



# City of Arvada

## City Council Agenda

JUNE 9, 2026

**Councilmembers:**

Lauren Simpson, Mayor  
Randy Moorman, Mayor Pro-Tem  
Shawna Ambrose, District 2  
Sharon Davis, At large  
Bob Fifer, District 4  
Michael P. Griffith, At large  
Rebecka Lovisone, District 3

**Staff Members Usually Present:**

Don Wick, City Manager  
Linda Haley, Deputy City Manager  
Allison Scheck, Deputy City Manager  
Rachel Morris, City Attorney  
Jacqueline Rhoades, Director of Infrastructure  
Jessica Garner, Director of Community & Econ. Dev.  
Bryan Archer, Chief Financial Officer  
Gabriella Bommer, Director of Human Resources  
Ryan Stevenson, Director of Vibrant Community & Neighborhoods  
Rachael Kuroiwa, Director of Communications & Engagement  
Ed Brady, Chief of Police  
Kristen Rush, City Clerk

Info: 720-898-7550

### THIRD FLOOR CONFERENCE ROOM

The study session can only be watched via Zoom

<https://arvadaco-gov.zoom.us/j/89475850775?pwd=84m1LiQXxLFnKPPpF9bJ4fWRKglTxN.1>

5:00 PM

### STUDY SESSION

1. Call to Order/Roll Call of Councilmembers
2. Study Session Topics
  - A. Arvada Center Organizational and Operation Assessment
3. Adjournment



# REPORT TO CITY COUNCIL STUDY SESSION

AGENDA ITEM  
2.A.

TO: THE HONORABLE CITY COUNCIL

DATE: June 9, 2026

SUBJECT: Arvada Center Organizational and Operation Assessment

## Report in Brief

During the Summer of 2025, the Arvada Center asked the City Council for an advance on their future funding to assist with their current financial position. After evaluating this request, on August 19, 2025, the City Council approved Resolution 25-070. This resolution amended the 2025–2026 Biennial Operating and Capital Budget to authorize an advance of \$1,624,000 from the general fund to the Arvada Center. Key elements of the resolution included:

- **Funding Structure:** The advance is close in amount to the City’s typical annual cash contribution of a management services fee to the Arvada Center, to be recouped over the next 10 years by deducting the City's annual contribution and management services fee per an amortization schedule.
- **Disbursement:** Assuming the Arvada Center agrees to the applicable terms and conditions, the first half (\$812,000) will be released subsequent to Council's approval of this resolution. Council may decide to release the second half of the advance completion of a consultant review and Council review of the Arvada Center's implementation plan.  
**Consultant Engagement:** The City and the Arvada Center will jointly select a qualified consultant to assess operations in programming, education, fundraising, operations, and finance. The City will fund up to \$50,000 for this review.  
**Council Oversight:** Before deciding whether to release the second half of the funds, Council will receive a report from the Arvada Center outlining recommended improvements, an anticipated action plan, and measurable goals.  
**Ongoing Collaboration:** The City may provide an executive team member as an advisor to the Arvada Center CEO for decision-making support.

On August 19, 2025, The Council formally agreed to provide one-half of the advanced funding (\$812,000) to the Arvada Center, and the Arvada Center in collaboration with the City was to conduct an organizational assessment from an independent consultant. Upon conclusion of the consultant's work, the recommendations were to be presented to the Council by the consultant and the President and CEO of the Arvada Center.

The consultant's work is now complete, and at this study session, the Consultant and the President and CEO of the Arvada Center will present the findings and recommendations from the consultant's report to the City Council. The Council will then discuss whether to give direction to the City Manager to provide the second half of the advanced funding to the Arvada Center in the amount of \$812,000.

## Background

## Strategic Alignment

## Next Steps

- On June 9, 2026, the Council will hear the results of the consultant's organizational assessment of the Arvada Center.
- The Council will discuss the results of the consultant's report.
- The Council will determine whether to provide the City Manager with direction to fund the second half of the advance.
- If so directed, the City Manager will prepare a formal resolution for the Council to provide the second half of the advance.

Prepared by:  
Kristen Rush, City Clerk

Reviewed by:

Approved by:

Jessica Morales, Deputy City Attorney    06/01/2026

Don Wick, City Manager                      06/02/2026

Enclosure, exhibits & attachments required to support the report



## MEMORANDUM

To: City Council, City of Arvada  
From: Arvada Center Executive Leadership Team (President/CEO, COO, CFO, CAO)  
Re: Response to Organizational Assessment Report from Turner & Townsend Heery  
Date: June 3, 2026

The purpose of this Memorandum is to articulate the Arvada Center's (AC's) responses to the findings and recommendations of consultants from Turner & Townsend Heery (TTH). The assessment was performed as required by a City Resolution, passed in response to a request by the AC for one year's "pre-funding", and is a pre-requisite for receiving the second half of this funding. The presentation to City Council of the report by TTH also fulfills a requirement of the Resolution approved last year by the City Council.

The request by the AC was to protect the Center from increasing financial uncertainty, liquidity, and cash flow concerns through the pre-funding of one annual City cash contribution, to be recouped by the City through reduced payments in subsequent years. Despite a very strong FY26, in which our bottom line will be around a half-a-million dollars better than budgeted, the Center's reserve is still below generally-accepted levels for our field, and we have very limited options for financing to address cash flow challenges (since the City owns the buildings in which we operate, there is no collateral than can be offered to a traditional lender). Receipt of the second half of the requested funding will not only allow us to achieve an appropriate level of cash reserves, it will also allow us to implement the costlier recommendations of TTH, much sooner than would otherwise be possible.

Staff from the City of Arvada was involved throughout the TTH study, including the following:

- Development of the Scope of Work for the Request for Proposals (RFP)
- Selection of the consulting firm to perform the organizational assessment
- Meetings with consultants from TTH
- Review and feedback on drafts of each section of the report

The receipt of the second half of the appropriated funding will allow the Arvada Center to protect itself from current economic fluctuations and uncertainty that are being experienced - by us and by our peers throughout the country - by creating an appropriate level of cash reserve. It will also allow time for the ongoing implementation of changes made at the Center to protect against future uncertainty. The FY26 year (which ends on June 30, 2026) has proven the effectiveness of the changes that have already been made, but more time is needed for us to fully realize the benefits of both the changes already underway, and those further recommendations contained in the TTH report.

The Arvada Center is excited to begin work on recommendations contained in the report, but the process of determining the priorities and the timeline will fall, as is appropriate, to the incoming President and CEO, Noelle DeLage; she takes over the leadership on July 1 of this year.



In closing, and on behalf of the Board of Directors and the staff, we would like to thank the City for funding this important study as part of the Resolution approving our “pre-funding” request. It has been a constructive and meaningful process for us, and we’re excited to begin to make use of it in our planning.

## **Key Recommendations**

The following areas of focus reflect the most consequential near- and medium-term actions available to the Center and each connects to more detailed analysis and supporting recommendations in the report sections that follow.

### **1. Invest in Organizational Infrastructure**

*The Center’s staff are its greatest asset. Sustaining and strengthening that asset requires investment in three interconnected areas: compensation, onboarding and retention, and scheduling systems.*

- Commission a formal compensation benchmarking study as a near-term priority, with particular focus on mid-level roles across all departments, incorporating both performing arts sector data and Denver metro market comparisons. This work directly supports the Center’s own “Passion Paid Properly” initiative.

*We agree that this needs to be done. We will start the process of identifying potential consultants, researching costs, etc., in FY27 (beginning July 1, 2026), in order to budget for implementation in FY28.*

- Invest in structured onboarding, mentorship, and retention practices across departments that have experienced recent turnover, to protect institutional knowledge and sustain organizational momentum during periods of transition.

*This is also something we need, and can implement in the coming year with minimal cost, other than staff time.*

- Evaluate purpose-built venue management software designed for arts and cultural organizations, a system that can consolidate scheduling across all spaces, prevent conflicts, and generate real-time utilization data. This investment becomes especially important as the Ballrooms and History Museum activations move forward.

*We badly need this, and will spend time this coming year to research and evaluate possible products, vendors and costs, and budget for acquisition in FY28.*

### **2. Activate the Facility’s Underutilized Assets**

*The Ballrooms and History Museum space represent the Center’s most tangible near-term growth opportunity, with benefits that compound across education, performing arts programming, and contributed revenue development.*



- Prioritize, as a first step, engaging the City and the historical society to plan the removal of the Haines log cabin. This is the prerequisite that unlocks all subsequent History Museum space utilization.

This is a high priority, and we have already engaged with the City on it. Progress is being made on removing the collections of the Arvada Historical Society (AHS), but the cabin itself is more challenging for the City and the AHS to address. We will continue to work with the City to stress the importance of this.

- Develop a multi-year phased activation plan for the Ballrooms as a flexible, performance and community venue, beginning with low-cost, low-risk programming to test market response before committing to capital improvements.

We agree, and have begun this process. Plans are underway for a small series of low-cost concerts in Ballroom A, for example, as a test of the revenue-producing potential of these spaces.

### **3. Strengthen Contributed Revenue Capacity**

*Growing private philanthropy over the medium term requires recalibrating expectations, building the right infrastructure, and aligning board and staff effort toward donor progression rather than broad participation.*

- Build and implement a donor progression infrastructure, including portfolio segmentation, systematic cultivation tracking, and clear advancement pathways designed to move donors from participation-based giving toward deeper philanthropic investment.

We have some of these systems and strategies in place, but they can always be improved. We agree with the goal of this recommendation and will explore ways to enhance and/or add to what we're already doing.

- Look to expand and change Board representation from the Denver metro's finance, legal, technology, and energy sectors to improve fundraising efficiency and broaden the Center's corporate relationship network.

We agree and will collaborate with Board leadership to implement this recommendation.

- Set conservative near-term expectations for corporate giving, measuring early success through pipeline development and relationship building rather than immediate revenue. Invest in long-term corporate relationship development rooted in value alignment and Board-facilitated introductions.

This aligns with our thinking, and the draft budget for FY27 reflects this as well.

### **4. Build for Long-Term Financial Resilience**

*The Center's financial health depends on earned revenue growth, contributed revenue diversification, and the accumulation of reserves that can absorb the structural volatility inherent in producing theater and presenting.*



- Protect and grow the Education program's earned revenue as a financial, not just programmatic priority.

We agree, and this process has begun. We have already added Education programming in the ballrooms and will actively seek other ways to expand. Eventually, we will need to invest in a renovation of the Ballrooms in order to maximize their revenue potential.

- Continue the rebalancing of the Main Stage programming mix of a more sustainable ratio of musicals to plays, reflecting both cost implications and national trends in producing organizations. This directional shift is already underway and should continue.

This is ongoing, and further progress is reflected in the draft FY27 budget. It is unlikely that we will want to reduce the number of musicals further (from two to one), but we will continue to seek ways to make them more cost-effective, through selection of titles, pricing strategies, etc.

- Explore a formal fundraising capacity assessment as a next-phase engagement to identify major gift prospects, assess campaign readiness, and define a realistic philanthropic ceiling for the Center.

We agree with this as well, and will start to explore options and costs.

- Ground future planning assumptions in the performance range illustrated by FY25 rather than the exceptional conditions of FY26 allowing the Center to build toward the financial reserves that allow the risks that generate breakthrough years in the first place.

Absolutely – and our draft FY27 budget is in alignment with this.

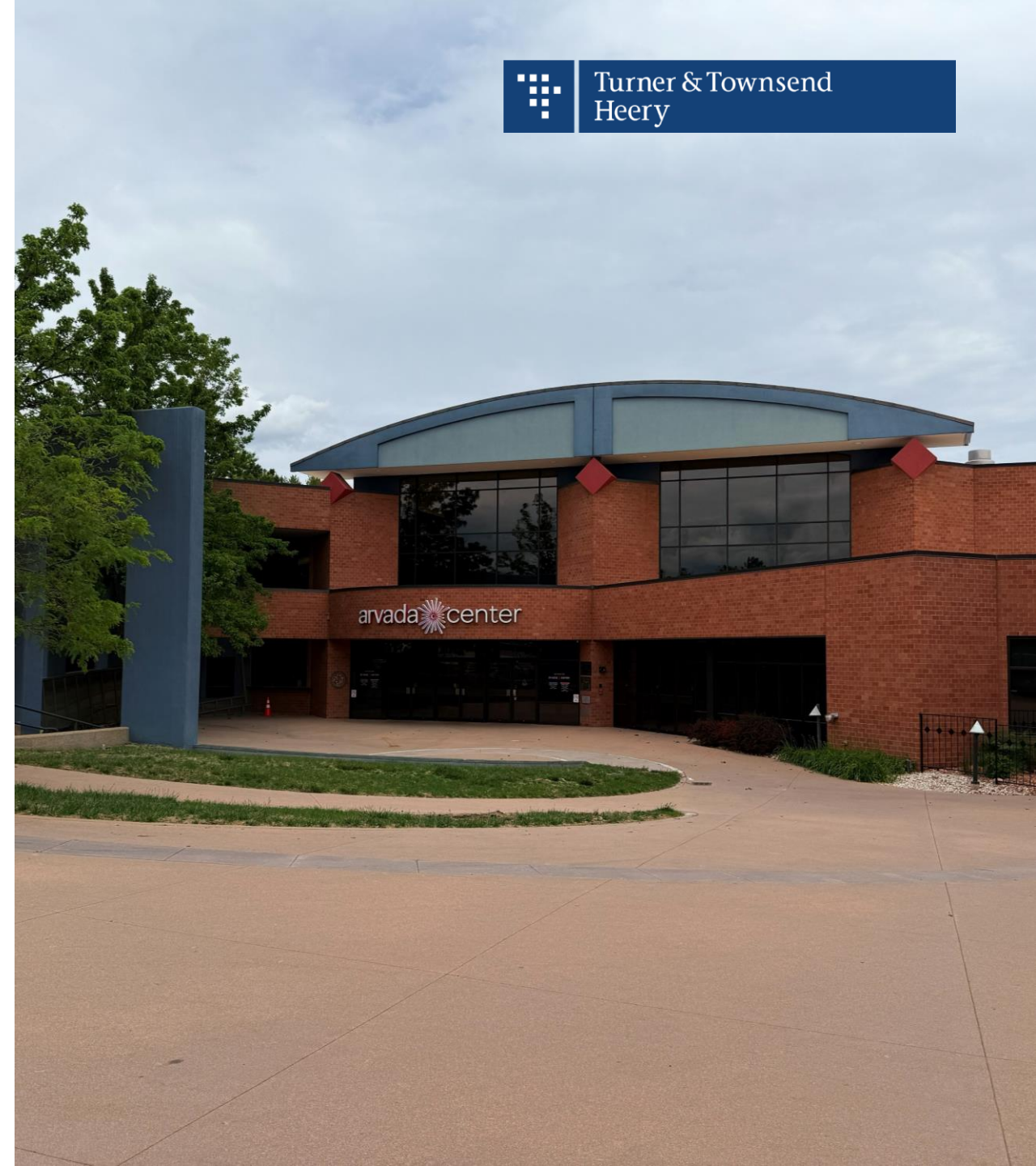


# Arvada Center for the Arts & Humanities

City of Arvada City Council

Organization & Operations Report Presentation

June 9, 2026



# Today's Agenda

- Introduction
- Purpose & Approach
- Key Opportunities
- FY26 Momentum
- Near-Term Priorities
- Strategic Recommendations



# Who We Are



Love a challenge

We love a challenge, and we work hard to make change happen and see things through. We don't stand still, challenging ourselves and others to do better every day. And we are trusted to do the right thing, raising standards all the time.



Stronger together

We're stronger together by connecting people in diverse teams, so that we can all collaborate to deliver our best work. We focus on what matters and use our influence to build a better world for everyone.



Bring out the best in everyone

We bring out the best in everyone. We help each other to make the most of our potential, always learning from our experience. We treat each other with care and respect and make time to give everyone a voice.

# Our Team



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**Gena Buhler**  
*Principal in Charge*



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**Vicki Infinito**  
*Senior Project Manager*  
*- Cultural Projects*



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**SEMPL  
BROWN**  
**Chris Wineman**  
*SME - Arts Facility Planning*

# Approach

## **Independent organizational & operations assessment of the following key areas:**

- Organizational Structure & Staffing
- Programming & Education
- Development & Fundraising
- Facility Utilization Opportunities

## **Beginning in January 2026 our team conducted:**

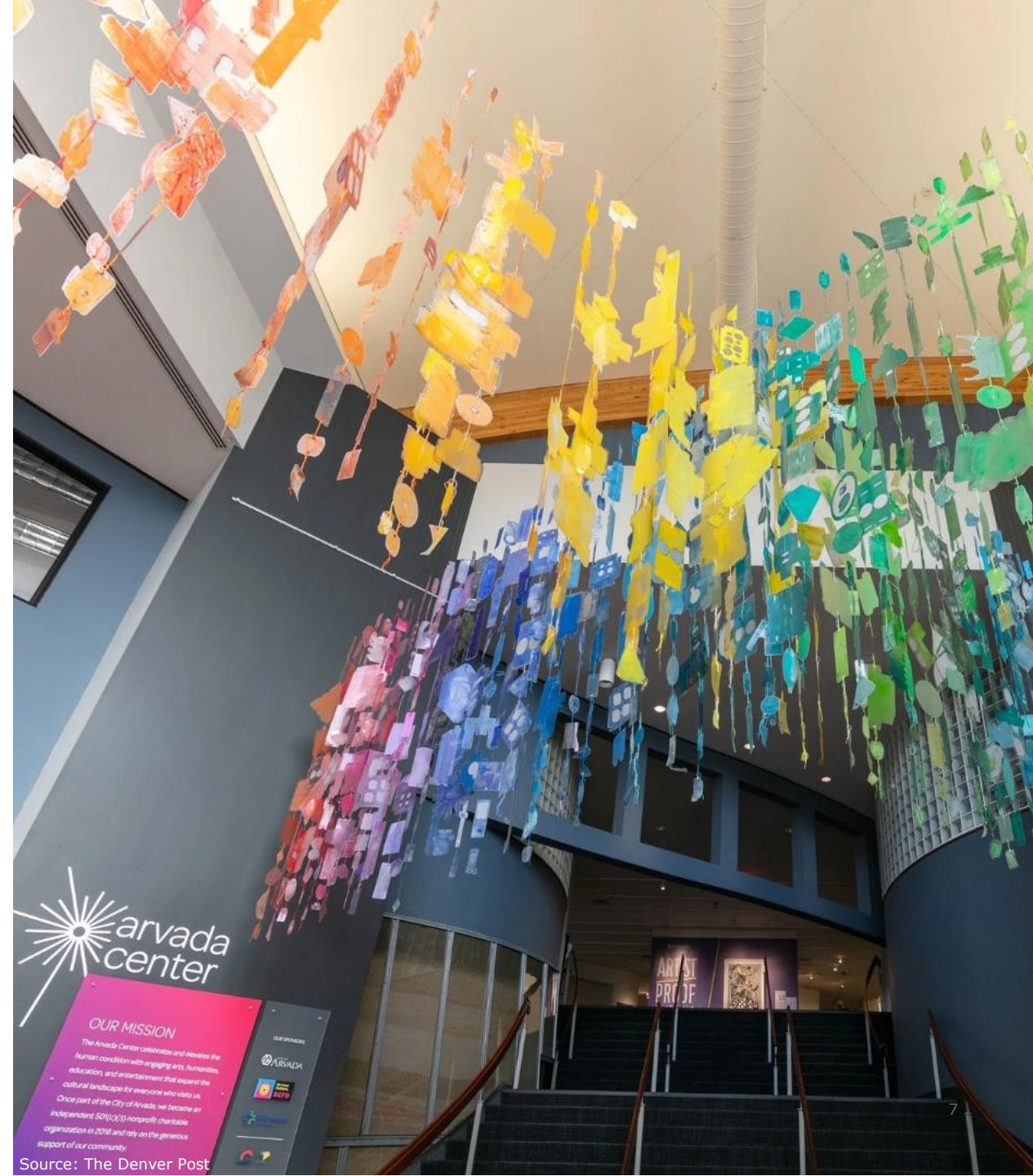
- On-site & remote staff engagement and work sessions
- Multi-year financial review
- National benchmarking against peer organizations
- Facility utilization analysis in partnership with Semple Brown Design

## Purpose of Study: Guiding Questions



# What Makes the Center Unique

- Diversity of programs all under one roof
- 12,000+ annual participants classes & camps
- 67,500+ reached through school & community programs
- Lean staffing model supports large & diverse programmatic impact
- City-funding allows for access, affordability, quality programming in a unique setting



# Key Takeaways

## Organization

- Staff are the Center's greatest asset
- Deep institutional knowledge across departments
- Retention, onboarding and mid-level compensation are critical priorities

## Education

- Programs operating near capacity
- Demand exceeds available space
- Growth tied directly to facility expansion

## Performing Arts

- Main Stage drives ticket revenue
- FY26 demonstrates strong market demand
- Revenue fluctuates with title availability

## Development

- City of Arvada & SCFD funding are critical to organization stability
- Broad and loyal donor base
- Diverse mix of funding with growth potential

## FY26 Highlights

- Two highest-grossing productions in Center history with ***Frozen*** and ***Come From Away***
- Individual giving trending upwards with the 50<sup>th</sup> Anniversary of the Center
- Summer concert series is continuing its growth and showing strong ticket sales
- Operational changes already underway validate and align with key report recommendations
- TYA, field trip, Preschool Partnership and community outreach programs are directly aligned with the Center's mission
- Growth in relationship-focused contributed revenue (giving) programs presents opportunity

## Important Context

- FY26 reflects exceptional conditions with strong title availability and the lead-up to the Center's 50<sup>th</sup> Anniversary season 2026-2027
- Future financial planning should remain conservative
- City of Arvada funding and SCFD funding remain crucial for the Center's continued growth

## Overall Assessment

- The Center is fundamentally strong
- Challenges reflect growth, not weakness
- Education and facilities represent largest opportunities
- Strategic investment now supports long-term resilience
- City dollars are being spent to benefit the community through arts, engagement, impact, and gathering



# Framing of Recommendations & Actions



## Near-Term Actions for Consideration

The below action items require low capital outlay and should be able to be completed with existing staff capacity.

- Coordinate Haines Cabin removal with the City
- Pilot Ballroom programming
- Benchmark concert pricing strategy
- Expand high-demand class sections
- Segment mid-level donor pipeline
- Evaluate a compensation benchmarking study
- Begin venue management software evaluation



# Key Recommendations

## 1. Invest in organizational infrastructure

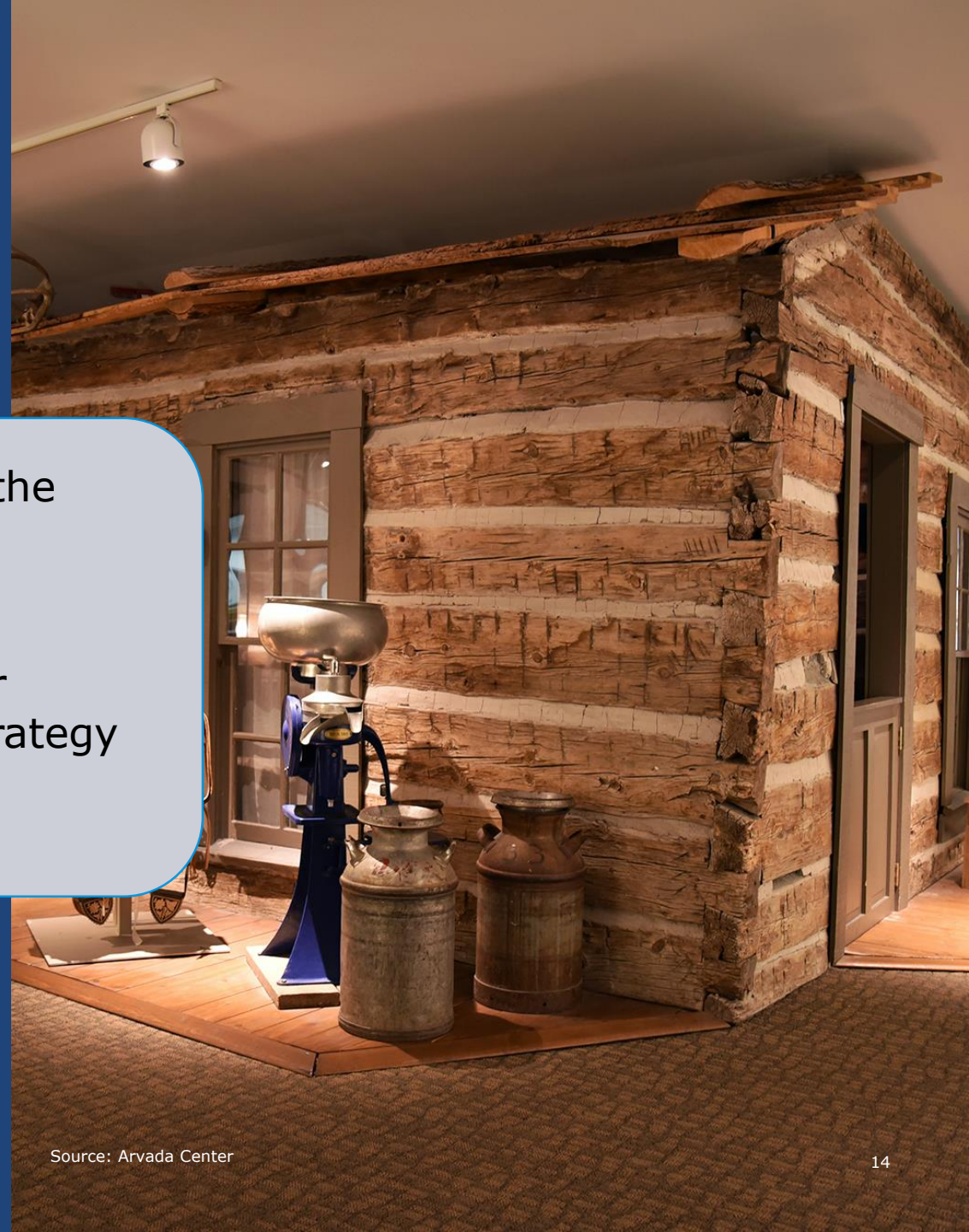
- Compensation benchmarking study
- Structured onboarding, mentorship & retention practices
- Evaluation of venue management software



# Key Recommendations

## 2. Activate the facility's underutilized assets

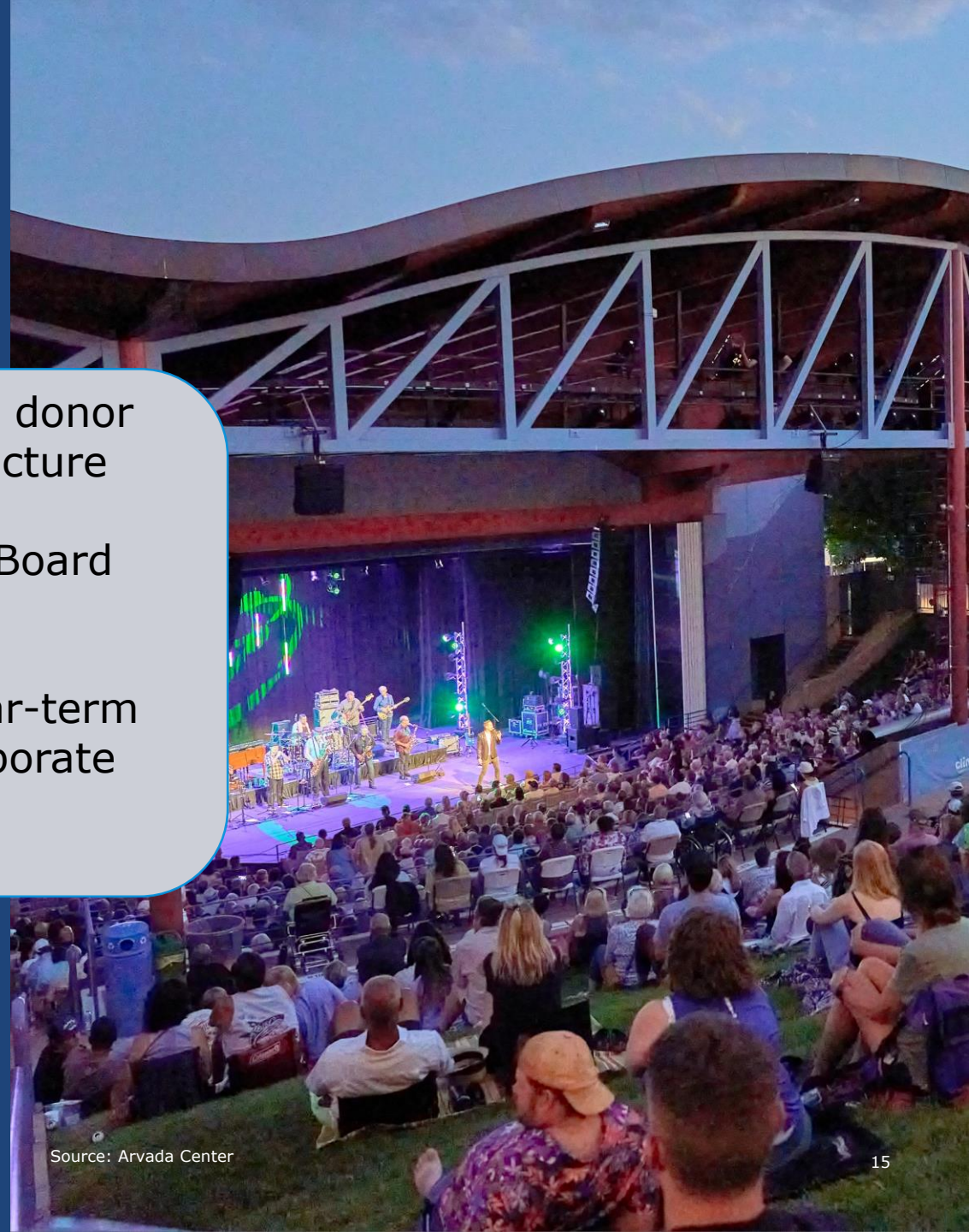
- Plan the removal of the Haines log cabin and History Museum
- Develop a multi-year phased activation strategy for the Ballrooms



# Key Recommendations

## 3. Strengthen contributed revenue capacity

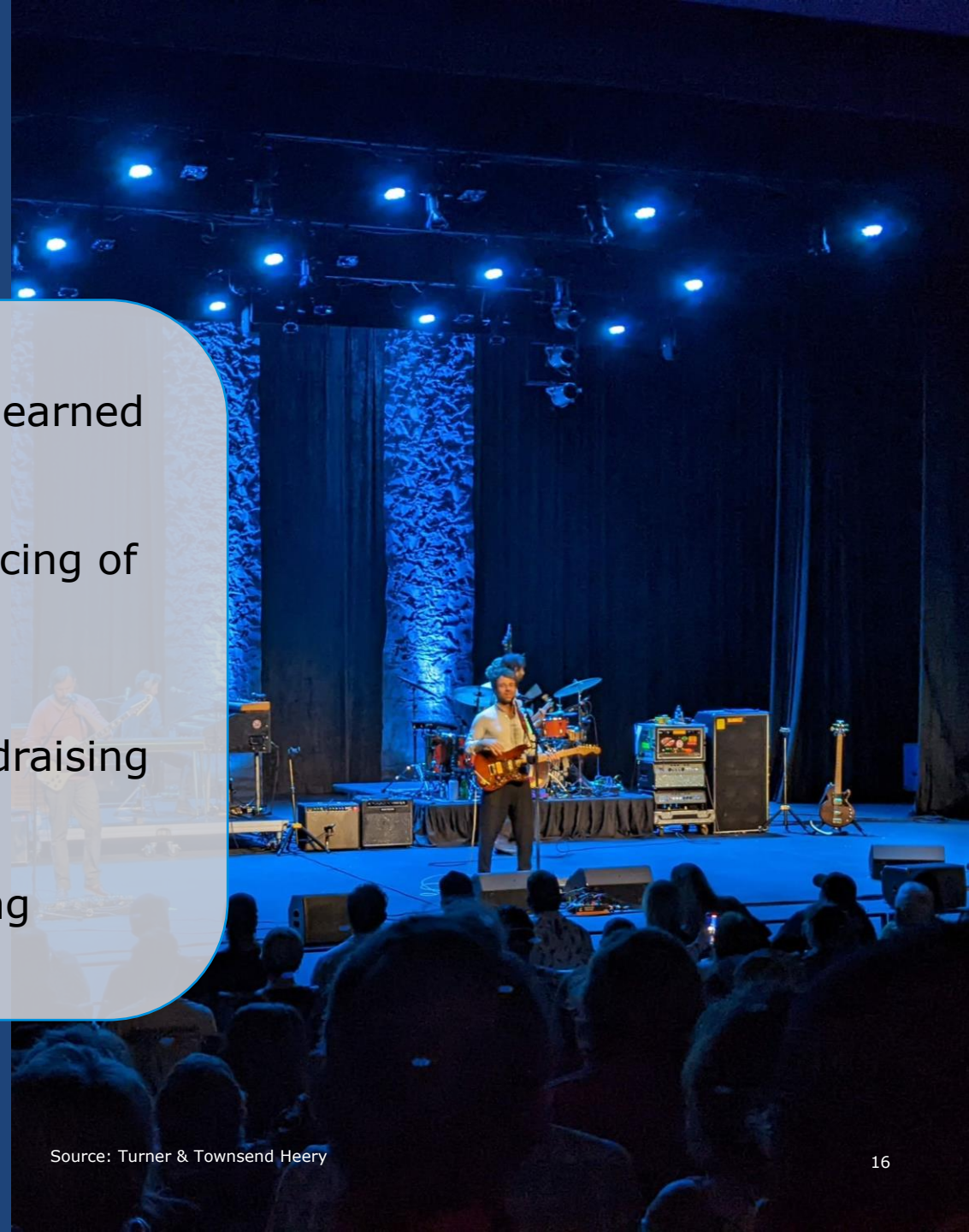
- Build and implement donor progression infrastructure
- Expand and change Board representation
- Set conservative near-term expectations for corporate giving



# Key Recommendations

## 4. Build for long-term financial resilience

- Protect and grow the Education program's earned revenue
- Continue the rebalancing of the Main Stage programming mix
- Explore a formal fundraising capacity study
- Build towards a strong financial reserve



**The Arvada Center is uniquely positioned to build on 50 years of community trust, artistic impact, and educational leadership.**

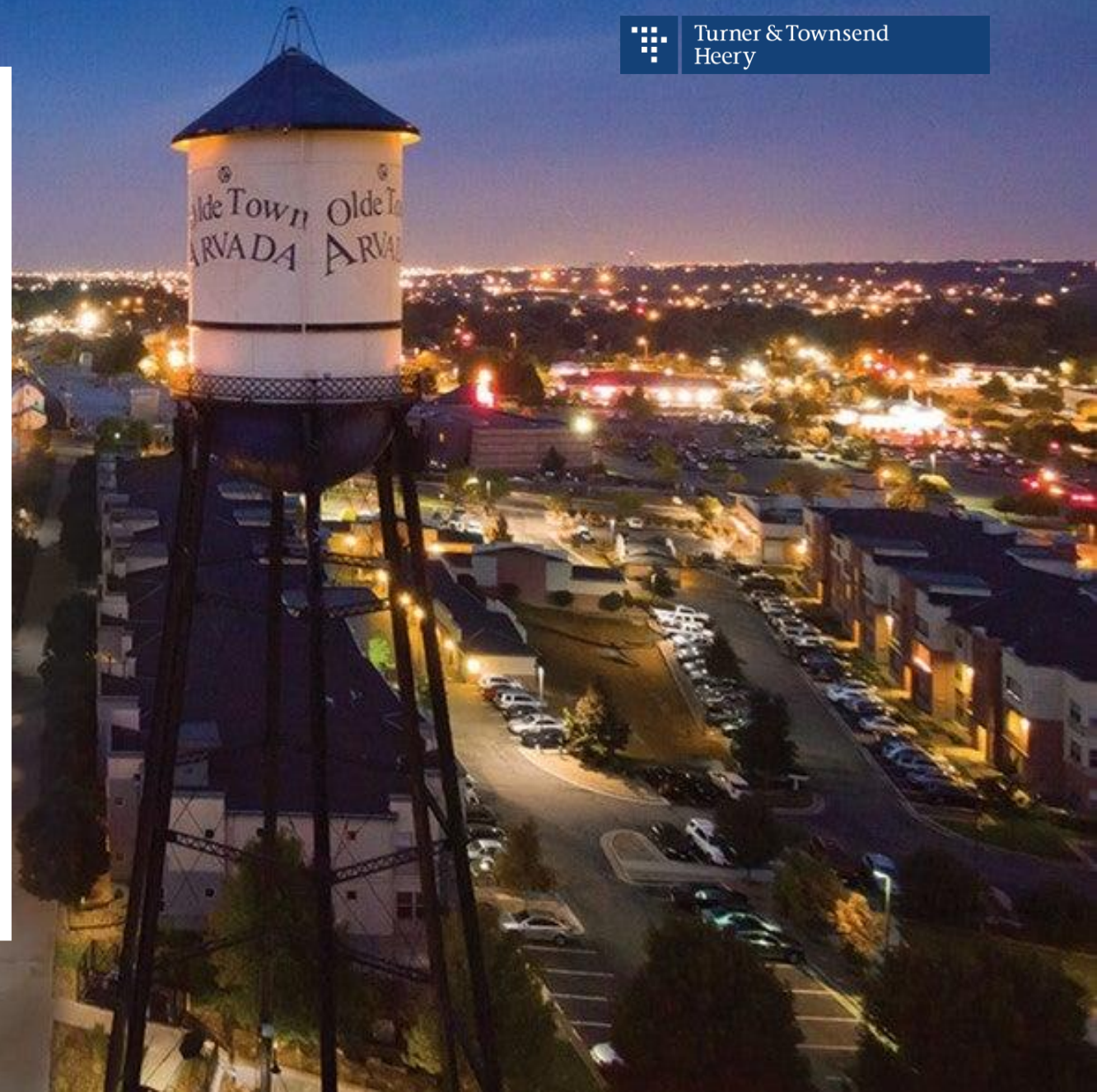


# Arvada Center for the Arts & Humanities

Organization & Operation Assessment

May 29 , 2026

making the **difference**



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## Executive Summary

In January 2026, Turner & Townsend Heery (T&TH) was engaged by the Arvada Center for the Arts and Humanities (Center) to conduct an independent organizational and operational assessment. That work spanned January through May 2026 and included on-site engagement with Center leadership and staff, review of financial data across multiple fiscal years, national benchmarking against five peer organizations, and conceptual facility utilization analysis developed in collaboration with Semple Brown Design.

The assessment examined four interconnected areas: **organizational structure and staffing; programming and education offerings; development and fundraising capacity; and facility utilization, with particular focus on the Ballrooms and the History Museum space.** Taken together, these four areas were chosen because they reflect the most consequential levers available to the Center as it moves into its next chapter.

This Executive Summary presents the high-level findings of that work: what we observed, what the data confirms, what the Center is already doing well, and where focused attention over the next one to five years can compound the progress already underway.

Detailed analysis, supporting data, and section-level recommendations are contained in the report sections that follow.



Source: The Denver Post

# An Organization Unlike Any Peer

The Arvada Center is genuinely difficult to benchmark. That is not a weakness; it reflects the Center's scope, ambition, and sustained execution across disciplines that most arts organizations treat as entirely separate missions.

The Center operates a full producing theater season across a Main Stage and Black Box, a professional music and dance presenting series, an outdoor summer amphitheater, a professional art gallery, an active humanities programming calendar. In parallel, it produces one of the most comprehensive arts education programs in the region, serving more than 12,000 participants annually across ceramics, dance, visual arts, theater, and music, while its School and Community programs reach an additional 67,500 students and community members annually through field trips and outreach. All of this is delivered by a staff of 51 full-time employees, under one organizational structure, in one integrated city-owned facility. No single peer organization in our benchmarking set replicates this model in full. That breadth is simultaneously the Center's greatest competitive strength and its most significant operational challenge.

Our assessment confirmed that this breadth creates real infrastructure demands: scheduling complexity, mid-level staffing pressure, aging technology systems, and spaces that have not kept pace with programmatic growth. These are not organizational failures. They are the natural byproduct of an organization that has grown its ambition faster than its infrastructure, and they point to a clear set of near-term investments rather than a need for structural change.



# Benchmarking Methodology

To ground this assessment in national context, we worked with Center staff to identify five peer organizations, each one selected as they illuminate a specific dimension of the Center's work rather than its full breadth. The peer set spans a range of market sizes, organizational structures, and program models. The below organizations were chosen to provide a mix of reference points from larger city centered organizations (Alley Theatre and Alliance Theatre) to smaller community focused models (Cotuit Center for the Arts):

- Alley Theatre (Houston, TX)
- Alliance Theatre (Atlanta, GA)
- People's Light (Malvern, PA)
- Cotuit Center for the Arts (Cotuit, MA)
- Maude Kerns Arts Center (Eugene, OR)

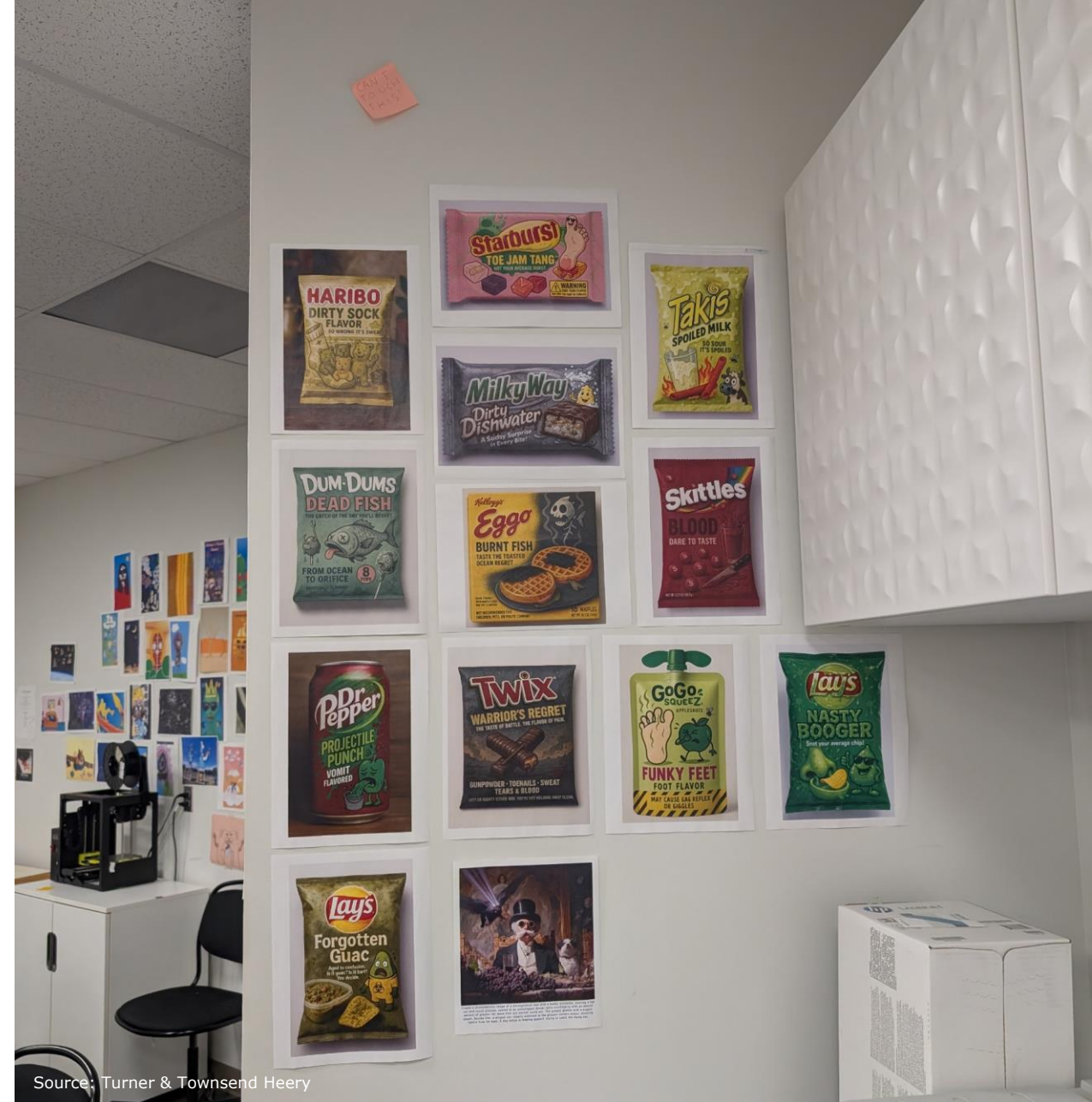
Financial data draws primarily from publicly available IRS 990 filings, supplemented by annual reports, organizational websites and direct program research. Detailed benchmarking findings are contained the Benchmarking Research & Analysis section beginning on page 63.

*What distinguishes the Arvada Center nationally is not any single program, it is the integration of all of them. **The ability to produce theater, educate children and adults, present professional artists, and exhibit visual art, all under one roof and one mission is genuinely rare.** The Center has sustained this model for nearly 50 years, and the community loyalty it has earned reflects that consistency.*

## Financial Baseline in Context

Before summarizing what we found, it is useful to briefly establish the financial baseline from which the Center is operating. This context is essential for interpreting the findings and recommendations that follow, and for calibrating what is realistic to expect from the Center over the next several years.

- The Education program is the Center’s strongest earned revenue contributor and a direct financial asset to the broader organization.
- The Performing Arts program, while generally operating at a loss with expenses exceeding earned revenue, is operating within the expected and consistent with economics of a professional producing regional theater at this scale.
- Contributed revenue, a relatively new development program, is anchored by the City of Arvada’s operating support and SCFD funding, which together form the financial foundation of the Center.
- Private philanthropy; individual giving, corporate sponsorship, foundation grants, and the annual gala function as a complementary layer.
- The Center’s earned revenue represents 46% of total income, a meaningfully more balanced ratio than many producing theater peers and a reflection of the value of its diversified programming model.



Source: Turner & Townsend Heery

# What We Found

### **An Organization Built on Committed People**

The Center's most durable competitive advantage is its staff. Across every conversation and every structured exercise, **passion and institutional knowledge emerged a defining strength**, with a significant portion of the full-time staff having been with the Center for a decade or more. Key leaders in operations, production, education, and gallery programming carry institutional memory, program relationships, and operational expertise that cannot be quickly replaced or easily documented.

Recent years have also brought a wave of newer hires across Advancement, Education, Patron Experience, and Administration. These positions represent both an opportunity and a responsibility: the institutional momentum that long-tenured staff have built can be sustained and expanded only if newer staff are effectively onboarded, mentored, and retained. Building that continuity is among the most important near-term organizational investments the Center can make.

Compensation emerged as a concern, particularly at mid-level roles where the Denver metro's competitive labor market and above-average cost of living create a retention risk. The Center has already taken meaningful steps in its FY26 budget to address this, which is an appropriate and important first step. A formal compensation benchmarking study, incorporating both performing arts sector data and local market comparisons could give the Center further data to base adjustments going forward.

### **The Education Program: Financial Engine and Community Cornerstone**

The education program is the Center's **most financially productive earned revenue line**, and it is also one of its most distinctive public identities. With more than 12,000 enrollments across 678 sections in FY25 in arts classes alone, the program serves an enormous cross-section of the community, from young children through to adult learners. The Center's School and Community programs extends that reach significantly further, serving approximately 67,500 students and community members annually through its TYA and outreach programming.

Ceramics, drama camps, visual arts camps, and the Dance Academy are the highest-revenue contributors, and all are operating near capacity during peak enrollment periods. This capacity constraint is the most direct limiting factor on near-term education revenue growth. The Center cannot significantly expand section offerings in its highest-demand disciplines without additional physical space, a connection that links directly to the facility utilization opportunities described further in this report. The education program's net surplus is important to the financial health of the Center and protecting and growing the surplus as the Center moves into the future should not be looked at as only a programming priority, but a financial one as well.

## Executive Summary

The Center's education constituency, including camps and specialty programs, represents a long-standing but potentially unrealized opportunity from a development standpoint. Families enrolling children in classes and camps, and adults who participate in classes year-after-year are engaging with the Center primarily as consumers of a valued service. Without a clear understanding of giving potential, and a deliberate bridge between that participation and the Center's identity as a non-profit arts organization, a philanthropic relationship has not emerged naturally. Prior efforts to cultivate this cohort have not produced consistent results, and before the development program invests resources in renewed cultivation a targeted effort to understand who has capacity, why giving has not converted and a strategy for cultivation grounded in realistic opportunity should be developed.

### **The Performing Arts Program: Strength and Structural Reality**

The performing arts program encompasses produced theater, professional music and dance presenting, and the summer outdoor amphitheater concert series. Together, these programs represent the Center's **most visible public identity and most significant financial investment.**

The Main Stage performances remain the program's financial engine, accounting for 56% of performing arts ticket revenue in FY25. All three productions performed well, though each fell slightly short of their projected ticket budgets, this reflects not a failure of execution, but a structural reality of regional producing program. Regional producing programs annual performance is significantly shaped by title availability; in years when high-demand titles are accessible, earned revenue potential is seen to rise substantially. This contrast is seen in the exceptional season the Center is currently having with two of the highest grossing productions in the Center's history occurring during the FY26 season.



Source: Turner & Townsend Heery

### **Development and Contributed Revenue: Capacity Before Scale**

The Center's development program is built on **a credible case for philanthropic support, genuine donor loyalty, and a staff team that is relationship-oriented and mission-driven**. Since the Center's transition to independent nonprofit status, individual giving has demonstrated consistent growth. At the same time, our analysis found that development outcomes are increasingly shaped by structural capacity constraints rather than staff capability or program quality.

The donor base is broad and loyal, but relatively flat in terms of giving progression. More than half of donors participate at the grassroots level (\$100 or less), while approximately 3% give at higher giving levels (\$1,000 and above). This small cohort accounts for roughly 80% of individual giving revenue, underscoring the concentration of philanthropic impact at the top of the giving ladder. Although this distribution is consistent with sector norms, detailed analysis of the major gift ladder shows strong retention at each giving tier but limited movement between levels. As a result, higher-level giving is sustained by a small number of deeply loyal donors, with the largest gifts often entering through episodic or relationship-driven circumstances rather than through a systematic ladder. This pattern indicates a development model oriented more toward donor stability and stewardship than intentional advancement toward higher levels of philanthropic support.

Corporate giving presents both an opportunity and a realistic market constraint. Arvada's corporate landscape is weighted toward mid-sized firms and regional offices rather than the Fortune 500 headquarters that anchor giving programs at organizations like the Alley Theatre or Alliance Theatre. The newly hired Director of Corporate Giving is the right investment, but near-term expectations should be calibrated to the cultivation timelines corporate relationships require, which typically extend 18 months or longer from initial contact to realized revenue.

The benchmarking data consistently shows that fundraising efficiency is driven as much by board composition as by development staff effort. Organizations with boards anchored by senior corporate, legal, and financial executives raise more money per dollar spent on development. For the Center, this points to a board recruitment strategy that expands representation from the Denver metro's finance, legal, technology, and energy sectors, without replacing the community stakeholder and arts advocate voices that are equally essential to the Center's identity. The upcoming executive leadership transition creates a timely opportunity to evaluate and further develop board competencies and composition, positioning future recruitment to reflect the skills, networks, and giving capacity required for the Center's next chapter.

## Executive Summary

### **The Facility: Two Underutilized Assets with Compounding Potential**

The Center's facility holds two assets whose unrealized potential, if activated, could generate compounding benefits across education, performing arts, and contributed revenue simultaneously: the Ballrooms and the History Museum space.

The Ballrooms currently host field trips and education programming more than 200 days per year, however their potential as evening and weekend performance venues is substantial and largely untapped. **A phased activation approach**, with a programming ranging from improv and comedy, jazz and classical ensembles, contemporary music, spoken word, author talks, and humanities panel discussions would be well-matched to Arvada's demographic profile. This is an invitation to test the concept, build audience, and let market response inform a longer-term investment.

The History Museum space represents **the more immediate and highest-priority facility opportunity**. Removing the Haines log cabin would unlock a footprint that can begin generating revenue almost immediately through field trips, workshops, and camp gathering space. The long-term conversion of this space into a dedicated education wing, with a large studio, two additional classrooms, and a relocated and improved dance studio, would directly address the physical capacity constraints that currently limit growth in the Center's highest-demand education disciplines. As part of this reconfiguration, the vacated main-level dance studio space could be repurposed as a dedicated donor cultivation and VIP room, giving the development team a powerful tool that peer organizations have found directly and measurably drives contributed revenue.



Source: Turner & Townsend Heery

## FY26: The Center is Already Moving in the Right Direction

This report's analysis draws primarily from historical data through FY25. As the report was being finalized, the Center's leadership shared FY26 data points that offer important and encouraging context.

Two productions in the FY26 theater season, *Frozen* and *Come From Away*, have become the first and second highest-grossing productions in the Center's 50-year history. The FY26 individual giving forecast is projected to reach approximately \$750,000, a meaningful increase over prior years. The summer concert series continues its growth trajectory and several deliberate operational adjustments implemented by leadership, including changes to the theater production model and the elimination of the event rental business, are already reducing the Performing Arts program's operating gap.

Two contextual points are worth noting for planning purposes: the exceptional FY26 theater results reflect, in part, the availability of two in-demand titles currently accessible to regional producers, a dynamic that does not repeat annually. The individual giving total includes approximately \$230,000 in one-time gifts tied to the 50th anniversary and the outgoing CEO's retirement, these contributions reflect the depth of the relationships the Center has built with its donors, and that should be stewarded with care, but should not be treated as a recurring baseline. Future budgetary planning assumptions should be grounded in the performance range illustrated by FY25 rather than the outlier dynamics of FY26.

What FY26 makes clear is that the Center has the capacity to rise to exceptional performance when the conditions support it. The goal of the investments and adjustments recommended further in this report are to broaden that capacity and build the resilience to sustain it into the future.

*FY26 confirms that when conditions align, favorable title availability, operational momentum, a milestone anniversary year, the Center has the staff, the infrastructure, and the audience loyalty to perform at the highest level. **The important work ahead is building the financial reserves and organizational resilience to sustain strong performance in the years when those conditions do not fully align.***

# Key Recommendations

The following areas of focus reflect the most consequential near- and medium-term actions available to the Center and each connects to more detailed analysis and supporting recommendations in the report sections that follow.

### 1. Invest in Organizational Infrastructure

The Center's staff are its greatest asset. Sustaining and strengthening that asset requires investment in three interconnected areas: compensation, onboarding and retention, and scheduling systems.

- Commission a formal compensation benchmarking study as a near-term priority, with particular focus on **mid-level roles across all departments, incorporating both performing arts sector data and Denver metro market comparisons**. This work directly supports the Center's own "Passion Paid Properly" initiative.
- Invest in structured onboarding, mentorship, and retention practices across departments that have experienced recent turnover, to **protect institutional knowledge and sustain organizational momentum** during periods of transition.
- Evaluate purpose-built venue management software designed for arts and cultural organizations, a system that can **consolidate scheduling across all spaces, prevent conflicts, and generate real-time utilization data**. This investment becomes especially important as the Ballrooms and History Museum activations move forward.

### 2. Activate the Facility's Underutilized Assets

The Ballrooms and History Museum space represent the Center's most tangible near-term growth opportunity, with benefits that compound across education, performing arts programming, and contributed revenue development.

- Prioritize, as a first step, engaging the City and the historical society to **plan the removal of the Haines log cabin**. This is the prerequisite that unlocks all subsequent History Museum space utilization.
- Develop a **multi-year phased activation plan for the Ballrooms** as a flexible, performance and community venue, beginning with low-cost, low-risk programming to test market response before committing to capital improvements.

### 3. Strengthen Contributed Revenue Capacity

Growing private philanthropy over the medium term requires recalibrating expectations, building the right infrastructure, and aligning board and staff effort toward donor progression rather than broad participation.

- Build and implement a **donor progression infrastructure**, including portfolio segmentation, systematic cultivation tracking, and clear advancement pathways designed to move donors from participation-based giving toward deeper philanthropic investment.
- Look to **expand and change Board representation** from the Denver metro's finance, legal, technology, and energy sectors to improve fundraising efficiency and broaden the Center's corporate relationship network.
- Set **conservative near-term expectations for corporate giving**, measuring early success through pipeline development and relationship building rather than immediate revenue. Invest in long-term corporate relationship development rooted in value alignment and Board-facilitated introductions.

### 4. Build for Long-Term Financial Resilience

The Center's financial health depends on earned revenue growth, contributed revenue diversification, and the accumulation of reserves that can absorb the structural volatility inherent in producing theater and presenting.

- **Protect and grow** the Education program's earned revenue as a financial, not just programmatic priority.
- Continue the rebalancing of the Main Stage **programming mix of a more sustainable ratio of musicals to plays**, reflecting both cost implications and national trends in producing organizations. This directional shift is already underway and should continue.
- Explore a **formal fundraising capacity assessment** as a next-phase engagement to identify major gift prospects, assess campaign readiness, and define a realistic philanthropic ceiling for the Center.
- Ground future planning assumptions in the performance range illustrated by FY25 rather than the exceptional conditions of FY26 allowing the Center to **build toward the financial reserves** that allow the risks that generate breakthrough years in the first place.

# Near-term Actions for Consideration

The following seven actions are noted as achievable within the next six to twelve months and are designed to generate measurable organizational impact in the short term, supported by targeted staff planning to ensure capacity, roles, and resources are in place for effective implementation. They are sequenced to reflect dependency and readiness, not relative importance.

- 1. Haines Cabin removal:** This is the single prerequisite action that unlocks all History Museum space opportunities. Center staff has confirmed the historical society has begun the removal of items from storage and is prepared for this process; the limiting factor is coordinating City involvement for removal of the cabin. A specific plan for removal, with a clear timeline and related commitments, clears the path for much of the facility utilization recommendations.
- 2. Pilot Ballroom performance events:** Begin testing Ballroom programming with low-capital pilot events; a comedy night, a jazz series, or a lecture/author talk before the full five-year activation plan is finalized. The goal is to validate audience demand, build operational familiarity with the space configuration, and identify the programming formats that resonate most strongly with Arvada's demographic profile. Presenting a few small-scale events will generate real data for future planning.
- 3. Benchmark summer concert ticket pricing:** Conduct a focused review of summer concert series ticket prices against 3 to 5 comparable markets for anchor touring acts. Given Arvada's median household income of \$117,000 and the intimate amphitheater setting, there is credible reason to believe pricing on higher-demand acts may be below market. A modest analysis could identify immediate pricing upside for the FY27 season without any change to the programming model. This recommendation is not a suggestion that higher ticket prices alone drive better net outcomes; artist deal structures and accepted revenue-to-expense ratios vary meaningfully. The intent is to ensure pricing assumptions are tested regularly against comparable markets and updated as the series evolves.
- 4. Expand arts class sections at current capacity:** Develop a structured arts class section expansion plan specifically targeting off-peak time slots and waitlist conversion by using existing studio space before the History Museum expansion is complete. Even modest section additions in the Center's highest-demand disciplines would generate incremental tuition revenue with low overhead cost. This does not require immediate new space; it will require a detailed scheduling analysis of current studio utilization. This analysis is best sequenced after the implementation of the Center's new registration system (CivicRec) this Fall, allowing for real-time utilization and scheduling data analysis.

- 5. Segment the mid-level donor cohort:** Continue to deepen the donor segmentation work that is underway to identify the donor pool between \$500 and \$1,000 in giving, representing the most immediate progression opportunity. This cohort sits just below the higher-level giving tiers and represents the highest-return cultivation target in the existing donor base. A simple portfolio review and targeted outreach plan for this segment can be completed with current staff and does not require a full CRM overhaul.
- 6. Evaluate a compensation benchmarking study:** Initiate a formal compensation benchmarking study procurement process. This does not require immediate implementation, it requires scoping the study, identifying appropriate compensation data sources (theater-specific and Denver metro market), and selecting a research partner. Getting the study planning underway now means results may be available to further inform budget planning. The study also sends a visible signal to staff that the "Passion Paid Properly" commitment is moving from strategic language to actionable investment.
- 7. Begin venue management software evaluation:** Evaluate two or three venue management software platforms through demos or an RFP process. The Center does not need to make a purchase decision immediately, but the evaluation process itself will surface configuration requirements, integration needs, and cost structures that will inform implementation timing. Beginning this process now means the Center is not starting from zero when the Ballroom and History Museum space activation moves forward and the scheduling complexity increases materially.

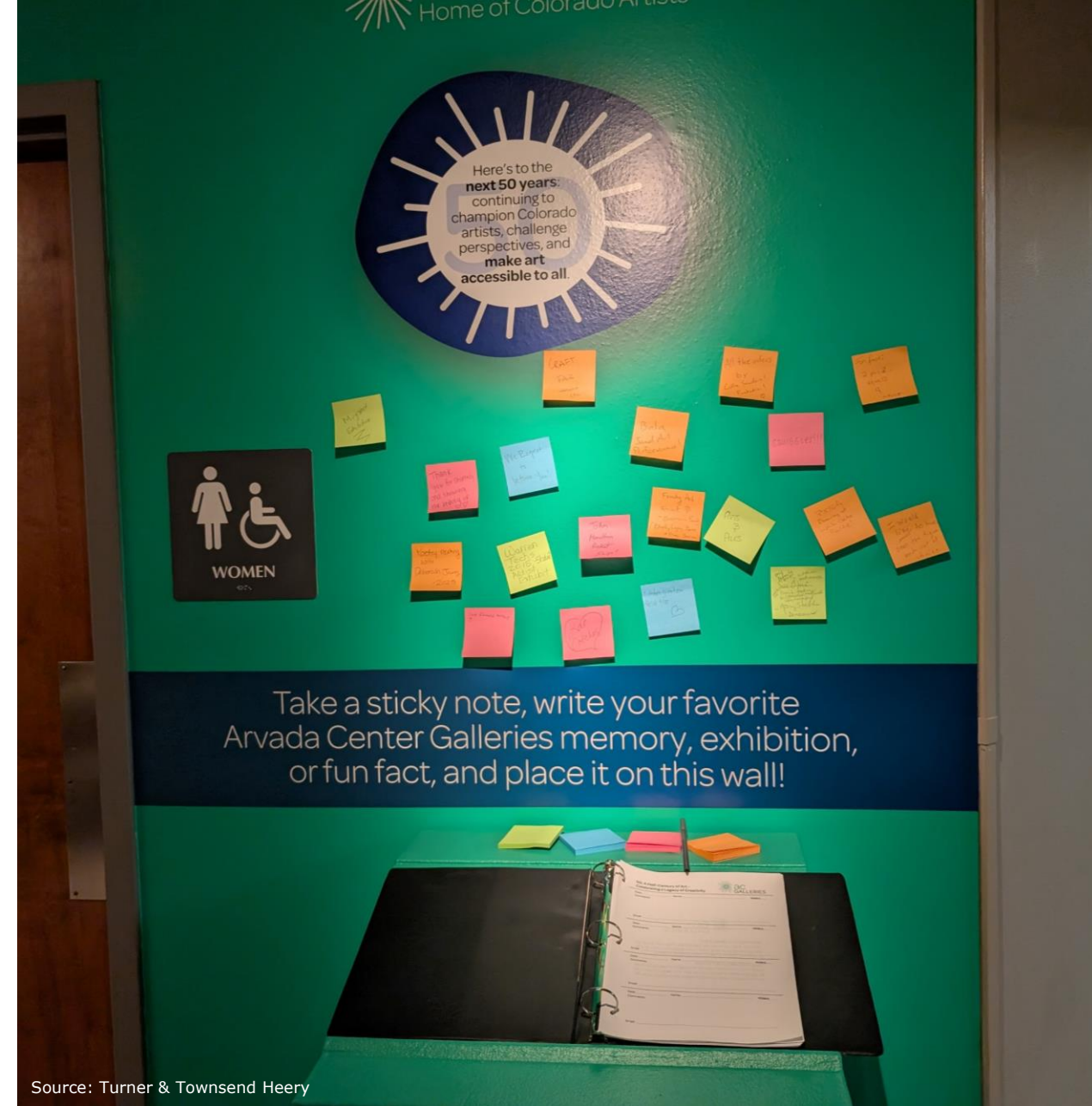
*The Center has already taken meaningful steps that demonstrate alignment with the direction of this report; including compensation adjustments in the FY26 budget, rebalancing of the Main Stage production model, and the elimination of the event rental business. **Frozen** and **Come From Away** represent the two highest-grossing shows in the Center's 50-year history, validating the quality of the producing model and the loyalty of the audience. These are important organizational wins, and future planning should be grounded in the sustainable performance range illustrated by FY25 and similar past fiscal years, rather than FY26's exceptional circumstances.*

## Executive Summary

The Arvada Center is an organization that has earned the community's trust and loyalty across nearly 50 years. It delivers an extraordinary range of programs at a consistently high level, and it does so with a shared staff and infrastructure that most organizations of comparable ambition would require far more resources to sustain. The challenges identified in this report are real, but they are the challenges of growth and transition, not of fundamental organizational weakness.

The City of Arvada's continued investment in the Center is not simply a subsidy to an arts organization; it is an investment in a community institution that returns cultural, educational, and economic value to the region in a way that few facilities can replicate. The recommendations in this report are intended to help the Center make the most of that partnership and to build the organizational resilience to sustain its mission into the future.

Detailed findings, supporting analysis, and recommendations by section are contained in the report that follows.



# Organizational Assessment



## 50 Years. Many Legacies. Infinite Futures.

For half a century, the Arvada Center Galleries have been a cornerstone of Colorado's cultural landscape by supporting local artists, inspiring audiences, and nurturing creativity across generations. In our 50th anniversary year, we celebrate this enduring legacy through exhibitions that reflect on the past, engage the present, and imagine the creative futures yet to come.

*Follow along with all 50 of the "Did You Know?" bubbles!*



# SWOT Analysis

During our initial engagement with the Arvada Center team, we facilitated a collaborative SWOT (Strength, Weakness, Opportunity, Threat) Analysis. These discussions surfaced candid, ground-level perspectives on the Center's current state of operations and generated a broad range of observations across all four areas. What follows synthesizes those contributions into the key themes that most directly inform the organizational recommendations that follow.



## STRENGTHS

The Center's most consistently cited strength is its people. Staff passion, commitment, and depth of institutional knowledge were consistently and emphatically evident. The Center benefits from long-tenured employees who bring genuine expertise across disciplines and deep dedication to the Center's mission. The combination of staff longevity and dedication represents a meaningful advantage for the Center now and into the future.

Beyond its people, the programmatic breadth is a genuine differentiator that sets the Center aside from many of its peer organizations. The ability to produce quality theatrical productions, a robust arts education program, diverse gallery programming, and community events under one roof is a notable organizational strength. Delivering this breadth of programming at a consistently high level has earned strong regional brand recognition and community loyalty, an accomplishment few peer organizations can match. The facility itself, with its scale and variety of venues, supports this breadth, giving the Center potential for future growth.

## WEAKNESSES



The staff were equally direct and forthcoming when asked about the potential weaknesses of the Center. Financial constraints emerged as the most pervasive theme: limited revenue streams, insufficient budget for development and marketing, and a risk-averse organizational posture driven by tight resources. These are not independent concerns. The perception of below-market pay can create higher staff turnover, which in turn may disrupt fundraising continuity, institutional knowledge, and future program growth.

There is potential to further strengthen Board engagement. Staff insights suggests better aligning Board understanding with the Center's comprehensive work, while enhancing the Board's role in strategic and philanthropic leadership. These perspectives, shared across multiple contributors, point towards an opportunity to more closely connect governance and operational priorities.

Operational and facility limitations were a recurring theme. Aging technology, spaces that are not organized optimally for current program needs, a complex and unwieldy scheduling system, and a sense of trying to do too much with too little all reflect an organization that has grown in programmatic ambition faster than its infrastructure has been able to keep pace. The difficulty of attracting audiences to Arvada was also noted, pointing to a marketing and audience development function that is under-resourced relative to the Center's ambitious goals.

### OPPORTUNITIES

Staff identified a meaningful set of opportunities, many of which align directly with the Center's current transition. The arrival of a new CEO, who brings deep fundraising background, creates a rare opening to reset expectations, build new systems, and move the development program forward with greater focus and consistency. Several contributors noted that new leadership opens doors, both internally in terms of culture and externally in terms of donor and partner relationships.

The physical facility itself presents clear near-term opportunities. The Ballrooms and the History Museum space were cited directly as untapped assets with the potential to expand programming, generate new revenue, and create new entry points for community engagement. The sculpture field and outdoor spaces were also mentioned as areas for potential growth. These opportunities align closely with our facility utilization recommendations presented within this report.

A growing public appetite for authentic connection and belonging, the continued importance of arts education, and the expanding focus on IDEA (inclusion, diversity, equity, and access) all represent areas where the Center is well positioned to lead. Approaching its 50th anniversary, opportunity also exists to use the anniversary celebration as a platform for renewed community engagement, donor cultivation, and storytelling.

### THREATS



Staff named a candid set of external and internal threats, reflecting both the current national environment and the Center's specific vulnerabilities. The political and economic climate was prominent with contributors citing economic uncertainty, inflation, declining disposable income, threats to DEI programming, federal funding instability, and the broader political environment as forces that could compress both earned and contributed revenue.

SCFD funding and the Center's relationship with the City of Arvada were identified as potential vulnerabilities. While both represent current strengths, a reduction in city support or shifts in SCFD classification or funding levels may have material impact on the Center's financial model. The dependency on these sources, without a sufficiently developed major gifts pipeline to offset them represents a structural risk.

Internally, several risks were identified that closely align with existing areas for improvement, including workforce stability pressures related to compensation competitiveness, opportunities to deepen Board understanding of the Center's full scope and impact, and the challenge of balancing revenue pursuit with long-term mission focus.

The observation that the Center risks a "poverty mentality" among audiences and donors, if not actively countered through storytelling and positioning, points to a perception challenge that the incoming leadership will need to address.

Figure 1: SWOT Analysis

# Arvada Center SWOT Analysis



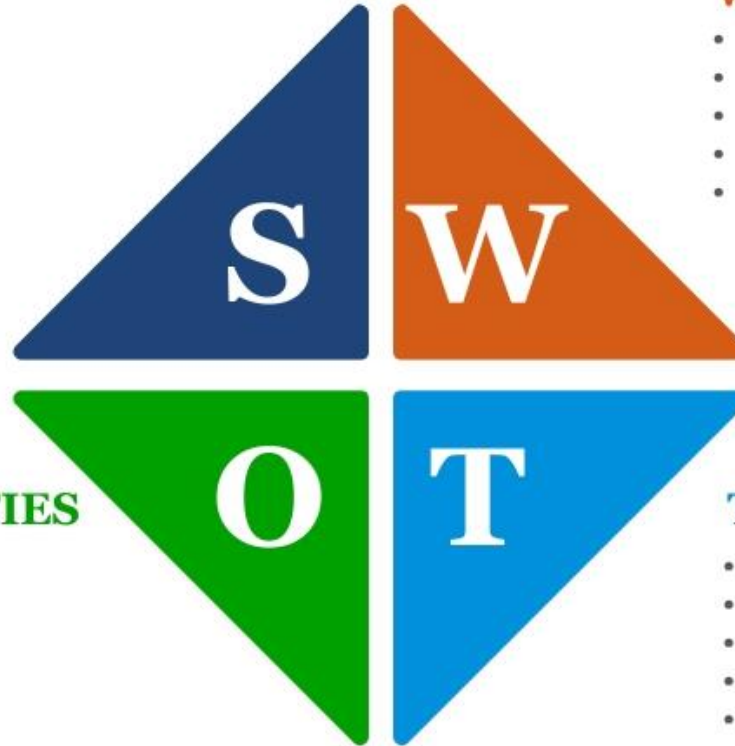
## STRENGTHS

- Passionate people
- City relationship
- Venue
- Multi-disciplinary
- Loyalty
- Quality
- Creativity



## OPPORTUNITIES

- IDEA
- Partnerships
- New leadership
- Refresh of spaces
- Vision for the future
- Donor cultivation
- Outreach programming
- SCFD funding



## WEAKNESSES

- Financial resources
- Lack of staff & time
- Venue spaces
- Aging technology
- Cost of living



## THREATS

- Staffing changes
- Economy
- Political climate
- SCFD funding
- DEI threats
- City funding
- Decline in giving



# Organizational Structure & Staffing

## Current organizational structure

The Center is led by a President and CEO who oversees a broad and complex organization spanning seven functional areas:

- Administration
- Communications and Marketing
- Advancement
- Theater
- Education
- Exhibitions and Gallery
- Production

A Chief Operations Officer (COO) provides operational oversight across the Center's programs, including Theater and Education and the Facility. The Chief Advancement Officer (CAO) oversees the Development program, stewardship, and contributed revenue goals, while a Chief Financial Officer (CFO) manages the Financial, Box Office, and Administrative infrastructure.

the Center's structure reflects its programmatic breadth. The Production department serves a cross-functional role, supporting both the producing theater season and the Center's broader education and community programming. This is a structural reality that distinguishes the Center from single-mission producing theaters, where production staff would typically report directly within the artistic chain of command. The Center's production team functions as a shared resource across program areas, which adds organizational complexity, but also reflects the scale and diversity of the Center's programs.



Source: Turner & Townsend Heery

# Organizational Assessment: Structure & Staffing

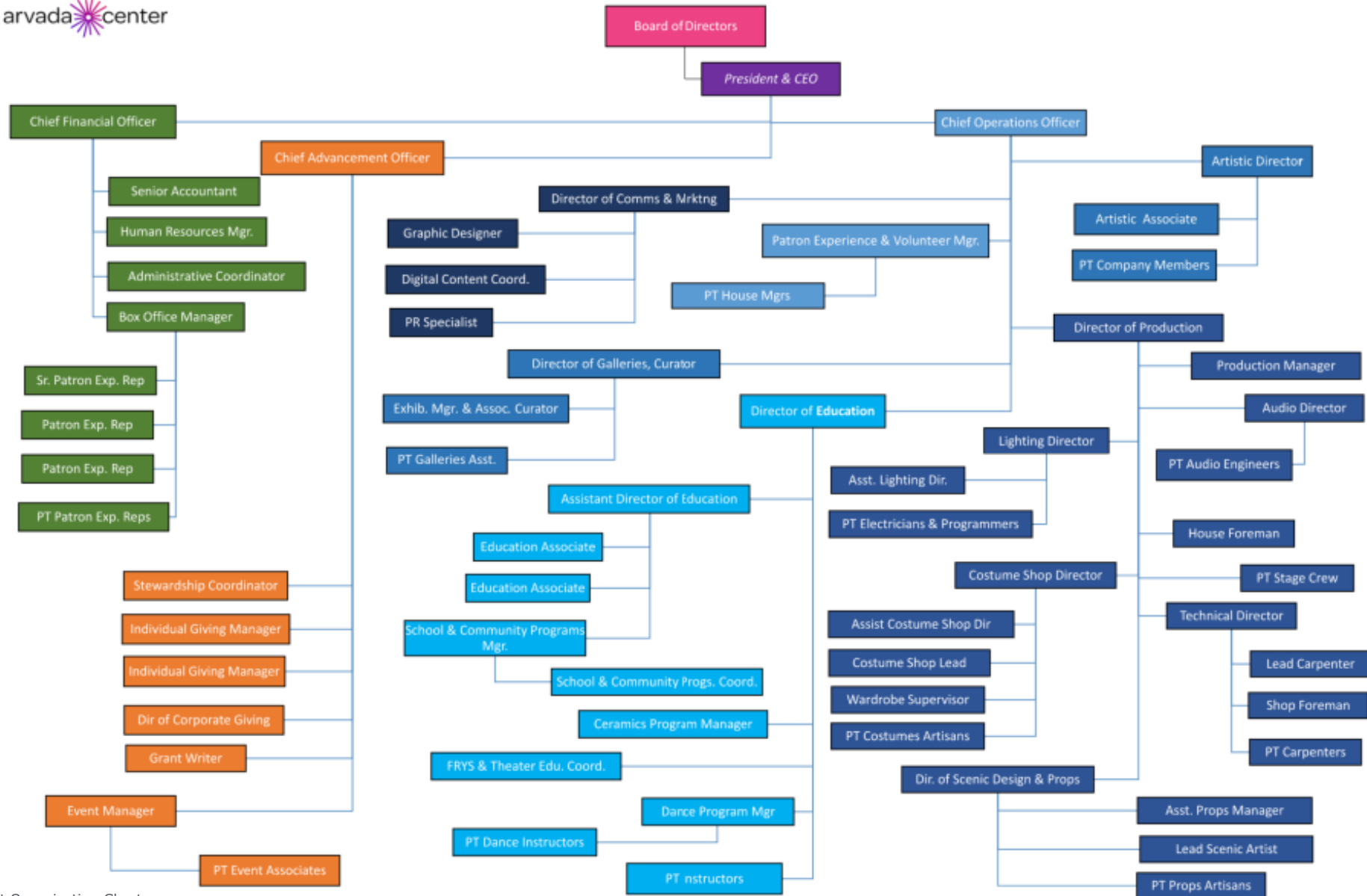


Figure 2: Arvada Center Current Organization Chart

Source: Arvada Center

### Staffing by department

As of April 2026, the Center employs 51 full-time staff across eight departments. The distribution is as follows:

- **Administration** (6 staff) includes the President and CEO, COO, CFO, Senior Accountant, HR Manager, and Administrative Coordinator.
- **Artistic Director** and Artistic Associate round out the theater leadership.
- **Communications and Marketing** (4 staff) includes a Director, Graphic Designer, Digital Communications Coordinator, and PR Specialist.
- **Advancement** (7 staff) includes the CAO, two Individual Giving Managers, Grants Writer, Stewardship Coordinator, Director of Corporate Giving, and Event Manager.
- **Education** (7 staff in general education plus 2 in School and Community Programs) covers the Director and Assistant Director of Education, two Education Associates, Ceramics Program Manager, Dance Program Manager, and Music and Theatre Education Coordinator supported by a School and Community Programs Manager and Coordinator.
- **Exhibitions and Gallery** (2 staff) includes the Director of Galleries/Curator, Exhibition Manager, and Associate Curator.
- **Production** (16 staff) is the largest department and includes the Director of Production, Production Manager, Technical Director, Audio Director, Lighting Director, Assistant Lighting Director, Director of Scenic Design and Properties, Assistant Props Manager, Lead Scenic Artist, Shop Foreman, Lead Scenic Carpenter, House Foreman, Costume Director, Assistant Costume Director, Wardrobe Supervisor, and First Hand.
- **Patron Experience** (5 staff) includes the Box Office Manager, Patron Experience and Volunteer Manager, Senior Patron Service Representative, and two Patron Service Representatives.

This staffing profile reflects an organization running a significant volume of activity across multiple program areas with a lean administrative and support structure. The production department's size is proportional to the demands of a full producing theater season operating across multiple stages with set construction, costuming, lighting, and audio all managed in-house.

### Tenure and Institutional Knowledge

One of the most striking characteristics of the Center's staff is the depth of institutional knowledge embedded in the Center. A meaningful portion of the full-time staff have been with the Center for a decade or longer. With key leadership such as the COO, Technical Director, Director of Education and Director of Galleries all having been with the Center for 15 years or more.

This level of tenure is an organizational asset. Long-tenured staff carry program history, community relationships, operational systems knowledge, and institutional memory that cannot be quickly replaced or easily documented. It also speaks to the culture of commitment that emerged clearly in the SWOT Analysis, where passion and dedication were among the most consistently named strengths.

At the same time, the tenure distribution also reflects a more recent wave of hiring across several departments. A number of positions in Advancement, Education, Patron Experience, and Administration have been filled within the last few years. This pattern is consistent with the organizational narrative around staff transitions that surfaced during stakeholder conversations, and it underscores both the opportunity and the importance of investing in the continuity and development of new staff. Building strong onboarding, mentorship, and retention practices across these departments will be vital to sustain momentum as the Center moves through its current period of transition.



Source: Turner & Townsend Heery

### Compensation

To provide context for the Arvada Center's compensation structure, the team referenced the 2026 IAVM Salaries and Wages Report for Performing Arts Centers, which includes data from 117 performing arts centers nationwide. While this data does not offer a direct or precise comparison to the Center, given that many theater-specific positions are not represented in the IAVM framework, it provides a useful directional reference for understanding how the Center's compensation structure positions within the mid-size metropolitan nonprofit performing arts center range.

At a high level, senior executive and COO roles appear to fall within the upper range reported for organizations of similar type and market size, reflecting tenure and scope of responsibility. In the production department, salaries for technical and craft positions are broadly in line with national medians for similar roles. These observations are consistent with an organization that has prioritized leadership and production infrastructure compensation over time.

The area that warrants closer attention is the mid-level and coordinator-level positions. These roles are also the most vulnerable to attrition given the competitive talent market in the Denver metro area, where cost of living is generally above the national average. Staff and leadership raised compensation as a concern in the SWOT Analysis, and review of the IAVM data is consistent with this concern. As the Center works to build consistency and continuity across departments that have experienced transition, it will be important to make sure compensation is competitive enough to attract and retain experienced mid-level talent to sustain organizational momentum. It is worth noting the Center has been actively working to address this in its FY26 budget and that effort reflects an appropriate and meaningful first step.

A full compensation benchmarking study that incorporates both theater-specific sources and accounts for local market conditions in the Denver metro area would provide the level of analysis needed to make specific, defensible adjustments. This work aligns directly with the Center's own strategic plan, which includes the "Passion Paid Properly" initiative as a goal. We recommend that the Center pursue a formal compensation study as a near-term priority with particular focus on mid-level roles across all departments.

### Venue Management and Scheduling Systems

The Center currently manages its venue calendar through a combination of tools that serve the scheduling needs at a basic level but were not designed for the complexity of its full program mix. The master room schedule lives in a shared Google calendar, while a separate Excel-based production planning document tracks load-in, technical rehearsal, and performance schedule for the produced theater programs. These two systems operate independently from one another. To bridge this gap, a representative from each program area meets weekly to review upcoming activity, confirm space assignments, and check for conflicts. Following this, a printed ten-day schedule is then distributed to security, facilities, and box office teams as a shared operational reference. Leadership acknowledged directly that while the current approach functions, it makes it difficult to understand venue utilization patterns in any meaningful way, as extracting that data from the existing tools is possible, yet time-consuming and inconsistent.

The operational case for purpose-built venue management software is strong, given the volume and variety of activity the Center runs simultaneously. On any given day, the building may hold a Main Stage technical rehearsal, multiple arts classes in studio spaces, a school group using the Ballrooms, and gallery programming. Venue management software can consolidate scheduling across all spaces into a single system with rule-based conflict prevention, hold management, and permission-layered access, so each staff role sees exactly the information needed without navigating a master calendar. With the Center considering how to activate the Ballrooms as a third performance and presenting space, while maintaining their flexibility for education and school groups during daytime hours, a centralized scheduling system also becomes the mechanism through which that expanded use can be managed without creating new coordination burdens or additional calendar schedules to manage. Beyond scheduling, these platforms typically offer real-time space utilization reporting, which would give leadership a data-driven foundation for future space planning decisions rather than relying on observation and informal knowledge.

Adoption of any new system involves a real implementation lift upfront and any evaluation process should prioritize platforms designed specifically for arts and cultural organizations rather than systems adapted from hospitality or corporate event management, as the workflow assumptions and support resources differ significantly. The highest-value outcome would be a system the full staff team can adopt consistently, including education, production, patron services, development, and facilities. The Center's growth trajectory, particularly if the Ballrooms activate and History Museum space conversions move forward, will only increase the scheduling complexity. Investing in purpose-built tools now positions the Center to manage that growth with staff capacity rather than against it.

### Action Items

- Invest in and create structured onboarding, mentorship and retention practices across all departments, especially those that have experienced recent turnover.
- Engage the Center's long-tenured staff in knowledge share activities with newer staff as a way to not only educate but sustain institutional depth of knowledge throughout the organization.
- Commission a formal compensation benchmarking study with a focus on mid-level and coordinator-level roles across all departments. The study should incorporate theater specific data with local Denver metro market conditions.
- Investigate and evaluate purpose-built venue management software designed for arts and culture organizations that will allow the combination of the current Google calendar, Excel-based production calendar and provide a way to extract consistent space utilization data.

# Programming Analysis



## Education

The Center’s Education program is the most financially productive earned revenue program and one of the more distinctive aspects of the Center's identity in the regional arts landscape. The program spans arts classes for children, teens, and adults; summer and school break camps; school and community outreach; the Front Range Youth Symphony (FRYS); humanities programming; and digital arts instruction.

In FY25, the program generated approximately \$2 million in total revenue across all revenue streams, with \$1.4 million in expenses, producing a net of approximately \$615,000. That surplus makes the Education program not just a mission-based program, but a financial asset.

These programs operating at a net positive annually reflect strong demand in the community and this should be leveraged by a measured growth of the strongest programs.

Figure 3, to the right, highlights the FY25 Education programs enrollment and revenue as it pertains to classes, camps and specialty program enrollment, providing an overview of the strongest Education programs offered by the Center.

Figure 3: Education Program Enrollment & Revenue Summary Chart

Arvada Center						
FY25 Education Program: Enrollment & Revenue Summary						
Total FY25 Revenue		Total Enrollments		Program Sections		Revenue per Enrollee
<b>\$1,455,868</b>		<b>12,472</b>		<b>677</b>		<b>\$117</b>
<i>Color key: Purple = Arts classes / education Green = Camps Amber = Specialty programs</i>						
Program Area	Category	Sections	Enrollments	Revenue (\$)	Rev / Enrollee (\$)	% of Total Revenue
Ceramics education	Arts classes / education	135	1,734	\$278,185	\$160	19.1%
Drama camps	Camps	49	1,065	\$257,731	\$242	17.7%
Visual arts camps	Camps	85	2,256	\$229,204	\$102	15.7%
Dance Academy (youth)	Arts classes / education	76	1,369	\$169,261	\$124	11.6%
Digital camps	Camps	22	331	\$80,025	\$242	5.5%
Visual arts education	Arts classes / education	73	994	\$77,875	\$78	5.3%
Dance education (classes)	Arts classes / education	89	1,524	\$72,320	\$47	5.0%
FRYS (orchestra)	Specialty programs	8	896	\$70,145	\$78	4.8%
Ageless adults	Specialty programs	42	692	\$65,282	\$94	4.5%
Drama education	Arts classes / education	40	658	\$53,106	\$81	3.6%
Ceramics camps	Camps	10	132	\$27,740	\$210	1.9%
Music camps	Camps	8	157	\$20,392	\$130	1.4%
Music education	Specialty programs	13	113	\$20,020	\$177	1.4%
ArtStart (early childhood)	Specialty programs	6	69	\$12,636	\$183	0.9%
Humanities	Specialty programs	6	66	\$7,544	\$114	0.5%
Digital education	Arts classes / education	11	165	\$7,320	\$44	0.5%
Dance camps	Camps	3	51	\$6,602	\$129	0.5%
Dance Theatre audition	Specialty programs	1	200	\$480	\$2	0.0%
<b>TOTAL</b>		<b>677</b>	<b>12,472</b>	<b>\$1,455,868</b>	<b>\$117</b>	<b>100.0%</b>

## Programming Analysis: Education

### Program Mix and Enrollment Performance

In FY25, the Education program recorded 12,484 enrollments across 678 sections, with total tuition and program revenue of approximately \$1.46 million across the arts class and camp portfolio alone. Revenue per enrolled participant averaged \$117 across the full program with significant variation by category.

- **Ceramics program:** This segment is the single highest-revenue program area, generating approximately \$278,000 with 1,734 enrolled students. The combination of this consistent enrollment, near-capacity studio utilization, and a dedicated adult student base that tends toward multi-session retention, is a strength of this program.
- **Camp programs:** With the highest-revenue-per-enrolled-participant in the portfolio, the drama camp segment generated approximately \$258,000 with 1,065 enrollments in FY25. The premium pricing of the camps reflect the intensive, performance-outcome nature of the programming. With the visual arts camps following closely at approximately \$229,000 with 2,256 students. The camp programs are one of the strongest programs in terms of revenue earned and it should be explored further if there is opportunity for additional growth.
- **Dance Academy:** The youth program rounds out the top four program areas at approximately \$169,000 in revenue.

Specialty programs, including FRYS, ageless adults, music education, ArtStart, and humanities, generated approximately \$338,000 with 2,400 participants.

- **FRYS** operated near breakeven in FY25, with \$92,000 in revenue against \$95,000 in expenses. With tuition is structured to recover costs, the program's value is mission-driven and is important to the overall mix of program offerings at the Center.
- **School and community programs:** These offerings include field trips, the Preschool Partnership Program, and outreach, and generated approximately \$143,000 in revenue against \$209,000 in expenses, a gap that reflects the intentionally accessible pricing built into these programs. The programs are subsidized by design and align with the Center's community engagement mission.

Theatre for Young Audiences (TYA), is one of the most significant drivers of student attendance at the Center bringing in over 48,000 students in FY25. This program is the cornerstone to the Center's community engagement mission and a genuine asset to the region's arts education landscape.

## Programming Analysis: Education

Included below in Figures 4 and 5 below are a breakdown of the enrollment and revenue by program area. These charts highlight the strength of the Ceramics program, as well as the Drama and Visual Arts camps. These areas should be further explored for additional growth opportunities, based on the high enrollment numbers and total tuition earned.

Figure 4: FY25 Education Enrollments by Program Area

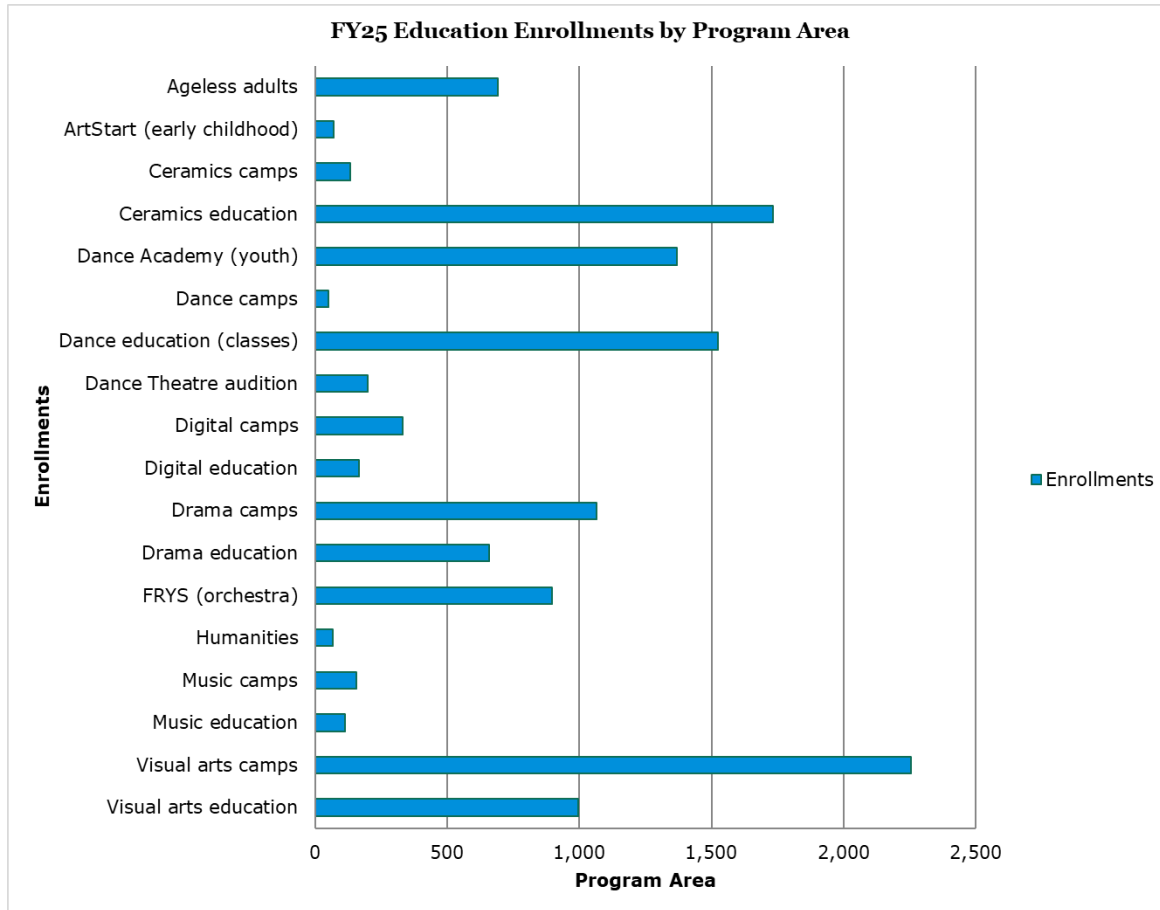
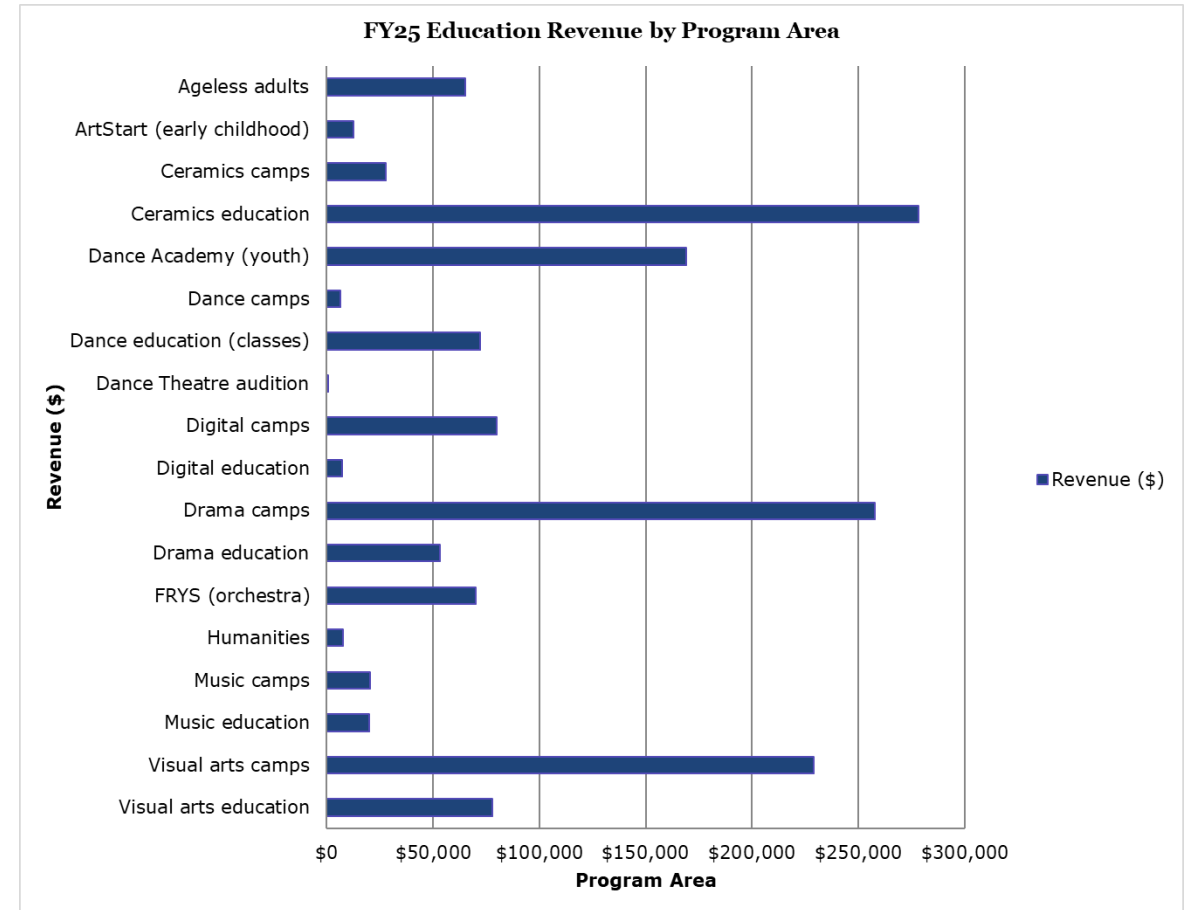


Figure 5: FY25 Education Revenue by Program Area



## Programming Analysis: Education

### Organizational and Budget Implications

The Education program's approximately \$615,000 net gain in FY25 is one of the most consequential numbers in the organizational budget. Without this surplus, the Center's dependence on City of Arvada and SCFD funding would be correspondingly higher.

This has two implications for organizational decision-making. First, protecting and growing the Education program's earned revenue capacity should not be just a programming priority; but a financial priority. Any disruption to enrollment, pricing, or capacity would have downstream effects that extend well beyond the education team itself. Second, the program's growth potential is currently constrained by physical space. The arts class studios, ceramics facilities, and dance spaces are near capacity during peak enrollment periods. The proposed conversion of the History Museum footprint into a dedicated education wing, as described in the Venue Optimization section of this report, would address this physical constraint directly. Adding two additional classrooms and an improved lower-level dance studio with better ceiling height plus natural light would allow the Center to expand section offerings in high-demand disciplines, particularly ceramics, visual arts, and dance, where market demand exceeds current capacity during peak times. Based on current revenue-per-section averages, even modest expansion in these three disciplines would generate additional annual tuition revenue with relatively low incremental overhead costs.

Parents and guardians who enroll their children in arts classes represent a large and loyal constituency. Given that the education audience is primarily composed of families seeking quality activity programming, near-term strategies focused on ticket purchases, subscriptions, and small recurring gifts are likely to be more productive than treating this segment as a major gift pipeline. A more complete assessment of philanthropic potential would require additional research within the suggested capacity study to more fully develop a pipeline analysis in this group.



Source: Turner & Townsend Heery

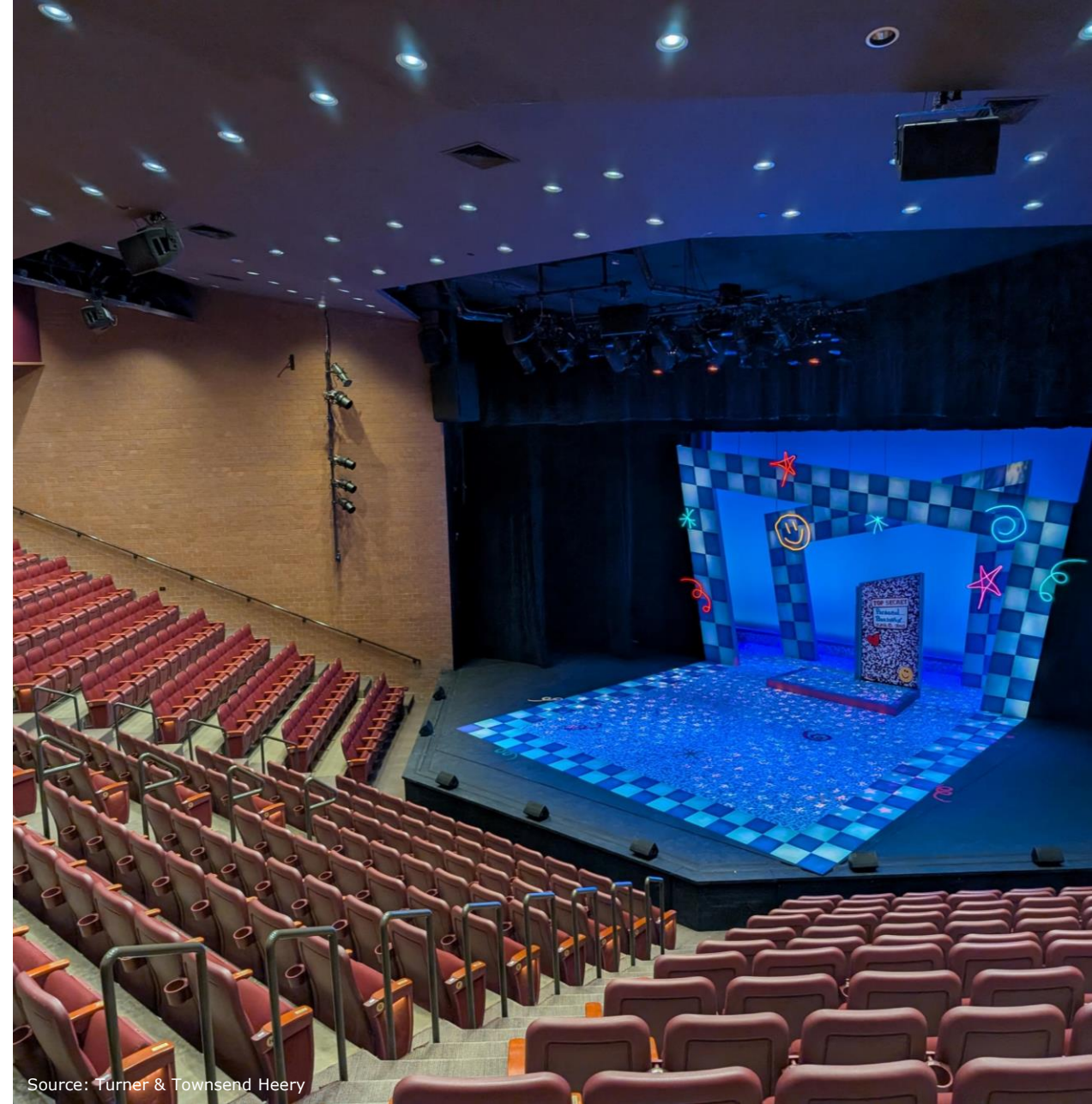
## Programming Analysis: Education

### Theatre for Young Audiences (TYA)

*Lyle the Crocodile* (January - May 2025) generated \$331,000 across 58 performances and 29,597 paid tickets, with total attendance including complimentary tickets reaching 31,723, resulting in the production exceeding its \$280,000 budget by 18%. It is worth noting that the production's strong overperformance relative to budget was driven in part by a Black Box run added late in the planning process, which expanded the total number of performances beyond what was originally scheduled. The result, while impressive, reflects a combination of genuine audience demand and a scheduling addition.

The Main Stage configuration for TYA is an intentional production-scale decision that expands reach to young audiences and reflects the Center's commitment to serving them at scale.

The Center's dedicated TYA program and scheduled student matinee performances across all season productions are not only central to its mission but a genuine asset to the community as a whole. Notably, TYA consistently sells more tickets than any single publicly ticketed production making it one of the highest-volume programs the Center produces annually.



Source: Turner & Townsend Heery

# Performing Arts

The Center's Performing Arts program encompasses produced theater on the Main Stage and the Black Box, Theatre for Young Audiences, professional music and dance presenting including the Colorado Jazz Repertory Orchestra (CJRO) and Colorado Symphony, humanities programming, and the summer concert series. Together these programs represent the Center's most visible public identity and its most significant investment.

In FY25, the Performing Arts program generated approximately \$3.44 million in total revenue with \$5.10 million in expenses, resulting in an operating gap of approximately \$1.66 million. This gap is expected and is consistent with the economics of a producing regional theater operating at the scale of the Center. Produced theater requires substantial upfront investment in personnel, production design, rights, and marketing before a single ticket is sold. This infrastructure makes those productions possible and also carries costs that do not fluctuate proportionally with the number of productions in a season.

### Main Stage

The three musicals in FY25 each performed well, though all three fell short of their projected budgets. *Waitress* (August through October 2024) was the season's top earner at \$847,000 across 50 performances and 15,677 paid tickets, drawing on strong name recognition and a robust subscription base. *Once Upon a Mattress* (November through December 2024) generated \$682,000 across 42 performances and 13,706 paid tickets, finishing at 87% of its sales goal. *A Gentleman's Guide to Love and Murder* (March through May 2025) rounded out the season at \$711,000 across 50 performances and 13,492 paid tickets, finishing at 93% of goal.

The Main Stage productions are the program's financial engine, accounting for 56% of all performing arts ticket revenue in FY25. Title selection directly affects the financial health of this program, and it will be necessary to continue reviewing the balance of popular commercial titles with more artistically ambitious and challenging programming. Broadly appealing productions with wide name recognition reliably drive subscription retention and single-ticket sales, while productions that are less familiar to general audiences require a proportionally stronger marketing investment and longer lead time to build an audience.

The FY25 Main Stage results, while falling short of budget projections across all three productions, are best understood as one point in a cycle rather than a definitive measure of the program's trajectory. A dynamic that is not always well understood outside the industry is that annual performance is significantly shaped by title availability. In any given season, the pool of available titles is determined by a combination of Broadway touring schedules, licensing windows, and competitive demand from other regional producers. In years when blockbuster titles become available, earned revenue potential rises substantially. In years when those titles are locked or unavailable, even strong production execution cannot fully offset the gap in audience draw. This is not a failure of programming judgment; it is a structural reality of the producing model.

The contrast between FY25 and the FY26 season, illustrates this dynamic clearly and provides important context for the recommendations that follow. The FY26 season reflects both the benefits of favorable title availability and the positive impact of multiple operational and programming changes the Center has already implemented.

### The Black Box

The Black Box season illustrated a meaningful contrast between its two productions. *Dracula: A Feminist Revenge Fantasy, Really* (September - November 2024) generated \$275,000 across 44 performances and 7,063 paid tickets, finishing above its \$263,000 goal, demonstrating that the Black Box can exceed its typical attendance baseline when the right title and positioning align. *Clybourne Park* (February - March 2025) generated \$205,000 across 51 performances and 5,741 paid tickets, finishing at 93% of goal. The play is more demanding than *Dracula* in both content and audience accessibility and the gap between the two productions' results is consistent with national patterns for similar works.

The Black Box plays generated \$396,000 in revenue with \$576,000 in expenses, a net gap of approximately \$177,000. This reflects the structural reality of small-theater producing; staffing minimums, royalties, and allocated costs remain relatively fixed regardless of house size, while the Black Box revenue ceiling is approximately one-third of the Main Stage capacity, the programs value are in the artistic range it gives the Center, the audiences it can develop, and the identity it creates for the Center as a serious producing theater rather than a purely commercial one. The Center's willingness to produce artistically challenging work in this venue is an organizational strength.



Source: Turner & Townsend Heery

## Programming Analysis: Performing Arts

### Professional Music & Dance

The Performing Arts program's professional music and dance category generated \$922,000 in gross ticket revenue in FY25, with net ticket revenue for the category at approximately \$789,000, against \$649,000 in direct expenses, producing a net contribution of approximately \$160,000.

### CJRO and Colorado Symphony

The CJRO's four-concert indoor series totaled \$87,000 across 2,466 tickets with the two Colorado Symphony outdoor concerts generating \$99,000 combined in gross ticket sales. Both of these partnerships are steady contributors to the series programming mix and serve audiences who may not otherwise engage with the Center's produced season.

### Summer Series

The Arvada Center's summer outdoor concert series is a high-visibility program, and a meaningful component of the performing arts earned revenue picture. The series runs each June through September at the outdoor amphitheater and combines nationally touring acts, as well as cultural and presenting partnerships with regional organizations. In 2025, the series included 16 scheduled shows (15 performed, one canceled), drawing 14,525 paid tickets and generating \$869,251 in gross ticket revenue.

Compared to 2024, the series grew in nearly every attendance and revenue metric. Paid attendance increased by 11% from 13,111 to 14,525 tickets and gross ticket revenue rose from \$724,253 to \$869,251, an increase of \$144,998. With the average ticket price rising from \$55.24 in 2024 to \$59.85 in 2025, reflecting a combination of stronger bookings and improved pricing on several shows.

Figure 6: 2024 Arvada Center Summer Concert Series Average Ticket Price by Show

Arvada Center — Summer Concert Series   Average Ticket Price by Show				
2024 Season				
Show	Category	Paid Tickets	Avg Ticket Price	Ticket Revenue
The Spin Doctors w/Cracker	Touring	824	\$66.17	\$54,528
Orquesta Akokan w/Jon Cleary	Touring	563	\$47.72	\$26,868
Denver Brass	Cultural / Presenting	668	\$27.12	\$18,114
Colorado Symphony (Jul 6)	Cultural / Presenting	1,298	\$44.13	\$57,284
Melissa Etheridge	Touring	1,311	\$70.02	\$91,802
Ricky Skaggs and Kentucky Thunder	Touring	875	\$63.50	\$55,561
CJRO	Cultural / Presenting	425	\$32.00	\$13,599
Colorado Symphony (Jul 26)	Cultural / Presenting	826	\$50.39	\$41,619
Tower of Power	Touring	1,105	\$67.27	\$74,334
Cleo Parker Robinson	Cultural / Presenting	158	\$35.28	\$5,574
Corinne Bailey Rae	Touring	560	\$71.12	\$39,825
Baaba Maal	Touring	656	\$31.75	\$20,829
Preservation Hall Jazz Band	Touring	921	\$57.13	\$52,621
The High Kings / Gaelic Storm	Touring	1,178	\$60.09	\$70,782
Christone Kingfish Ingram	Touring	999	\$66.09	\$66,023
Big Richard	Touring	744	\$46.90	\$34,890
<b>2024 SEASON TOTAL / WEIGHTED AVG</b>		<b>13,111</b>	<b>\$55.24</b>	<b>\$724,253</b>

**Professional Music & Dance**

The professional music and dance programming generates reliable revenue and appears to be growing its audience year over year, both of which are positive trends. The central challenge will continue to be artist cost inflation, which is being seen nationally. Performer fees as a percentage of ticket revenue were at 67% for the 2025 presented touring shows, this leaves limited margin even before the full production costs are applied. Artists whose guarantees are set in anticipation of a sell-out present a meaningful net risk with the current attendance levels. The intimate nature of the amphitheater is a genuine asset and may warrant higher ticket prices on larger name artists, such as Trombone Shorty. A review of the average ticket prices in similar sized markets may be warranted to benchmark for future seasons. Any pricing analysis should account for the structural differences between venues and accepted revenue-to-expense ratios to ensure comparisons are meaningful and actionable.

The CJRO relationship continues to stand out as a structurally efficient model with a revenue-split arrangement and minimal Center-side overhead. This produces a positive contribution reliably without the downside risk of guarantee-based touring bookings. We believe the Center is well positioned to explore whether similar co-presenting structures could be applied to a broader range of cultural and regional acts to supplement the touring calendar with lower-risk programming. This may be a model to mirror for expanded programming in the Ballrooms.

Figure 7: 2025 Arvada Center Summer Concert Series Average Ticket Price by Show

Arvada Center — Summer Concert Series   Average Ticket Price by Show				
2025 Season				
Show	Category	Paid Tickets	Avg Ticket Price	Ticket Revenue
Trombone Shorty & Orleans Ave	Touring	1,440	\$76.15	\$109,661
CJRO - Tribute to Arthur Fiedler	Cultural / Presenting	713	\$35.19	\$25,094
Digable Planets / The Soul Rebels	Touring	468	\$63.24	\$29,596
Colorado Symphony: Arthur Fiedler	Cultural / Presenting	727	\$57.98	\$42,154
The Denver Brass	Cultural / Presenting	892	\$25.43	\$22,685
Ozomatli with Las Cafeteras	Touring	527	\$65.23	\$34,377
Colorado Symphony: Mozart	Cultural / Presenting	1,135	\$49.38	\$56,048
Cleo Parker Robinson	Cultural / Presenting	204	\$34.42	\$7,021
The Robert Cray Band	Touring	937	\$55.01	\$51,542
The Wallflowers	Touring	1,450	\$57.79	\$83,791
Burton Cummings	Touring	791	\$79.74	\$63,076
FACE	Touring	862	\$45.36	\$39,103
Five for Fighting / Vertical Horizon	Touring	899	\$55.97	\$50,321
Clint Black	Touring	1,064	\$84.40	\$89,799
Keb'Mo' and Shawn Colvin	Touring	1,478	\$72.47	\$107,115
Samantha Fish	Touring	938	\$61.69	\$57,868
<b>2025 SEASON TOTAL / WEIGHTED AVG</b>		<b>14,525</b>	<b>\$59.85</b>	<b>\$869,251</b>

### Revenue and Expense Framework

The FY25 budget organizes performing arts costs into four categories that are worth reviewing separately:

- The Professional Music and Dance category shows \$808,000 in revenue against \$649,000 in direct expenses, a net of positive \$160,000.
- The Main Stage category shows \$2.23 million in revenue against \$1.64 million in expenses, a net of positive \$590,000.
- The Plays category shows \$396,000 in revenue against \$576,000 in expenses, a net gap of approximately \$177,000.
- The Production figure requires careful framing, as it represents the full production department, including production staff salaries (\$1.03 million), hourly production wages, and physical production costs for costumes, sets, electrics, and props. This department services not only the Performing Arts programs but Education programs as well.

The \$590,000 net contribution from the Main Stage productions represents the clearest evidence that the producing model generates meaningful earned revenue, but that revenue currently offsets approximately one quarter of the production infrastructure costs before the Plays category is factored in. Closing that ratio over time will require growing ticket revenue through increased attendance, ticket pricing optimization, or additional productions and presenting.

The total performing arts operating gap of approximately \$1.66 million in FY25 is the normal and expected pattern for a fully staffed producing organization of this type and scale. It is worth noting that the Center has taken multiple deliberate steps in FY26 and moving into FY27 to reduce this gap, including changes to the theater production model and the elimination of the event rental business, among other operational adjustments.

Closing the Performing Arts operating gap over the long term is a contributed revenue function as much as an earned revenue one. The combination of City of Arvada funding, SCFD, and private philanthropy covers this gap at the organizational level, and the sustained health of the Performing Arts program depends on all three remaining strong. As public funding sources face increasing pressure nationally, the organizational imperative to grow private contributed revenue becomes correspondingly greater. The Development and Fundraising Analysis section of this report addresses this in further detail.

### Action Items

- Explore additional adult and youth arts class sections and camp offerings should physical infrastructure capacity become available.
- Evaluate a deliberate conversion strategy connecting the education participants to the development program through accessible giving entry points and mission-focused cultivation.
- Continue the rebalancing of the Main Stage programming mix of a more sustainable ratio of musicals to plays.
- Review summer concert series ticket pricing against comparable markets, particularly for higher-demand touring acts.
- Explore additional co-presenting models similar to CJRO to supplement the touring calendar and for the Ballroom programming when it comes online.

# Development & Fundraising Analysis



## Development & Fundraising Analysis

Overall, the Arvada Center maintains a credible and well-established case for philanthropic support grounded in strong programming, education, and community engagement. Since its transition from a City entity to an independent nonprofit, the Center's individual giving program has demonstrated consistent growth and increasing donor loyalty, even within annual ebbs and flows of donors, programs, stewardship, and retention. At the same time, the Center's development outcomes are increasingly shaped not by staff capability or program quality, but by structural capacity limits and misaligned expectations of the realistic fundraising potential within its market.

This analysis examines the Center's fundraising and development model through an integrated assessment of revenue structure, donor dynamics, benchmarking against peer organizations, leadership and governance alignment, and exposure to funding risk. Taken together, these perspectives indicate that sustainable growth in contributed revenue is achievable, but would be supported by a recalibration of expectations, clearer performance metrics, and sufficient time for relationship-based fundraising strategies to mature, particularly during a period of executive leadership transition and in a philanthropic environment shaped by broader economic instability and evolving donor priorities.



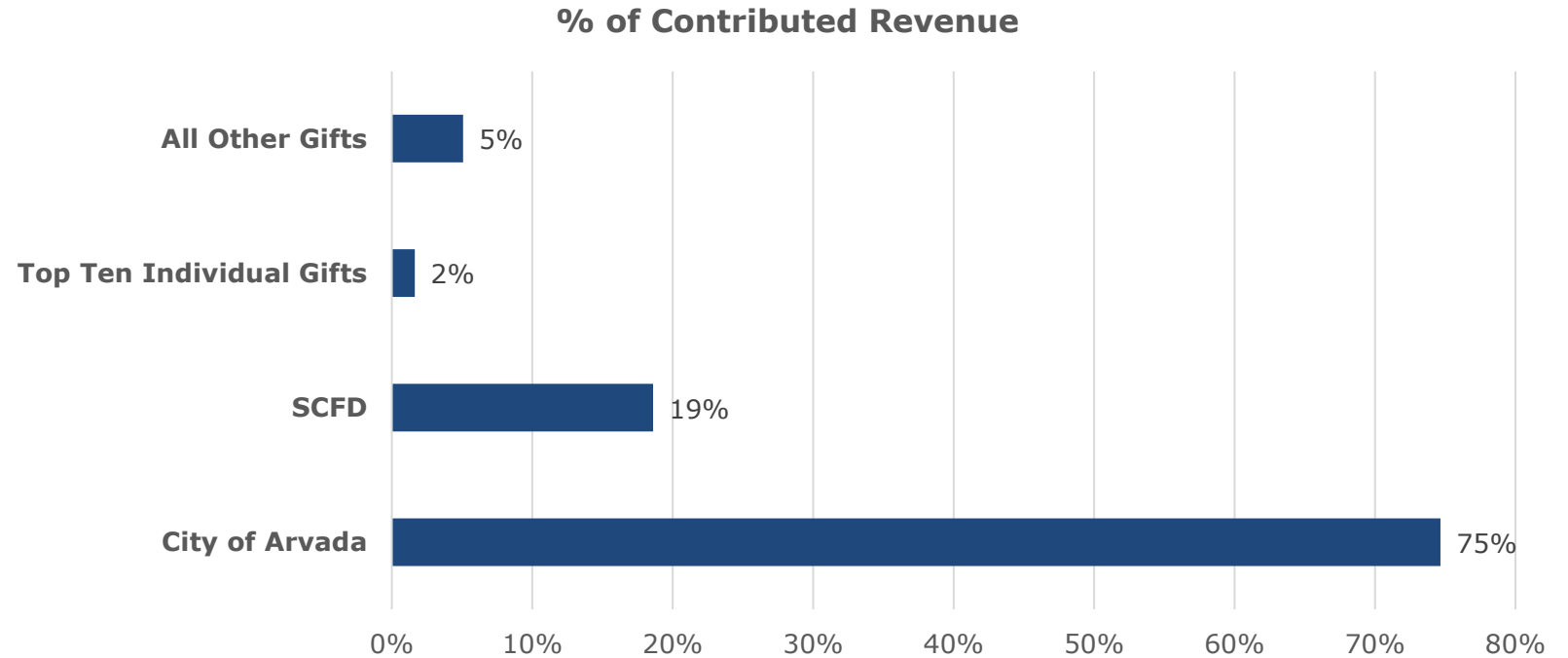
## Revenue Structure and Funding Concentration

Across recent fiscal years, the Center’s contributed revenue profile is supported by the consistent reliance on public funding sources, particularly the City of Arvada and the SCFD.

When viewed in aggregate, these sources form the financial foundation of the Center and underwrite core operations. Private philanthropy which includes individual, corporate, foundation, and event (gala) revenues function as a complementary layer of income, rather than a primary growth driver.

As illustrated in Figure 8, the Contributed Revenue Mix for FY25 structure provides a stable mix of contributed income sources, with City of Arvada funding as facility owner serving as a foundational component of financial stability.

Figure 8: Percentage of Contributed Revenue by Source

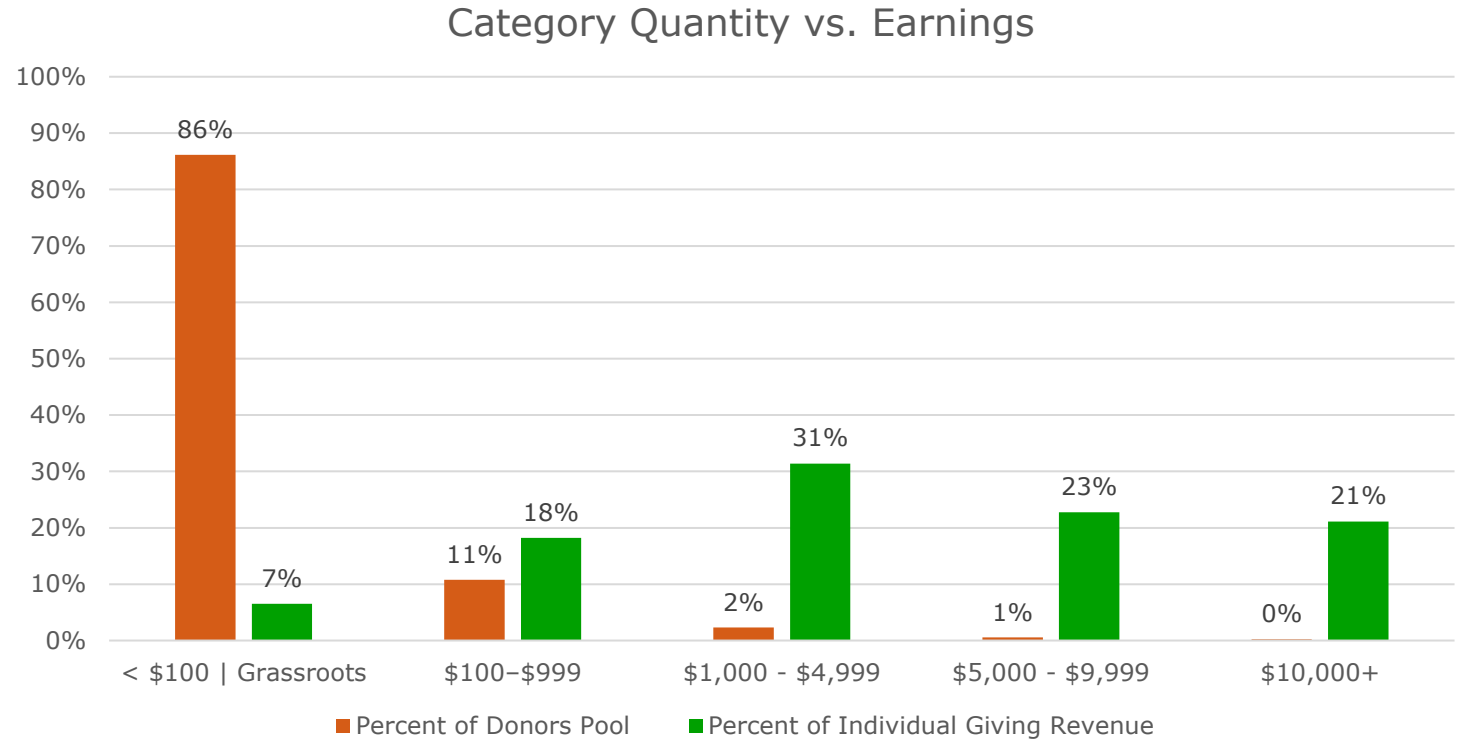


## Donor Dynamics & Giving Capacity

Analysis of individual donor data reveals a donor base that is broad, loyal, and relatively flat in terms of giving progression. The Center benefits from a wide pool of consistent donors, many of whom give annually or episodically at modest levels. At the same time, a small number of major donors account for a disproportionate share of individual giving revenue.

Figure 9 (FY25) illustrates that approximately 86% of individual donors comprise the grassroots level of giving (gifts \$100 or less) and collectively account for only 7% of total individual giving revenue, whereas roughly 3.5% of donors at the higher-level gift (\$1,000 and above) contribute approximately 75% of the annual individual giving revenue.

Figure 9: Analysis of Donor Base: Donor Quantity vs. Revenue Share



## Development & Fundraising Analysis

This distribution is consistent with well established fundraising patterns across the cultural sector, where a relatively small segment of donors typically accounts for most of the contributed revenue. Industry standards recognize that grassroots giving plays an important role in visibility, access, and community engagement; however, such contributions generally require a high level of staff effort relative to revenue yield. By contrast, major gifts are fewer in number but generate disproportionately greater impact when supported by intentional cultivation and stewardship.

The data further indicates limited progression from initial grassroots giving to higher level contributions to date. In mature fundraising programs, entry level gifts are typically treated as the beginning of a donor engagement pathway, with structured stewardship designed to identify capacity, deepen relationships, and encourage advancement over time. In the absence of consistent movement along this continuum, development effort can become concentrated on maintaining low yield activity rather than unlocking greater philanthropic potential.

When donors are examined by giving tier, the resulting profile reflects a wide base with a narrow top. Retention rates are generally strong, indicating meaningful connection to the Center's mission and programs. However, movement between tiers remains limited. Average gift size and year over year upgrade patterns suggest that most donors maintain established giving levels rather than advance incrementally over time.

This distinction is critical in assessing capacity. Strong retention does not, on its own, translate into increased philanthropic yield. While the data indicates that the Center's individual giving program has established a strong foundation of stewardship and donor loyalty, the next step is to implement more consistent moves management and progression tracking to systematically advance donors across giving tiers over time. This will have direct implications for both annual fund growth and longer-term campaign readiness.

Also, reflecting the broader analysis, current development staffing capacity is limited. Existing staff effort is appropriately directed toward supporting broad-based participation that generates modest overall revenue, while a much smaller cohort of donors accounts for the majority of individual giving and is primarily managed by development leadership. This structure reflects capacity constraints, not a lack of effort or effectiveness. With stronger systems in place to support portfolio management and donor progression, and with additional staff capacity over time, the team can apply its relationship-based strengths more intentionally where they will generate the greatest philanthropic impact. Growth in contributed revenue is not primarily a function of increased staff effort; it will depend on improved systems, expanded capacity, stronger board engagement, and expectations aligned to the Center's market and scale.

### Donor Dynamics and Giving Progression (\$1,000+)

Analysis of donors giving \$1,000 and above reveals a relatively small but highly consequential segment of the Center's individual giving base, accounting for a disproportionate share of total contributed revenue. While donors at these levels represent fewer than 3% of total contributors, they collectively generate more than 80% of individual giving dollars, underscoring the strategic importance of this cohort to overall fundraising effectiveness.

At the gift level of **\$1,000–\$2,499**, the Center recorded 62 donors in FY25, contributing approximately \$85,000 in total revenue with an average gift of \$1,344. Retention at this level remains strong at approximately 67%, indicating donor satisfaction and continuity once contributors reach this threshold. However, the data shows limited upward movement from this level into higher gift tiers, suggesting that many donors establish a stable giving pattern rather than advancing incrementally over time. New donor volume at this tier remains modest, reinforcing the conclusion that this level functions primarily as a retention-driven category rather than a dynamic feeder into larger gifts without additional intentional cultivation.

The **\$2,500–\$4,999** tier further illustrates this pattern. With 25 donors contributing approximately \$72,000 in total revenue and an average gift near \$3,000, this group demonstrates exceptionally weak retention of 20%. This level reflects a donor segment with potential capacity and alignment conflicts, yet the small pool size and limited annual inflow of new donors suggests that progression into this tier occurs infrequently. The data indicates that progression beyond this point is not occurring at scale, but the category is limited in size.

At the **\$5,000–\$9,999** level, donor quantity narrows further to 20 individuals, generating more than \$113,000 in contributed revenue. Retention at this tier is notably lower as well at nearly 44%, reflecting initial loyalty that lacks sustained engagement once donors reach this level of commitment. However, new donor acquisition into this tier remains minimal, reinforcing the conclusion that the Center's gift pipeline is not consistently producing upward movement into higher gift bands. The concentration of revenue within a very limited donor group increases both the strategic importance of stewardship and the potential exposure associated with donor loss or fatigue.

The **\$10,000+** category represents the most concentrated segment of the giving pyramid, with just 8 donors contributing more than \$105,000. Average gifts at this level average \$13,000. In past years, retention rates were higher at this level (at the inception of the giving program), reflecting a more fluid donor profile influenced by financial cycles, leadership transitions, and episodic giving behavior. Notably, a meaningful portion of new donor dollars appears at this level in previous years, suggesting that large gifts are more likely to emerge through exceptional circumstances or personal relationships than through systematic progression from lower tiers.

Taken together, the data indicates that the Center’s individual giving model at the higher levels operates as a **loyalty-based and relationship-dependent structure rather than a ladder progression system**. Retention among \$1,000+ donors varies across all tiers, reflecting an imbalance in donor satisfaction and mission alignment. However, movement between tiers is still limited, and new donor entry at the upper levels remains episodic. As a result, growth in individual giving is driven primarily by sustaining a small cohort of high-impact donors rather than expanding or advancing the major gift base more broadly.

From a strategic perspective, this pattern reinforces a key distinction between donor stability and donor advancement. The Center has successfully built trust and continuity among its highest-value supporters, but the data suggests that unlocking additional philanthropic capacity will depend on more intentional mechanisms for identifying, cultivating, and advancing donors across defined giving thresholds over time. Without such movement, individual giving outcomes will continue to emphasize reliability and retention over scalable growth, increasing reliance on a narrow set of high-capacity contributors.



Source: Turner & Townsend Heery

# Fundraising Effort, Infrastructure, and Yield

The Center's development budget reflects a staffing and expense structure oriented toward relationship management, stewardship, and donor experience. Salaries and benefits represent the largest category of departmental expenses, totaling approximately \$440,000 and accounting for roughly 76% of the FY26 budget. This staffing-intensive cost structure reflects a relationship-based fundraising model rooted in continuity and institutional knowledge rather than transactional activity.

In the current fiscal year, the Development program is projected to generate approximately \$750,000 in individual contributed revenue, exclusive of City of Arvada and SCFD funding. While this represents a notable increase over typical annual targets, FY26 includes two exceptional giving drivers that are not expected to recur. The total reflects approximately \$60,000 in one-time contributions associated with the outgoing CEO and \$170,000 in one-time funding tied to the Center's 50th anniversary. Similar to elevated ticket revenue in a strong title year, these results reflect special circumstances rather than a permanent shift in baseline performance. Although continued stewardship of these donors is encouraged, this level of giving should not be assumed in future years. Taken together, these conditions highlight both the labor-intensive nature of the current development model and the need to align staff effort toward sustaining and growing recurring individual giving beyond one-time or transitional gifts. As the Center transitions leadership, sustaining this level of individual giving will depend less on extraordinary one-time contributions and more on focused investment in donor progression and major gift cultivation.

The current staffing model effectively supports donor satisfaction and long-term engagement, reflecting a relationship-driven approach to fundraising. This performance is appropriate given existing capacity and prioritizes donor experience. However, without fully developed prospect management infrastructure and sufficient staff bandwidth, this approach is difficult to scale. In this context, a focus on donor progression infrastructure refers to the consistent application of portfolio segmentation, moves management discipline, clear giving pathways, and reliable CRM tracking. While elements of these systems are in place, they are not yet fully integrated or applied consistently across the program. As a result, staff capacity is largely absorbed by stewardship and broad-based engagement, limiting the team's ability to systematically prioritize and advance higher-potential donors.

Near-term focus, given current capacity, should be on strengthening portfolio segmentation and basic moves management discipline to better allocate staff time; more advanced progression tracking and pathway refinement can follow as systems and capacity mature. Constraints on growth are not driven by staff performance or effort, but by a combination of limited capacity and evolving infrastructure. Sustainable growth in contributed revenue will require both stronger systems and additional staffing capacity, along with increased board engagement and expectations aligned to the Center's market and scale.

When fundraising effort is evaluated relative to yield, the data does not suggest inefficiency. Instead, it confirms that the current investment level is appropriately matched to a steady-state development program. Generating materially higher levels of private philanthropy would require either expanded capacity, a redesigned donor progression strategy, or both and are changes that carry cost, time, and risk implications.

## Corporate Giving and Market Conditions

Corporate giving efforts at the Center requires recalibration and the planned hire of a Director of Corporate Giving reflects an important strategic shift already underway. Earlier assumptions regarding sponsorship and partnership potential no longer fully reflect post-COVID conditions in a competitive regional market. Corporate philanthropy has become more selective, more value-aligned, and increasingly relationship-intensive, with cultivation cycles that often extend eighteen months or longer from initial contact to realized revenue.

Market context is a critical factor in setting appropriate expectations for corporate fundraising growth. The Denver metropolitan region is home to a deep concentration of national and international corporate headquarters, including multiple Fortune 500 and Fortune 1000 companies headquartered in the City of Denver and surrounding suburban jurisdictions. These organizations often maintain formalized philanthropic strategies, centralized sponsorship budgets, and capacity for six- and seven-figure cultural investments. As a result, Denver-based cultural institutions benefit from proximity to a dense and competitive corporate philanthropy environment.

By contrast, while Arvada is located within the Denver metro area and benefits from regional connectivity, it does not host the same concentration of large corporate headquarters. Corporate presence within the City of Arvada is more heavily weighted toward mid-sized firms, regional offices, manufacturing facilities, and professional services companies, many of which operate with decentralized decision-making and more modest sponsorship budgets. These organizations may prioritize community partnerships, in-kind support, or targeted event sponsorships rather than large-scale, multi-year philanthropic commitments.



Source: Arvada Center

## Development & Fundraising Analysis

This distinction has direct implications for corporate fundraising potential. While proximity to Denver expands the universe of prospective corporate partners, geographic distance, competitive demand from larger institutions, and brand alignment considerations can limit the depth and immediacy of corporate investment available to Arvada-based organizations. As a result, corporate fundraising success for the Center is likely to depend on long-term relationship building, value-driven partnerships, and selective targeting rather than rapid revenue expansion.

The planned addition of a Director of Corporate Giving represents an important institutional investment and positions the Center well for measured, long-term growth in this area. However, expectations for near-term financial return should remain conservative. Benchmarking and peer experience indicate that corporate fundraising performance scales most directly with tenure, credibility, and Board-level access rather than effort alone. Early indicators of success should therefore focus on relationship development, pipeline growth, cross-sector alignment, and sponsor retention rather than immediate revenue outcomes.

Taken together, these market conditions underscore the importance of aligning corporate fundraising goals with regional realities, organizational scale, and the time required to establish trust-based partnerships in an increasingly competitive and value-driven corporate giving landscape.



### Foundation & Government Grants

Review of the Center’s foundation and government grant activity indicates a development function that is effective, disciplined, and well aligned with both organizational capacity and prevailing grantmaking conditions within the cultural sector. The data does not suggest underperformance or inefficiency; rather, it reflects a grant strategy centered on funder alignment, relationship continuity, and administrative sustainability over volume-driven pursuit or speculative growth.

Across recent fiscal years, win rates remain stable in most years and may increase notably in the current fiscal year. This improvement is best understood as the cumulative result of repeat funder relationships, disciplined prospect selection, and grant cycle timing, rather than a structural shift in long-term fundraising capacity. As such, the data does not support interpreting current performance as a new baseline, but rather as a reflection of the episodic and relationship-dependent nature of grant funding in a competitive environment.

The composition of awarded grants further reinforces the strategic posture of the program. A meaningful share of total grant revenue is generated by a relatively small group of repeat or multi-cycle funders, consistent with sector norms in which institutional trust, demonstrated impact, and reporting reliability drive renewal more than novelty or scale. In this context, reliance on repeat funders signals credibility and effective stewardship, while also defining the practical limits of near-term expansion. Incremental growth is therefore more likely to occur through deepening aligned relationships than through broad diversification or increased application volume.

Denial data supports this interpretation. The most frequently cited reasons for unsuccessful applications highly competitive processes, limited award availability, or first-time applicant status mirror sector-wide conditions rather than deficiencies in proposal quality or organizational fit. In several cases, denials are accompanied by feedback or encouragement to reapply, suggesting that these outcomes often function as part of a longer cultivation cycle rather than a binary measure of effectiveness.

From an operational perspective, the Center’s grant activity appears appropriately scaled to available staff capacity and infrastructure. The data reflects active eligibility screening, selective pursuit decisions, and attention to post-award compliance and reporting requirements. Nearly half of awarded grants carry formal reporting obligations, reinforcing that grant revenue is not administratively neutral and should be evaluated on net organizational benefit rather than gross dollars alone. Constraints on grant growth therefore reflect cumulative labor and compliance demands more than staff capability or strategic intent.

FY26 year-to-date results further reinforce this interpretation. As of January 7, 2026, the Center has secured approximately **\$56,500 in foundation and government support**, representing **41% of the FY26 grant revenue goal of \$138,000**. Of this total, **roughly \$40,600 is unrestricted**, with the balance restricted to specific programs or purposes. This mix is consistent with prior years and reflects both the timing of grant cycles and the Center's continued emphasis on aligned, renewal-oriented funding rather than high-volume pursuit. Performance is consistent with historical patterns and does not indicate a deviation in effectiveness or strategy.

Viewed against industry standards, the Center's approach aligns with characteristics common to effective, mature cultural organizations. Foundation and government funding functions most reliably as a stabilizing and complementary revenue stream, not as a primary engine for transformational growth. Government funding by and large (minus local support) will remain a constant variable and should not be a large stream to rely on. Sustainable grant portfolios emphasize repeatability, mission alignment, and long-term relationship development over pursuit intensity or short-term yield. Within this framework, the Center's grant strategy demonstrates appropriate discipline and strategic clarity. It delivers reliable, mission-aligned support, reinforces credibility with public and private funders, and manages risk through selectivity and relationship focus. While incremental growth may occur over time through renewal or modest portfolio expansion, the data indicates that foundation and government grants are most effective when positioned as a stabilizing component of the contributed revenue mix rather than a lever for rapid scale.

Taken together, the evidence indicates that the Center's grant program is performing effectively relative to market conditions, organizational scale, and sector norms. Effectiveness in this context is best measured by sustainability, alignment, and protection of staff capacity, supporting the broader development strategy by providing dependable support while reserving long-term growth expectations for revenue sources better suited to scale.

# Benchmarking Context and Comparable Performance

Benchmarking against peer organizations reinforces the importance of aligning fundraising expectations with market scale, governance structure, and staffing investment. As detailed in the Benchmarking Analysis section of this report, the Center's current development performance aligns most closely with organizations operating in suburban or secondary markets that combine strong community engagement with modest private fundraising depth.

Institutions such as People's Light demonstrate that effective fundraising performance in suburban markets is achievable when individual giving programs are intentionally tiered, donor benefits are clearly articulated, and Board members actively participate as relationship facilitators. Importantly, their success reflects disciplined structural choices rather than market size alone. People's Light pairs a clearly defined donor ladder with consistent Board engagement and a development model designed to move donors systematically from participation to higher levels of support. **This comparison suggests that Arvada's market is capable of supporting stable and growing private philanthropy, but only when internal systems and governance practices are intentionally aligned toward donor progression.**

By contrast, larger institutions such as the Alley Theatre operate within a fundamentally different ecosystem. Their fundraising performance is supported by corporate-heavy boards, larger and more specialized development teams, and donor bases calibrated to significantly higher operating budgets. These organizations typically benefit from proximity to dense corporate and individual wealth markets, long-standing major gift cultures, and tolerance for higher fundraising risk. While instructive as upper-range reference points, their outcomes are not directly transferable to the Center without corresponding changes in Board composition, staffing scale, prospect infrastructure, and organizational risk appetite.

Viewed across the full peer set, several patterns emerge that help contextualize the Center's current position. **Organizations that generate substantially higher levels of contributed revenue tend to share common structural characteristics: clearly defined donor ladders that prioritize progression, dedicated staff time for major gift cultivation, diversified private revenue streams that reduce reliance on any single source, and Boards that view fundraising as a cumulative, long-term responsibility rather than a short-term revenue lever.** Where these elements are less fully developed, fundraising results tend to emphasize broad participation, strong donor loyalty, and stability over rapid revenue growth.

Against this backdrop, the Center's development program shows evidence of strength in engagement and continuity but also reflects the limits typical of organizations that have not yet fully operationalized donor progression and major gift strategy at scale. The benchmarks suggest that meaningful growth in private fundraising is achievable; however, it is unlikely to occur through incremental effort alone. Rather, it will require deliberate alignment among staffing focus, Board leadership, and systems that support the transition from participation-based fundraising to deeper philanthropic investment.

## Leadership Transition, Governance, and Capacity Alignment

This analysis coincides with a meaningful leadership transition that creates both risk and opportunity. The arrival of a new CEO with fundraising experience, alongside the new Director of Corporate Giving, presents a pivotal reset moment for the development program. This period should be treated explicitly as an investment phase, allowing leadership the runway necessary to build donor relationships, establish credibility, and align internal systems with external expectations.

Protecting the development team from short-term pressure during this transition is essential. Relationship-based fundraising is cumulative, and premature evaluation against aggressive annual targets risks undermining progress before it can be realized. Clear communication between leadership and the Board regarding cultivation timelines, realistic yield expectations, and interim indicators of success will be critical to maintaining alignment.

Board engagement remains a central driver of future philanthropic capacity. While the current Board successfully guided the Center through its nonprofit transition, the next phase will require expanded emphasis on philanthropic leadership. **Benchmarking indicates that Boards with balanced representation from corporate, legal, finance, and real estate sectors, and with clear expectations around giving, advocacy, and relationship facilitation, generate more consistent and diversified contributed revenue.**



Source: Arvada Center

### Board Governance & Structure

The Center's current Board of Directors reflects a broad, community-oriented governance model that prioritizes geographic, civic, and mission representation of 21 members (plus 2 ex-officio). In total, the **Board is larger than several benchmarked peers and** is closer in size to People's Light and the large-metro institutions, while operating in a mid-sized suburban market. Compared to the benchmark set, the Center's board size exceeds Cotuit Center for the Arts (16 members) and Maude Kerns Arts Center (8 members) and is generally aligned with or larger than People's Light, which operates with 27 trustees and 15 honorary members. Unlike People's Light, which differentiates between governing trustees and honorary or advisory members, the Center's structure concentrates governance responsibility within a single, comparatively large board. This structure emphasizes inclusivity and representation, but it can diffuse fundraising accountability when expectations are not clearly tiered.

Board composition is where the most significant divergence from high-performing fundraising peers appears. The benchmarking analysis shows a consistent relationship between board profiles and fundraising efficiency. Organizations such as the Alley Theatre and Alliance Theatre, operating in larger markets, are governed by boards dominated by senior corporate, financial, legal, and industrial leaders. These boards are smaller relative to organizational scale but carry high collective giving capacity and strong access to corporate philanthropy, which directly supports their superior fundraising efficiency. Fundraising effectiveness depends on clear and complementary roles between staff and the Board. Staff are responsible for execution, including donor relationships, stewardship, and fundraising systems. The Board provides governance, sets expectations, contributes personally, facilitates introductions, supports major and corporate giving, and serves as ambassadors and stewards of the Center. Clarity in these roles is essential to strengthening overall fundraising performance.

By contrast to the benchmarks, the Center's board reflects a composition that strongly reinforces mission alignment, community trust, and public value, which is a genuine organizational strength. The opportunity ahead is to expand and diversify the composition by adding in members from finance, real estate, technology, and senior corporate sectors in the Denver metro area, bringing greater fundraising leverage without displacing the community centered character that distinguishes the Center's current Board.

Ex-officio representation further underscores the Center's public accountability model. The presence of City-related ex-officio members reinforces alignment with municipal priorities, a structure not mirrored among nonprofit-owned benchmark peers. This governance feature is appropriate given the Center's operating context, but it also underscores why deliberate expansion and change in private-sector representation is the lever most available to the Center for strengthening its fundraising capacity over time.

Overall, the benchmarking comparison suggests that the Center's board structure is well aligned with community stewardship and mission oversight, but under-optimized as a fundraising asset relative to peer organizations. The issue is not board commitment or size, but diversity of experience, composition and role clarity. Deliberately expanding board composition to include corporate leadership from the Denver metro area would strengthen fundraising performance while preserving the board's community-centered nature. The upcoming executive transition presents a timely opportunity to conduct a board competency and composition exercise, aligning current strengths with the skills, networks, and giving capacity needed for the Center's next chapter. Paired with a focused recruitment strategy, this approach can position the board to evolve into a stronger philanthropic asset without losing its institutional identity.

### Strategic Implications and Scope Boundaries

Looking ahead, philanthropic growth should be understood as an enabling function rather than a standalone objective. The Center’s strategic aspirations, including expanded facility activation, education growth, and potential future capital initiatives, will require a stronger and more resilient private revenue base to complement public funding and manage long-term volatility.

Importantly, this analysis does not establish fundraising targets, predict campaign outcomes, or define an upper-bound philanthropic ceiling. Rather, it assesses current structural readiness, capacity trends, and alignment relative to peer benchmarks. Determining the full extent of fundraising potential, including leadership gift identification and campaign readiness, would require a dedicated next-phase capacity or feasibility assessment.

The most durable development programs observed across the peer set reflect patient, disciplined investment in people, systems, and relationships. By aligning internal expectations with market realities, benchmarking insight, and the timing of leadership transition, the Center is well positioned to strengthen and diversify its philanthropic revenue over the medium term.



Source: Arvada Center

### Action Items

- Commission a dedicated capacity study to establish the philanthropic ceiling, identify major gift prospects and provide the Board and incoming CEO with an independent foundation for future development planning.
- Conduct a structured expectation and goal setting workshop with the incoming CEO and Chief Advancement Officer to establish shared definitions of success and realistic cultivation goals and priorities for the next two to three years.
- Reach a consensus on the strategic direction on the gala and a shared agreement on the intent to continue scaling it or managing it as it's current level and how staff support is allocated to supporting it.
- Provided clear and calibrated expectations based on market capacity to the new Director of Corporate Giving and an evaluation framework grounded in pipeline development and relationship growth reflecting the longer cultivation cycles typical for corporate giving.
- Conduct a board competency and composition exercise with incoming leadership to align board recruitment with the skills, networks, and giving capacity needed to support future fundraising growth.

# Optimized Facility Utilization

## The Ballrooms & History Museum



## Optimized Facility Utilization

The Arvada Center has an opportunity to meaningfully expand both its programming capacity and its community reach through targeted, phased improvements to existing spaces within the facility. Our assessment indicates that the two areas with the most immediate and impactful potential: the Ballrooms and the History Museum, both represent underutilized assets that could be strategically reimaged to better serve current and future demand.

As part of our utilization analysis, we conducted on-site observations, reviewed scheduling and operational patterns, and examined how each space aligns with emerging programmatic needs. This work allowed us to identify clear opportunities where layout, flexibility, and functional adjacencies could be enhanced to improve usability and support a broader mix of activities.

Through subsequent collaboration with Chris Wineman at Semple Brown, we translated these insights into conceptual reconfigurations that improve space functionality while honoring the Center's architectural intent and operational realities. By optimizing how these key spaces are configured and deployed, the Center can create a more agile facility that supports increased program volume, accommodates diverse educational and community uses, and positions the organization to more effectively respond to evolving audience expectations.

Together, these changes would allow the Center to diversify its publicly ticketed programming, deepen its education portfolio, and generate new revenue streams, all while preserving the operational flexibility the facility depends on year-round.



Source: Turner & Townsend Heery

## Optimized Facility Utilization

### Ballrooms Spatial Reconfiguration

Arvada Center leadership has begun exploring the potential for Ballroom A to operate as a smaller unique performance venue that complements the existing theater portfolio. This concept reflects a growing recognition that the Ballrooms are a flexible asset capable of supporting a wider range of artistic and community uses than its current configuration typically allows.

Initial discussions have focused on how the space could be adapted to host small to mid-scale performances, including music, comedy, spoken word, and emerging artists. This type of programming has the potential to reach new audiences, activate the facility in underutilized times, and offer a unique alternative to traditional theater stages for performers. By positioning Ballroom A as a multi-purpose performance environment, the Center could test new program ideas, respond quickly to market interest, and create an additional entry point for first-time patrons.

With this in mind, our team has developed an expanded vision of this concept, one that incorporates Ballroom B and C to create a larger, more versatile performance environment with greater capacity for tickets and concessions sales. We recommend that a five-year plan be developed to activate the Ballrooms as a flexible, purpose-built performance venue. Should this prove the concept, further consideration should be given to constructing out the space for greater acoustic separation by replacing modular partitions with permanent wall structure.

In a phased approach, the first phase would combine Ballroom A and B into a single, larger venue, with Ballroom A serving as the primary entrance, bar, and concessions area. This configuration creates a self-contained space that can operate independently from other programming elsewhere in the facility and will allow multiple events to occur simultaneously. Locating concessions within the performance space itself, subject to Colorado liquor law requirements, is particularly suited to music events, as it eliminates the need for patrons to leave the performance area and has potential to increase revenue. It also creates a more casual, club-like atmosphere that may attract a different type of patron than the Center typically serves.



Source: Turner & Townsend Heery

## Optimized Facility Utilization

The median age in Arvada is 40, slightly above the Denver-Aurora-Lakewood MSA median of 37, and the median household income is \$117,000, which exceeds the MSA figure of \$105,000. These demographics reflect a potential audience with both the interest and means to engage with a broader range of programming in an intimate, flexible venue setting.

In terms of versatility, the combined Ballrooms would support a wide variety of **arts programming**, including improv/comedy, jazz and classical ensembles, contemporary music, and small theater readings and performances. This versatile space may allow for greater **Humanities programming**, such as speakers, author talks, panel discussions and spoken word/poetry events. To preserve maximum flexibility, we recommend using removable risers to construct a stage, which allows for reconfiguration into a theater-in-the-round format or a smaller stage footprint depending on each event needs. This flexibility is essential given that the Ballroom spaces currently host field trips and camps more than 200 days annually.

For seating, we recommend exploring both a cabaret configuration with tables and chairs and a traditional theater-style arrangement. Approximate capacities for each configuration are illustrated in the layouts following.

We have also provided a layout showing how telescopic seating could be incorporated to achieve a raked seating configuration, though this option may reduce the overall flexibility of the space and should be weighed accordingly.

Once the performance use of the space has been established and proven successful, there is potential to install roll-up, garage door-style openings at the entrance to connect the Ballrooms to the adjacent patio, opening the space outward during warmer months and expand in appeal and capacity.

Ballroom E should remain dedicated to its current function as a rehearsal space, with Ballroom D serving as a sound buffer between the rehearsal activity and the activated performance Ballrooms.

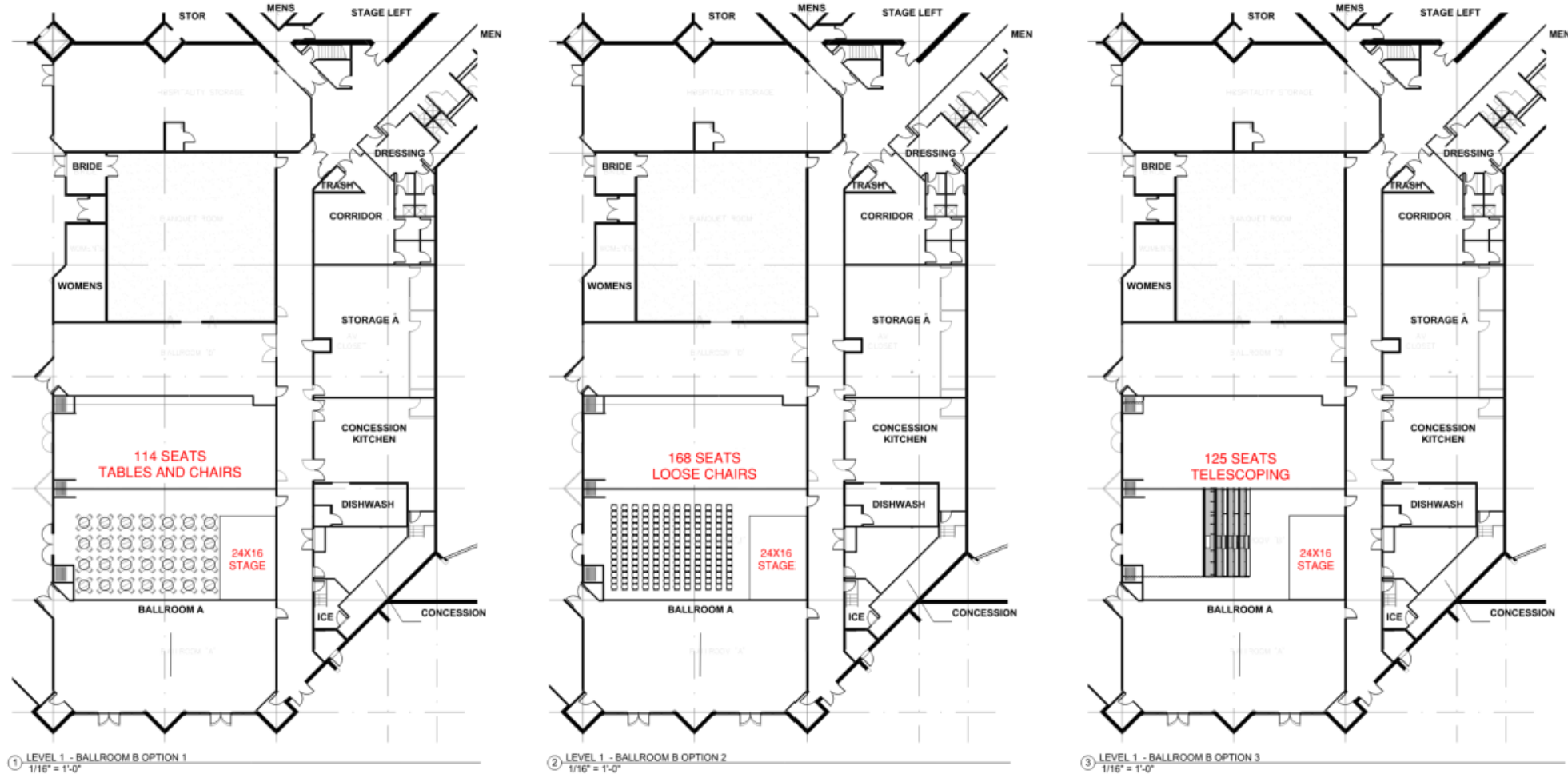


Source: Turner & Townsend Heery

## Optimized Facility Utilization

Early study of the Ballrooms concept yields seating capacities that range between 114 to 168 seats. It is important to note that all layouts presented here were developed without access to structural drawings. Should the Center wish to move forward with any of these configurations, it is strongly recommended detailed architectural and structural drawings be commissioned prior to implementation.

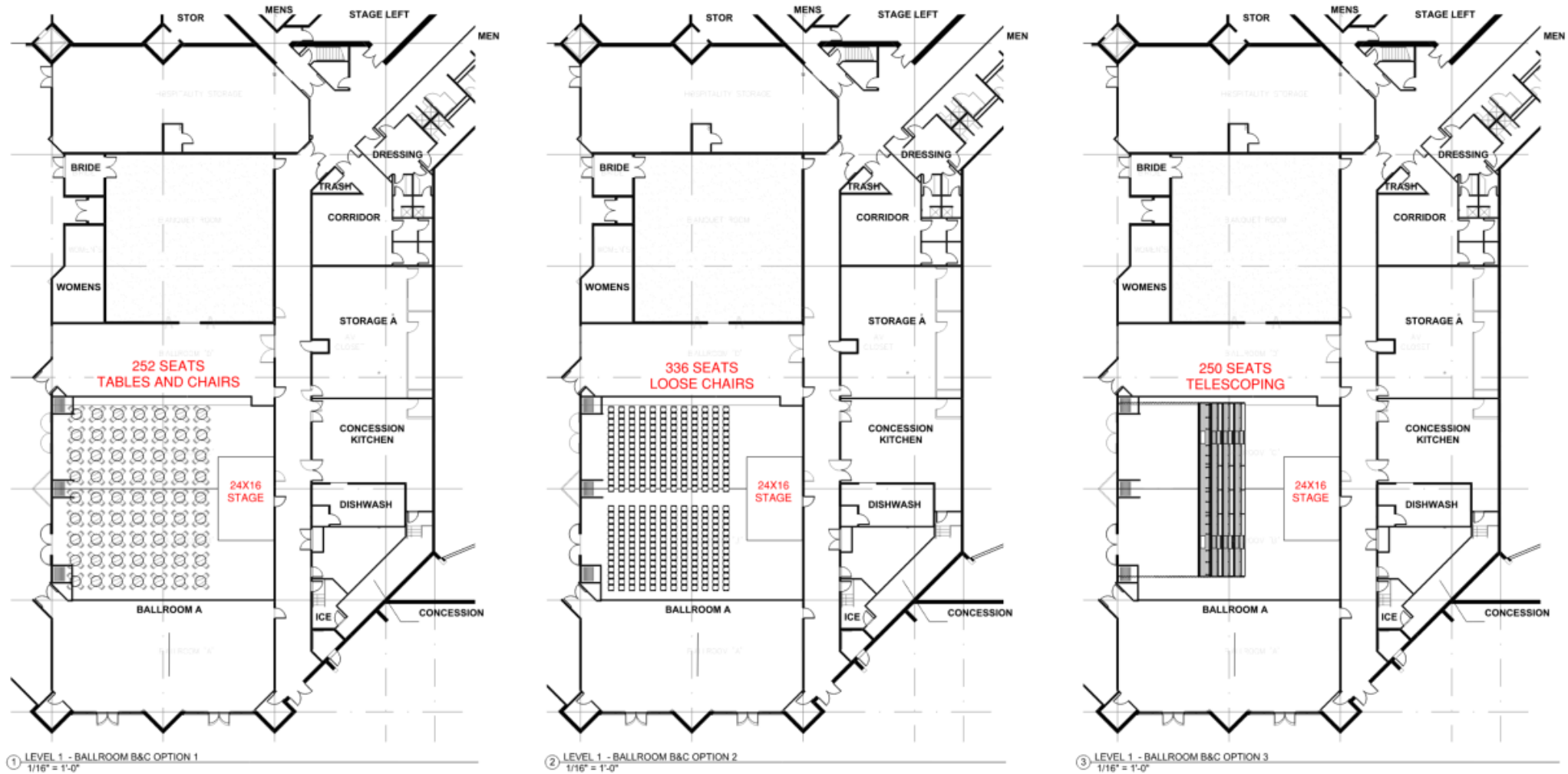
Figure 10: Ballroom B – Options 1, 2, and 3



Source: Simple Brown Design

Optional inclusion of Ballroom C would allow for a larger expansion of seating capacity roughly between 250 to 336 seats.

Figure 11: Ballroom B & C – Options 1, 2, and 3



Source: Sample Brown Design

## Optimized Facility Utilization

### History Museum

The current location of the History Museum presents an opportunity to meaningfully expand the Center's education programming. By relocating the History Museum to an off-site facility, the vacated space can be transformed into a suite of dedicated education rooms that would substantially increase the Center's capacity to serve students, community members, and program participants.

An important first action to precede any future buildout is the removal of the Haines log cabin. Center staff has indicated that the historical society is ready to relocate its artifacts and collections housed at the Center but would need assistance from the City for the removal of the cabin structure. Our recommendation is for the Center to work with the City and the historical society to prioritize the removal of the cabin as soon as practicable, even if the structure is held in temporary storage until a permanent location is identified. This step is the prerequisite that will unlock the Center's ability to greater usage of this space.

Following the removal of the cabin and other artifacts from the space, the Center with a modest investment to prepare the space for active use, can begin deploying it for field trips, workshops and a gathering space for camps during lunches well in advance of any formal buildout. The immediate usage of the space for these revenue generating programs will help to build greater capacity and expanded uses needed by the Center now while long-term planning are developed and financed.

As part of the long-term plan, our recommendation is to convert the History Museum into an education lobby, providing direct access to the large education studio and two additional studio spaces as is show in Figure 12 on the following page. This reconfiguration would create a cohesive education wing with improved flow, natural light, and dedicated programming capacity.



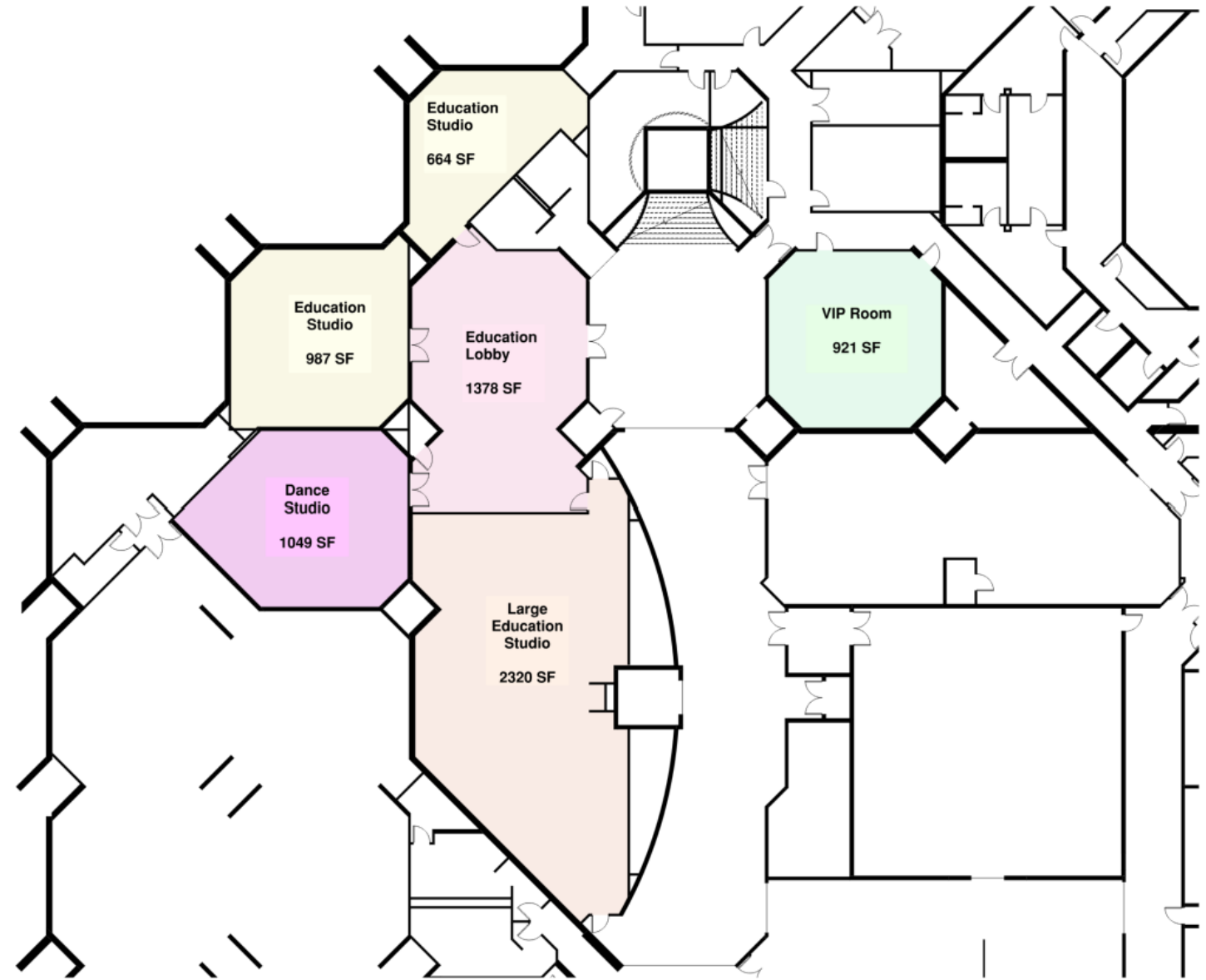
Source: Arvada Center

### Studios

As part of this reorganization, we recommend relocating the existing main-level dance studio to the newly create education wing. The new dance studio would offer higher ceilings and access to natural light from above, creating an improved environment for dance instruction. The vacated main-level space could then be repurposed as a multi-function room available to the Development team for donor cultivation events and VIP gatherings. Given the current access to this space requires passage through backstage areas, it carries a natural sense of exclusivity and a behind-the-scenes intimacy that can be a meaningful asset in donor relations and cultivation.

### Donor and VIP Spaces

Dedicated donor and VIP spaces are a meaningful and often an underestimated asset in nonprofit arts organization's development program. The ability to offer current donors and board members, as well as prospective supporters an exclusive, curated experience, separate from the general public creates a sense of belonging and recognition that enhances traditional cultivation strategies. These spaces signal an organization has made an investment in donor relationships and create natural opportunities for leadership to connect with supporters in an environment that feels personal and purposeful, rather than transactional.



LEVEL 1 - OVERALL FLOOR PLAN -  
EDUCATION SUITE OPTION  
1/8" = 1'-0"

Figure 12: Education and Additional Studio Spaces

Source: Semple Brown Design

## Optimized Facility Utilization

The Center's existing donor lounge, located adjacent to the Main Stage Theater, is a well-used and valued amenity, however its size limits the Center's ability to host meaningful cultivation gatherings, receptions, or pre-show VIP experiences at a scale that reflects the ambitions of the organization. A second, more flexible donor and VIP space would meaningfully expand the Center's capacity to cultivate new donors, deepen relationships with existing patrons, and create tiered engagement opportunities across different giving levels. Personal access and exclusivity are among the strongest drivers of major gift decisions in the arts and culture sector and organizations that invest in the infrastructure to deliver those experiences tend to see corresponding growth in contributed revenue over time.

The proposed multi-function space in the vacated main-level dance studio space is well positioned to serve this purpose and allow for receptions, intimate seated dinners and small programmatic events that can be tailored to specific donor segments. Whether used as a dedicated VIP lounge or a flexible space this room would give the development team a tool that can have a direct and measurable impact on the future fundraising trajectory.

Expanding the Center's education capacity alongside the activation of the Ballrooms as a performance venue creates a compounding benefit, allowing the facility to develop greater utilization capacity, serve a broader cross-section of the community and provide access to more varied programming throughout the year allowing for strengthening of both earned and contributed revenue over time.

As with the Ballrooms reconfiguration, all education space layouts were developed without access to structural drawings. Should the Center wish to proceed, detailed architectural and structural drawings are recommended before any decision are finalized.

### Action Items

- Develop a multi-year phased activation plan for the Ballrooms as a flexible performance venue.
- Test low-risk Ballroom programming events in the near term, such as comedy, jazz or lectures and author talks to validate the audience demand and build operational experience in the space.
- Engage with the City of Arvada and the Arvada Historical Society for the removal of the Haines log cabin.
- Utilize the vacated History Museum footprint as additional space for field trips, workshops and camp gathering activities as soon as possible.
- Evaluate and assess the relocation and repurposing of the main level dance studio to create a larger donor cultivation/VIP space.

# Benchmarking Research & Analysis



### Overview & Approach

As a multidisciplinary arts organization with a producing theatre, education program, gallery, and outdoor amphitheater operating under a single organizational mission, the breadth of programs is a source of enormous strength and an equally significant operational challenge for developing benchmark standards. With no singular peer organization replicating this model in full, our benchmarking analysis is designed to be deliberately comparative rather than prescriptive. We identified five peer organizations, each selected because they illuminate a specific dimension of the Center’s work, and examined each across four areas: fundraising efficiency, earned and contributed revenue balance, education programming structure, and organizational governance.

Financial data draws primarily from publicly available 990 data, supplemented by annual reports, organizational websites, and direct program research. In addition, we drew national context from the GIA’s Public Funding for the Arts 2025 report and TRG Arts’ North American Arts Audience Trends analysis from March 2026.

### National Context

The financial environment for mid-sized nonprofit arts organizations has shifted since the pandemic, and understanding the national backdrop is essential to interpreting both the Center’s current position and strategic options.

Public arts funding in the United States leveled off in 2025 as pandemic-era relief ended. The NEA received \$207 million in FY25, unchanged from FY24, while state arts agency funding fell approximately 8.5% and local government arts spending declined by a similar margin. The total public arts funding environment nationally was approximately \$1.68 billion or \$4.99 per person. Critically, this recalibration means that mid-sized organizations like the Center face a tighter funding climate that offers fewer awards overall. This shift pushes organizations towards a greater reliance on private philanthropy and earned income, the areas where this Benchmarking Research & Analysis focuses.

On the earned revenue side, national audience trends reflect ongoing recovery. Donor volume is growing, but average gift sizes are declining. This means that organizations growing their contributed revenue are largely doing so by broadening their donor base rather than deepening it, making donor retention and conversion strategies increasingly important. Organizations with strong identity-based connections to their audiences and communities are better positioned to resist this trend.

## Financial Profiles

The following table provides a high-level financial comparison across benchmarked organizations, using the most recent available 990 data. Organizations vary significantly in scale, market size, and program mix, which is reflected in their revenue totals. The Arvada Center sits in the upper-middle range of this group, with total revenue that exceeds People’s Light and Cotuit Center for the Arts significantly, while remaining well below the Alley Theatre.

People’s Light, a LORT regional theatre with strong national standing, operated at a significant deficit (\$2.2M) in its most recent fiscal year. While Alley Theatre did see a significant net income increase between 2023 and 2024, it is driven largely by a nearly \$2 million increase in investment income in FY24. We have not included Alliance Theatre’s data here as they are part of the larger Woodruff Arts Center and we were not able to extract the data specifically related to the theatre program.

Figure 13: Benchmark Research & Analysis Financial Profiles

<b>Financial Profiles at a Glance</b>			
<b>Organization</b>	<b>Total Revenue</b>	<b>Total Expenses</b>	<b>Net Income / (Loss)</b>
Arvada Center	\$13,488,091	\$14,643,287	(\$1,155,196)
People's Light	\$5,105,629	\$7,340,618	(\$2,234,989)
Alley Theatre*	\$26,309,181	\$25,046,621	\$1,262,560
Cotuit Center	\$2,969,828	\$3,122,630	(\$152,802)
Maude Kerns Arts Center	\$397,578	\$398,161	(\$583)

*\*Alley Theatre net income for 2024 is driven largely by investment income which saw a notable \$2 million increase between 2023 to 2024*

Source: Organization 2024 IRS 990 Form

## Revenue Mix: Earned vs. Contributed

One of the most important structural questions for any nonprofit arts organization is the balance between earned and contributed revenue. Earned revenue, primarily through ticket sales, education program fees, and facility rentals, provides operational predictability and reflects audience engagement. Contributed revenue, including individual giving, foundation grants, and government support, provides the financial cushion that allows organizations to take artistic risks, serve underserved audiences, and invest in long-term capacity.

The Center’s revenue mix is notably more balanced than People’s Light or Alley Theatre, with earned revenue representing 43% of total income in FY24. This is a meaningful differentiator and a structural strength. The Center’s diverse programming, particularly its outdoor amphitheater and education programs, generates earned revenue streams that a more narrowly focused producing theatre cannot replicate.

However, the FY24 data also reveals a vulnerability: even with this balanced mix, the Center ran a deficit of over \$1 million. The gap between revenue and expenses is not primarily a contributed revenue problem; it reflects the underlying cost of operating a multidisciplinary organization at this scale. Expense management, program cost recovery, and earned revenue growth strategies are all relevant and must be assessed together moving forward. With the cost of producing continuing to rise, it will be increasingly important to evaluate both earned and contributed revenue annually to maintain balance.

Figure 14: Benchmark Research & Analysis Revenue Mix

Revenue Mix: Earned vs. Contributed				
Organization	Contributed Revenue	% of Total	Program Services Revenue	% of Total
Arvada Center*	\$7,981,602	57%	\$6,020,804	43%
People's Light	\$3,103,144	73%	\$1,138,516	27%
Alley Theatre	\$14,011,704	61%	\$8,889,491	39%
Cotuit	\$1,326,051	49%	\$1,358,500	51%
Maude Kerns	\$232,978	36%	\$411,443	64%

Source: Organization 2024 IRS 990 Form

*\*Arvada Center 990 contributed income includes City of Arvada funding and SCFD funding as part of contributed income streams.*

## Theatre Program Cost Recovery

Across all benchmarked producing theatres, a consistent pattern emerges: earned income covers only a fraction of production costs. This is a structural reality of professional producing theatre. These benchmarks provide a useful frame for the Arvada Center’s own theatre program. At the scale the Center operates, a cost recovery rate of 30-44% from earned income is consistent with peer performance where contributed revenue is not supplementing the theatre program; it is a necessary structural subsidy. An analysis of the Center’s financial sustainability must account for this inherent subsidy requirement and build contributed revenue strategies that recognize the Theatre program as a core cost center rather than a revenue generator.

Figure 15: Benchmark Research & Analysis Theater Program Cost Recovery

Theatre Program Cost Recovery			
Organization	Program Expenses	Program-Related Revenue	Cost Recovery Rate
Arvada Center	\$6,443,493	\$3,440,464	53%
People's Light	\$3,670,309	\$1,118,396	30%
Alley Theatre	\$20,083,954	\$8,889,491	44%

Source: Organization 2024 IRS 990 Form



Source: Organization IRS 990 Form

Source: Arvada Center

## Fundraising Efficiency

Fundraising efficiency, measured as dollars raised per dollar spent on fundraising, is a critical performance metric that reflects both the quality of an organization’s donor relationships and the productivity of its development infrastructure. The following comparison draws from 990 data across benchmarked organizations.

The Alley Theatre’s exceptional fundraising efficiency (\$7.68 raised per \$1 spent) reflects two structural advantages the Arvada Center does not fully share: a board composed primarily of senior executives from the energy, finance, and industrial sectors in a top-10 media market and a significantly larger development team relative to the Center’s overall budget. The Alley Theatre’s Houston market also enables a level of corporate sponsorship that may not be available to the same degree in the Denver metro area. That said, the Alley Theatre’s performance sets an aspirational benchmark and points to the importance of board composition as a development lever.

People’s Light at \$5.63 raised per \$1 spent is the most directly comparable benchmark, given the similarity in organizational scale and producing mission. Their model is instructive: a clear tiered donor program with tangible, identity-based benefits (Lantern Sponsorship program), a strong Spotlight Society for donors at \$1,000 and above, and a board weighted toward finance and legal professionals who bring both networks and giving capacity. Notably, People’s Light achieves this efficiency despite a board composition that is less corporate-heavy than the Alley Theatre, showing that relationship quality and program clarity matter at least as much as market size.

Cotuit Center for the Arts’s lower efficiency ratio (\$3.13 raised per \$1 spent) reflects in part the nature of its donor pool (a seasonal Cape Cod community with a smaller year-round base) and a more limited individual major gifts program. However, their membership revenue has grown approximately 17% annually in recent years, suggesting that consistent cultivation and a compelling tiered offering can generate meaningful year-over-year growth even in a constrained market.

Figure 16: Benchmark Research & Analysis Fundraising Efficiency

Fundraising Efficiency			
Organization	Fundraising Expenses	Contributed Income	Dollars Raised per \$1 Spent
Arvada Center*	\$799,090	\$7,981,602	\$9.99
People's Light	\$550,710	\$3,103,144	\$5.63
Alley Theatre	\$1,824,740	\$14,011,704	\$7.68
Cotuit Center for the Arts	\$487,097	\$1,524,224	\$3.13
Maude Kerns Arts Center	\$31,201	\$155,419	\$4.98

Source: Organization 2024 IRS 990 Form

*\*Arvada Center 990 contributed income includes City of Arvada funding and SCFD funding as part of contributed income streams. When city contributions of \$3,478,949 are excluded, adjusted contributed income is **\$4,502,653**. This adjustment results in an adjusted fundraising efficiency of **\$5.63** raised per dollar spent, which is more reflective of philanthropic contributed income performance as compared with the benchmarked organizations.*

## Individual Giving & Membership Programs

All benchmarked organizations with meaningful individual giving programs share a common structural feature: tiered giving levels that combine access, recognition, and experience as primary motivators. The most effective programs across the peer set use behind-the-scenes access, opening night invitations, and donor-specific events as key drivers within the \$1,000–\$5,000 levels, precisely the range where higher-level donor cultivation begins.

People’s Light’s Spotlight Society is particularly well-designed, with the program activating at \$1,000 and escalating through seven giving levels up to \$25,000+, with each level adding a meaningful access benefit. The inclusion of a tangible, permanent giving option (Lantern Sponsorship at \$250–\$1,000) provides an accessible entry point that builds donor identity and attachment to the physical campus. This is a model the Center could adapt, given its own physical campus assets, including its sculpture field, outdoor amphitheater, and galleries.

The Alley Theatre’s Roger and Connie Plank Family Donor Greenroom is another way to look at giving and access. Donors have access to the greenroom beginning at the \$350–\$399 giving level, with varied levels of access extending to donors at higher levels. The space is active one hour prior to subscription performances and during intermission, making it a high-frequency touchpoint rather than a special occasion. This mirrors the Center’s own donor lounge opportunity, and the Alley Theatre’s model confirms that even modest investments in dedicated donor space can create compelling access benefits that drive giving at multiple levels.

Should the Center look at expanding or creating a second VIP space, these levels could expand to include different tiers of access based on giving level.



Source: Arvada Center

## Organizational Structure & Governance

Board composition is one of the strongest predictors of fundraising capacity in the peer set and the pattern is consistent: boards dominated by senior corporate, legal, and financial professionals generate more contributed revenue, more efficiently, than boards weighted toward arts practitioners or educators.

The Alley and Alliance Theatres both operate in major metros with large, active corporate sectors, which enables board compositions that the Center’s Arvada market cannot fully replicate. However, the Denver metro area does offer access to a significant corporate community, and the Center’s proximity to the region’s technology, energy, and financial services sectors creates opportunities for board recruitment that have not yet been fully realized.

People’s Light provides the most actionable governance benchmark. Operating in the Philadelphia suburbs with a board of 27 trustees and 15 honorary members, their composition balances finance and legal leadership with community stakeholders and arts advocates. Their fundraising efficiency at \$5.63 raised per \$1 spent demonstrates that a well-composed regional board can drive meaningful contributed revenue performance. For the Center, this points to a board recruitment strategy focused on increasing representation from finance, legal, real estate, and technology sectors in the Denver metro.

Figure 17: Benchmark Research & Analysis Board Size & Composition

<b>Board Composition</b>		
<b>Organization</b>	<b>Board Size (approx.)</b>	<b>Primary Board Composition</b>
Arvada Center	21 members + 2 ex-officio	Community leaders, civic stakeholders, and arts advocates
Alley Theatre	40+	Senior energy, finance, and industrial executives
Alliance Theatre	30+	Executives from Coca-Cola, Home Depot, major corporate and civic sectors
People's Light	27 trustees + 15 honorary	Finance, legal, community leaders, arts supporters
Cotuit Center for the Arts	16 members	Legal, business, arts, and education professionals
Maude Kerns Arts Center	8 members	Retired educators, artists, local leaders

## Education

Education is one of the Center’s most significant competitive differentiators. Its breadth of offerings, spanning dance, visual arts, theatre, ceramics, humanities, and music, for ages from pre-K through adult, is genuinely unusual among organizations of its type. The benchmarked organizations illuminate both the range of possible models and the strategic choices each model requires.

### Youth vs. Adult Program Mix

The ratio of youth to adult programming across benchmarked organizations varies considerably and reflects deliberate mission and market choices. The Alliance Theatre represents the highest-investment youth education model, with full year-round programming from early childhood through teen conservatory, supplemented by spring break camps, school break play days, and summer offerings across multiple regional locations. Their Theatre for Young Audiences program is nationally recognized, and their free PNC Playspace provides public-facing community access that builds pipeline audiences and donor goodwill. This is an aspirational model, but it operates at a scale and with institutional support (the Woodruff Arts Center campus) that the Center would need to grow significantly to fully replicate.

People’s Light offers the most relevant immediate model for adult-youth balance. Their 50/50 mix across year-round programming reflects a deliberate choice to serve adults as a primary audience, not only as a secondary offering. Adult students return year after year, tend to be higher household incomes, and represent a strong donor conversion pipeline. The Center’s existing humanities and ceramics programs already reflect this understanding, and the benchmarking data supports investing in an adult education track as a revenue and cultivation strategy, not just a mission one.

Cotuit Center’s visual arts and ceramics education program is the strongest gallery-integrated education model in the peer set and the most directly comparable to the Arvada Center’s Arts and Humanities classes. Their year-round adult emphasis and consistent enrollment growth suggest that community-focused, accessible visual arts education can be financially sustainable and mission-aligned simultaneously.

Figure 18: Benchmark Research & Analysis Education Program Mix

Education Programming: Youth vs. Adult Mix				
Organization	Youth/Adult Mix	Primary Education Focus	Year-Round Offerings	Summer Camps
Alliance Theatre	~80% youth, 20% adult	Acting, musical theatre, conservatory-style training	Yes — full continuum pre-K through teen	Yes — multiple metro locations
People's Light	50% youth, 50% adult	Theatre classes and workshops	Yes — year-round for both	Yes — multi-week programs
Cotuit Center for the Arts	25-30% youth, 70-75% adult (non-summer)	Visual arts, ceramics, theatre	Yes — adult-heavy year-round	Yes — visual arts and theatre focus
Alley Theatre	Summer/camps only for youth; adult year-round	Acting, professional development for adults	Adults only (professional development)	Yes — children's and teen acting camps
Maude Kerns Arts Center	Near-even split	Visual arts for all ages	Yes — multi-age tracks	Yes — visual arts focus
Arvada Center	Multi-age across disciplines	Dance, visual arts, theatre, ceramics, humanities, music	Yes — year-round for both	Yes — ages 3-18

# Programming Mix: Plays vs. Musicals

Of the five benchmarked organizations, People's Light offers the most instructive comparison to the Center when it comes to the balance between plays and musicals. The Alley Theatre and Alliance Theatre while useful peers in some areas of this analysis are less applicable in this context. The Alley Theatre produces plays exclusively across its entire season, a deliberate artistic philosophy that has defined the company for decades. This is a model reflecting a specific institutional choice, not a constraint, and is not directly transferable to the Center's mission and audience expectations. Meanwhile, the Alliance Theatre is one of the country's preeminent developers of new musicals, with Broadway transfers including *Water for Elephants*, *The Prom*, and *Bring It On*. Its musical programming reflects a specific development and commercial pipeline function that operates at a scale and with institutional backing that places it in a separate category. Neither organization offers a clean programming benchmark for the Center's particular market position and producing model.

People's Light, by contrast, faces a similar set of programming decisions: serving a loyal suburban community audience, balancing accessible popular titles with more challenging work, and managing the cost implications of that mix within a comparable budget environment. Over its FY25 and FY26 seasons, People's Light programmed musicals at a rate of roughly 20 percent of the total season, producing one or two musical titles out of seven to nine productions each year. In contrast, the Center, across the same period, programmed musicals at a significantly higher rate: three of five productions in FY25, and two of five in both FY26 and the newly announced FY27 seasons.

The directional shift in the Center's programming is noteworthy. Moving from a 60 percent musical slate to a more consistent 40 percent reflects a rebalancing that brings the Center closer to peer norms. As musicals carry substantially higher production costs than straight plays with larger casts, music direction, choreography, orchestra or accompaniment costs, and more complex technical design all increasing the production budget relative to a comparable play. A season built heavily on musicals requires a higher baseline of earned revenue to offset those costs and when ticket revenue falls short of projections, the exposure is proportionally greater.

The Center's musical programming is a core driver of its audience identity, subscription renewals, and community affection built over 50 years. Productions like *Frozen*, *Waitress*, and the upcoming *Joseph and the Amazing Technicolor Dreamcoat* and *Dear Evan Hansen*, carry significant audience draw and brand recognition that plays cannot always replicate. What the benchmarking comparison does suggest is that the balance of musicals to plays is itself is a financial lever and even modest shifts in that ratio may carry real implications for cost structure, contributed revenue requirements, and long-term sustainability.

### Key Takeaways

The benchmarking research reveals several themes that offer strategic and observational insights with corresponding data that offer both opportunities for the future and validation of the choices the Center has already implemented.

#### 1. Revenue deficit reflects a structural reality

The Center’s FY24 operating deficit is notable, yet it reflects a pattern common across producing arts organizations of this type. People’s Light, a well-regarded peer organization, ran a \$2.2 million deficit in the same period. The structural reality is that a professional producing theatre is inherently subsidized at the program level, with earned income recovering 30–44% of production costs at best. The Center’s diversified revenue base, including education programs, outdoor concerts, and its exploration into new streams of programming revenue provides a greater earning capacity than their purely theatre-focused peers and that diversification is a strategic asset that should be protected and grown.

#### 2. Fundraising efficiency is through board composition as much as it is the work of the Development team

The clearest driver of fundraising efficiency in the peer set is board composition. Organizations with boards anchored by senior corporate and financial executives raise more money per dollar spent on development. For the Center, this points to a board recruitment strategy that prioritizes candidates from the Denver metro’s finance, legal, technology, and energy sectors, while retaining the community stakeholder and arts advocate voices that connect the board to the Center’s mission. This is not about replacing the board’s character; it is about expanding philanthropic capacities.



Source: Arvada Center

### **3. The Education Program is undervalued as a development asset**

Based on the peer set, organizations with the most robust education programs also tend to have the strongest donor retention. Cotuit Center's membership growth and Alliance Theatre's comprehensive youth pipeline both reflect this dynamic. The Center's classes and camps serve more than 12,000 enrollments, with an additional 67,500 reached through the School and Community programs, representing a significant and largely untapped audience relationship. Additional research and a capacity study would be needed to fully assess the philanthropic potential of this group; near-term cultivation strategies focused on tickets and subscriptions, and accessible giving entry points are likely to be more productive than treating this cohort as a major give pipeline. Over time, and with the right infrastructure in place, deepening engagement with this audience could meaningfully support contributed revenue growth.

### **4. Adult Education is both a revenue driver and a donor cultivation strategy**

People's Light and Cotuit Center both demonstrate that adult education programming, when well-structured, is financially sustainable and generates meaningful revenue independent of contributed support. The Center's existing Arts and Humanities classes, ceramics program, and dance offerings represent a mature and valued program that the Center should continue to invest in. These programs serve adults who likely have disposable income, community ties, and a demonstrated commitment to the Center's mission; they are the Center's most natural donor pipeline and should be treated as such.

It is worth noting that the Center has worked to cultivate the education program participants in the past with little conversion into the donor pipeline. It is our recommendation that these participants be included in a future capacity study to determine the capacity of this cohort.

### **5. The public funding climate demands greater private revenue diversification**

With state and local arts funding down approximately 8.5% in FY25 and the federal policy environment for arts funding unsettled, the Center cannot rely on public support growing to meet its needs. The City of Arvada's ongoing annual commitment in operating support and facility maintenance is an extraordinary and valued anchor but should be looked at as a fixed contribution rather than a growing one. The Center's long-term financial health depends on building a private philanthropic base that can absorb the risk and help to minimize public funding volatility.

### People's Light | Malvern, Pennsylvania

With a professional produced series that is similar in size and scale as Arvada, People's Light has a strong produced season and offers both a small TYA program and robust theatre education program. The venue manages an auxiliary barn/event/dining space. They do not have any Arts & Humanities class offerings. No gallery space is available.

#### Ownership Structure

Non-profit, building owned by non-profit

#### Setting

A borough with population 3,000, located in the suburb of Lower Merion with population 64,700

#### FTE Staffing

34 FTE Staff

#### Board Structure

27 Trustees with 15 Honorary Members

#### Venue Capacity

375 (traditional stage), 160 (black box), 175 (special events)



Source: TripAdvisor

## Cotuit Center for the Arts | Cotuit, Massachusetts

Offers a large theatre education program including Arts and Humanities classes along with a gallery space. Strongest co-located theatre + Arts and Humanities classes + gallery comp.

### Ownership Structure

Non-profit, building owned by non-profit

### Setting

3,500 with summer population growing by ~1,600 seasonal residents

### Board Structure

16 Board Members

### Venue Capacity

150 – 175 seats, outdoor pavilion



Source: Suede Wave Band

## Alley Theatre | Houston, Texas

Strong comp for produced season, moderate TYA, and a comprehensive theatre education program. No gallery or Arts and Humanities classes.

### Ownership Structure

Non-profit, building owned by non-profit

### Setting

2.34 – 2.44m population

### FTE Staffing

86 FTE Staff with additional 48 listed part- to full- time production staff (Resident Company, Technicians, etc.)

### Board Structure

40+ Board members

### Venue Capacity

774 (theatre), 296 (black box)



Source: Alley Theatre

## Maude Kerns Arts Center | Eugene, Oregon

Strong comp for Arts and Humanities classes and gallery space. Does not have a theatre program (produced, presented, or education).

### Ownership Structure

Non-profit, building owned by non-profit

### Setting

Population 180,000

### Board Structure

8 Board members

### Venue Capacity

Operates on a community scale



Source: Maude Kerns Art Center

### Alliance Theatre | Atlanta, Georgia

Has a slightly more robust produced season and a very robust (nationally recognized Arts and Humanities) TYA program. Does not have its own gallery, however it is located on a campus with an art museum. Houses a public PlaySpace onsite. Has a large theatre education program, but no Arts and Humanities classes. Moderate gallery comp with proximity to art museum.

#### Ownership Structure

Non-profit, Robert W. Woodruff Arts Center owns building

#### Setting

Population 520,000

#### FTE Staffing

110 FTE Staff (inclusive of production positions)

#### Board Structure

30+ Board members

#### Venue Capacity

650 (theatre), 200 (black box),  
300 (youth & family theater), small black box



Source: TripAdvisor

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