Male, Twistlock Connector (installed)	\$19.70	\$236.40
47.0	Ocean Optics Wash Fixture Body from ETC				
48.0	12	ETC7060K1024	Lamp Burner and Reflector housing Kit for use with Ocean Optics Wash Unit, Assembly to consist of: Reflector housing-Kit Lamp Burner Assembly Knob with Male Insert for Source 4 Lens Tube Screw 1/4-20x5/8, Black, for Source 4 Lens Tube	\$188.80	\$2,265.60
54.0	12	I-PP2PG	20A Male, 2P&G Connector (installed)	\$13.40	\$160.80
56.0	Ocean Optics Spare Kit				
57.0	1	SA474-24-03	SeaChanger Color Engine for Xg WASH	\$1,235.00	\$1,235.00
58.0	1	SA451-24-03	SeaChanger Color Engine for Xg Profile	\$1,066.00	\$1,066.00
59.0	1	SEA-CASE	Engine Storage Case	\$266.00	\$266.00

III. SELADOR CYC LIGHTS \$53,833.20

60.0	Vivid LED Lighting Fixture - Luxeon Rebel 2.5W emitters and improved lenses combine to create high power LEDs for the longest throws, Optimized for deep pastels and strong saturated colors				
61.0	24	SELVR21	Vivid-R 21" LED fixture	\$2,024.10	\$48,578.40
62.0	24	PC TO 3TL	PowerCon to Twistlock 3'	\$26.70	\$640.80
63.0	12	SELTRU	Selador Trunnion Kit	\$58.10	\$697.20
64.0	12	SELYOKE21	Selador 21" Yoke Kit	\$45.60	\$547.20
65.0	72	SELLHXX	Horizontal Spread--2' length (21.0")	\$23.40	\$1,684.80
66.0	72	SELLVXX	Vertical Spread--2' length (21.0")	\$23.40	\$1,684.80

BARBIZON

Quotation

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Project Name: Colorado Heights University

Fixtures & Accessories

Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.03
Date: 2/24/2012

IV. FOLLOW SPOTS \$24,183.60

68.0	<u>Lycian - M2 Long Throw</u>				
69.0	2	2060-25	M2 Long Throw, 2500W, Mag. Ballast	\$11,006.00	\$22,012.00
70.0	4	HMI 2500W/S XS	HMI 2500W Double Ended Lamp	\$542.90	\$2,171.60

V. CABLE \$15,697.80

71.0	<u>Ethernet Control Cable</u>				
72.0	6	ZPCCAT5PJX5L	ProPlex CAT5 Cable w/ProShells, w/ Cap: 5'	\$29.48	\$176.88
73.0	6	ZPCCAT5PJX10L	ProPlex CAT5 Cable w/ProShells, w/ Cap: 10'	\$36.68	\$220.08
74.0	6	ZPCCAT5PJX25L	ProPlex CAT5 Cable w/ProShells, w/ Cap: 25'	\$58.28	\$349.68
75.0					
76.0	<u>DMX Cable</u>				
77.0	24	5DATA5	Dataplex DMX Cable: 5'	\$33.50	\$804.00
78.0	12	5DATA10	Dataplex DMX Cable: 10'	\$36.50	\$438.00
79.0	6	5DATA25	Dataplex DMX Cable: 25'	\$45.40	\$272.40
80.0	2	5DATA50	Dataplex DMX Cable: 50'	\$60.30	\$120.60
81.0					
82.0	<u>Stagepin 12/3 SO Stage Cable- ZSO123SP5L</u>				
83.0	24	12/3-5	12/3 SO Stage PIN Cable w/Labels: 5'	\$26.80	\$643.20
84.0	24	12/3-10	12/3 SO Stage PIN Cable w/Labels: 10'	\$32.60	\$782.40
85.0	24	12/3-25	12/3 SO Stage PIN Cable w/Labels: 25'	\$49.80	\$1,195.20
86.0	12	12/3-50	12/3 SO Stage PIN Cable w/Labels: 50'	\$78.60	\$943.20
87.0	12	12/3-75	12/3 SO Stage PIN Cable w/Labels: 75'	\$107.40	\$1,288.80
88.0	6	12/3-100	12/3 SO Stage PIN Cable w/Labels: 100'	\$136.20	\$817.20
89.0	24	TWO FER	12/3 SO Stage PIN Two-Fer: 3'	\$55.00	\$1,320.00
90.0	12	THREE FER	12/3 SO Stage PIN Three-Fer: 3'	\$70.80	\$849.60
91.0					
92.0	<u>12/3 GTL Extensions Cable (With Options)</u>				
93.0	24	ZSO123L5205L	12/3 SO L5-20 Cable w/ Labels: 5'	\$37.00	\$888.00
94.0	12	ZSO123L52010L	12/3 SO L5-20 Cable w/ Labels: 10'	\$42.80	\$513.60
95.0	12	ZSO123L52025L	12/3 SO L5-20 Cable w/ Labels: 25'	\$60.10	\$721.20
96.0	6	ZSO123L52050L	12/3 SO L5-20 Cable w/ Labels: 50'	\$88.90	\$533.40
97.0	6	ZSO123L52075L	12/3 SO L5-20 Cable w/ Labels: 75'	\$119.80	\$718.80
98.0	6	ZSO123L520100L	12/3 SO L5-20 Cable w/ Labels: 100'	\$146.50	\$879.00
99.0	12	ZMY123L5203	MOLDED 20A L5-20 "Y" ASSEMBLED	\$71.20	\$854.40
100.0	12	ZMW123L5203	MOLDED 20A L5-20 "W" ASSEMBLED	\$92.90	\$1,114.80

BARBIZON

Barbizon Light of the Rockies, Inc.

8269 E. 23rd Ave. - Suite 111

Denver, CO 80238

Ph: (303) 394-9875

Fax: (303) 355-5996

Quotation

Project Name:

Colorado Heights University

Fixtures & Accessories

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.03

Date: 2/24/2012

101.0 Provided By Others

102.0 * Labor to receive, prep, hang & focus lighting fixtures.

103.0

104.0

Please Note: * Freight charges are ESTIMATED, pre-pay and add.

105.0

* No Bonding, job permits, or fees have been included in this quotation.

106.0

* Barbizon's standard insurance applies, certificates available upon request.

107.0

* Applicable tax is not included in this quotation.

108.0

* See www.barbizon.com for terms and conditions.

109.0

* This quotation is not a contract.

110.0

111.0

* Thank You for the Opportunity to Quote!

FIXTURES & ACCESSORIES	\$52,336.00
OCEAN OPTICS - COLOR FADERS	\$49,017.80
SELADOR CYC LIGHTS	\$53,833.20
FOLLOW SPOTS	\$24,183.60
CABLE	\$15,697.80
ESTIMATED FREIGHT	\$5,400.00
BONDING	Not included
TAXES	Not included
TOTAL:	\$200,468.40

BARBIZON

Quotation

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Project Name: **Colorado Heights University**
Alternate - Motorized Electrics

Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.02
Date: 2/24/2012

Quoted To: Colorado Heights University
Attn: Michelle Jurgens
Telephone: (720)454-8979
Fax or Email: mjurgens@chu.edu
Location: Denver, CO
Terms: Net 30 WAC
Quote good for 30 days
Delivery: 6 - 12 weeks ARO
FOB: Origin - See Freight Estimate Below

Ship to:

Colorado Heights University
3001 S Federal Blvd
Denver, CO 80236

Line	Qty	Cat. No.	Description	Unit	Extended
I. ALTERNATE - MOTORIZED ELECTRICS					Sub Total: \$88,010.00

1.0 Deduct - Stage Electrics 1 - 4

2.0 -4 Custom Connector strip to consist of:
3.0 56 ft - Raceway
4.0 24 20A - 24" 2P&G pigtails wired to 24 circuits
5.0 8 20A - L5-20 Twistlock flush receptacles wired to 4 circuits
6.0 1 DMXOut connector
7.0 1 RJ-45 Connector
8.0 9956-(24BP(24)/24)(8CO/4)(DMX)(NET)-XXX
9.0

10.0 -4 Custom Pantograph Cable Management System
11.0 24 20A Circuits 2-wire + grnd
12.0 1 DMX Cable
13.0 1 Cat5 Cable
14.0 1 Grid iron Junction Box
15.0 CMS-50-28-1-DMX-1-NET
16.0

17.0 Add - ETC Podigy Hoists

18.0 4 Custom 1500 Lbs Prodigy Hoist (30 fpm) with Integrated Connector Strip & Cable Management
19.0 1 Prodigy Powerhead (30 fpm average, 50' max travel)
20.0 1 Attached Compression Tube (4')
21.0 1 Powerhead beam clamp
22.0 7 Loft Blocks
23.0 7 Horizontal RACA/ Hanger Brackets assemblies
24.0 7 -3/16" Wire Rope Lift Lines
25.0 1 Cable Management Operating Line
26.0 24 -Beam Clamps
27.0 P1500E-7 1-4 Stage Electrics
28.0

29.0 12 Custom 20' Compression Tube Plain with splice plate

BARBIZON

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Quotation

Project Name: **Colorado Heights University**
Alternate - Motorized Electrics

Sales Person: Peter Maurelli
Estimated By: Peter Maurelli
Quotation Number: R022412-PM4.02
Date: 2/24/2012

30.0 Connector Strips & Cable Management

31.0	4	Custom	Connector Strip- 48'-0" long with cable management system
32.0			24 20A - 24" 2P&G pigtails wired to 24 circuits
33.0			8 20A - L5-20 Twistlock flush receptacles wired to 4 circuits
34.0			1 DMXOut connector
35.0			1 RJ-45 Connector
36.0			5 68' 12g flat cable- 6 Circuits plus 1- Cat5e
37.0			1 CM Double Moving Trolley ME
38.0			CM48-24BP[24]/24-8AO/4-1D/1-1N-DBL

39.0			
40.0	4	PCD-F	Power & Control Distribution Faceplate;
41.0			(1) power, (1) Control Connectors and (1) Breaker
42.0	4	PCD-SBB	Power & Control Distribution- 9" Surface Mount
43.0			Back Box with Voltage Barrier
44.0		Note:	This system is designed for (4) feeds at a 15A 208VAC

46.0 4-way Quick Touch Controller

47.0	1	QT24	Quick Touch Controller 24 Channel
48.0	1	QT-SBB-LG	Large Quick Touch Surface Back Box
49.0	1	QT-D-LG	Large Quick Touch Door

51.0 Control Accessories to Consist of:

52.0	1	FSRC	Fixed Speed Remote Control- Hand Held
------	---	------	---------------------------------------

54.0 Quick Touch Emergency Stop Stations

55.0	2	ESBS	Emergency Stop Button Station (max 3 per system)
56.0	2	ESBS-BB	E-Stop Surface Back Box

BARBIZON

Barbizon Light of the Rockies, Inc.
8269 E. 23rd Ave. - Suite 111
Denver, CO 80238
Ph: (303) 394-9875
Fax: (303) 355-5996

Quotation

Project Name: Colorado Heights University

Alternate - Motorized Electrics

Sales Person: Peter Maurelli

Estimated By: Peter Maurelli

Quotation Number: R022412-PM4.02

Date: 2/24/2012

II. INSTALLATION AND SERVICES

Sub Total: \$29,290.00

57.0 Services Provided By Barbizon

- 58.0 * Provide two dimensional submittal drawings for owners approval.
- 59.0 * Provide coordination between, owner, architect, and other trades.
- 60.0 * Install Main Theatre motorized rigging including all required accessories.
- 61.0 * Terminate all low voltage control wiring.
- 62.0 * Commission rigging system controller & test to ensure proper operation.
- 63.0 * Provide training on the use & maintenance of the Main Theatre rigging system.
- 64.0 * Provide rental scissor lift for use with installation of above equipment.

65.0 Provided By Others

- 66.0 * Retain the services of a structural engineer for approval of the design and installation of rigging hardware.
- 67.0 * Installation of electrical service.
- 68.0 * Electrical distribution, including mounting and termination of Power Strips.
- 69.0 * Electrical distribution, including mounting and termination of line voltage wiring.
- 70.0 * All conduit systems including materials, installation in walls and wiring pulls.
- 71.0 * Line voltage wiring, including materials, pulls through conduit and terminations.
- 72.0 * Branch circuit breakers and feeder cable including materials, installation and terminations.
- 73.0 * Low Voltage control wiring, including materials and pulls through conduit.
- 74.0 * Structural steel to support counter weight rigging / motorized rigging.

75.0

76.0

77.0

78.0

79.0

80.0

81.0

82.0

83.0

84.0

85.0

86.0

87.0

- Please Note:*
- * Freight charges are *ESTIMATED*, pre-pay and add.
 - * No Bonding, job permits, or fees have been included in this quotation.
 - * Barbizon's standard insurance applies, certificates available upon request.
 - * Applicable tax is not included in this quotation.
 - * See www.barbizon.com for terms and conditions.
 - * This quotation is not a contract.
 - * Thank You for the Opportunity to Quote!

ALTERNATE - MOTORIZED ELECTRICS

\$88,010.00

INSTALLATION AND SERVICES

\$29,290.00

ESTIMATED FREIGHT

\$2,980.00

BONDING

Not included

TAXES

Not included

TOTAL:

\$120,280.00

ATTACHMENT A/05

Attachment 5

SmartBars – FOH & Perch/Cove

6 outlets - \$1550 each – x10 - \$15,500

4 outlets - \$804 each – x4 - \$3,216

Total - \$18,716

Vivid 21" – Cyclorama Lighting

\$2,201.30 each – x7 - \$15,409.10

Fresnels

\$389.40 each – x60 - \$23,364

Source 4 Ellipsoidal – (mixture of 19, 26, 36 and 50 degree barrels)

\$363.80 each – x80 - \$29,104

Source 4 PAR

\$208.60 each – x24 - \$5006.40

Parcan

\$25.95 each – x60 - \$1557

Total cost for Lighting Instruments - \$93,156.50

Lighting Console

ETC Ion Console - \$6,374

DMX Control and Patching System

Estimation - \$30,000

Cabling - \$20,000

Custom Cabling for Lighting Batons

Estimation - \$70,000

Genie Lift

25 feet maximum height - \$14,547.

Total - \$234,077.50

low
ceiling

43'6"

14'7"

side port

side port

1st catwalk

2nd catwalk

4th electric
3rd legs
3rd border

3rd electric
2nd legs

traveller
2nd border

2nd electric

1st legs
1st border

1st electric

grand drape
valance
screen

40
39
38
37
36
35
34
33
32
31
30
29
28
27
26
25
24
23
22
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19
18
17
16
15
14
13
12
11
10
9
8
7
6
5
4
3
2
1

low
ceiling

43'6"

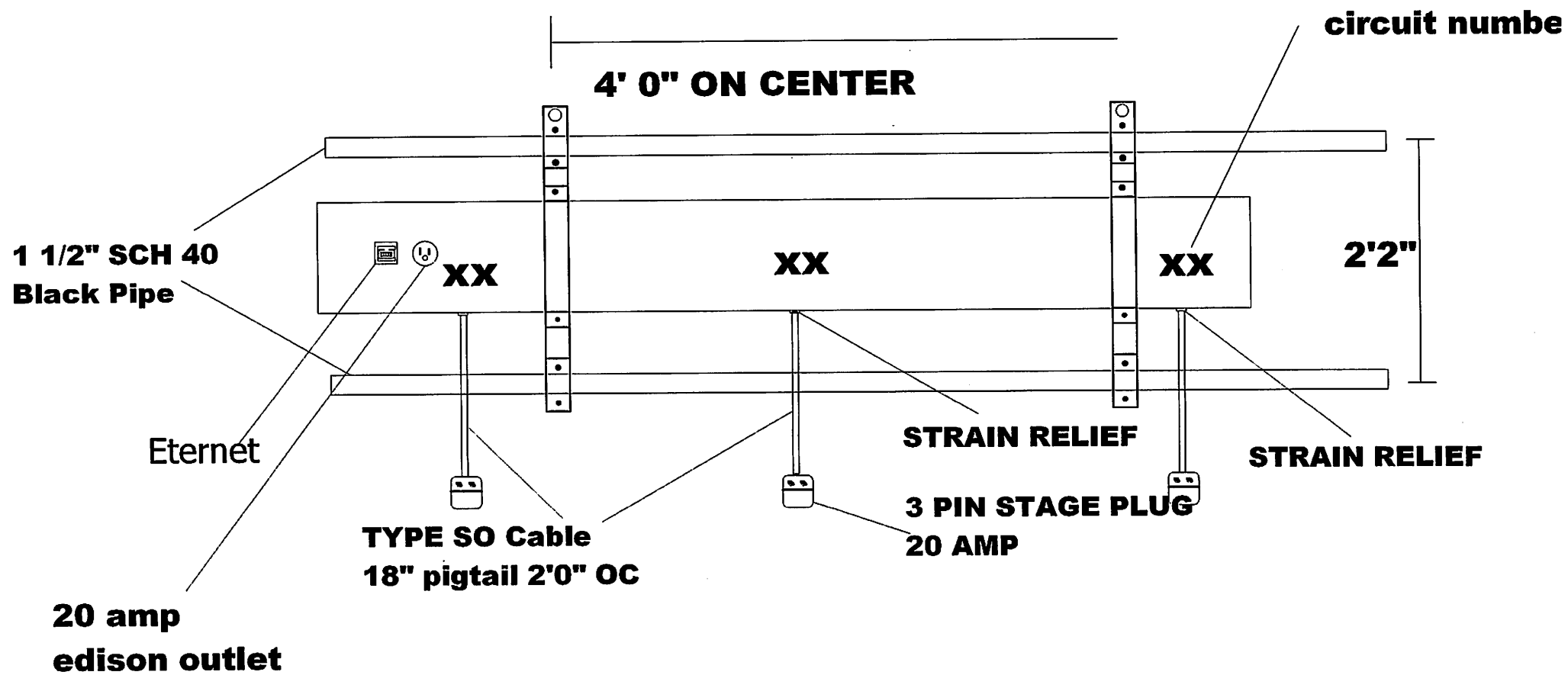
38'11"

14'7"

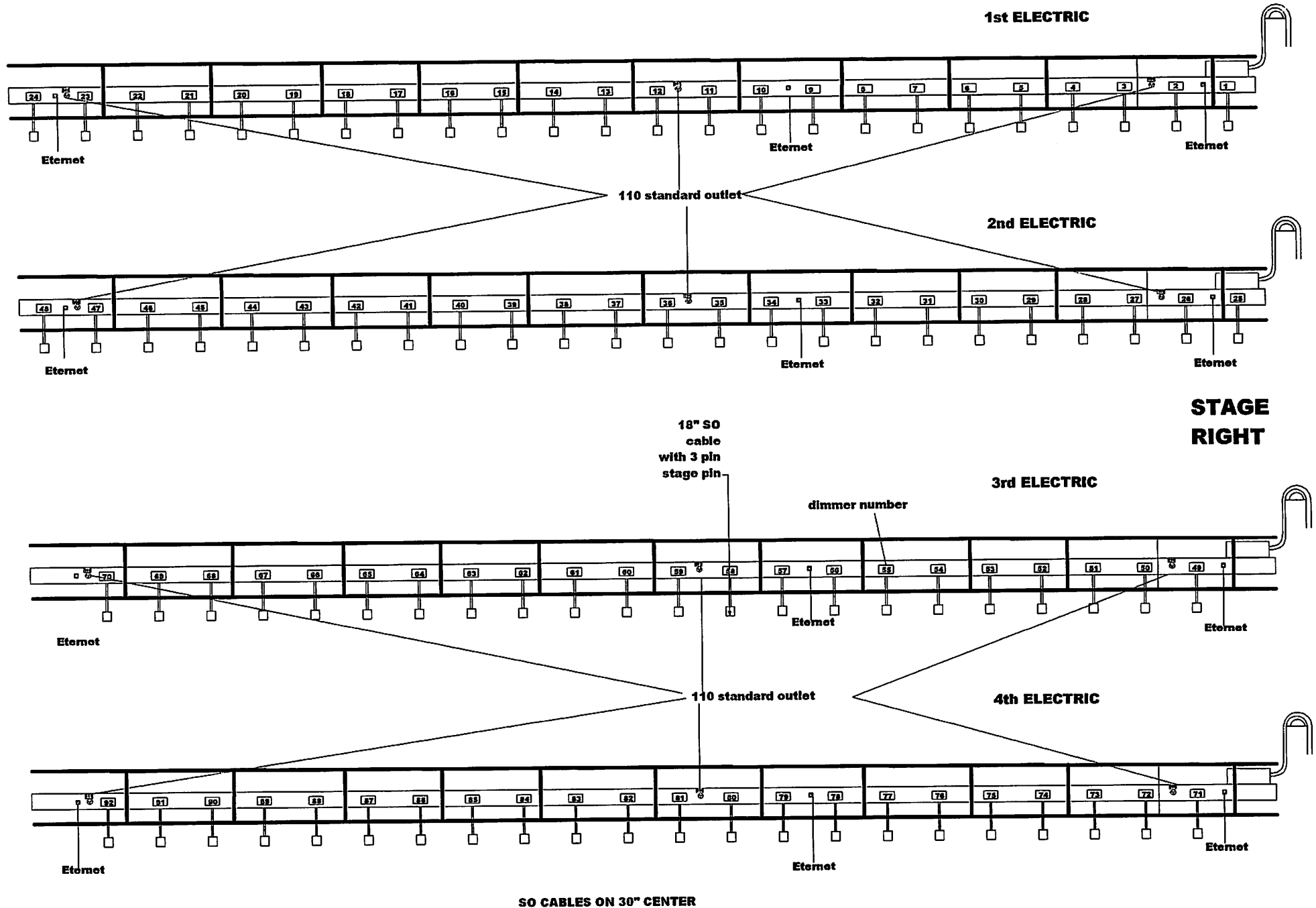
1st catwalk

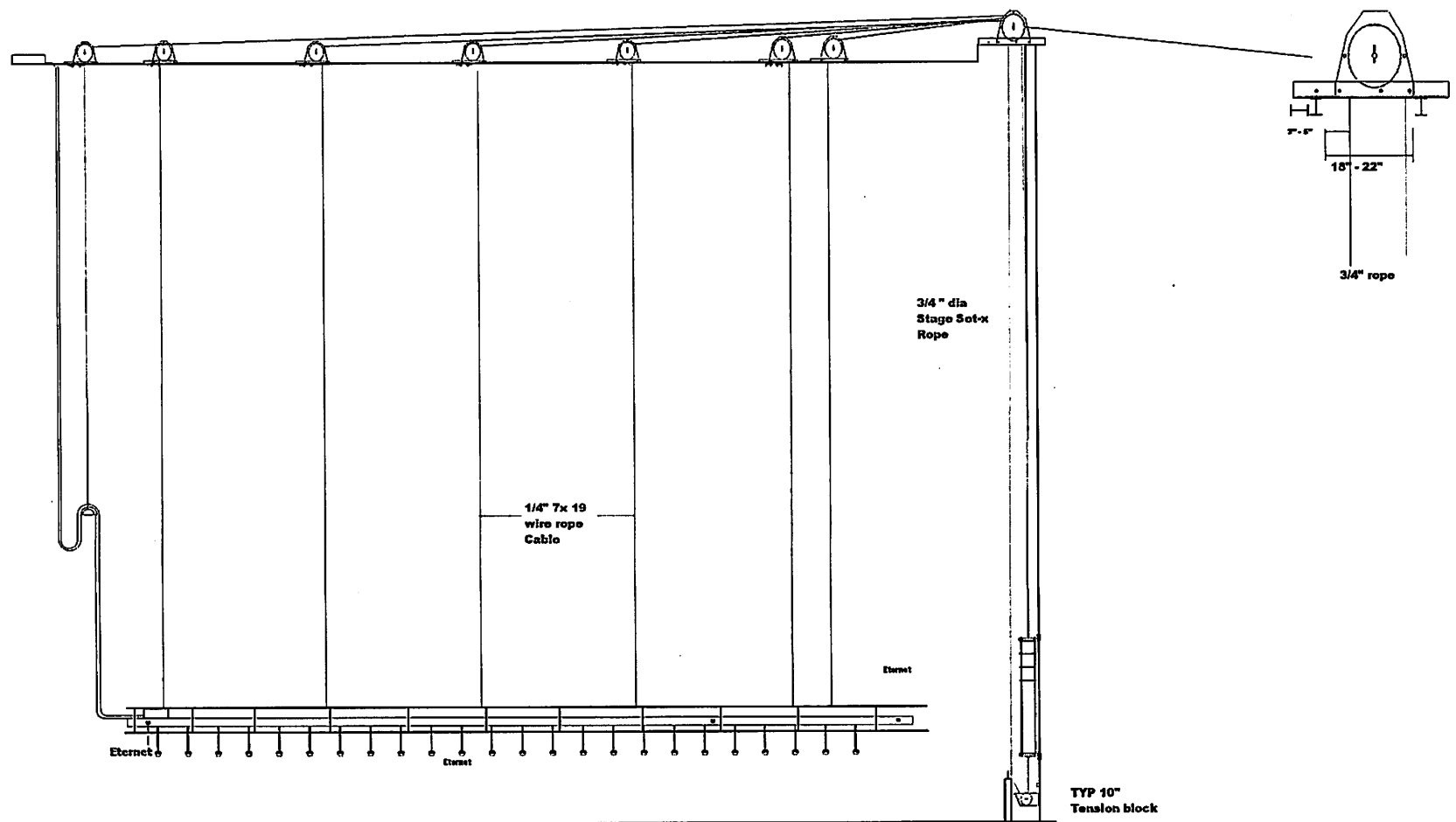
2nd catwalk

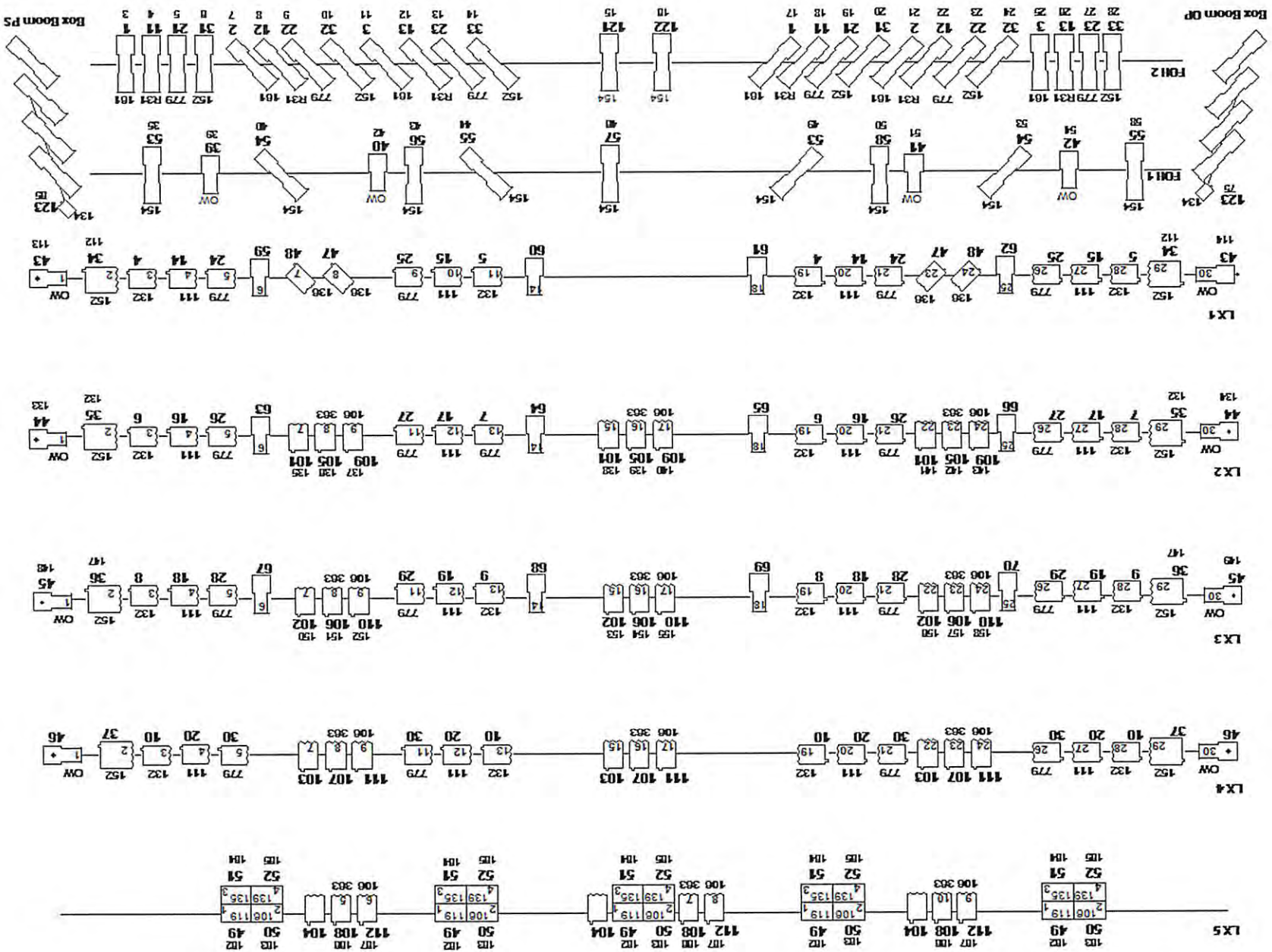
- 40
- 39
- 38
- 37
- 36
- 35
- 34
- 33
- 32
- 31
- 30
- 4th electric
- 29
- 3rd legs
- 28
- 3rd border
- 27
- 26
- 25
- 24
- 23
- 2nd electric
- 22
- 2nd legs
- 21
- 20
- 19
- 18
- 17
- 16
- traveler
- 15
- 2nd border
- 14
- 13
- 2nd electric
- 12
- 11
- 10
- 1st legs
- 9
- 1st border
- 8
- 7
- 6
- 5
- 1st electric
- 4
- 3
- grand drape
- 2
- valance
- 1
- screen



STAGE CONNECTOR STRIP DETAIL







ATTACHMENT A/06

Attachment 6

The pricing below is an estimated cost of specific items in an audio upgrade. Cabling, microphones, labor, freight, rigging, and installation, is not included. At the time of this report, the audio company did not send the quote/s so all pricing is subject to change. This is ballpark only and is still not the complete list.

Digital Audio Console - \$30,000.

Line Array Speaker System

EAW - \$5745 each speaker - X12 - \$68,940.

Amplifiers

QSC - \$1086 each - X13 - \$13,032.

Monitors

EAW - \$1700 each - X8 - \$13,600.

Subs

EAW - \$1138 each - X2 - \$2276.

Signal Processors - \$16,417.90

Compressor - \$1995.00 each - x3 - \$5985.00

Delay - \$799.00 each - x2 - \$1598.00

Crossover - \$999.95 each - x2 - \$1999.90

Equalizer - \$1549.00 each - x4 - \$6196.00

Dual CD Player - \$639.00 each.

Power Sequencer

\$500 each - X2 - \$1000.

Equipment Racks

\$1000 each - X4 - \$4000.

Clear Com System

4 Channel Base Station - \$1696.50

Headsets - \$239 each x 10 - \$2390.

Acoustic Read

This will have to be quoted on at the time of upgrade as the cost varies per room. \$10,000 would be a good start to budget from.

Data Projector

\$20,000.

Total - \$183,352.40

ATTACHMENT A/07

Attachment 7

Price Estimation for Fly System – Re-rope & New Rope Locks

Rope

Multi Line

¾ inch

90 cents per foot

1000-foot roll

\$900 per roll

Each line set needs 130 feet of rope which works out to roughly \$117 per line set, \$4680 for 40 line sets. However, it comes in 1000 foot rolls.

1000' roll would allow us to get 7 line sets completed, as there can be no splice or break in the line. 6 rolls would be needed, therefore the total cost goes up to around \$5400. This does not include tax or freight.

Rope locks

\$138 each

\$5520 – x 40. Again, this is not including tax or freight.

Rope Thimbles

¾ inch thimbles - \$5.45 each – x80 - \$436.

Light Index Bar

Estimation - \$7000 – including installation and electrical.

Specific Tools

\$300.00

Curtain Braid

½ inch – 56 cents per foot. – x400 feet - \$224.00

Curtain Carriers - Estimate

Master Carrier - \$28 each – x4 - \$112.00

Single Carriers - \$2.75 each – x100 - \$275.00

Total Cost - \$19,267

ATTACHMENT A/08

THE THEATER AT COLORADO HEIGHTS UNIVERSITY

Requested Operating Budget and Technical Upgrades (04.30.12)*

July 2012 - June 2013

*Does not include Capitol Improvements, Patron Upgrades, Maintenance by Facilities Department, Tools, Batteries, Paint, Cleaning Supplies, and in house labor for both the basic audio and lighting creative solutions.

*Includes only the bare minimum for The Outdoor Stage and Little Auditorium (does not include capitol improvements). The equipment replaced at The Theater is fully intended to help supply the technical needs of the Little Auditorium with in house staff to install. At a minimum, the curtains on stage (safety compliant), auditorium (light/aesthetics/sound) curtains, abatement and repair of the existing walls, and seating repairs are requested for the Little Auditorium. The Little Auditorium is a national registered historic building and this should be considered when making improvements. The Theater is now eligible for historic recognition and this should be considered with upgrades and improvements as well.

Quantity	Item	Cost	Details / Info
multiple	Stagecraft Supplies	3500.00	gaff tape, console tape, spike tape, tie lines, cable ties, marley tape, glow tape, electrical tape
multiple	Lighting Supplies	7250.00	Theatrical Lights, Work Lights, dressing rooms, under balcony, auditorium ceiling, isle lights, Bonfils chandeliers, lobbies chandeliers, (does not include emergency lighting, flourescent bulbs and rapid start ballists for Stage II)
multiple	Gels for Lighting instruments	1500.00	Basic colors / quantity to meet tech needs of clients
1.00	Structural Load Capacity (Structural Engineer)	1000.00	For Safety

multiple	Lighting Instruments (basic interim solution)	93156.50	Does not include labor / SmartBars, Vivid 21", Fresnels, Source 4 Ellipsoidal, Source 4 PAR, Parcan (this is the alternative route to Barbizon high end for now - Part of the Basic Lighting Solutions noted)
multiple	Theatrical Lighting System upgrade (High Quality)	530000.00	Quote from Barbizon for High end
multiple	Fly System	19267.00	Maintenance Results from Rigging Report / Rope, Locks, assorted hardware, thimbles
multiple	Audio (Low Quality)	183352.40	In house Pricing (part of basic audio solution)
multiple	Audio (High Quality)	500000.00	Quote from Sweetwave (verbal after site visit)
1.00	Audio Console	30000.00	digital board (part of basic audio solution)
1.00	Lighting Console	6374.00	ETC Ion (part of basic lighting solution)
2.00	DMX Control and Patching System / Cabling	50000.00	(part of basic lighting solution)
multiple	Custom Cabling	70000.00	(part of basic lighting solution)
2.00	Harness, anchors, vertical line and lanyard	1600.00	Safety
1.00	Adjustable platform (loading dock)	30000.00	For the safety and convenience of being able to load and unload heavy gear properly

1.00	Lift / Pulley System for backstage (props storage to lower level loading bay)	5000.00	Motorized chain hoist, plus installation, would allow for props shop rentals or rental space for a local organization's storage needs
2.00	Loading Doors	7000.00	Air infiltrations sealed and motorized
1.00	Fire Curtain	45000.00	Estimation, abatement, new curtain and equipment.
1.00	Genie Lift	14547.00	Safety precation for lighting and other vertical work on and above stage for staff (industry standard for theaters)
12.00	High Boy Tables	1368.00	Receptions, conferences, Meetings, Art Gallery (Concessions / Café), graduations, Little Auditorium, information / promotional displays, cocktail, intermission breaks, food, Stage II and Lobby
12.00	6-foot rectangular plastic folding tables	1308.00	Receptions, conferences, Meetings, Art Gallery (Concessions / Café), graduations, Little Auditorium, information / promotional displays, cocktail, intermission breaks, food, Stage II and Lobby

12.00	Round Plastic Folding Tables	2508.00	Receptions, conferences, Meetings, Art Gallery (Concessions / Café), graduations, Little Auditorium, information / promotional displays, cocktail, intermission breaks, food, Stage II and Lobby
100.00	Metal frame black cloth/vinyl stackable chairs	2500.00	ADA Auditorium Seating, Recruiting Visitations, Backstage, On Stage, Receptions, conferences, Art Gallery (Concessions / Café), graduations, cocktail, intermission breaks, food, Stage II and Lobby
multiple	Pipe and Drape	1000.00	Stage II, ballet dance floor, Bonfils Room, Art Gallery
Rent as needed	Linens	1000.00	To cover all tables throughout (High boy, rectangle, and circular)
17.00	Door Mats (All Weather)	2200.00	Coverage for all entrance / exits including carpeted and tile (slippery) areas
multiple	Office Supplies / Furniture	1500.00	(4) Desk Chairs, paper, pens, sharpies, ink for printers, clipboards, etc
1.00	PA System	1750.00	Includes full setup for portability for Stage II, Dance Studio, Bonfils Room, Little Auditorium, and The Outdoor Stage
1.00	Laptop	500.00	Portable for Data projector / PA system

1 and 1	Data Projector with stand (portable)	750.00	Includes full setup for portability for Stage II, Dance Studio, Bonfils Room, Little Auditorium, and The Outdoor Stage
1.00	Data Projector (permanently mounted under balcony)	20000.00	Professional Theatrical Capabilities (60-foot throw from projector to screen) and is clear of patrons (currently it is in row 5 obstructing views and causing potential trip hazards)
10.00	Equipment Rental - Data Projector (rented and placed on balcony)	6000.00	Capabilities (60-foot throw from projector to screen) and is clear of patrons (currently it is in row 5 obstructing views and causing potential trip hazards)
7.00	Technical Training / Certifications	7500.00	For safety of technical workforce, clients, and patrons
multiple	Advertising	5000.00	Local weekly papers / magazines / Denver Post / NPR / CO Public Radio

10 events	Equipment rental (Sound Board)	5000.00	Sound Board - \$325/per event plus cabling cost. Ie: Horizon Church Easter Service with 7-piece band, choir, and presenter. National touring dance comps and musical acts bring their own board because our current in house sound board is incapable to perform the needs of the client.
10 events	Contract Labor (hire in sound / lights / visual tech needs)	37500.00	Production Package for basic corporate spoken word and visual presentations / conferences and small productions - \$700 mixer, mics, rack, cables etc + \$400 speakers + \$150 subwoofers + \$55/hr for A1 and \$47/hr for A2 (as needed) This estimate at 10-rentals at 10-hours each
6.00	Piano Tuning maintenance	2600.00	Theater - 4 and Little Auditorium - 2 at \$100/per x 3 times per year
4.00	Security / Safety	7500.00	Staff and Stage Door Combo Locks / Library to Art gallery Door / Art Gallery emergency exit / Video Surveillance

10.00	Interior / Exterior Signage (theater manager, technical coordinator, public safety, administration phone numbers and directions)	150.00	Placed at all entrances and doorways plus art gallery and elevator directions
6.00	Parking Lot Signage - Exit Directional Signs	500.00	Theater Lot Exit Strategy for better flow and exit time for patrons (Safety and Maintenance cost)
12.00	Exterior Event Signs	1500.00	Wind Signs and A Frames for event information / Directions
1.00	Music License	500.00	Basic (Cost will increase with new programming and productions)
1.00	Film License	2000.00	Basic (Cost will increase with new programming and productions)
multiple	Concessions	20000.00	Four times the 2010 - 2011 amount (need more staffing to be able to make four times the income and run a register)

8 - (2 per quarter)	Film Nights / Mini Festivals	4000.00	The Outdoor Stage, Little Auditorium, The Theater / Covers staff and minimal tech set up (with in house portable pa system and blowup screen intended to be used on the Outdoor Stage, Little Aud., South exterior side of Art Gallery or The Theater inside) Price to increase with multiple screenings for a festival or bi-weekly movie night (sponsors needed)
2.00	Productions / Presenting Series	20000.00	CHU Presents (3rd and 4th quarter - 2013) The Theater and or outdoor Community Music / Art Festival
1.00	Golf Cart	3500.00	Events Department - 6-seat cart and trailer (load in with cart and pick up for patrons for events)
2 per employee	Shirts	400.00	Black T-shirts, Long Sleeve (CHU on front chest, STAFF on back)
1.00	Flat Screen Television	750.00	Foyer / Info for patrons to see what is coming up, donor names and CHU info
1.00	Alcohol / liquor license / permit	1500.00	Patrons of the arts (theater, music, film) desire this amenity / Large Revenue Potential with concessions

multiple	Frames	1000.00	Art Gallery and Walls throughout (old and new pictures of the building and performances)
multiple	House Plants	250.00	Live plants for lobby, art gallery, Bonfils Room
multiple	Miscellaneous	1500.00	
SUBTOTAL		1763580.90	(Includes both High End Lighting and Sound and In House Basic Solutions)
TOTAL		1340698.00	Includes High End / Professional Contractor Lighting and Audio Option
TOTAL		733580.90	Includes Basic In House Lighting and Audio Creative Solutions / Does not include labor for lighting and audio install (a major portion can be done in house)

ATTACHMENT B

ATTACHMENT B

Suggested Capitol Improvements

1. Mechanical systems
2. Energy audit
3. Lighting fixtures and instruments
4. Wind powered
5. Solar Powered
6. Ceiling, floor tile, and pipe insulation abatement due to asbestos
7. Cat walk paint abatement (see Attachment F)
8. Catwalk and surrounding areas above north ceiling of main auditorium (asbestos test)
9. Bathrooms – upgrade all throughout including dressing rooms and showers
10. Lower Arts to turn into a Theatrical Scene Shop
11. Elevator near foyer
12. ADA / loading zone parking lot located on the northeast side of The Theater
13. Men's ADA restroom on main level in place of the office space/old coat room
14. Auditorium seating (chair naming campaign)
15. Pulley system – backstage (in budget) – related to props
16. Art Gallery – concessions / café (The Heights Café or Gallery Café or Teikyo Café), light food, linked with Library for all students to have access
17. South Patio / BBQ / Seating, lay bricks that are sponsored for fundraising
18. Fire Curtain (see Attachment A/03.5)
19. Dance Studio flooring
20. Curtains – Bonfils Room
21. East exterior staircase
22. Tuck Point exterior brick and mortar
23. Move cell tower cabling to exterior with chase ways built
24. Costume Room
25. Green rooms

ATTACHMENT C

ATTACHMENT C

Potential Revenue Sources

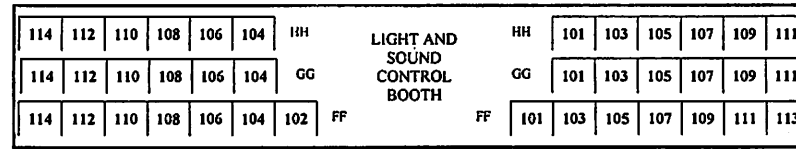
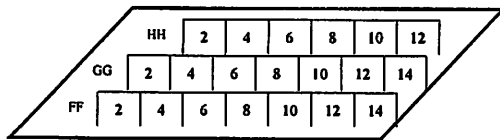
1. CHU Theater facility rentals (local, national, and world touring productions)
2. Concessions income (south side patio – built in bbq and Art Gallery to become a café)
3. Conferences
4. Receptions
5. Graduations
6. Meetings
7. Corporate team building events with a town hall style meeting in The Theater and a disc golf tournament to follow (CHU would benefit by providing the food services or I recommend a food truck to be brought in)
8. Grants (Historic Denver Grant, Bonfils Foundation, SCFD, Anschutz, Alumni)
9. Scenic Art Frame (rent out and/or provide service)
10. Props / Costume storage (10x12 foot space at \$100-150/month for props, 10x20 foot space at \$100-150/month for costumes)
11. Alcohol / Expanded concessions
12. Summer Concert series (The Outdoor Stage, The Grass Bowl east of The Theater and between the Library and Theater which forms an amphitheater style surrounding)
13. Indoor Concert Series (The Theater, Little Auditorium)
14. Film Festival (U21 “under 21”, shorts, silents, etc), Partner with Denver Film Society and other sponsors
15. Community Art Festivals (Art, Entertainment, Food Trucks, etc.)
16. Box Office Ticketing System (world wide ticket craft, ticket horse, etc)
17. Sprint Nextel, City & County Denver, Wisper Telecommunications (move cables to exterior of the building and seal penetrations)
18. Chair naming campaign
19. Brick naming campaign
20. Donors as part of a capitol campaign

ATTACHMENT D

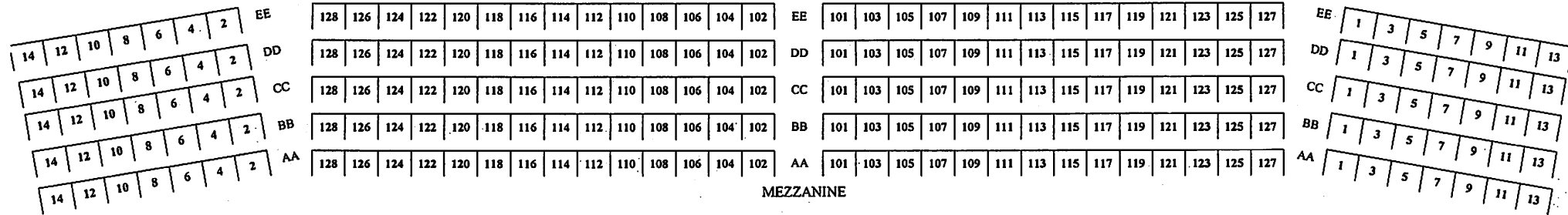
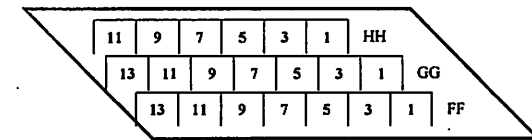
ATTACHMENT D

Location	Event period	Regular Rates	501(c)(3) Non-profit	Tech (Set up, Rehearsal, Strike Period) Rates	Hourly	Hourly Non Profit	Corporate Rate (Seminar or Meeting)	Non-Profit Savings	Location	Resident Community & Educational Rate Savings	Capacity / Year Built	Parking Fee	Technical Specs / New or Updated
PACE Center (Parker, CO)	Friday - Saturday 8am - 4pm	\$550.00 / day	\$375.00 / day	If more than rental period, hourly charges may apply	\$68.75	\$46.88	No	32%	PACE Center (Parker, CO)	No	536 / 2011	Free	Yes
	Friday - Saturday 5pm - 12am	\$1,125.00 / day	\$750.00 / day		\$160.71	\$107.14		33%					
	Sunday - Thursday 8am-4pm	\$550.00 / day	\$375.00 / day		\$68.75	\$46.88		32%					
	Sunday - Thursday 5pm - 12am	\$600.00 / day	\$500.00 / day		\$85.71	\$71.43		17%					
Lone Tree Arts Center (Lone tree, CO)	Monday - Thursday	\$900.00 / day	\$585.00 / day	\$540.00 (Reg) / day \$380.00 (NP) / day	\$175.00 (3-hr max)	\$115.00 (3-hour max)	No	35%	Lone Tree Arts Center (Lone tree, CO)	40% off Regular	500 / 2011	Free	Yes
	Friday - Sunday	\$1250.00 / day	\$815.00 / day	\$540.00 (Reg) / day \$380.00 (NP) / day	\$175.00 (3-hr max)	\$115.00 (3-hour max)		35%					
Lakewood Cultural Center (Lakewood, CO)	Monday - Dark (Closed)						\$135.00 (Reg) (4-hr min) \$85.00 (NP) (4-hr min) \$135.00 (Reg) (4-hr min) \$85.00 (NP) (4-hr min)	34%	Lakewood Cultural Center (Lakewood, CO)	No	316 / 2000	Free	Yes
	Tuesday - Thursday	\$535.00 (5-hr max)	\$355.00 (5-hr max)	\$60/hr (Reg, 4-hr min) \$43/hr (NP, 4-hr min)	\$107.00	\$71.00							
	Friday - Sunday	\$910.00 (5-hr max)	\$595.00 (5-hr max)	\$110/hr (Reg, 4-hr min) \$75/hr (NP, 4-hr min)	\$182.00	\$119.00		35%					
Paramount Theater (Downtown Denver, CO)	Sunday - Monday	\$2,750/day vs. 11% of gross ticket sales (whichever is greater)	n/a	n/a	n/a	n/a	n/a	n/a	Paramount Theater (Downtown Denver, CO)	n/a	1,947 / 1930	User can elect \$1.50 / ticket holder for parking structure or Street Parking Available	Yes

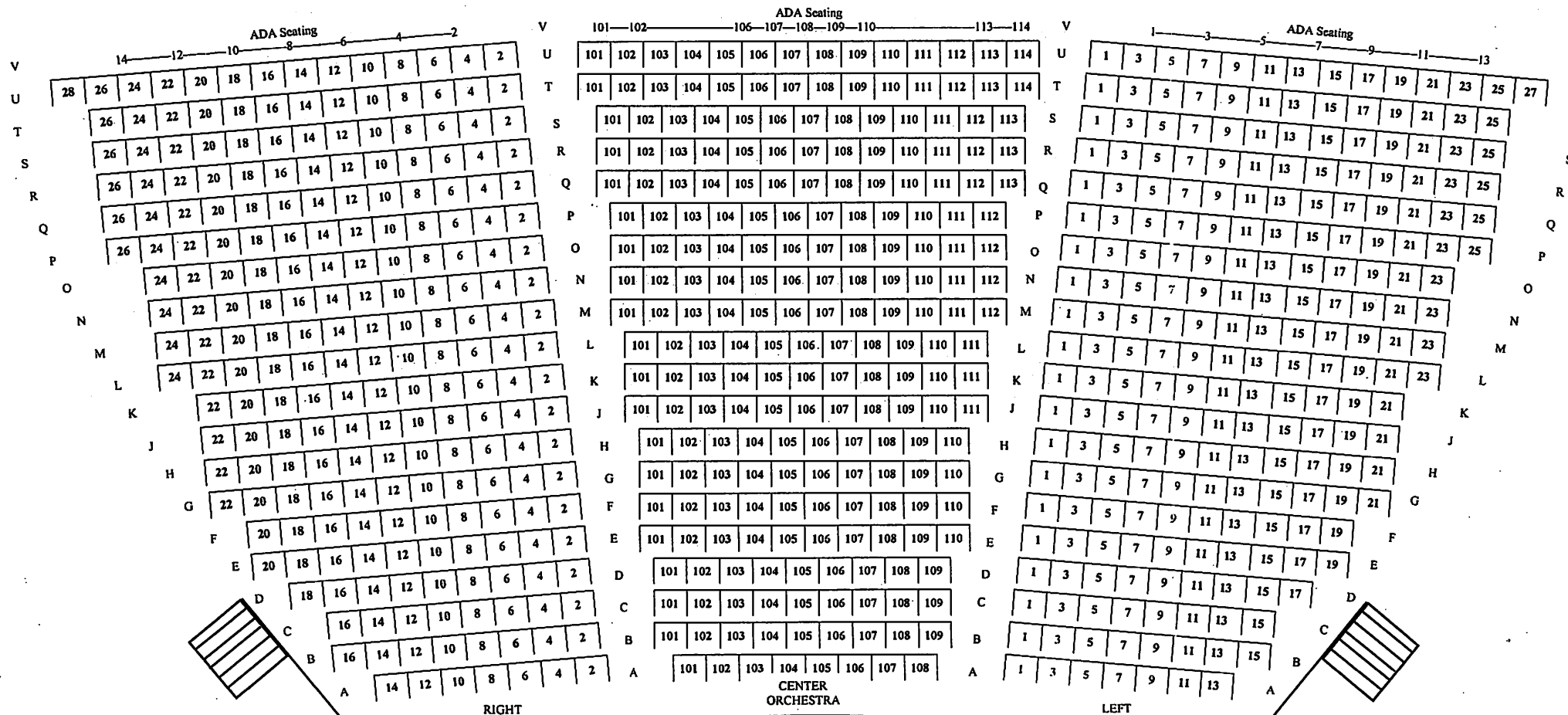
ATTACHMENT E

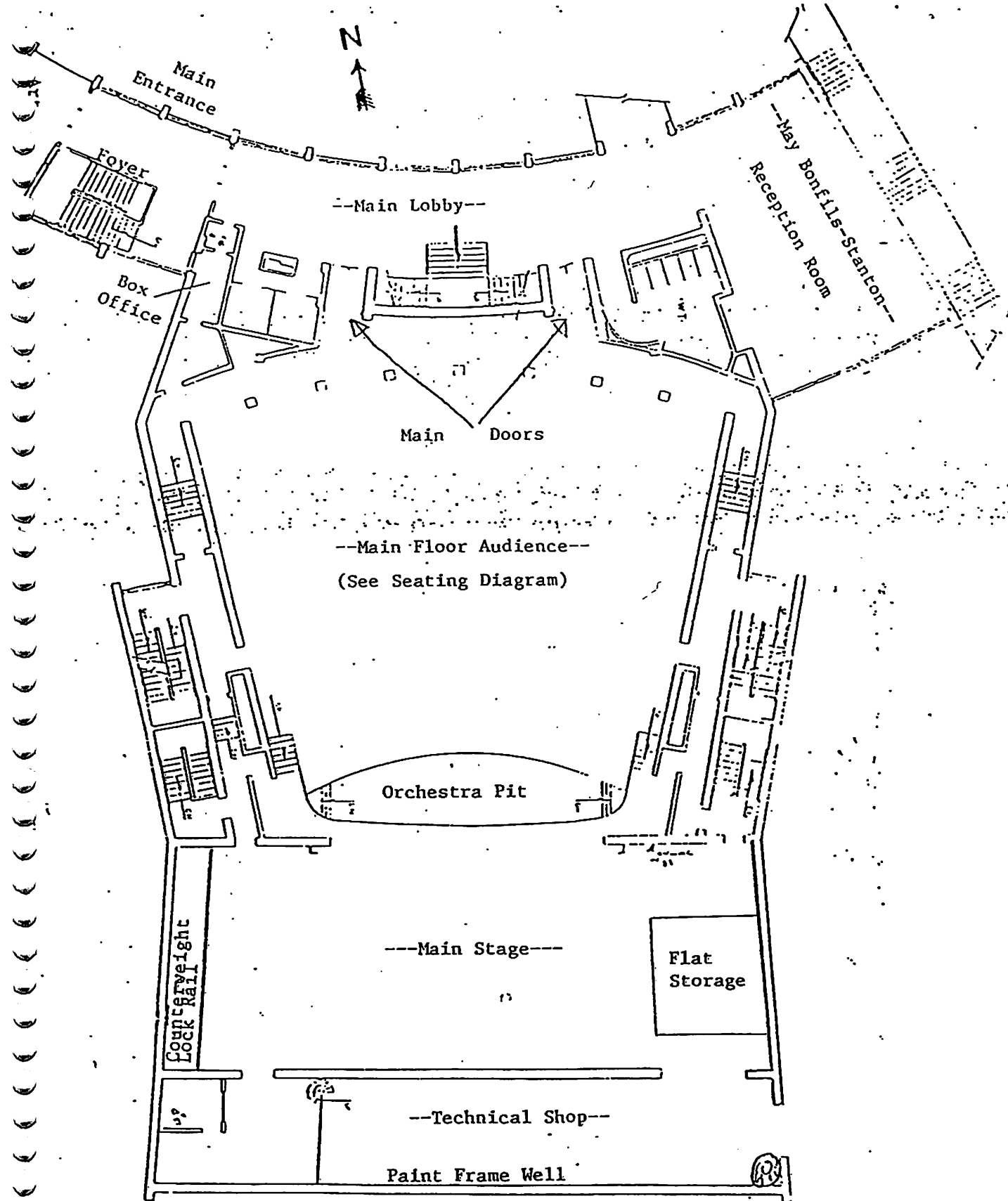


UPPER BALCONY

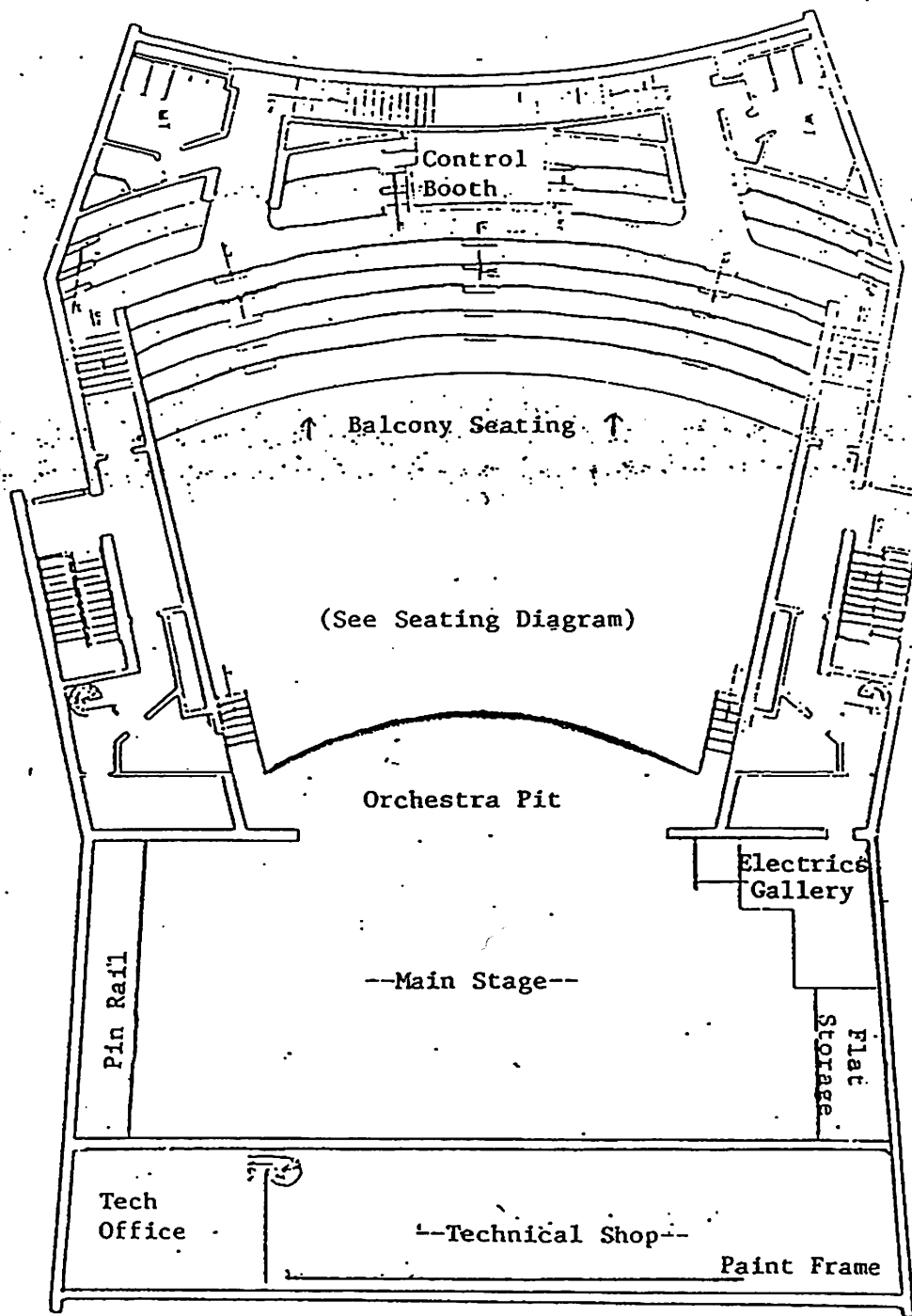


MEZZANINE





Main Floor/Stage Level



Balcony Level

Foyer
Main Entrance

--Lower Lobby--

--Dance Studio--

Control Booth

--Stage II--

Orchestra Pit

Men's
Dress-
ing
Room

--Company Make-Up Room--

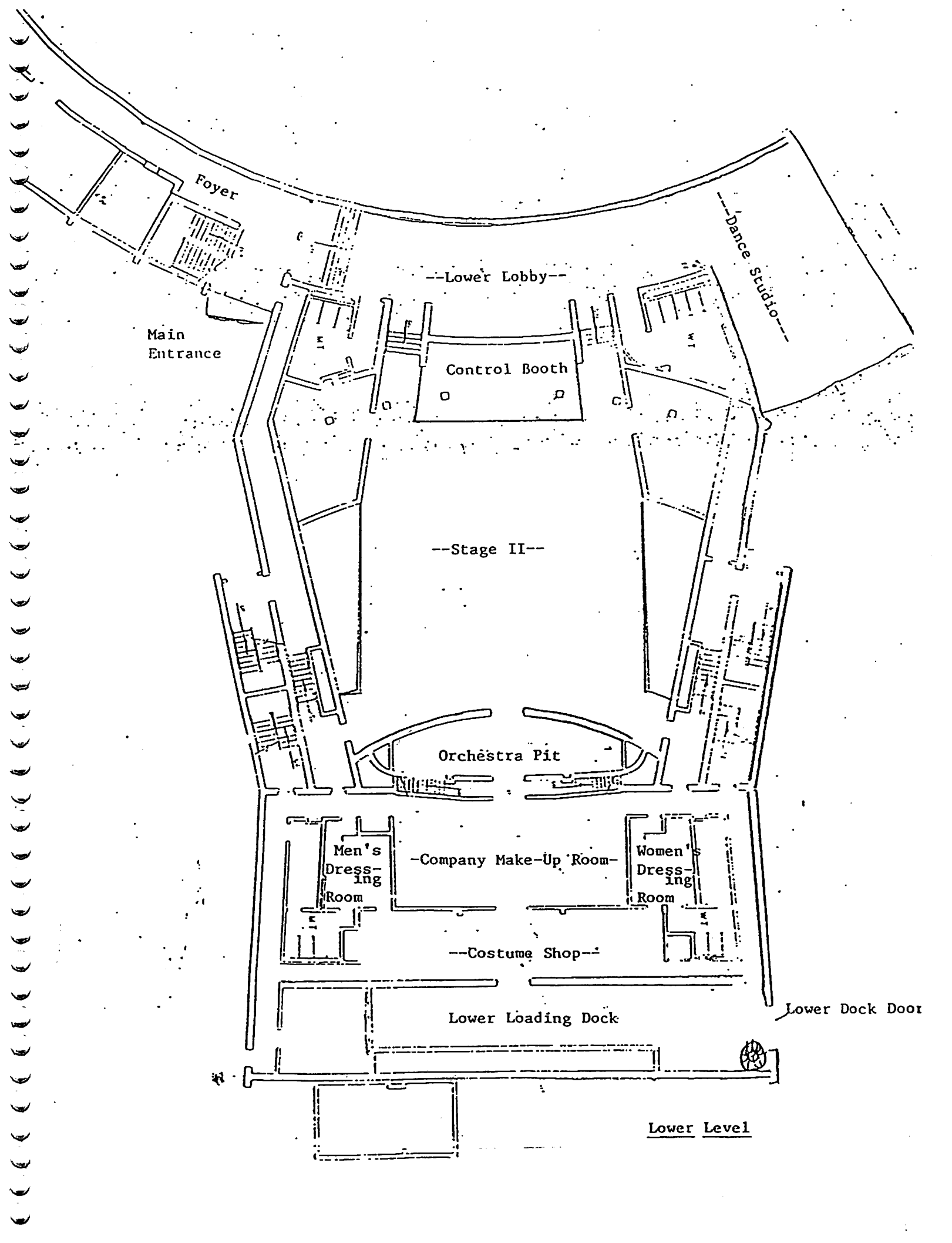
Women's
Dress-
ing
Room

--Costume Shop--

Lower Loading Dock

Lower Dock Door

Lower Level



ATTACHMENT F



Asbestos Inspection and Sampling Report

Colorado Heights University Theater

3001 S Federal Blvd, Denver, Colorado 80236

Presented To:

Mr. David Mirc
Nolte Vertical 5
8000 S. Chester St, Suite 200
Centennial, CO 80112

Performed & Prepared By:

Mr. Steve Shurtliff
DS Consulting, Inc.
5366 Flatrock Ct
Morrison, CO 80465
(303) 378-1544

Project Details:

Project Number: 4834
Conducted: October 11, 2011

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- 8.0 Conclusion & Recommendations**
- 9.0 Asbestos Abatement**
- 10.0 Major Asbestos Spills**
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Appendix A Inspector/Firm Certificates

Appendix B Analytical Data

PROJECT OVERVIEW

1.0 Introduction

On October 11, 2011, Mr. Steve Shurtliff with DS Consulting, Inc. (DSC) conducted a limited asbestos inspection and collected asbestos bulk-samples of suspect asbestos-containing materials (ACM) from the ceiling of the theater at the Colorado Heights University located at 3001 S Federal Blvd, Denver, Colorado.

The purpose of the limited inspection was to identify and sample potentially hazardous friable and non-friable ACM within the ceiling of the theater that has either been affected by damaged and/or may be impacted by subsequent restoration activities.

2.0 Scope of Work

The scope of the limited inspection and bulk-sampling was limited to specific areas of the building defined by Nolte Vertical 5. These areas included only the ceiling of the theater. The limited asbestos inspection did not constitute a full building inspection and does not fulfill the asbestos inspection requirements for structures that are to be demolished.

3.0 Site Description

Built in the 1950s, the theater is a 1,000 seat theater on the campus of Colorado Heights University.

4.0 Certifications

The limited asbestos inspection and bulk-sampling was conducted by Mr. Steve Shurtliff with DSC. DSC is a Colorado Department of Public Health and Environment (CDPHE) certified Asbestos Consulting Firm, Registration No. 14912. Mr. Shurtliff is a CDPHE certified Building Inspector; having certification number 15413 (*see Appendix A for certificates*).

5.0 Inspection, Sampling & Analytical Procedures

5.1 Inspection Procedures

The limited asbestos inspection was conducted by an Environmental Protection Agency (EPA) and CDPHE certified Building Inspector. The inspection procedures included identifying and sampling suspect ACM within the pre-defined areas, submitting samples to an accredited laboratory for analysis, classifying the materials and assessing their condition, and compiling a final report detailing the inspection and the analytical results of the bulk-samples.

5.2 Sampling Procedures

Statistically random bulk-samples representative of the suspect ACM of each homogeneous area were collected according to the guidelines published as EPA Final Rule: Title II of the Toxic Substances Control Act (TSCA), 15 USC, Sections 2641 through 2654 and in compliance with 40 CFR, Part 763 and CDPHE Regulation Number 8, Part B - Asbestos (Reg. 8).

DSC has collected the appropriate number of bulk-samples to meet all regulatory requirements for the classification and quantity of each homogeneous area. Some minor destructive sampling was conducted; however, walls, columns and perimeter pipe chases were not broken into in order to locate

and quantify suspect ACM. It should be noted that additional ACM might be located in these and other inaccessible areas.

Materials containing less than 1% asbestos are not regulated by CDPHE Regulation 8, Part B – Asbestos. However, all demolition/abatement activities should be performed following the applicable Occupational Safety and Health Administration (OSHA) regulations. This would include, but not limited to, the appropriate asbestos training for the type of material being removed/disturbed as well as a properly trained supervisor, personal-exposure air monitoring, area air monitoring in occupied buildings, etc. There may also be landfill disposal requirements for these materials, depending on the facility. DSC recommends that all demolition/renovation areas involving any amount of asbestos be subjected to visual inspections and final clearance air testing by a CDPHE certified Air Monitoring Specialist (AMS) after the work has been completed, but before any containment areas are removed.

5.3 Analytical Procedures

All asbestos bulk-samples were analyzed by a National Voluntary Laboratory Accreditation Program (NVLAP) accredited laboratory via Polarized Light Microscopy (PLM) for asbestos content (*see Appendix B for laboratory report*).

The percentage of asbestos within each individual bulk-sample can vary depending on sample location, homogeneity of the material, and the type of application. Any sample reporting a "TRACE" amount of asbestos must be considered positive for asbestos greater than 1% unless it is re-analyzed utilizing the point-count method and verified to be less than 1%.

6.0 Homogeneous Areas

A homogeneous area includes materials like in appearance and date of application. The asbestos content of the bulk-samples collected within a homogeneous area can be applied to the entire homogenous area if they conform to the above characteristics and the regulated minimum sample quantities of each type of material are collected and analyzed.

6.1 Material Friability

A material can either be friable or non-friable. A friable material is one that can be crumbled or pulverized by hand pressure, a non-friable material cannot. A non-friable material may become friable if its condition had deteriorated or has been impacted by forces that have rendered it friable.

6.2 Material Classifications

Sampled materials are divided into one of the following three categories:

- *Surfacing Material*: sprayed or troweled onto structural building members
- *Thermal System Insulation (TSI)*: any type of pipe, boiler, tank, or duct insulation
- *Miscellaneous Material*: all other materials not classified in the above categories

6.3 Material Conditions

Sampled materials are placed into one of the three following categories of conditions:

- *Good*: none to very little visible damage or deterioration
- *Damaged*: the surface is crumbling, blistered, water-stained, gouged, marred or otherwise abraded over less than one-tenth of the surface if the damage is evenly distributed, or one-quarter if the damage is localized

- *Significantly Damaged*: the surface is crumbling, blistered, water-stained, gouged, marred or otherwise abraded over greater than one-tenth of the surface if the damage is evenly distributed, or one-quarter if the damage is localized

6.4 Sample Quantities

DSC collected at least the minimum number of samples from each homogeneous area necessary to meet all regulatory requirements for the quantity of material present. The quantities listed in this report are approximate and on-site verification of the exact quantity of each material is required. The following outlines the minimum sample quantities required per homogeneous area:

- *Surfacing Material*: up to 1,000ft² of material requires a minimum of three (3) samples; between 1,000ft² and 5,000ft² of material requires a minimum of five (5) samples and over 5,000ft² of material requires a minimum of seven (7) samples
- *Thermal System Insulation (TSI)*: Each system requires three (3) samples
- *Miscellaneous Material*: A sufficient number of samples to determine the asbestos content

7.0 Overview of Findings

Asbestos was not reported within any of the materials collected and analyzed. DSC collected a total of seven (7) asbestos bulk-samples of the following materials from one (1) homogeneous area:

- The white painted, plaster ceiling of the theater
Asbestos content: **None-detect**

The following tables indicate the individual bulk-samples collected from each homogeneous area, the classification, condition, friability and the estimated quantity of each material, as well as the layers/asbestos content analyzed in each sample. ND=None-detect; CHRY=Chrysotile; TR=Trace.

Homogeneous Area #01	Homogeneous Area #01
<i>Sample ID:</i> PL1-1	<i>Sample ID:</i> PL1-2
<i>Material Description:</i> White Painted, Smooth Plaster Ceiling	<i>Material Description:</i> White Painted, Smooth Plaster Ceiling
<i>Sample Location:</i> Theater Ceiling	<i>Sample Location:</i> Theater Ceiling
<i>Material Classification:</i> Surfacing Material	<i>Material Classification:</i> Surfacing Material
<i>Estimated Material Quantity:</i> >5,000ft ²	<i>Estimated Material Quantity:</i> >5,000ft ²
<i>Material Condition:</i> Good	<i>Material Condition:</i> Good
<i>Material Friability:</i> Friable	<i>Material Friability:</i> Friable
<i>Layers – Asbestos Content:</i> White plaster w/white paint - ND White granular plaster - ND Tan micaceous plaster - ND	<i>Layers – Asbestos Content:</i> White plaster w/white paint - ND White granular plaster - ND Tan micaceous plaster - ND

Homogeneous Area #01	Homogeneous Area #01
<i>Sample ID:</i> PL1-3	<i>Sample ID:</i> PL1-4
<i>Material Description:</i> White Painted, Smooth Plaster Ceiling	<i>Material Description:</i> White Painted, Smooth Plaster Ceiling
<i>Sample Location:</i> Theater Ceiling	<i>Sample Location:</i> Theater Ceiling
<i>Material Classification:</i> Surfacing Material	<i>Material Classification:</i> Surfacing Material
<i>Estimated Material Quantity:</i> >5,000ft ²	<i>Estimated Material Quantity:</i> >5,000ft ²
<i>Material Condition:</i> Good	<i>Material Condition:</i> Good
<i>Material Friability:</i> Friable	<i>Material Friability:</i> Friable
<i>Layers – Asbestos Content:</i> Tan micaceous plaster - ND White granular plaster - ND White plaster w/white paint - ND	<i>Layers – Asbestos Content:</i> Tan micaceous plaster - ND White granular plaster - ND White plaster w/white paint - ND

Homogeneous Area #01	Homogeneous Area #01
<i>Sample ID:</i> PL1-5	<i>Sample ID:</i> PL1-6
<i>Material Description:</i> White Painted, Smooth Plaster Ceiling	<i>Material Description:</i> White Painted, Smooth Plaster Ceiling
<i>Sample Location:</i> Theater Ceiling	<i>Sample Location:</i> Theater Ceiling
<i>Material Classification:</i> Surfacing Material	<i>Material Classification:</i> Surfacing Material
<i>Estimated Material Quantity:</i> >5,000ft ²	<i>Estimated Material Quantity:</i> >5,000ft ²
<i>Material Condition:</i> Good	<i>Material Condition:</i> Good
<i>Material Friability:</i> Friable	<i>Material Friability:</i> Friable
<i>Layers – Asbestos Content:</i> Tan granular plaster - ND White plaster w/white paint - ND	<i>Layers – Asbestos Content:</i> Tan micaceous plaster - ND White granular plaster - ND

Homogeneous Area #01
<i>Sample ID:</i> PL1-7
<i>Material Description:</i> White Painted, Smooth Plaster Ceiling
<i>Sample Location:</i> Theater Ceiling
<i>Material Classification:</i> Surfacing Material
<i>Estimated Material Quantity:</i> >5,000ft ²
<i>Material Condition:</i> Good
<i>Material Friability:</i> Friable
<i>Layers – Asbestos Content:</i> Tan granular plaster - ND White plaster w/white paint - ND

8.0 Conclusion & Recommendations

ACM was not identified within the areas of the building that were within the scope of the limited inspection and bulk-sampling on October 11, 2011; therefore, no professional abatement activities are required to remove the above-referenced sampled materials.

9.0 Asbestos Abatement

If ACM is to be removed from a building and the total quantity exceeds any of the regulatory trigger levels of 50ft on pipes, 32ft² on other surfaces, or the volume equivalent of a 55-gallon drum, a CDPHE certified General Abatement Contractor (GAC) is required to perform the removal. The regulatory trigger levels within a commercial building are 260ft on pipes, 160ft² on other surfaces, or the volume equivalent of a 55-gallon drum. In addition, formal notification to CDPHE prior to the abatement of the ACM as well as final air clearances by a CDPHE certified AMS is required.

CDPHE regulations allow for the demolition of a building that contains non-friable asbestos-containing materials, such as caulking or resilient floor tile. However, demolition must be completed without causing the none-friable ACM to become friable. Burning a building with any ACM is prohibited. Operations such as sanding, cutting, crushing, grinding, pneumatic jacking, etc. of ACM are not permitted. Recycling of materials, such as concrete, metal, or wood that are bonded or contaminated with ACM, such as glue, caulking, or mastic is also prohibited.

10.0 Major Asbestos Spills

If ACM is significantly damaged and the total quantity exceeds the regulatory trigger levels, the area is deemed a "Major Asbestos Spill". The area is consequently subject to the requirements in Regu 8, Section III.T.1. – Major Asbestos Spills, including but not limited to: restricting access, posting warning signs, de-energizing the HVAC systems to these areas; immediately contacting CDPHE; using Colorado-certified, asbestos-abatement supervisors and workers to establish negative air pressure and abate the contaminated areas; and collecting aggressive, final air-clearance samples.

Additional asbestos sampling should also be conducted within the remaining areas not directly impacted by the Major Asbestos Spill to determine if asbestos-containing dust/debris has spread to these areas. If asbestos is found within any other area, they should then be included in the scope of professional abatement. The following response actions should be taken if a Major Asbestos Spill occurs:

- Restrict access to the area and post warning signs to prevent entry to the area by persons other than those necessary to respond to the incident.
- Shut off or temporarily modify the air handling system to prevent the distribution of asbestos fibers to other areas.
- Immediately contact the Division by telephone, submit a notification in compliance with subsection III.E. (Notifications) and, if in an area of public access, apply for a permit in accordance with subsection III.G. (Permits).
- Be exempted from the requirements to have a certified Supervisor on-site at all times, until such time as the immediate danger has passed. Any cleanup or asbestos abatement that must occur after the immediate danger has passed shall be supervised by a person certified by the Division.
- Using certified Supervisors and certified Workers in accordance with section II. (Certification Requirements) of this Regulation, seal all openings between the contaminated and uncontaminated areas and establish none-detect air pressure within the contaminated area in accordance with paragraph III.J. (Air Cleaning and None-detect Pressure Requirements). This is to

be accomplished using polyethylene sheeting to cover areas such as doorways, windows, elevator openings, corridor entrances, grills, drains, grates, diffusers and skylights.

- HEPA vacuum or steam clean all carpets, drapes, upholstery, and other non-clothing fabrics in the contaminated area, or discard these materials.
- Launder or discard contaminated clothing in accordance with subsection III.R. (Waste Handling).
- HEPA vacuum or wet clean all surfaces in the contaminated area.
- Discard all materials in accordance with subsection III.R. (Waste Handling).
- Following completion of subparagraph III.T.1.a. through III.T.1.i. above, comply with air monitoring requirements as described in subsection III.P. (Clearing Abatement Projects); air samples shall be collected aggressively as described in 40 C.F.R. Part 763, Appendix A to Subpart E (EPA 1995), except that the air stream of the leaf blower shall not be directed at any friable ACM that remains in the area.
- Comply with any other measures deemed necessary by the Division to protect public health.

11.0 Disclaimer & Limitations

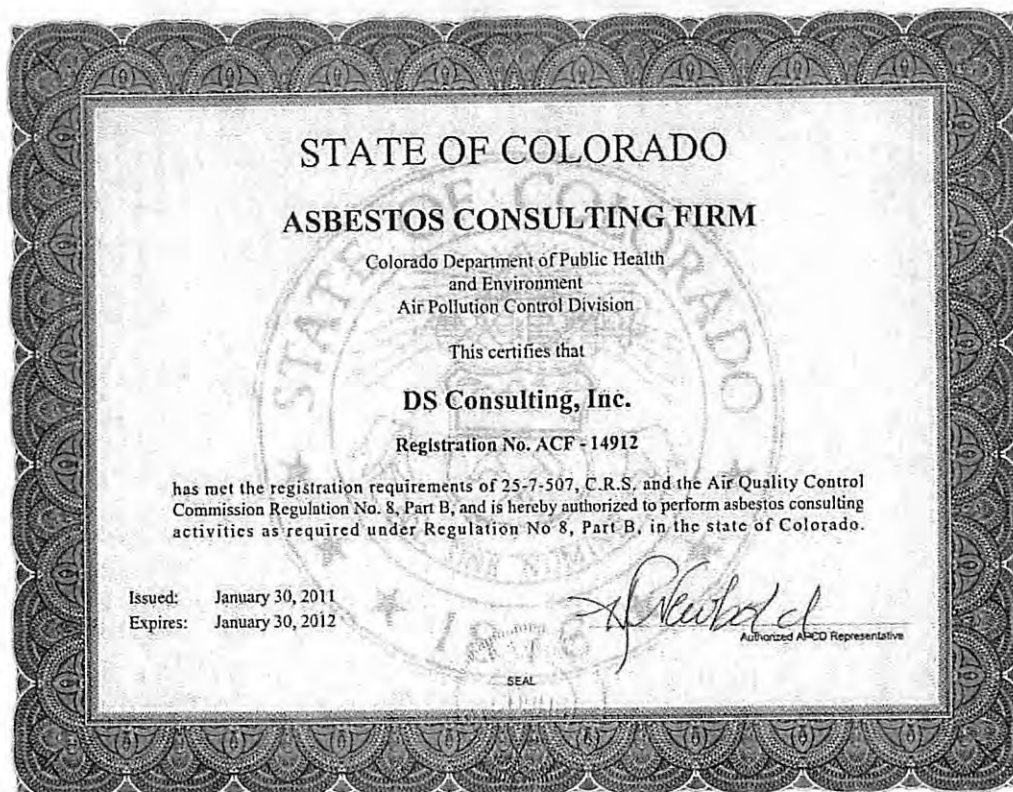
DSC performed the activities included in this report in a manner consistent with the level of care and expertise exercised by members of the environmental consulting and industrial hygiene profession. DSC performed all activities in accordance with all applicable federal, state, and local regulations as well as generally accepted standards and professional practice. No warranty is either expressed or implied. DSC assumes no responsibility or liability for error in public information utilized, statements from sources other than DSC, or developments resulting from situations outside the scope of this project.

The details provided within this report outline the inspection activities on the date(s) indicated, the limited number of bulk-samples collected, and the laboratory results of those bulk-samples. The laboratory results contained in this report apply specifically to the materials in which bulk-samples were collected. The results do not include or apply to any other materials within the structure that were not sampled but may contain asbestos. Additional inspection and bulk-sampling activities would be required to determine if any other materials contain asbestos.

The information contained in this report is intended as supplementary material and is **NOT** to be used as the scope of work for abatement activities. DSC can provide a full scope of work for abatement upon request. The results of any surfacing material indicated in this report also include any associated overspray with that material, e.g., under carpet, above suspended ceilings, etc.

APPENDIX A

INSPECTOR/FIRM CERTIFICATES



APPENDIX B
ANALYTICAL DATA



Reservoirs Environmental, Inc.

October 18, 2011

Laboratory Code: RES
Subcontract Number: NA
Laboratory Report: RES 222327-1
Project # / P.O. #: None Given
Project Description: 3001 S. Federal Blvd.,
Denver, CO

Steve Shurtliff
DS Consulting, Inc.
5366 Flatrock Ct.
Morrison CO 80465

Dear Customer,

Reservoirs Environmental, Inc. is an analytical laboratory accredited for the analysis of Industrial Hygiene and Environmental matrices by the National Voluntary Laboratory Accreditation Program (NVLAP), Lab Code 101896-0 for Transmission Electron Microscopy (TEM) and Polarized Light Microscopy (PLM) analysis and the American Industrial Hygiene Association (AIHA), Lab ID 101533 - Accreditation Certificate #480 for Phase Contrast Microscopy (PCM) analysis. This laboratory is currently proficient in both Proficiency Testing and PAT programs respectively.

Reservoirs Environmental, Inc. has analyzed the following samples for asbestos content as per your request. The analysis has been completed in general accordance with the appropriate methodology as stated in the attached analysis table. The results have been submitted to your office.

RES 222327-1 is the job number assigned to this study. This report is considered highly confidential and the sole property of the customer. Reservoirs Environmental, Inc. will not discuss any part of this study with personnel other than those of the client. The results described in this report only apply to the samples analyzed. This report must not be used to claim endorsement of products or analytical results by NVLAP or any agency of the U.S. Government. This report shall not be reproduced except in full, without written approval from Reservoirs Environmental, Inc. Samples will be disposed of after sixty days unless longer storage is requested. If you have any questions about this report, please feel free to call 303-964-1986.

Sincerely,

Jeanne Spencer Orr
President

Analyst(s): _____
Paul D. LoScalzo Wenlong Liu
Michael Scales Adam Humphreys
Anita Grigg Robert R. Workman Jr.
Bethany Nichols Anya Angst

P: 303-964-1986
F: 303-477-4275

5801 Logan Street, Suite 100 Denver, CO 80216

1-866-RESI-ENV
www.reilab.com

RESERVOIRS ENVIRONMENTAL, INC.

NVLAP Lab Code 101896-0
TDH Licensed Laboratory # 30-0136

Page 2 of 2

TABLE PLM BULK ANALYSIS, PERCENTAGE COMPOSITION BY VOLUME

RES Job Number: **RES 222327-1**
 Client: **DS Consulting, Inc.**
 Client Project Number / P.O.: **None Given**
 Client Project Description: **3001 S. Federal Blvd., Denver, CO**
 Date Samples Received: **October 11, 2011**
 Analysis Type: **PLM, Short Report**
 Turnaround: **3-5 Day**
 Date Analyzed: **October 18, 2011**

Client Sample Number	Lab ID Number	L A Y E R	Physical Description	Sub Part (%)	Asbestos Content		Non Asbestos Fibrous Components (%)	Non-Fibrous Components (%)
					Mineral	Visual Estimate (%)		
PL1-1	EM 808939	A	White plaster w/ white paint	30		ND	0	100
		B	White granular plaster	30		ND	0	100
		C	Tan micaceous plaster	40		ND	0	100
PL1-2	EM 808940	A	White plaster w/ white paint	30		ND	0	100
		B	White granular plaster	35		ND	0	100
		C	Tan micaceous plaster	35		ND	0	100
PL1-3	EM 808941	A	Tan micaceous plaster	5		ND	0	100
		B	White granular plaster	10		ND	0	100
		C	White plaster w/ white paint	85		ND	0	100
PL1-4	EM 808942	A	Tan micaceous plaster	2		ND	0	100
		B	White granular plaster	18		ND	0	100
		C	White plaster w/ white paint	80		ND	0	100
PL1-5	EM 808943	A	Tan granular plaster	40		ND	0	100
		B	White plaster w/ white paint	60		ND	0	100
PL1-6	EM 808944	A	Tan micaceous plaster	40		ND	0	100
		B	White granular plaster	60		ND	0	100
PL1-7	EM 808945	A	Tan granular plaster	10		ND	0	100
		B	White plaster w/ white paint	90		ND	0	100

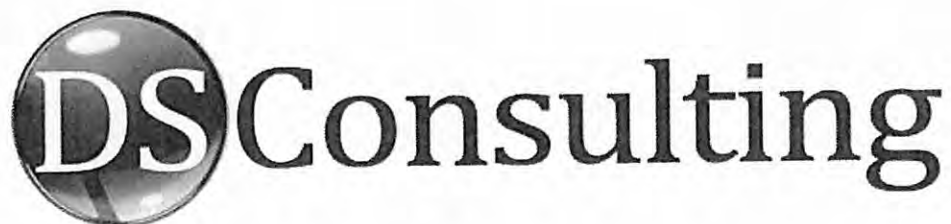
ND=None Detected

TR=Trace, <1% Visual Estimate

Trem-Act=Tremolite-Actinolite

Note: Further analysis by TEM is recommended for organically bound material (i.e. floor tile) if PLM results are ≤1%.

Data QA



Lead-Based Paint Inspection and XRF Testing Report

Colorado Heights University Theater

3001 S Federal Blvd, Denver, Colorado 80236

Presented To:

Mr. David Mirc
Nolte Vertical 5
8000 S. Chester St, Suite 200
Centennial, CO 80112

Performed & Prepared By:

Mr. Steve Shurtliff
DS Consulting, Inc.
5366 Flatrock Ct
Morrison, CO 80465
(303) 378-1544

Project Details:

Project Number: 4834
Conducted: October 11, 2011

TABLE OF CONTENTS

1.0	Introduction
2.0	Site Description
3.0	Equipment Information
4.0	Inspection and Testing Procedures
5.0	XRF Findings
6.0	Conclusion and Recommendations
7.0	Disclaimer and Limitations
Appendix A	Inspector and Firm Certification
Appendix B	XRF Readings

PROJECT OVERVIEW

1.0 Introduction

On October 11, 2011, Mr. Steve Shurtliff with DS Consulting, Inc. (DSC) performed a limited lead-based paint inspection and performed XRF testing to determine the presence of lead-based paint on components within the theater at the Colorado Heights University located at 3001 S Federal Blvd, Denver, Colorado. The primary scope of the inspection and XRF testing was the white painted plaster ceiling of the theater as well as the maroon and black painted metal structural components above the ceiling that will be impacted by restoration activities.

Mr. Shurtliff is a Colorado State Certified lead-based paint inspector; having EPA Accreditation #17285. DS Consulting, Inc. is a Colorado State Certified Lead Evaluation Firm, license #16918. Mr. Shurtliff is certified to operate the RMD LPA-1 XRF Lead Paint Spectrum Analyzer by the manufacturer (see Appendix A for certificates).

2.0 Site Description

Built in the 1950s, the theater is a 1,000 seat theater on the campus of Colorado Heights University.

3.0 Equipment Information

Lead-paint concentrations were obtained using a RMD Model LPA-1 X-ray Florescence (XRF) Lead Paint Spectrum Analyzer, Serial #3317, which is approved by the U.S. Environmental Protection Agency (EPA) and the U.S. Department of Housing and Urban Development (HUD) to determine the concentration of lead in paint. The term "paint" means any liquid mixture, usually of solid pigment in a liquid vehicle, used as a decorative or protective coating. This includes, but is not limited to, primer, lacquer, glaze, under glaze, polyurethane, wood stain, etc. The term "lead-based paint" means any paint having concentrations of lead greater than 1.0 mg/cm², which is also Colorado's action level.

The RMD LPA-1 XRF Lead Paint Spectrum Analyzer was calibrated according to the manufacturer's Performance Characteristic Sheet (PCS). The XRF was calibrated using the calibration standard block of known 1.0 mg/cm² lead content as well as a standard block of known 0.0 mg/cm² lead content. Three (3) calibration readings of each block were taken before the inspection began as well as after the inspection was completed (see Appendix C for XRF readings).

4.0 Inspection and Testing Procedures

The lead-based paint inspection, assessment and testing were conducted by a State of Colorado accredited Lead-Based Paint Inspector qualified by experience, education, and training in approved lead-based-paint testing techniques. These procedures call for the visual inspection of the areas of concern and the collection of XRF readings for lead concentrations.

This inspection was performed in accordance with the U.S. Environmental Protection Agency (EPA) and the U.S. Department of Housing and Urban Development (HUD) guidelines for lead-hazard inspections, as well as the State of Colorado Air Quality Control Commission Regulation No. 19 for the Control of Lead Hazards. The EPA's 40 CFR Part 745 Final Rule (January 5, 2001) set standards for the identification of dangerous levels of lead. The standards identify when lead-based paint, lead-contaminated dust, and

lead-contaminated soil are hazards. It also establishes residential dust clean-up levels (post-abatement clearance levels) and set dust and soil sampling requirements. The lead-based paint readings were collected by XRF analyzation for the purpose of determining lead concentrations as mg/cm².

Wall "A" in each room or area is the wall where the front entrance door opening is located (or aligned with the entrance to the theater). Going clockwise and facing Wall "A", Wall "B" will always be to your right, Wall "C" directly to the rear and Wall "D" to the left. When evaluating this report, it is assumed that according to Chapter 7 HUD guidelines that if one testing combination (i.e. window, door) is negative for lead in an interior or exterior room equivalent, that all other similar testing combinations in those areas are assumed to be negative. The same is true for positive readings.

5.0 XRF Findings

Components containing lead-based paint were identified during the XRF testing. The XRF readings indicate that the following building components tested positive for lead-paint concentrations greater than Colorado's action level of 1.0 mg/cm² (see Appendix B for XRF readings):

- The maroon painted metal structural components in the space above the theater ceiling

6.0 Conclusion and Recommendations

Lead-based paint was found following the XRF testing within the theater of the Colorado Heights University located at 3001 S Federal Blvd, Denver, Colorado on October 11, 2011; therefore, "lead safe" work practices are required when impacting the components with lead-based paint.

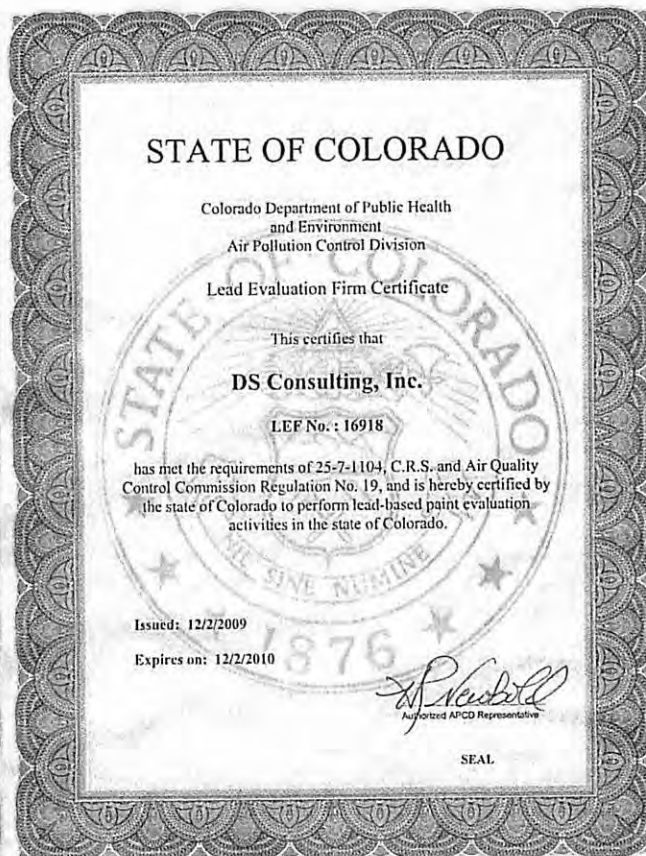
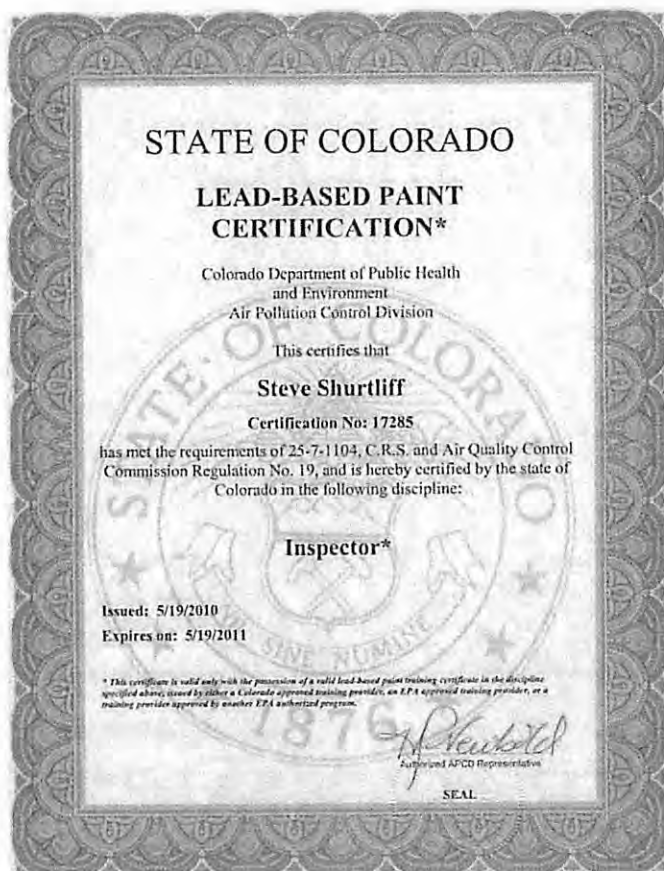
Concentrations of lead in paint higher than the State of Colorado regulatory levels were identified at 3001 S Federal Blvd, Denver, Colorado. Any future renovation activities impacting the above-referenced material must be conducted according to the regulations set forth by the EPA's Lead-Based Paint Renovation, Repair, and Painting Program. Information on this program and its regulations can be found at: www.epa.gov/lead/pubs/renovation.htm.

Lead-based paint is a common cause of lead poisoning in children and may represent a threat to the health and welfare of the occupants. This limited inspection does not constitute a comprehensive lead-based paint inspection or full lead-hazard assessment of the building. Other areas not tested and conditions existing outside this scope of work may contain lead concentrations above the regulatory action levels. Consequently, in order to determine whether or not lead-based paint exists within other areas of the building, a full lead-based paint inspection must occur.

7.0 Disclaimer and Limitations

This inspection was a limited inspection and not every painted component or surface was tested for lead-based paint. Other areas not tested and existing outside this scope of this limited inspection may contain lead concentrations above the regulatory action levels. Consequently, in order to determine whether or not lead-based paint exists within other areas or on any other painted component, further testing must occur.

APPENDIX A - INSPECTOR AND FIRM CERTIFICATION



APPENDIX B - XRF READINGS

REPORT OF LEAD PAINT INSPECTION FOR: 3001 S Federal Blvd, Denver, Colorado

Inspection Date: October 11, 2011
 Report Date: October 11, 2011
 Abatement Level: 1.0 mg/cm²
 Report No. 4834

Read No	Room/Area	Wall	Structure	Paint Cond	Substrate	Paint Color	Lead (mg/mc2)	Result
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
1	Theater	*	Ceiling	Intact	Plaster	White	0.0	Neg
2	Theater	*	Ceiling	Intact	Plaster	White	0.0	Neg
3	Theater	*	Ceiling	Intact	Plaster	White	0.0	Neg
4	Theater	*	Ceiling	Intact	Plaster	White	0.0	Neg
5	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Maroon	2.3	Pos
6	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Maroon	2.3	Pos
7	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Maroon	3.1	Pos
8	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Maroon	1.7	Pos
9	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Black	0.0	Neg
10	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Black	0.0	Neg
11	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Black	0.0	Neg
12	Theater	*	Structural Member - Above Ceiling	Intact	Metal	Black	0.0	Neg
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						
	Calibration	PASS						

---- End of Readings ----

This report has been produced in accordance with accepted guidelines. The measurements contained within are accurate to the best of our knowledge.

ATTACHMENT G



☐ JVA, Incorporated
1319 Spruce Street
Boulder, CO 80302
Ph: 303.444.1951
Fax: 303.444.1957

Web site: www.jvajva.com

☐ JVA, Incorporated
25 Old Town Square
Fort Collins, CO 80524
Suite 200
Ph: 970.225.9099
Fax: 970.225.6923

E-mail: info@jvajva.com

☐ JVA, Incorporated
PO Box 1860
79050 US Highway 40
Winter Park, CO 80482
Ph: 970.722.7677
Fax: 970.722.7679

M E M O

TO: Jose Gallegos
FIRM: Colorado Heights University
ADDRESS: 3001 S. Federal Blvd
Denver, CO
80236

DATE 02-23-12
JOB NO. 15492
PROJECT: Theater Ceiling

Jose,

I did a site visit to the Theater on Colorado Heights University Campus on February 12, 2012.

From the seating area of the theater I could see that there were patches of the ceiling that had been replaced. I could not see any signs of the ceiling pulling away from the structure, or cracking. There was an area over the stage that was leaking and you could see that some of the ceiling had experienced water damage.

I went up into the ceiling space with Sam Moody. I was able to observe the cmu walls. They were in very good condition; there were no signs of cracks. I could see the roof girders and bridging and miscellaneous angles that were contained above the ceiling. Everything looked very good, nothing looked like it was deflecting or moving. There were no signs of any rust. The roof deck appeared in good shape, no signs of stress or rust. There was a leak around one of the roof drains. This was the cause of the leak in the ceiling that we observed while in the seating area.

From what I could observe the ceiling was in good shape. It is a plaster ceiling. The plaster is applied to a mesh that is tied to some thin steel members. I did not see any damage to the ceiling, the ties or the thin steel members, nothing looked like it was rusted or pulling away from its attachments. The long thin steel members were hung from the structural steel angles with a heavier gauged wire. These wires all looked in good shape, nothing looked like it was straining or overloaded.

I can't comment on the actual composition of the plaster as that is an architectural finish. But as far as the structure is involved everything looked to be serving its purpose in a safe manner.

Signed: _____

Laura A Coates

Laura A Coates P.E.

Copies to: _____

ATTACHMENT H



Aurora Building Company, Inc.

Commercial & Residential • Established in 1989
A Member Of Tom Martino's Exclusive Referral List

P.O. Box 3331 • Littleton, CO 80161 • (303) 816-0220 Fax (303) 838-5392
www.aurorabuildingco.com

February 24, 2012

Colorado Heights University
Attn: Jose Gallegos

Re: Ceiling

Jose,

After reviewing the plaster ceiling, it is my professional opinion that the one foot square damaged area on the southwest corner is the separation between the scratch coat and the finished coat of plaster.

My recommendation is to scrape off the part falling down and no further action is required. As far as the part in the center eight inch round, I recommend drilling a hole through the center with a 3/8" toggle bolt to hold it in place. No further action required.

The remaining ceiling appears to be fine and I do not see any structural damage.

Let me know if you have further questions.

Regards,

John Kachnic, President
Aurora Building Company, Inc
John@AuroraBuildingCo.com
303-808-3733 cell

ATTACHMENT I

FASTLANE

PRODUCTIONS, INC

EQUIPMENT • SUPPORT • PROFESSIONAL EVENTS
200 West Louisiana Avenue Denver, CO 80223 (303)778-0045

Invoice

Date	Invoice #
4/8/2012	4443

Bill To
Colorado Heights University 3001 South Federal Blvd. Denver, CO 80236

PAID

Ship To

P.O. Number	Terms	Rep	Ship	Via	Project
		DL	4/8/2012		
Quantity	Item Code	Description	Price Each	Amount	
1	Audio Rental	Allen and Heath 24 channel console @ \$225.00	0.00	0.00T	
1	Audio Rental	Snake package and cable system @ \$100.00	0.00	0.00T	
		No Charge per DL			
		Sales Tax-7.72%	7.72%	0.00	
Thank you for your business.			Total	\$0.00	

Balance Due	\$0.00
--------------------	--------

Systems**The Two speaker system**

mic on stand & IPOD connection \$ 225.00
No mixer, frills or press equipment

The Jr. System mix \$ 250.00

8 or 16 channel mixer
 Rack mounted CD player, EQ and compression
 4 wired mics with stands
 100' snake
 2 x 50' four pair XLR
 One PCDI
 IPOD Connection (Fastlane IPOD available)
 Complete tool box with adapters
 Electrical cable as needed
 XLR cable as needed

The Fastlane #2 mix \$ 700.00

DM 1000 digital mixer
 EQ rack and CD rack
 Small 24 channel snake with sub snakes
 Up to 10 wired mics with stands
 Four 2way monitors with power
 Two PCDI's and six Line DI boxes
 IPOD Connection (Fastlane IPOD)
 Complete tool box with adapters
 Electrical cable as needed
 XLR cable as needed

The Fastlane #1 mix \$ 1,100.00

Yamaha M7 mixer
 EQ rack and CD rack
 52 channel, 200' audio snake and head unit
 Up to 16 wired mics with stands
 Six- 2way monitors with power
 Four PCDI's and six Line DI boxes
 IPOD Connection (Fastlane IPOD)
 Complete tool box with adapters
 Electrical cable as needed
 XLR cable as needed

Extra's:

Mult box for press conference \$ 75.00
 Digital Getner Hybrid phone conference system \$ 120.00
 Press Mic kit \$ 50.00
 Extra wired mic with stands \$ 35.00
 Wireless MiPro combo microphone system per channel \$ 165.00
 Wireless Shure ULX combo microphone system per channel \$ 150.00
 Micro headsets for the above wireless mics \$ 25.00
 Two way Axxys stage monitor (Wedge) per unit \$ 50.00
 Extra Samson speaker and stand \$ 50.00
 Fastlane IPOD with a variety of music (Nothing specific) \$ 25.00
 DM 1000 digital mixer \$ 225.00
 Yamaha M-7 to this system \$ 350.00
 Mackie mixer \$ 75.00
 Clear lectern without condenser mics \$ 125.00
 Executive podium without condenser mics \$ 225.00
 Dual (2) 12" or 18" podium mics \$ 75.00
 GP 300 or M 180 radio (Each) \$ 25.00
 DX 200 Wireless headsets system (5 units + base) \$ 250.00

Speaker systems

Four Speaker Samson system \$ 250.00
 Includes amps, cable, hardware and stands
Extra Samson speaker and stand \$ 50.00

Four Speaker Apogee or Axxys system \$ 350.00
 Includes amps, cable, hardware and stands
Extra Axxys or Apogee speaker and stand \$ 75.00

BT Line array system complete \$ 400.00
 Includes 8 line array speakers and two mid subs

W-208 Line array system with rigging hardware \$ 800.00
 Includes 8 line array speakers, amps and cable

Two double 18" powered sub woofers \$ 350.00
Two single 18" powered sub woofers \$ 200.00
Two single 15" powered sub woofers \$ 150.00



Document Contents:

Theater & Events Department 3 Year Performance Appraisal

-

Theater & Events Department 4 Year Trajectory and Intention

-

Theater Manager 3 Year Pay & Promotion Appraisal

Theater & Events Department 3 Year Performance Appraisal

When the current full-time staff took over operations the University was unknowingly losing clients, reputation and viability. It was also operating with outdated, dangerous and sometimes non-existent systems and conditions. Over the past 3 years the staffs responsible for the Events Department have successfully maintained & improved operations, provided excellent client service & compiled and instituted various policies and procedures effectively addressing these problems.

The staffs have done without any formal training, guidance or instruction from CHU. They have persevered through four different administrations in under three years and countless costly mishaps resulting from gross negligence and/or little to no involvement concerning the operation and/or improvement of the facility from the administrative board of the University and the previous staffs.

Please consider the following facts when considering this performance appraisal for the Events Department...

- Low employee turnover within Events Department
- No official complaints filed against Events Staff during 3 year period
- Consistent communication and transparency with other departments
- Created and Maintained a fiscally responsible operational budget
- Retained numerous clients who were about to cut ties with CHU
- Established proven systems and procedures regarding operations and sustainability
- Maintained equipment well beyond their life expectancy as well as formulate creative solutions to equipment deficiencies that CHU refused to address
- Clean, profitable and consistent operations through unstable administration and leadership

In short, The Events Staff at CHU have been paramount to preventing the collapse of the Events Department and maintaining the reputation of the University as a whole.

Theater & Events Department 4 Year Trajectory and Intention

The future of the Events Department is unsure. The department needs to have a serious discussion of sustainability with the University Board and current leadership role. Clients are still leaving. Equipment is still in desperate need of repair/replacement. The Universities reputation is suffering.

The summary below shows the relative stagnation then drop in sales revenue:

2008: \$322K	2010: \$424K	2012: \$265K	2014: \$304K
2009: \$282K	2011: \$274K	2013: \$303K	2015: \$224K

...The issues include but are not limited to: double-booking, inadequate loading dock approach due to negligence, incomplete/obscure contracts, un-specified obligations of resident clients, failure to resolve basic needs of the department and clients from CHU and non-existent communication, guidance and leadership from the University.

Below is a rough outline of what funding is necessary to continue operations at a base level and bring the Theater in line with competition and industry standards and clients expectations. The dollar numbers have been reached with a 20% overhead in mind. Please refer to the *Events Department Itemized Gear Replacement Report* and the *Sustainability and Operations Plan* for further details pertaining to this outline:

Year 1 – \$350,000: Fix roof, fix/replace plumbing issues/lines, rigging inspection/repair and replace all soft goods

Year 2 – \$200,000: Replace Lighting Rig, Assess and Replace/Repair Electrical Systems and Replace/Swap Dimmer Rack with House Dimming system

Year 3 - \$200,000 Replace all basic necessities such as chairs & tables, signs & maintenance equipment, stanchions, computers etc. Purchase and Install Masonite stage deck. Replace Clear Comm Belt Packs and Headsets

Year 4 - \$200,000 – \$300,000 Purchase industry level projector for rental income, purchase Werner platforms for rental income. Abate remaining asbestos areas and replace carpet in lobby with tile.

*Possible expansion of Theater Lobby to better accommodate capacity volume and increase safety concerning egress and emergency situations.

Unless the issues are addressed within the provided time frame CHU will continue its loss of clientele and income and be rendered insolvent.

Theater Manager 3 Year Pay & Promotion Appraisal

Dennis Leach has managed the CHU Theater facility for three years. He has exceeded all job expectations and has proven his effectiveness at client and staff relations, client retention, facility maintenance, developing and instituting systems and procedures and managing the shortcomings of CHU pertaining to the ongoing success of the Events Department. Please consider the following facts concerning Dennis' performance when reviewing this pay/promotion appraisal...

Examples include but are not limited to:

- Salvaged numerous long-term clients preparing to leave due to the negligence of CHU administration and the previous staffs
- Received ZERO training, guidance or direction when hired
- Salvaged the reputation of CHU as a professional company to do business with
- Brought the Theater in line with most of the industry standards and expectations with limited resources and support from CHU.
- Completely fixing/rearranging the entire sound system **seven** times(unheard of in a 3 year period)
- Oversaw the donation of over \$10,000 worth of lighting equipment to the University
- Currently using over \$500 of personal equipment to maintain the systems present in the Theater
- Cleaned and repaired theater thoroughly throughout, removing hazardous clutter and resolving sever safety issues

Personally developed and instituted:

- Fiscally responsible budget for the theater
- Safety Procedures and Policies
- Maintenance & Housekeeping Procedures and Policies
- Staffing Scheduling and Verification Systems
- Food Vendor agreements for larger rentals generating additional revenue
- Marketing and Sales Materials

Dennis Leach requests a promotion to Theater Production Director accompanied with a salary increase to \$63,000. This will bring compensation line with similar positions in the industry, reward the value he brings to CHU as well as match the Universities salary expectation advertisement pertaining to having 10+ years of experience (which he has) and a Business Degree (which he has).

Dennis also requests a pay increase for **Cullen Munch**, Technical Coordinator and **Sara Sylvester**, Director of Sales & Events.