

CITY OF FORT PIERCE
CITY COMMISSION WORKSHOP AGENDA

Special Meeting - Tuesday, March 23, 2021 - 3:00 p.m.

City Hall - City Commission Chambers, 100 North U.S. #1, Fort Pierce, Florida

1. **CALL TO ORDER**
2. **PLEDGE OF ALLEGIANCE**
3. **ROLL CALL**
4. Discussion of the Future of the Sunrise Theatre
5. **COMMENTS FROM THE PUBLIC**

Any person who wishes to comment on any subject may be heard at this time. Please limit your comments to three (3) minutes or less, as directed by the Mayor, as this section of the Agenda is limited to fifteen minutes. The City Commission will not be able to take any official actions under Comments from the Public. Speakers will address the Mayor, Commissioners, and the Public with respect. Inappropriate language will not be tolerated.

6. **COMMENTS FROM THE COMMISSION**
7. **ADJOURNMENT**

Any person seeking to appeal any decision by the City Commission with respect to any matter considered at this meeting is advised that a record of proceedings is required in any such appeal and that such person may need to insure that a verbatim record of the proceedings is made including the testimony and evidence upon which the appeal is to be based. In accordance with the Americans with Disabilities Act and Section 286.26, Florida Statutes, persons with disabilities needing special accommodation to participate in this meeting should contact the City Clerk's Office at (772) 467-3065 at least 48 hours prior to the meeting.

**City Commission Workshop - Sunrise
Theatre - 3:00 p.m.**

Meeting Date: 03/23/2021

Re:

Information

SUBJECT:

Discussion of the Future of the Sunrise Theatre

Attachments

PFM Final Consulting Report
Sunrise Theatre 5 Year Trend
Economic Impact Presentation
Event Projections thru 9/21
2021-22 Season Schedule

Form Review

Inbox

Reviewed By

Date

Jennifer Robinson

03/19/2021 10:31 AM

City Manager

Form Started By: Jennifer Robinson

Started On: 03/17/2021 03:44 PM



TO : The Honorable Mayor and Members of the City Commission
FROM : Nicholas C. Mimms, P.E., City Manager *NCM*
RE : **Sunrise Theatre – Final Consulting Report**
DATE : August 9, 2019

The consulting services of Professional Facilities Management, Inc. was procured to conduct a marketing analysis, and complete a review of the financial performance, operational process, fund-raising and sponsorship efforts of the Sunrise Theatre. Attached is a copy of the Final Consulting Report for your information.

If you have any questions or need additional information, please contact me.

NCM:jdr

Attachment

c: City Clerk
City Attorney

Final
Sunrise Theatre – Fort Pierce, Florida
Consulting Report
Professional Facilities Management, Inc.
April 19, 2019

Received
AUG 05 2019
City of Fort Pierce
City Manager's Office

Introduction

Professional Facilities Management, Inc. (PFM) was retained by the City of Fort Pierce to review the operations of the Sunrise Theatre with the objective of determining what changes to the operations of the Sunrise Theatre would best serve the economic and artistic interests of the greater community. PFM specializes in theater management and presenting. Its senior staff members each have over 30 years of management and presenting experience in small to large performing arts centers. We have successfully weathered the good and bad years with a creative approach to management. While performing our analysis of the Sunrise Theatre, we bring our years of experience to the table to help propose change that will enable the City and staff to better serve the taxpayer and the community.

Our areas of focus encompassed the programming, marketing, facility operations, development, and Theatre financial performance. PFM staff met with Theatre staff during a site visit in late March to review operations during an event. Theatre staff was and has been very cooperative and eager for recommendations. After our analysis of market competitive and demographic factors, event results, and overall financial results, PFM has the following observations, conclusions, and recommendations.

Programming Review

The Process

The Sunrise Theatre has a small staff. Its Interim Executive Director serves as Programming Director for the Theater. Historically, the Executive Director has served as Programming Director as well as the Theater's CEO. This is not that unusual for a theater with only 1,214 seats in a market the size of Fort Pierce and St. Lucie County. In larger theaters, the positions of Programming Director and Executive Director are separate.

The current process for event selection is relatively consistent with other performing arts centers of similar size and budget. The Executive Director has a free hand to decide on programming options and obtains knowledge of opportunities by speaking to agents, other theater presenters in the state, and attending certain industry conferences.

The Sunrise Theatre has an advisory board to provide suggestions for programming ideas but does not actually participate in decision-making on shows. Advisory boards, if properly diverse and reflective of the community, can be a good sounding board to obtain feedback and input to help an Executive Director understand the needs of the community, but they generally lack the expertise to make decisions on the economics and feasibility of presentations.

There is an annual schedule of industry trade events. The programming selection year generally begins in September of the year prior to a programming year. Since the Theatre's programming and fiscal year runs from October 1 to September 30, the kick-off trade event for the southern market region, "The Performing Arts Exchange," would be in September, a full year out of the beginning of the Sunrise Theatre

fiscal year. That first conference is usually focused on older legacy musical, theater, and comedy acts or less commercial artistic acts (dance, orchestras, opera, and family programming). It is followed by a January conference for the Association for Performing Arts Presenters (APAP). This January conference in New York City is more of the same with a larger representation of artists. Many small performing arts center professionals attend these two early conferences and then finalize their programming commitments by the spring preceding the programming year and have committed their entire programming budgets by the summer. This programming structure is common and consistent with the current Sunrise Theatre process.

The Interim Director follows a process of budget preparation to determine event breakeven, and then refers to industry-wide Pollstar event reports or discussions with associates to assess risk. Offers are submitted to agencies, negotiated, and then hopefully confirmed. Considering the competition in the business for available dates from too many presenters and facilities, it isn't unusual to have to submit five different show offers to simply get one confirmed date. The individual programmer also does not have an easily accessible and reliable database to refer to for historical information or sharing of information within the organization. Several years ago, PFM developed a proprietary database we call "Oz" that serves as a history of all past event terms, results, and challenges while also acting as a tool for creating future budgets, offers, and settlements and tracks all documents for easy staff usage. Most major promoters have similar databases for use, but it is unrealistic for a stand-alone operation to make the type of investment required to create a similar system. More data that is easily accessible helps make better decisions and generates more income.

The newest, youngest, and generally most popular talent are not part of the agent pitches at these earlier trade shows. The schedules for those artists in pop music and comedy is determined much closer to their touring timeframes. A nimbler process is required to land the more popular acts. These acts often have their agents booking them two to six months before a scheduled date. This requires that a programmer have budget flexibility to make late decisions during the year if the act is economically viable. There are also other conferences that take place during the year that have more targeted, newer artist representatives at them, such as IEBA in Nashville and Pollstar in Los Angeles. A single, isolated programmer often doesn't have access to the agents and agencies that are handling the most popular acts. The isolated programmer doesn't do enough volume to get the attention of the busier agents with the higher profile acts. To combat this isolation, small theatres often join organizations like ConSert or TipCon or they team up with a larger promoter. Both organizations are composed of various-sized theaters that share ideas and booking opportunities. It is often the case that the larger performing arts centers have history on certain acts that are useful to the smaller venues.

Every theater director should always be concerned about utilization. To maximize utilization, theater directors need to work with every available promoter to gain access to as much talent as possible. Every dollar earned that contributes to covering overhead is worth pursuing.

The largest promoting entity in Florida on the theater level is AEG. The principals in the Florida division are from Fantasma Productions, which dominated Florida presenting for many years before the death of its founder. On the amphitheater and club level, LiveNation (the largest promoter in the country) is dominant. A number of other independent promoters from around the country are also active in Florida. It is not unusual for these larger players to negotiate national deals to present certain artists across the

country. So, to get to those artists, it is sometimes necessary to negotiate a co-promotion deal with the national promoters who are promoters of record on past engagements of the act.

While PFM is a prolific presenter in the buildings it operates, we also act like Switzerland and work with every promoter out there that is interested in working with us to maximize our utilization of our theaters. The Sunrise Theatre does occasionally work with AEG but should consider restructuring its co-promotion deals to encourage AEG and other presenters to consider the Theater more often. If the incentives are right and the market is good, presenters sometimes choose smaller buildings over larger ones.

The mix of programming at the Sunrise Theatre should be reflective of the demographics in the market.

Concerts and Comedy

With 53% of the current audience coming from St. Lucie County where 42% of the population is over 45, it should be expected that programming targeted toward Baby Boomers and Generation X demographics would include successful older demographic acts previously presented like Tony Bennett, Howie Mandel, Franki Valli, and the Oakridge Boys. It is important to still deliver programming to that demographic and those are the legacy acts that typically book way in advance. The current booking practice covers those artists.

The younger Generation X-ers and Millennials want a different type of programming that is often difficult to deliver in small theaters that have fixed seating. Most programming that targets the 21 to 40-year-old demographic is also presented in clubs because seating is often open and allows the artist more interaction with the audience. Additionally, in the theater business, we either get new artists on their way up or on their way down in popularity. When they are in their zenith, they are playing large theaters or arenas for more money. To be cued into artists on their way up, you need to regularly listen to new artists, know who may be breaking with a new music release and in the end, just take more of a risk than you would on a known legacy act. The process is more hit or miss than legacy acts and requires a constant attention to who is gaining audience share (not just on the music charts, but also on YouTube and other social media sites) and a constant connection with agents that service those acts.

The other challenge that stand-alone theaters experience is that competition is intense for legacy concerts. As Baby Boomer rock acts (Styx, Doobie Brothers, Steely Dan, Chicago, Ringo Starr, Crosby Stills and Nash) get older, they do fewer dates for more money. Some just become too pricey for a 1,200-seat theater, or they chose to do a limited number of engagements. By way of example, there are 100 theaters in Florida that are over 1,000 seats. If an act chooses to do six dates in Florida, it is likely that the major markets of Miami, Ft. Lauderdale, Tampa, and Orlando are going to grab four of the six. That leaves a lot of competition for the remaining two dates, which means even higher prices for the acts. It really is a high demand and shrinking supply business. Just 10 years ago, Styx was touring for \$50,000 a date; now, they will not consider less than \$100,000. The cost growth is even larger for more popular acts like Steely Dan or Crosby Stills and Nash.

Within a 60-mile radius (very drivable by Florida standards), there are two larger theaters and three smaller theaters. To the south, the premier performing arts center is the Kravis Center and to the north, the competition is the King Center. They have capacities of 2,195 and 2,016 seats respectively. The smaller theaters are the self-producing Riverside Theater in Vero Beach (16 miles away), the presenting

Lyric Theatre in Stuart (18 miles away) and the self-producing Jupiter Theater (47 miles away). So how do you compete with the three presenting theaters and two producing theaters surrounding you? It is not a unique problem in St. Lucie County. Florida has too many theaters. The larger capacity buildings have the advantage. Larger capacities allow reasonable break-evens, with lower prices for popular acts. Popular acts not only want their guaranteed financial commitments, they also want to have some upside participation. Today's deals are normally structured with a guaranteed payment to an artist, then the presenter receives its expenses (marketing, labor, credit card costs) and margins that contribute to covering overhead, like rent and a profit share. After all those costs are covered, it is not unusual for an artist to receive 85% of any remaining funds. The artists are not at risk, the presenter is. If the sales do not cover these costs, the presenter absorbs the loss.

So, with competition so intense on popular legacy acts, what can be done? The entertainment business is constantly evolving with new opportunities. What else works well in small theaters?

Comedy is bigger than it has ever been with many comics coming of age on non-traditional media like YouTube, Netflix, etc. Comedy is more affordable in small theaters. Acts like Lewis Black have performed well at the Sunrise. Comics climb in popularity fast and, in some cases, fall fast. Identifying the right artists for the market requires research on who is trending in social media and determining if their profile fits the profile of the marketplace. This is very difficult for a stand-alone programming director to determine. Some of the newer comedy acts that are selling tickets and may still work in 1,200 seats are Mike Birbiglia, Dane Cook (a former "mega" college performer), Nate Bargatze, Jo Koy, and Iliza Shlesinger.

Podcasts are an alternative programming option that is performing very well. Podcasts like "My Favorite Murder," "Pod Save America," "The Joe Rogan Experience," and "Crimetown" are selling tickets and are indicative of the changing entertainment landscape.

YouTube stars are another genre of talent that are now doing limited touring and selling tickets. Acts like Markiplier, Dan & Phil, Miranda Sings, Tyler Oakley, and Lindsey Stirling all have massive YouTube followings that translate to the stage. Social media is making the stars of the future. These social media stars also attract a younger demographic that are the theatergoers of the future.

Theatre Programming

Usually, the bread and butter of theater presenting is musical theater. The technical requirement for musical theater shows can be a problem for small theaters. The Sunrise Theatre only has 23-line sets and very limited wing space. This means that some of the larger musical theater productions cannot play the facility. Sometimes producers are willing to make modifications/cuts to the productions to play an unfavorable tech situation, but that usually means that the audience is not getting the same show as the previous market. To convince theatrical producers to bring their shows into a non-conforming theater requires an advocate who understands the technical limitations and provides alternative configurations that work for the show and still give the audience solid production value. Theater shows are expensive to load in, present, and load out with local labor crews of 30-60 people required. They generally also require a more aggressive marketing campaign. The combination of these factors makes theater economics difficult. The way most theaters mitigate this risk is by establishing subscriptions. A subscription is several theater shows packaged together for one price. The more popular titles carry the

less known titles. Currently, *Hamilton* is touring the country and causing subscription bases to swell with new subscribers. It is a case of all ships rising with the tide of *Hamilton*. The Sunrise Theatre's financial history with musical theater has been checkered. In the last five years, the Theatre has presented 11 musical theater productions that ended up just making over \$50K. But considering that the Theatre has no subscription base, those are reasonable results. The addition of a subscription base, even a minimal 300-400 subscribers, could make the difference between marginal and healthy profitability. Subscription is still the gold standard for risk mitigation in the touring theater world.

Family Programming

33% of the household populations in Fort Pierce and St. Lucie County have children under 18 years old that compose 25% of the overall population. Those percentages are higher than the surrounding counties to the north and south, where the population skews older. Apart from a few titles such as holiday offerings for *The Nutcracker*, *A Christmas Carol*, and "Cirque Holidaze," success in the family programming area requires that a show have broad public exposure through traditional media. Shows like "Paw Patrol," "Daniel Tiger," "Disney Jr.," and "Sesame Street" all have major media behind them from their hosting programs. Once you step outside of that known formula, programming becomes riskier. In the last five years, the Sunrise Theatre has not presented commercial family programming targeting the under 10-year-old market. Many of the organizations behind these touring shows, like Vstar and Feld Entertainment, will rent facilities, alleviating the risk for the local presenter. These and other organizations should be encouraged to come to the Sunrise Theatre with favorable terms.

Artistic Programming

This is a difficult category to classify. We call it artistic and it includes touring orchestras, dance companies, opera, and other niche acts that don't have crossover appeal. Some of the productions presented over the last five years include Tango Buenos Aires, Martial Arts & Acrobats, The Aluminum Show, Duke Ellington Band, The National Symphony Orchestra of Mexico, and Brass Transit. Outside of a major metropolitan market, these programs require underwriting to support their costs. If there are not specific donors or sponsors to support them, they should be limited in number and have break-even expectations at best.

Rental Programming Activity

In the most recent fiscal year ended 9/30/18, the Sunrise Theatre generated approximately \$130,000 in rental and net bar income. Rentals are a combination of local activity and Florida promoters. Local activity will always be marginal in profitability, as it should be since local users are supporting the facility. To encourage local usage, the Sunrise Theatre should consider (where economically appropriate) co-presenting with local promoters.

There is the potential for more Florida promoters renting the facility. The Sunrise Theatre staff should work with other non-competing theaters to cultivate multiple dates with renting promoters. The promoters usually buy shows for multiple markets across the state at a reduced cost and are looking for viable markets. PFM's venue in Coral Springs generates over \$300,000 a year on net rental income excluding bar income. A review of the rental rates reflected on the building rate sheet has basic rent for a for-profit at about \$1.25 a seat with reasonable additional charges for box office, cleaning, and security.

PFM facilities are usually at a similar rate, with additional charges for sound and lights usage, box office set-up, and house staffing. As the Theatre evaluates its security needs and equipment improvements, it should consider increasing these rates to reflect more market-based numbers (see Coral Springs for-profit rental rates sheet). One option to increase for-profit rental activity is to consider hybrid arrangements that encourage theater rental by lowering the risk to the outside presenter. This might include taking rent after a promoter has reached a certain benchmark in sales. In the most recently completed fiscal year ending 9/30/18, the Theatre operated for 91 event days (excluding the black box usage and advance load-in requirements). With 44 of those days in the high season of January 1 to April 30, there is the opportunity to increase utilization with more rental activity.

New Programming Reflective of the Diverse Market Demographics

There is significant diversity in Fort Pierce and St. Lucie County. The African-American population in the city and county is 41% and 16% respectively, and the Latino population is 22% and 18% respectively. The facility is supported by the community, so the programming presented at the Sunrise needs to service the whole community to secure its future. The programmer should look to other similar communities in and out of the state to see what touring artists are available for the entertainment of the entire market. This is difficult with just one person in that role. Acts like Lil Duval, Eddie B, Keb Mo, India Arie, Leon Bridges, Gabriel Iglesias, and Kirk Franklin could bring more diversity into the Theatre that is representative of the entire market. An act like Kirk Franklin could include local church choirs opening for his performance which would encourage more community participation. Family programming of a "Hip Hop Nutcracker" would reach out to all age demographics.

Marketing

Event marketing is one of the most challenging aspects of the entertainment business these days. Technology is providing opportunities to use new tools that allow more direct targeting of potential audiences and direct feedback on how effective the advertising campaigns are. The Sunrise Theatre uses a combination of traditional media (print and radio with limited cable TV) and digital. The typical Florida small theatre formula has always been to produce a season brochure in the summer before the season begins -- a coffee table piece that potential patrons refer to throughout the year. The expenditure to produce the piece is usually a substantial portion of the season advertising budget. This large print expenditure is then followed closer to individual dates with local newspaper strip ads, radio support, and cable buys if acts have produced video available. The events are also supported with e-blasts to the building's patron list and minimal digital campaigns.

The marketing campaign needs to match the show. A strong, known rock/pop/folk/blues show will typically require radio placement and rock and pop station formats are usually the most common. But with some acts receiving little or no regular radio play on traditional radio (John Prine, Lyle Lovett, Ray Lamontagne), money may be wasted where people are not listening for their favorite artist. Media streaming sites like Pandora and Spotify are becoming an alternative available for placement that targets the fan directly. The marketing staff currently uses public radio for certain shows. Public radio has become much more flexible on "sponsorship" of shows and can be a good avenue to target the avid fan. On the marketing plans that PFM reviewed, print placement amounted to a low of 31% to a high of 57% of the overall budgets. While readership of the *Palm Beach Post* is still relatively high at 150,000+ on Sunday, it is only reaching a market segment for Baby Boomer programming. More dollars should be

redirected to digital and cable buys if appropriate for the event. Marketing should also consider OTT (Over the Top) placement. While network placement is not affordable, OTT and Connect TV may be. Many people are evaluating the high cost of cable television and turning to Netflix, Hulu, and Amazon for their viewing.

Capturing patron information is extremely important to help marketing complete its job. The more tickets that can be sold with an on-sale e-blast, the less that needs to be spent on a marketing campaign. A 17,000-email database list is good but could be larger based on the volume of event attendees. The Box Office, when taking phone and window orders, currently requests a customer's email address when tickets are being ordered if they want confirmation of that order and, of course, all on-line sales capture email addresses. Another means to capture emails would be to install Wi-Fi in the Theatre for patron usage. Patrons can use the free Wi-Fi, but they must log on with their information. The downside of this is that a capital expenditure is required. The Theatre is beginning to work with list services, which is a good practice. List services like Goldstar, Travelzoo, and Groupon all put the show in front of more eyeballs at little to no upfront costs. These services are becoming much more flexible on revenue-sharing than they have in the past and offer an opportunity to get in front of hundreds of thousands of potential buyers. Of the three, Goldstar is dedicated to entertainment, but is relatively new in Florida. Travelzoo purchases are made directly from your ticketing system, enabling you to capture customer information.

Staff uses LocalIQ to review their display digital marketing efforts. LocalIQ is owned by the USA Today Network. The *Palm Beach Post* that is owned by GateHouse Media also has a digital division called ThriveHive. Staff might want to consider comparative shopping for a digital provider. The current annual contract with the *Palm Beach Post* may provide some benefit when negotiating with their digital division and some opportunity to shift dollars from print to digital. The key to effective communication of what is working or not working is the Digital Dashboard that is made available to the client. By regularly viewing the Dashboard results, the client can make suggestions to the provider on where to move money based on what targeting is most effective (see attached ThriveHive report). Facebook advertising, which tends to be one of the most effective digital efforts in PFM markets, also provides Dashboard results (see attached Facebook reports). Digital efforts only bear fruit if your Box Office system can have a tracking pixel attached to it. Without the tracking pixel, there is no way to track impressions, then click throughs all the way to actual purchases. With the upgrade of the Choice box office system from Classic to CRM, staff is working on instituting tracking pixels. Any box office system that does not have that ability should not be used. Digital advertising will continue to grow and replace traditional media in the years to come. Anyone who is not fully digitally-compliant will fall behind. Impressions are fine, but if you can't track sales back to the tool that made the sale, you have lost a major opportunity to fine-tune placement for maximum effect of your ad placements. Active posting on Facebook and Instagram accounts is also very important to keep audiences engaged. With the small marketing staff, interns have been used to keep Facebook updated. In our PFM organizations, the more interns, the merrier. Today's youth has the best handle on technology and how to maximize its usage.

The Sunrise Theatre Box Office Manager represented that 60% of the overall ticket purchases are made on-line, 20% over the phones, and 20% via walkup. These percentages are not very different from PFM facilities in Florida and they do demonstrate the importance of a website that is interactive and easy to use. The Sunrise Theatre website has a good rotating banner, an interactive seating chart for seat selection with a seat view from each location, and interactive video for each show. While it works with a

mobile device, it would be wise to develop a mobile application for the site so that patrons can more easily navigate. At PFM, we budget to update our websites at least every other year. With changing technology and new accessibility requirements, it is necessary to stay cutting edge.

Management has indicated that e-blasts are regularly scheduled once a month and then as needed in between. Usually, marketing departments are concerned about bludgeoning their patrons with too many emails, resulting in patrons unsubscribing. At PFM, we have found that a regularly scheduled weekly e-blast works best with a selection of the most current shows coming into the facility. We only go beyond that normal policy if we have an offer of value to our patrons, e.g. we do promotions on softer shows where we may do a \$30 ticket on the 30th, or we will notify them of an advance purchase option on an exciting new show addition. The additional intrusion must present value to them.

Box Office/Operations

The Sunrise Theatre Box Office is composed of one full-time manager and two part-time sales representatives who work the windows and the phones. With 60% of all activity taking place on-line, it is unlikely that phone services will be required to increase. Walkup hours are limited but that doesn't stop patrons from purchasing on-line. The Theatre should consider setting up "print at home" on their ticketing system if possible. Today, patrons demand convenience and are willing to pay for it. We commend the Theatre for charging a \$3.00 restoration charge on all seats. Our historic facilities do the same. We suggest that the fee be built into the ticket price and not be reflected separately in the checkout cart on the website. The ticket could indicate on its face that it includes a \$3.00 restoration fee. Patrons understand that historic theaters require constant upgrades.

Processing fees are very normal in today's marketplace. PFM facilities have processing fees on a graduated scale dependent upon ticket pricing. They start as low as \$3.00 for a family show ticket priced below \$25 and go as high as \$15 for a \$175 ticket to see Steely Dan. These fees are still significantly under the fees charged by the industry leader, Ticketmaster, or on on-line ticket broker sites.

As a publicly-supported facility, the City must balance the responsibility of running the building as efficiently as possible for the taxpayer with affordable costs for ticket buyers and facility users. One way is to place a little more of the burden on the facility users and ticket buyers. A graduated processing fee based on ticket price that is still below industry standards is one way to accomplish that.

Group sales in our PFM facilities now fall under the Box Office. The Sunrise Theatre Box Office Manager currently handles limited group activity. In today's busy marketplace, group activity has moved from traditional groups where one individual in an organization coordinates group requests from employees of the organization to an on-line affinity group structure. Affinity groups may be businesses or municipalities that allow the Theatre to create an on-line offer that the organization will send to their employees so they can use a code to make a direct purchase off the Theatre website. The Sunrise Theatre has some affinity arrangements but should look to establish more in the marketplace.

Development Efforts

It is always a challenge for municipally-owned theaters to raise money. The public perception is that they are already supported by the taxpayer.

Most municipalities or colleges use a separate foundation to support important youth and educational programming with underwriting and apply for grants to assist with capital needs. The Sunrise Theatre Foundation (STF) does just that. It raises money to support children's programming and summer camp. Theatre staff indicated that it raises \$15,000 a year. The main fundraiser for the Foundation is an annual gala. A review of the Foundation's Form 990 filing with the IRS indicated that in 2017 they raised \$35,000 from the Cattleman's Dance and incurred \$20,000 of expenses to net \$15,000 on the event. At the beginning of the 2018 fiscal year, the Foundation had \$44,000 in assets. PFM's closest comparative is the North Shore Center for the Performing Arts Foundation in Skokie (NSCFS). That foundation functions in the same manner as the STF, but it also applies for grants to support programming and capital improvements. It is also composed of volunteers but has administrative support from the Theater staff. The STF should either obtain part-time assistance or work with an outside consultant on a contingent basis to attempt to obtain additional funding. When presenting a gala, it should also strive to keep events on site at the Theatre to maximize the return on the event. PFM's non-profit Providence Performing Arts Center has always presented its galas at the historic Lowes Theatre with local restaurants donating their goods for tasting tables to highlight their food and promote their restaurants. The gala has always been connected with an event that is taking place at the Theatre.

The Sunrise Theatre has a membership program that starts as low as \$75 and goes as high as \$10,000. The various benefits are based on the level of contribution. The benefits for membership in excess of the \$500 level seem to be immaterial to encourage contributions. There are only 26 members above the \$500 level. We believe that benefits should be simplified and streamlined. The number one driver for membership is seating location for events. Amenities are the next important factor. Private space, private restrooms, and a separate entrance all contribute to the value. Amenities can also include free bar/snack food and non-alcoholic beverages. Should the staff decide to establish a subscription series, the membership can be tied into the series and packaged with tickets to provide a reasonable margin that adds to net income.

Staffing

The Sunrise Theatre has a very small full-time staffing contingent of four with part-time support in accounting, marketing, and Box Office services. Most full-time positions do double duty. The Executive Director also acts as the Programming Director. The Technical Director also functions as the Operations Manager. The Box Office Manager also functions as House Manager and has concessions administration duties. All these areas are supported by part-time event-based personnel, which is typical in the entertainment business. PFM facilities of a similar size operate with more full-time personnel. Our facilities in Ft. Myers and Coral Springs operate with staffs of eight, excluding our camp artistic director in Coral Springs. It should also be noted that for efficiency, all accounting and programming services are handled by PFM's corporate offices in Providence, Rhode Island so that those resources do not need to be duplicated in the individual markets. Both of PFM's Florida buildings have higher utilizations than the Sunrise Theatre but are in larger metropolitan markets. As the Sunrise Theatre increases utilization, it will be necessary to provide more support to existing staffing. The normal positions that would exist independently in a facility like the Sunrise Theatre are:

- Executive Director
- Administrative Assistant
- Marketing Director
- Digital Specialist - Marketing

- Operations/Events Manager (Responsible for oversight of repairs, cleaning, and all event staff including volunteer ushers and concessions oversight)
- Technical Director
- Box Office Manager
- Office Manager (Responsible for all office systems and accounting if applicable)

These positions are all supported by part-time daily and event staffing as well as interns. Job descriptions from PFM's Providence facility have been included as part of an addendum to this report.

In the course of our work, we also reviewed compensation levels for full-time personnel and determined that base compensation levels in most cases were below industry standards for the positions.

Observations from Theatre Site Visit

Capital Plan

A 10-year Capital Plan should be prepared for the Theatre that would include major renovations/upgrades, all building systems, and replacement of FF&E. This will become the roadmap to priorities and budgeting and a yardstick to measure success in accomplishing the Plan. The Plan should be reviewed and updated annually. It is a structured way to evaluate projects and funding available and have a comprehensive overview of all the needs of the Theatre. The current process of "lock-boxing" restoration income is a good one which assures the availability of funding for the most pressing needs.

Physical Plant Limitation Observations

The lack of stage wing space will always limit the types of events that can play at the Theatre. The backstage addition on stage left will help with certain shows, but many Broadway-type shows will be difficult to pull off.

The sound system is older and should be replaced with line array technology. The existing system sounded acceptable during the Australian Bee Gees, however, there were complaints from patrons in the center front section.

The lighting system is a Strand lighting system, which should be upgraded to an ETC dimming system. The lighting console should also be upgraded. The stage power should be upgraded to include two additional 200-amp, 3-phase camlock systems. This will enable the Theatre to present larger touring bands and small truck-and-bus Broadway shows. If sound power is not on an isolated transformer, we recommend that be upgraded as well.

The physical plant is in good condition. The building was clean, and restroom and common areas were well maintained. Two roof leaks exist, and staff are diligently looking for areas of water penetration. Some indication of water penetration seems to be coming from stone walls and parapet failure on the roof.

Concessions

The concessions operation is a third-party vendor that is providing good service and a good product mix. Menu pricing is acceptable. Soda and candy prices are somewhat low. Theater box candy can be purchased from Vistar, a candy company that provides national concessions food products. Candy prices

can be raised to \$3.00. For inventory control purposes, liquor pricing should be reduced to two price categories, \$10.00 and \$12.00, eliminating the \$8.00 house pricing. Domestic beer can be raised to \$6.00 and imported to \$7.00. The patron has a very limited amount of time to make a concessions decision pre-show and during intermission, so inventory choices should be streamlined to the more popular items.

Operational Safety Issue

During our visit, it was noted that there is no center railing on the main stairs leading from the lobby to the orchestra level. The width of these stairs can cause patrons in the center of the staircase to maneuver the steps without a rail to hold. We recommend adding a center rail to each of these two staircases. It can be tubular and match the steel that currently exists on each end.



Suggested Change:



House Staff

The house staff arrives 90 minutes prior to curtain. All have nameplates and a good pre-show meeting is held to disseminate info on show rules, etc.

One issue we observed was the build-up of patrons waiting in the lobby prior to house opening. The Theatre doors should open one hour before performance time as opposed to a half hour before to avoid excessive crowding in the lobby for well-sold shows. The earlier Theatre open will have to be cleared by the Technical Director with the act performing.

Security

There was no backstage security on the day of the Australian Bee Gees show. We recommend either staffing the backstage door or installing a buzzer system with camera to keep this area secure. T-shirt security is only used when requested by a show. Two Fort Pierce police officers are on staff for all events, but no bag checks, wandings, or metal detectors were used during our visit. We recommend that a peephole be installed on the Box Office door for security purposes.

Overall Financial Performance and Reasonableness of Subsidy

A review of the fiscal 2015-2018 years of operation reflects annual losses that have fluctuated from a low of \$362,194 in 2015 to a high of \$978,057 in 2017 (excluding recognition of depreciation). The City has either funded those losses with subsidy payments as high as \$700,000 in fiscal 2017 or rolled losses forward using available cash flow from Theatre operations. We reviewed income statements but did not have balance sheets available for review.

At PFM we use a term called "contribution to overhead." It is a reference we make when evaluating revenue opportunities. Every theater organization like the Sunrise Theatre has fixed overhead composed of items like full-time staffing and benefits, equipment leases, baseline utilities, and baseline insurance requirements. These expenses will be incurred if the Theatre operates at 60 event days a year or 120 event days a year. Thus, any event that generates a profit (variable revenues exceed variable expenses) is worth pursuing to offset overhead.

Fixed expenses have remained relatively consistent in the last five years except for full-time salaries and benefits, which have dropped back to 2015 levels in 2019 as a result of the manager change that took place in the spring of 2018. The dominant factor impacting the deficit is self-presented event results. Programming needs to increase and have improved results moving forward.

The current budget is prepared as part of the overall City budget. Theatre staff meets with City staff in late spring and early summer to prepare a budget for the following fiscal year of 10/1 - 9/30. Once those numbers are established, the Theatre, a separate enterprise fund, is expected (like other City departments) to perform within those budget line items. But the entertainment business is very different than operating a City. As mentioned in our review of programming, the best event opportunities often come after the budget is finalized. If a potential event can have a net result that contributes to overhead, Theatre staff should be able to move forward with the event, even if it puts them over budget on an expense line item, as long as that event is expected to generate revenue in excess of its expenses.

Staff currently prepares monthly financials that reflect an income statement showing current operating results for the month and YTD results. If the financial reporting reflected a month's results versus the

budget for the month, and YTD results versus YTD budget, the financials would be more informative, allowing for better decision-making throughout the year.

A reasonable subsidy for a 1,200-seat theater in a competitive market like Florida should be between \$400,000 and \$500,000. By way of comparison, PFM's city-provided subsidy in Coral Springs is \$370,000, but that facility is 250-seats larger. PFM's city-provided subsidy in its Skokie, Illinois market is \$400,000. A review of the 990 forms for some other small, non-profit theaters in Florida reflected that subsidy levels were in the range of \$500,000 to \$1,000,000, with the subsidy funding usually coming from fundraising efforts.

Few public facilities make money. Arenas, theaters, and convention centers in secondary markets are built to enhance the quality of life in a community and create economic activity. Most are dependent upon some subsidy. It is a usual and good practice to occasionally commission an independent economic impact study to demonstrate the value that the community receives from the venue. At a minimum, there are industry metrics that can be used to estimate the impact of a facility on its host community.

Summary & Recommendations

There is no single silver bullet that will impact the performance of the Sunrise Theatre. The current minimal staff has done a very respectable job of operating the Theatre this past year and likely could continue operating it within the currently committed subsidy of \$450,000 a year. Programming, marketing, and operational adjustments can be made that will, over time, have the potential to improve show results to stabilize the subsidy and increase the event activity and economic impact footprint in the community.

Program-related recommendations that will aid better decision-making and increase utilization:

- Join the TIPCON and or ConSert organization to be more aware of programming opportunities in the Florida market.
- Restructure the co-promotion deal with more favorable terms to national and regional promoters if they can deliver a higher volume of shows. Half of the pie is better than none.
- For musical theater shows, develop a subscription base to mitigate risk.
- For family programming, develop a relationship with the producing organizations that also present.
- For rental activity, coordinate with other non-competing Florida theaters to also route their renters through Fort Pierce. PFM's Coral Springs facility does not compete with Fort Pierce and could coordinate rental activity. In Florida, everyone wants to be a promoter.
- To encourage new rental activity, consider a modified rental structure that provides a lower baseline cost to a facility user, but participates on the upside to a greater extent.
- Expand the breadth of artists under consideration to better serve the community. This will require later booking after the budget cycle is complete, and a connection to agents representing them.
- Develop a database or tie into an existing one to have better information to improve the event booking process.

Marketing-related recommendations to increase ticket sales:

- Increase usage of digital media. Consider using alternatives to network television (which is not affordable) and look at OTT and Connect TV options.

- Double-down on efforts to capture patron information. Building a larger facility list is a priority. Consider installation of Internet in the Theatre to capture patron information.
- Make use of list services like Goldstar, Travelzoo, and Groupon to get in front of more eyeballs.
- Consider music streaming services like Pandora and Spotify for concert advertising.
- Move some advertising expenditures from traditional print to digital services which may be provided by your regional paper.
- Make sure your digital provider will give you access to a Dashboard allowing you to monitor what is having the most effect on sales so you can move funds around effectively.
- The box office system must be able to recognize the tracking pixel attached to the ad placement, otherwise the digital effort will not provide truly useful information.
- Add video lobby screens to promote upcoming events.

Box Office-related recommendations that will provide better service and more revenue:

- Open the inside lobby window during a show to allow for patron purchases of upcoming shows promoted on video monitors. Add a speaker to window if necessary.
- Facility service charges should not be locked at \$4.00 a ticket for tickets above \$30. The service charge should be scaled based on the price of the ticket. Scaling can be accomplished at reasonable levels that are still way below commercial entities like Ticketmaster.
- Make a concerted effort to establish affinity groups for advance sales with discount offers.
- Build the \$3.00 restoration charge into the ticket price as opposed to on top of the price and note it on the ticket face. Patrons are always willing to support keeping beautiful historic buildings in good condition.
- Establish a "print at home" option for ticket purchasers.

Foundation:

- Consider having the gala on-site at the Theatre to reduce costs and incorporating local restaurants into the event.
- Consider hiring part-time assistance or working with an outside consultant to apply for grants to support capital improvements and youth programming.
- If a subscription series is established, tie a membership program into it that could be partially tax deductible as a contribution.

Operational site visit observations:

- Establish a 10-year Capital Plan to address facility improvement/repair concerns.
- Include lighting, sound, and power upgrades. Upgraded systems could avoid some rental costs.
- In concessions, simplify choices and increase some pricing. Use national vendors for purchase of some products.
- Open the house half an hour earlier to avoid overcrowding of lobby.
- Install center rail on lobby stairway for safety of patrons to avoid slips and falls.
- Install peephole in Box Office door for better security.
- Backstage door security should be added.
- The Theatre may want to consider bag checks as a security measure.

Sunrise Theatre Ft. Pierce, FL

Professional Facilities Management

Report

4/19/19



PFM's Areas of Focus



- Programming
- Marketing
- Financial Operating Results
- Operational Observations
- Capital Needs and Funding
- Fundraising and Sponsorships

Sunrise Theatre Programming Advantages/Disadvantages



- The Theatre has only two regional competitors (within 65 miles) who present similar product:

 Kravis Center 2,195

 King Center 2,016

but Sunrise Theatre is substantially smaller at 1,214 seats.

- Management is not afraid of taking risk and is willing to take more to try to obtain better operating results. Risk-Reward

Sunrise Theatre Programming Advantages/Disadvantages



- The Theatre has a small staff with the Executive Director responsible for programming decisions.
 - A single person cannot have expertise in all areas of programming.
 - A single person does not have the resources (data bases) of a larger company or the diversity of personnel to fairly evaluate opportunities.
 - A single person does not have the time to operate a building as well as attend the proper industry events to connect with new agents to discover new events.
- To program more popular concerts, comedy, theater, and family shows requires a more flexible booking process.
 - The current budget structure requires that all at-risk events be identified by June of the year before the fiscal programming year (10/1-9/30). Some shows book 3-6 months in front of the date.
 - National promoters (Live Nation, AEG, Outback, AC Entertainment) often control some of the more popular titles due to their prolific presenting, so it is necessary to encourage them to co-present events at the Sunrise Theatre.

Event Programming Opportunities



- Comedy is currently a very strong genre
 - Mike Birbiglia, Bert Kreischer, Nick Offerman, Chris D'Elia, Nate Bargatze
- Podcasts
 - My Favorite Murder, Pod Save America, The Joe Rogan Show, Snap Judgment
- Young Family - Based on titles running on Nickleodeon or Disney or PBS
 - Paw Patrol, Disney Live, Peppa Pig Live, My Little Pony
- YouTube Stars
 - Dan & Phil, Miranda Sings, Tyler Oakley

Event Programming Continued



The Sunrise Theater has had great success with legacy acts.
Babyboomers still want to see them!

- Styx, Doobie Brothers, Frankie Valli, Tony Bennett, Ringo Star, Steely Dan

BUT

They are getting more and more expensive, as they do fewer dates in larger theaters.

So it will be difficult to book them, but the schedule should include them.

Event Programming Continued



- Musical Theater - The market still exists, but the Theatre has to be very selective and schedule these events later in the booking process to obtain the best deal possible. It is a golden age for shows coming out of New York City.
- New concert artists and more diverse programming.
 - Very difficult to book in typical concert venues as they prefer open floors
 - Will require hit and miss attempts to build audience comfort with the Sunrise
 - Eddie B, Keb Mo, India Arie, Leon Bridges, Lil Duval

Programming Strategy



- Be more nimble. Be open to booking shows on shorter notice.
- Expand agency relationships: UTA, CAA, Feld, Vstar, Paradigm
 - By attending more industry conferences and being in the room where it happens.
 - IEBA, Pollstar, South by Southwest
- Pursue new programming types: Concerts, Comedy, Family, YouTube, Podcasts
- Continue to pursue legacy acts
- Build a subscription base to minimize risk with musical theater
- Co-pro with as many national promoters as possible.
 - Offer those co-promoters better partner terms with revenue sharing to entice their participation.
- Aggressively pursue new rental activity by routing with other Florida markets. In Florida, everyone wants to be a promoter.

Marketing



Event marketing is one of the most challenging aspects of the entertainment business. For better or for worse, it is changing at a fast pace and requires new technology and new media to reach an ever-dispersing potential audience. Digital placement and social media, well designed websites, and email data bases are the tools of the future.

What the Sunrise Theatre is doing well:

- Traditional campaigns using
 - Print (for older demographic shows). Surprisingly, print still has good regional readership.
 - Brochures and direct mail (for older demographic shows)
 - Radio placement for events that still get radio play. Public Radio where applicable

Marketing Continued



What the Sunrise Theatre will need to do moving forward:

- New campaigns for new acts will require these new tools:
 - Usage of music streaming sites like Pandora and Spotify for artists that do not get regular music play.
 - OTT (over the top) streaming services. OTT video content can be viewed on mobile devices and laptops.
 - Usage of a digital dashboard provided by digital providers. Dashboards provide valuable information on what digital efforts are working best (Google search, display, geofencing, retargeting etc..) Note: Effective digital marketing requires the ability to use tracking pixels with the Choice Box office system.
 - More usage of list services such as Goldstar, Travelzoo, and Groupon. This allows getting messages in front of more eyeballs.
 - Regular website upgrades to provide the best connectivity and great customer service for mobile devices.

Operations



PFM performed an on-site visit during the engagement of the Australian Bee Gees. We had the following recommendations regarding operations.

- The Theatre stagehouse presents challenges for shows with limited wing space. Lighting and sound systems should be updated. Power should be upgraded with two additional 200amp, 3-phase camlock systems.
- We found the building clean and maintained in a good state with the exception of the roof where water penetration seemed evident and should be addressed as soon as possible to avoid interior damage.
- The concessions operation worked well during our observation, but the operator may want to consider increasing pricing on soft drinks, candy, and beer. Pricing for liquor should also be simplified to \$10 and \$12.
- During our review of the front of house staff, we noted that for safety purposes a center rail should be added to each of the two staircases to avoid slips and falls. When allowed by the act, front of house staff should also open the Theatre 1 hour before curtain to avoid overcrowding if attendance is high.
- We recommend adding a backstage security position at the stage door.

Capital Needs & Funding



The City and Staff need to develop a 10 year capital plan for the Theatre with an associated funding stream. Current improvements are funded by the \$3.00 dedicated restoration fee that should be built into the price of every ticket sold for the Theatre and stated on the ticket stock.

It is notoriously difficult to raise money for City-owned buildings. The public perceives that they are already supporting the building through their taxes. It is not unusual for municipally-owned facilities to have a Theatre Foundation that raises funds for things such as educational programming. The Sunrise Theatre Foundation (STF) does just that.

Fundraising/Sponsorship/Membership



Some recommendations for the STF are as follows:

- STF should tie their annual gala into an event happening at the Theatre and have the gala on-site to keep costs lower. A popular musical theatre event eliminates the need for artist approval.
- If the Theatre increases administrative staffing, it should share administrative support with STF to apply for grants to support educational programming and capital needs.
- STF should seek out a fundraising/sponsorship consultant who will work on a contingency basis with a minimal fee to seek out grants.
- The Sunrise Theatre should revamp their membership program into a more simplified President's Club that could be price-packaged with season subscriptions.

Financial Performance



Historical results in the last 5 years have reflected subsidy requirements from a low of \$362,000 in 2015 to a high of \$978,000 in 2017.

What is the normal cost for a 1,200-seat theater in a community the size of the City of Ft. Pierce and the County of St. Lucia?

- PFM estimates that a reasonable expectation for a required subsidy is somewhere in the range between \$400,000 - \$500,000 per year without considering capital improvements. (This is based on PFM experience in its own similar sized facilities and a comparison to other Florida non-profit venues.)
- Performing arts centers are community cultural centers that create economic activity in the downtowns in which they are located. They are not self-supporting and almost always require a subsidy. Only the largest performing arts center in major markets are known to actually break-even or make money.

Financial Performance



Performing arts centers have a lot of fixed overhead (salaries, benefits, baseline utilities, and insurance requirements). Any activity that can generate revenue that “contributes to overhead” is a plus.

So what are the best ways to keep operating overhead under control and increase contribution to overhead to minimize the subsidy requirements?

What can be done:

- The recommendations for programming and marketing can result in more shows and more ticket sales on those shows.
- Upgrade Box Office services to generate additional income as recommended.
- Expand Foundation efforts to support the Theatre as recommended.
- Adjust front of house concessions operations to maximize revenue potential.

What can't be done:

- Small staff of 4 full-time employees currently is usually staffed by 8 full-time employees in a similar facility.
- To accomplish the improvement in marketing and programming, additional personnel and outside services may be required.



JOB DESCRIPTION

Job Title: Administrative Assistant to the General Manager

Date Prepared: January 17, 2012

Department: Administration

FLSA Status: Non-Exempt

Position Overview:

The Administrative Assistant is responsible for performing administrative and office support activities as directed by the General Manager.

Essential Duties and Responsibilities:

- Maintain office calendar to coordinate work flow and meetings
- Interact with clients, vendors and visitors
- Answer telephones and transfer to appropriate staff member
- Open, sort and distribute incoming correspondence, including faxes and email
- Prepare responses to correspondence containing routine inquiries
- Perform general clerical duties to include, but not limited to copying, faxing, mailing and filing
- File and retrieve organizational documents, records and reports
- Create and modify documents such as invoices, reports, memos, letters and financial statements
- Set up and coordinate meetings and conferences
- Prepare agendas and make arrangements for meetings
- Compile, transcribe and distribute minutes of meetings
- Make travel arrangements.

Reports To: General Manager

Skills and Abilities Required:

- Good planning and organizational skills
- Excellent verbal and written communication and interpersonal skills
- Excellent time management skills and attention to detail

Computer Equipment and Software Requirements:

- Proficiency in Microsoft Word, Excel and Outlook

Education and Experience Required:

- High school diploma
- 2+ years' experience in performing administrative tasks

Approvals:

President

Date

Human Resources

Date

This job description in no way states or implies that these are the only duties to be performed by the employee(s) incumbent in this position. Employee(s) will be required to follow any other job-related instructions and to perform any other job-related duties requested by any person authorized to give instructions or assignments.

A review of this position has excluded the marginal functions of the position that are incidental to the performance of fundamental job duties. All duties and responsibilities are essential job functions and requirements and are subject to possible modification to reasonably accommodate individuals with disabilities. To perform this job successfully, the incumbent(s) will possess the skills, aptitudes, and abilities to perform each duty proficiently. Some requirements may exclude individuals who pose a direct threat or significant risk to the health or safety of themselves or others. The requirements listed in this document are the minimum levels of knowledge, skills, or abilities.

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JOB DESCRIPTION

Job Title: Office Manager - PPAC

Date Prepared: January 11, 2012

Department: Administration

FLSA Status: Non-Exempt

Position Overview:

The Office Manager is responsible for the organization and coordination of office operations, procedures and resources to facilitate organizational effectiveness and efficiency. The Office Manager supervises the part-time and full-time receptionists.

Essential Duties and Responsibilities:

- Assign receptionists' responsibilities and tasks and monitor performance
- Train new staff members on office equipment
- Maintain staff attendance records
- Ensure security and confidentiality of data
- Design and implement office equipment and supplies procedures and policies and ensure adherence to said procedures and policies
- Schedule equipment repair and maintenance appointments
- Maintain office supplies inventory and review and approve supply acquisitions
- Maintain a safe and secure working environment
- Handle customer inquiries and complaints
- Create and distribute PPAC Performance Release sheets and show calendars
- Complete and submit president's monthly expense report
- Maintain president's contact file and Board of Directors' records
- Update upcoming event messages on automated phone system
- Coordinate arrangements, correspondence refreshments and/or lunch for Board and Finance meetings
- Schedule lodging arrangements for performers, if needed
- Obtain insurance certificates and entertainment licenses for all shows
- Handle ticket donations to the community
- Obtain sign language interpreters for shows, when needed
- Assist in purchasing new office equipment or phone system with General Manager, when needed
- Assist the President, General Manager, and Finance Director as needed

Reports To: General Manager

Skills and Abilities Required:

- Working knowledge of mail processes such as postage machine, Federal Express and UPS and office equipment
- Good planning and organizational skills
- Excellent verbal and written communication and interpersonal skills
- Ability to multi-task in a fast-paced environment and to lift approximately 15-20 lbs.
- Excellent time management skills and attention to detail

Computer Equipment and Software Requirements:

- Proficiency in Microsoft Word, Excel and Outlook

Education and Experience Required:

- Associate's Degree in Business or related field
- 5+ years' experience performing administrative tasks and functions
- 1+ year experience using multi-line phone system
- 1+ year experience supervising administrative staff

Approvals:

President

Date

Human Resources

Date

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Job Description

Title: Digital Marketing Specialist

Department: Marketing

Reports To: Director of Marketing and Public Relations

Salary Type: Full Time Salary

Job summary

This position requires responsible, professional work in the areas of social media, digital marketing, event publicity, promotion and advertising of events at the Barbara B. Mann Performing Arts Hall.

This person works directly with:

The General Manager, the Director of Marketing and PR, Event Promoters, Tour Press/Marketing Representatives, the Director of Operations and the Office Manager

Key Responsibilities Include:

- Develop and implement social media strategies for the Hall
- Create, schedule, and implement e-mail strategies to increase sales and communicate with patrons of the Hall
- Develop and implement social media strategies for events within the context of event budget
- Use reporting analytics tools to measure results of social media campaigns
- Create Digital Marketing plan for each assigned event.
- Execute Digital Marketing plan for each event within designated budget.
- Schedules and supervises all promotional activities, to include print and broadcast production and buying, social media platforms and collateral materials for all assigned events
- Work with artist marketing personnel and co-promoters to implement social media programs for assigned events.
- Maintain a program of market research and disseminates this information to internal and external user groups.
- Perform related work as required

Qualifications:

- Proficiency with Adobe Photoshop and Adobe Illustrator required
- Familiarity with web publishing software (i.e. Adobe Dreamweaver, Hootsuite) preferred
- Graduation from an accredited four (4) year college or university with major coursework in marketing, event management, advertising, or communications
- Two (2) years experiences in a responsible digital marketing or advertising position, preferably within the entertainment industry, and/or event management.
- Or an equivalent combination of education, training and experience which provide the necessary knowledge, skills and abilities and other competencies necessary for success in the target position.

Disclaimer

The above statements are intended to describe the general nature and level of work being performed by people assigned to this classification. They are not to be construed as an exhaustive list of all responsibilities, duties, and skills required of personnel so classified. All personnel may be required to perform duties outside of their normal responsibilities from time to time, as needed.

*PFM is an Equal Opportunity Employer.
M/V/D/F encouraged to apply.*



JOB DESCRIPTION

Job Title: Operations Manager
Date Prepared: May 1, 2012
Department: Operations
FLSA Status: Exempt

Position Overview:

The Operations Manager is responsible for the day-to-day operations of the organization and to find ways to make the organization more productive by providing effective methods in its business operations.

Essential Duties and Responsibilities:

- Oversee all the basic requirements of the building like hygiene, water, electricity, air conditioning, etc.
- Ensure building is properly cleaned, maintained, and prepared for every function as well as daily maintenance of entire general offices, conference rooms, restrooms, etc.
- Hire maintenance staff and assign them duties according to their capabilities
- Plan work/staff schedules
- Direct and inspect building for regulatory compliance and ensure codes are in order
- Assess and monitor building repairs to ensure cost effectiveness; establish criteria for repair versus replacement
- Seek at least three (3) vendor bids for all building projects, when applicable
- Plan, develop and prioritize projects and weekly work plans; ensures that materials are ordered, and projects are designed and planned
- Coordinate and monitor status of work orders; estimates, requests, and purchase materials and equipment; and estimates labor costs
- Maintain current knowledge in the field of facilities management/maintenance; comply with federal, state and local laws and regulations; follow all safety precautions/standards and policies and procedures
- Monitor building emergencies, including equipment breakdowns, malfunctions and alarm calls
- Manage and supervise maintenance staff

Reports To: General Manager

Skills and Abilities Required:

- Knowledge of all phases of physical building operation, maintenance and repair, planning, scheduling, federal state, and local regulation safety practices
- Technical knowledge and skills in working with air-conditioning and heating systems

- Ability to communicate effectively utilizing interpersonal skills to maintain effective relationships with other department staff
- General management and organizational skills necessary to administer diverse department
- Flexibility and ability to cope with several tasks simultaneously are required
- Must be physically and mentally fit to respond to emergency situations
- May require strenuous lifting, bending, climbing, and walking
- Ability to meet a flexible work schedule including evenings and weekends and available on-call for emergencies

Education and Experience Required:

- Bachelor's degree in engineering, construction management, or related field
- Five years of construction management experience including two years of supervisory experience, or an equivalent combination of education and experience

Approvals:

President	Date
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Human Resources	Date
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JOB DESCRIPTION

Job Title: Technical Director
Date Prepared: May 1, 2012
Department: Operations
FLSA Status: Exempt

Position Overview:

The Technical Director has the daily responsibility for the technical operations of the theatre, including lighting, sound, set design and construction, and coordinating necessary maintenance.

Essential Duties and Responsibilities:

- Operate, maintain and safeguard the technical assets of the theatre, including supervising the use of lighting, sound, communications equipment, and the use and maintenance of stage facilities
- Determine the necessary technical supports, such as lighting, sound, staging, and special needs necessary for events and performances presented at the facility in advance of production dates
- Advise production managers, lighting and sound designers, on the technical specifications, costs and usage of technical equipment required for the individual show, and supervise the implementations of approved technical designs
- Supervise and assist with set and stage construction and management
- Assist in recruiting, training and assignment of volunteer or paid technical staff for individual shows
- Orient facility renters and visiting productions to safety, technical characteristics and other areas of facility operations; facilitate the use of the technical facilities by the resident company and others engaged by or renting the facility
- Monitor the condition of equipment including lighting, sound, and rigging equipment; arranges for the repair and replacement within budgetary constraints; perform preventive maintenance on equipment
- Assist with the preparation and control of production budgets; maintains inventory and order specialized supplies
- Attend technical rehearsals, in order to supervise and assist in the technical aspects of the mounting the show
- Make recommendations to the Board of Directors or theatre leadership regarding capital purchases of technical equipment

Reports To: General Manager

Skills and Abilities Required:

- Maintain irregular and extended working hours
- Ability to lift, push or pull objects up to 100 pounds using appropriate tools
- People and time management skills
- Understanding of all aspects involved in theatre (construction, lighting equipment, rigging and sound)
- Excellent oral comprehension and expression
- Physically fit to kneel, crouch, reach and exert

Education and Experience Required:

- Bachelor's Degree in technical theatre is preferred
- 5+ years' experience working in backstage theatre

Approvals:

President	Date
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Human Resources	Date
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JOB DESCRIPTION

Job Title: Box Office Manager
Date Prepared: January 16, 2011
Department: Box Office
FLSA Status: Exempt

Position Overview:

The Box Office Manager is responsible for overseeing ticket prices, sales, orders, preparations, scheduling and subscriptions. This includes ensuring all tickets and orders are delivered to the box office before an event.

Essential Duties and Responsibilities:

- Maintain up-to-date financial records of all ticket sales, receipts, processes and deposits
- Remain in constant communication with various event promoters, the box office, staff and the clientele to assure the event runs smoothly and all parties are happy
- Resolve issues or complaints from customers
- Build maintain and manage events in ticketing system
- Oversee sales and submit sales data to internal and external contacts
- Hire, schedule, supervise box office staff
- Monitor open, held and sold seat inventory
- Ensure box office is sufficiently staffed at all time
- Advise promoters on how to increase ticket sales
- Prepare accounting statements for event revenue

Reports To: Director of Ticketing

Skills and Abilities Required:

- Customer-centric
- Excellent written and verbal communication skills
- Ability to problem-solve and multi-task in a fast paced environment
- Detail oriented
- Available to accommodate a flexible work schedule
- Work well within a team environment

Computer Equipment and Software Requirements:

- Microsoft Office, Word, Outlook, Excel and Access

Education and Experience Required:

- High school diploma
- 5+ years' experience in service environment providing customer service
- Knowledge of basic accounting principles

Approvals:

President

Date

Human Resources

Date

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A review of this position has excluded the marginal functions of the position that are incidental to the performance of fundamental job duties. All duties and responsibilities are essential job functions and requirements and are subject to possible modification to reasonably accommodate individuals with disabilities. To perform this job successfully, the incumbent(s) will possess the skills, aptitudes, and abilities to perform each duty proficiently. Some requirements may exclude individuals who pose a direct threat or significant risk to the health or safety of themselves or others. The requirements listed in this document are the minimum levels of knowledge, skills, or abilities.

This document does not create an employment contract, implied or otherwise, other than an "at will" relationship.



JOB DESCRIPTION

Job Title: Director of Marketing - PPAC

Date Prepared: January 16, 2011

Department: Marketing

FLSA Status: Exempt

Position Overview:

The Director of Marketing is responsible for strategic planning, implementation, and execution of all marketing, advertising, and public relations.

Essential Duties and Responsibilities:

- Plan, oversee, and implement subscription and single ticket campaigns
- Create special events and promotions and develop cross-promotional partnerships and responsible for campaign and show advertising budgets
- Develop and maintain relationships with multiple organizations and media outlets
- Liaison with show managements, casts, artists, and celebrity guests
- Execute sponsorship proposals and fulfillment of sponsorship obligations
- Manage marketing/advertising negotiations and documentation for all projects
- Advise/consult with PPAC/PFM rental show promoters, as needed
- Oversee CenterStage program book, PPAC website, updates, social media projects, creation of special offers, weekly ShowTimes newsletter, and ticket sales advertising
- Hire and direct marketing staff members; collaborate with them in developing constantly evolving scope of work
- Handle projects and other responsibilities as needed at the request of the President

Reports To: President

Skills and Abilities Required:

- Managerial ability
- Critical thinking
- Creativity
- Excellent written and oral communication skills.

Computer Equipment and Software Requirements:

- Microsoft Word, Excel, Outlook

Education and Experience Required:

- BS/BA in Marketing or related field
- Minimum of 8 years marketing experience
- 5 years' experience as Marketing Manager
- Experience with media and internet advertising

Approvals:

President **Date**

Human Resources **Date**

This job description in no way states or implies that these are the only duties to be performed by the employee(s) incumbent in this position. Employee(s) will be required to follow any other job-related instructions and to perform any other job-related duties requested by any person authorized to give instructions or assignments.

A review of this position has excluded the marginal functions of the position that are incidental to the performance of fundamental job duties. All duties and responsibilities are essential job functions and requirements and are subject to possible modification to reasonably accommodate individuals with disabilities. To perform this job successfully, the incumbent(s) will possess the skills, aptitudes, and abilities to perform each duty proficiently. Some requirements may exclude individuals who pose a direct threat or significant risk to the health or safety of themselves or others. The requirements listed in this document are the minimum levels of knowledge, skills, or abilities.

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PAC Statssm

FY 2015 Salary Survey

DRAFT Report

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for the Arts and
Entertainment
Industries

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pacstats@ams-online.com

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PAC Stats FY 2015 Compensation Survey

I.) SURVEY & PARTICIPANTS

FY15 Salary Survey

Survey Methodology

This year's Compensation Survey was conducted during the Winter/Spring of 2015 by AMS Planning & Research Corp. Data was provided through an online survey response system to facilitate survey responses.

The data presented in this report includes "same-stores analysis." All figures describing only "2015" use the entire FY 2015 respondent group. Figures that compare year over year data use a respondent group of centers that have participated in the survey for every one of those years and provided data for that particular position or question. This has been done to provide the most accurate analysis of the compensation data. For certain pie charts, some percentages may not total 100% due to data rounding rules.

Reports are provided only to members of the survey pool and are for their confidential use alone. Data may not be released to any third party or the report copied in any fashion. For further information, contact AMS Planning & Research Corp. at (203) 256-1616 or via email at pacstats@ams-online.com.

FY 2015 Salary Survey

The Survey Universe

Thirty-eight active Performing Arts Centers participated in the FY 2015 Compensation Survey. Please note that the survey universe is a convenience sample and not representative either of the field or any geographic region and is not intended to determine comparable salary levels.

To facilitate the analysis of data, the respondents were classified by budget size into four groups as follows:

- Group 1 – Budgets over \$40 Million
- Group 2 – Budgets between \$25 Million and \$40 Million
- Group 3 – Budgets between \$12 Million and \$25 Million
- Group 4 – Budgets between \$5 Million and \$12 Million

FY 2014 Salary Survey Participants

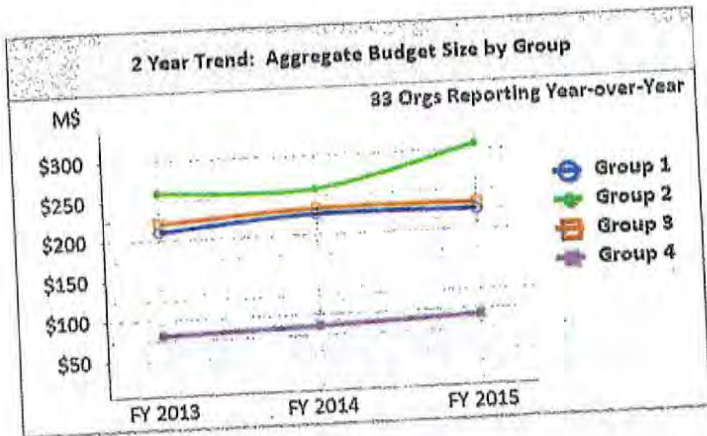
Group 1 <i>Budgets > \$40M</i>	Group 2 <i>Budgets > \$25M</i>	Group 3 <i>Budgets > \$12M</i>	Group 4 <i>Budgets > \$5M</i>
<ul style="list-style-type: none"> • Brooklyn Academy of Music (BAM) • Denver Center • National Arts Centre • Pittsburgh Cultural Trust • Playhouse Square Foundation • Segerstrom Center 	<ul style="list-style-type: none"> • Arsht Center • ArtsQuest* • AT&T Performing Arts Center • Broward Center • Citi Performing Arts Center • Kimmel Center • Seattle Theatre Group • Smith Center for the Performing Arts • Place des Arts • Straz Center 	<ul style="list-style-type: none"> • Blumenthal • The Bushnell • CAPA • City Center (NYC) • Victoria Theater • Fox Cities • Performing Arts Fort Worth • Kentucky Center • Kravis Center • Omaha • Overture Center • Peace Center Foundation* • Tennessee PAC 	<ul style="list-style-type: none"> • Apollo Theater • Cincinnati Arts Association • Arts Commons (EPCOR) • The Long Center • Marcus Center • Portland's 5 Centers for the Arts • SLC Center for the Arts • Walton Arts Center • Luther Burbank Center

FY 2015 Salary Survey

2015 Participants

- Budgets (total annual expenses) ranged from a low of \$8.5M to a high of about \$58.4M
- All groups are trending upwards, demonstrating slight growth.

Group	Count	Median	Low	High
All Groups	36	\$18,600,000	\$8,512,268	\$58,421,549
Group 1	4	\$55,800,000	\$54,214,026	\$58,421,549
Group 2	10	\$38,857,701	\$18,600,000	\$50,312,477
Group 3	13	\$17,024,060	\$12,192,276	\$27,372,077
Group 4	9	\$12,386,478	\$8,512,268	\$14,740,180



Group	FY 2015	Δ 1 yr	Δ 2 yr
All Groups (n=33)	\$857,424,846	6.66%	10.78%
Group 1	\$224,235,575	-0.93%	6.31%
Group 2	\$309,857,237	18.89%	17.89%
Group 3	\$233,478,176	-0.25%	5.04%
Group 4	\$93,853,858	9.00%	15.34%

PAC Stats FY 2015 Compensation Survey

2.) PRINCIPAL ADMINISTRATOR

Principal Administrator

A primary focus of the PAC Compensation Survey is to describe the characteristics, qualifications and compensation of the Principal Administrator of each of the member performing arts centers.

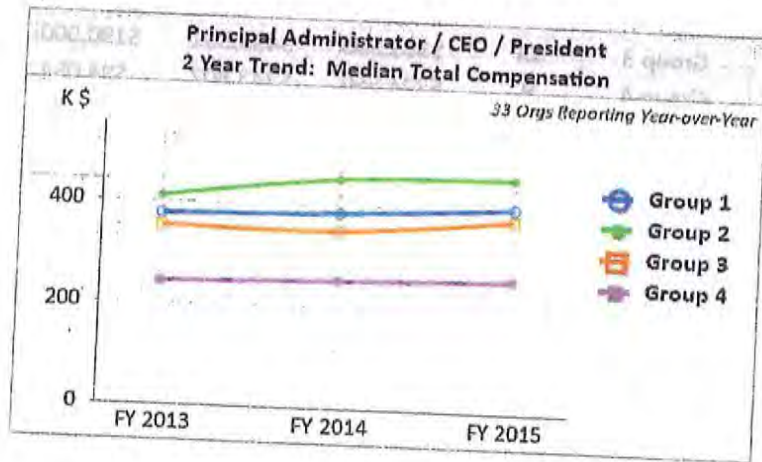
Group	Count	Median	High	Low
All Groups	36	\$301,750	\$486,500	\$94,054
Group 1	5	\$384,769	\$486,500	\$241,000
Group 2	9	\$378,000	\$461,660	\$173,250
Group 3	13	\$303,500	\$439,501	\$190,000
Group 4	9	\$224,550	\$343,802	\$94,054

Group	FY 2015	Δ 1 yr	Δ 2 yr
All Groups (n=33)	\$330,000	+2.7%	+14.6%
Group 1	\$384,769	+2.6%	+2.6%
Group 2	\$411,511	+8.9%	+24.7%
Group 3	\$303,500	+0.0%	+5.4%
Group 4	\$220,485	+2.8%	+3.8%

Principal Administrator Total Compensation

- The median value for the Principal Administrator for all participating centers was \$369,580.
- This was an increase from 2014 where the median value was \$353,543.
- In 2015, total compensation levels ranged from a low of \$133,675 to a high of \$640,582.
- This represents an decrease in range from 2014 where the range was \$120,925 to \$830,871.

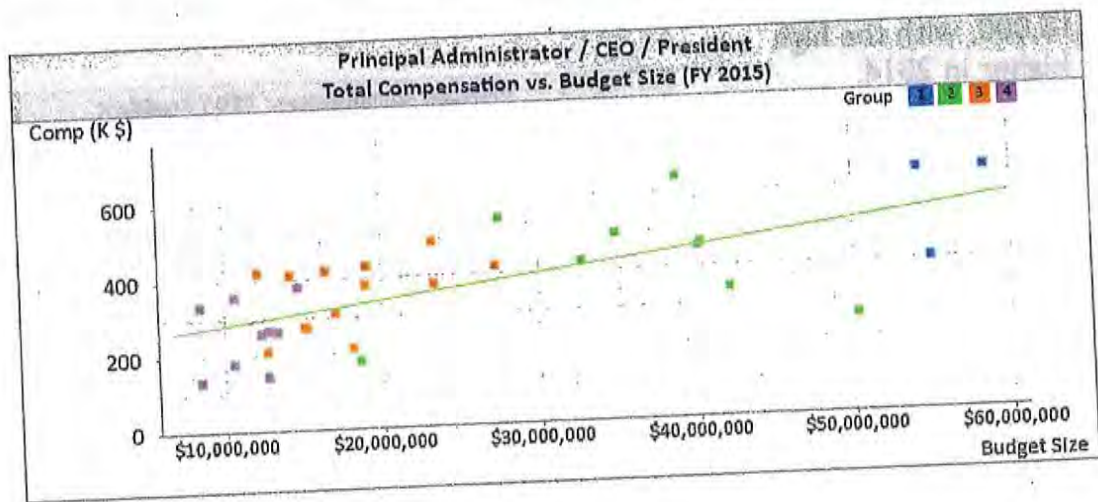
Group	Count	Median	High	Low
All Groups	36	\$369,580	\$640,582	\$133,675
GROUP 1	5	\$402,394	\$640,582	\$350,000
GROUP 2	9	\$455,320	\$638,647	\$181,913
GROUP 3	13	\$379,375	\$491,664	\$211,417
GROUP 4	9	\$262,452	\$378,512	\$133,675



Principal Administrator

Total Compensation vs. Budget Size

- Despite a few outliers in Group 2, there is still a strong correlation between budget size and compensation level, which has remained consistent since 2009.
- Groups 3 and 4 are much more concentrated around similar compensation levels, whereas the larger budgets tend to have a wider range of values.



Principal Administrator

Base Salary (median)

- Base salary levels ranged from a low of \$94,054 to a high of \$486,500.
- This is a smaller range when compared to the base salary range from 2014 of \$91,537 to \$618,000, with the high being higher in 2014.
- In FY15, the median base salary for Group 2 surpassed Group 1.

Group	Count	Median	High	Low
All Groups	36	\$301,750	\$486,500	\$94,054
Group 1	5	\$384,769	\$486,500	\$241,000
Group 2	9	\$378,000	\$461,660	\$173,250
Group 3	13	\$303,500	\$439,501	\$190,000
Group 4	9	\$224,550	\$343,802	\$94,054

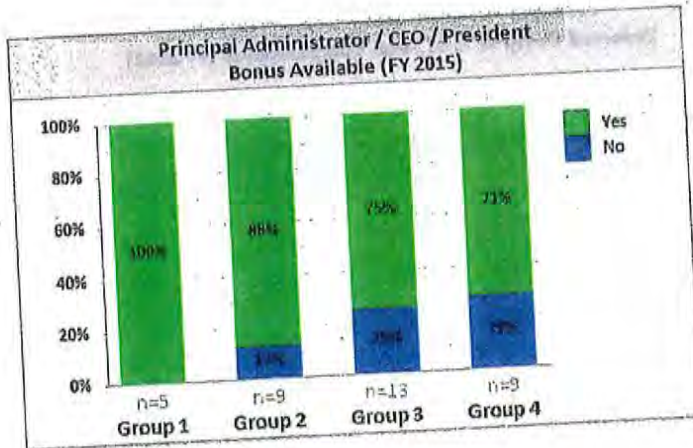


Principal Administrator

Bonuses

- A total of 21 executives were eligible for bonuses.
- The bonus amounts vary across the groups, with the highest bonus awarded in Group 1, which is different from 2011, 2012 and 2013 where it was Group 2.
- As a % of total compensation, bonuses ranged from 4% to 23%, which is a decrease from 2014 where the range was 3% to 30%

Group	Count	Median	High	Low
All Groups	21	\$41,000	\$109,463	\$8,663
GROUP 1	3	\$80,000	\$109,463	\$29,000
GROUP 2	6	\$40,000	\$103,849	\$8,663
GROUP 3	8	\$43,173	\$100,000	\$30,000
GROUP 4	4	\$30,500	\$35,971	\$15,000



Group	Count	Median	High	Low
All Groups	21	12%	23%	4%
GROUP 1	3	12%	17%	8%
GROUP 2	6	10%	16%	5%
GROUP 3	8	14%	23%	6%
GROUP 4	4	10%	14%	4%

Principal Administrator

Deferred Compensation

- Defined as compensation that is earned or accrued in, or is attributable to, one year and deferred to a future year for any reason, whether or not funded, vested, or subject to a substantial risk of forfeiture.
- In 2015, 15 executives received deferred compensation with amounts ranging from \$6,493 as a low to \$145,000 as a high. As a % of total compensation, this ranged from 2% to 26%.

Group	Count	Median	High	Low
All Groups	15	\$18,000	\$145,000	\$6,493
GROUP 1	3	\$93,000	\$145,000	\$24,174
GROUP 2	4	\$31,500	\$68,007	\$9,795
GROUP 3	5	\$13,750	\$100,000	\$8,000
GROUP 4	3	\$15,600	\$17,372	\$6,493

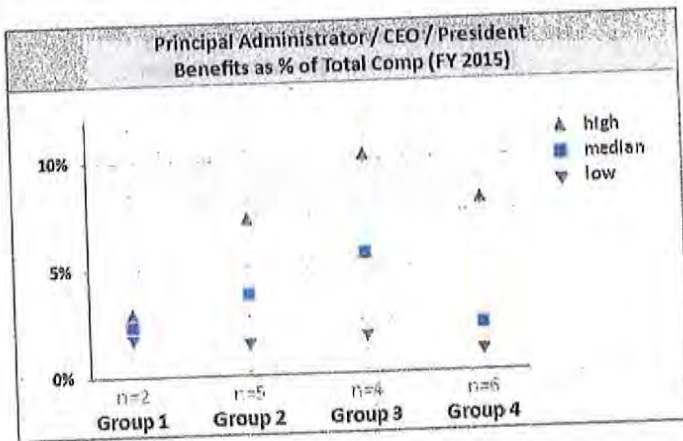
Group	Count	Median	High	Low
All Groups	15	4%	26%	2%
GROUP 1	3	23%	26%	4%
GROUP 2	4	7%	11%	2%
GROUP 3	5	3%	24%	3%
GROUP 4	3	4%	13%	2%

Principal Administrator

Benefits

- 17 centers reported benefit amounts for their chief executive in 2015.
- The benefit amounts ranged from a low of \$2,822 to a high of \$39,600.

Group	Count	Median	High	Low
All Groups	17	\$11,608	\$39,600	\$2,822
GROUP 1	2	\$15,086	\$18,563	\$11,608
GROUP 2	5	\$16,126	\$39,600	\$9,593
GROUP 3	4	\$16,059	\$35,707	\$8,963
GROUP 4	6	\$5,706	\$28,605	\$2,822



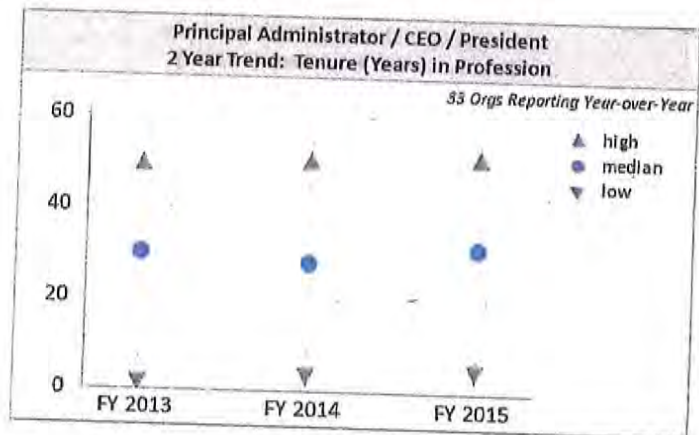
- For 2015 there was a range of 1% to 11% of total compensation awarded in benefits. For 2014, the range was much larger, from 1% to 23%.

Principal Administrator

Tenure

- The typical chief executive in 2015 has been working in his/her field for a median of 30 years, up by one year from 2014. We had expected to see more of a change this year due to a number of Principal Administrator positions that were open and/or have changed in the last few years.
- The minimum tenure among CEOs is three years and the maximum is 51 years in 2015.

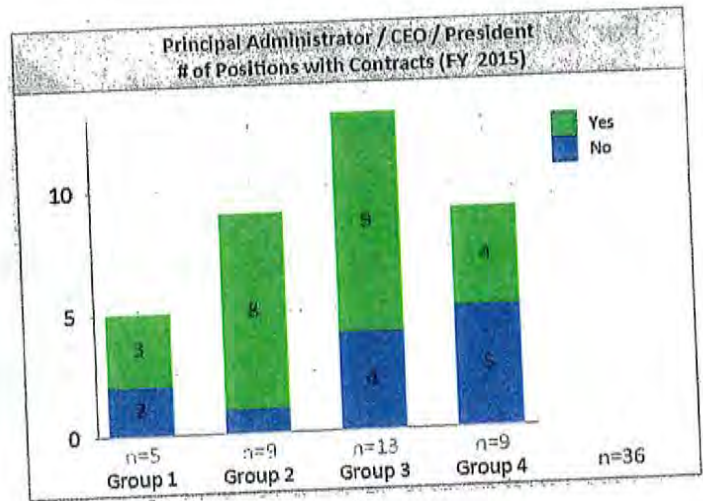
Group	Count	Median	High	Low
All Groups	36	30	51	1
GROUP 1	5	33	51	15
GROUP 2	9	26	39	1
GROUP 3	13	29	42	10
GROUP 4	9	33	36	12



Principal Administrator

Contracts

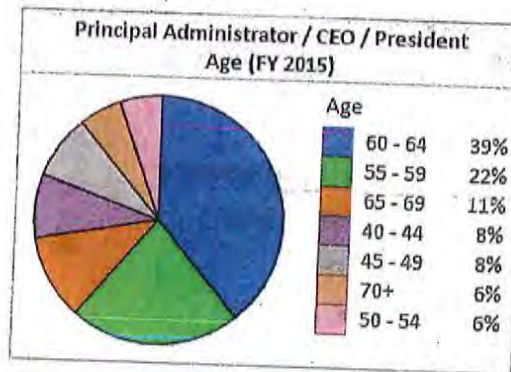
- 24 centers reported the presence of written contracts this year, down from 27 in 2014.
- Similar to 2010-2014, written contracts were most common in Groups 2 and 3.



Principal Administrator

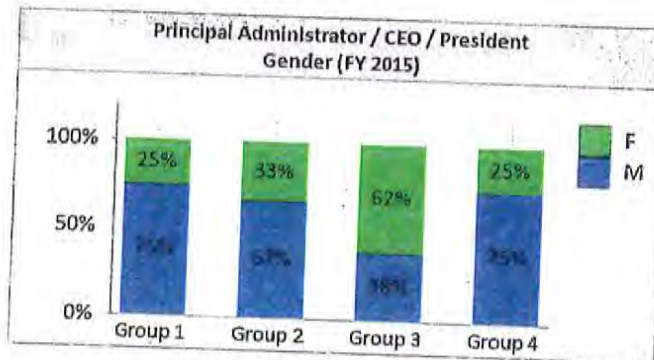
Age

- For 2015, a majority (56%) of administrators were over the age of 60; significantly more than in 2014 (48%).



Gender

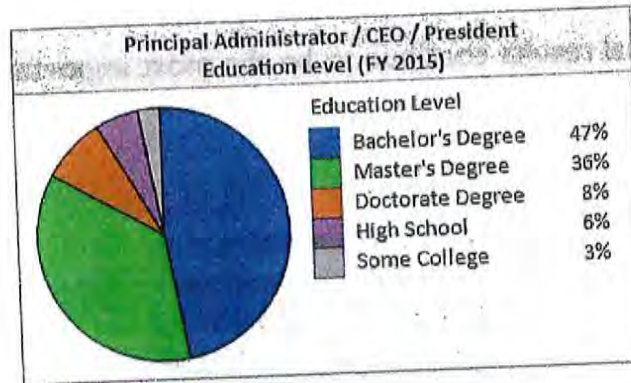
- Of the those centers who responded to this section in 2015, a larger percentage of males than females are present in the Principal Administrator role, the same as we have seen since 2009.



Principal Administrator

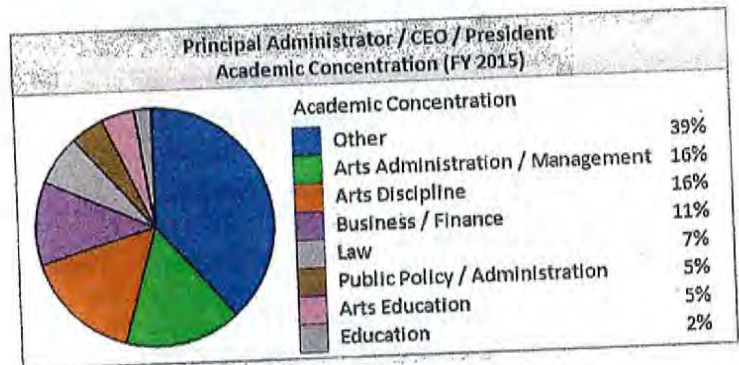
Education

- For 2015, 91% of administrators have at least a college degree, almost the same as in 2014 (94%).



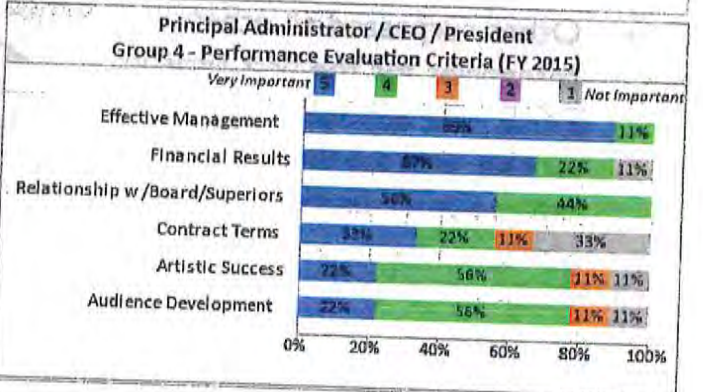
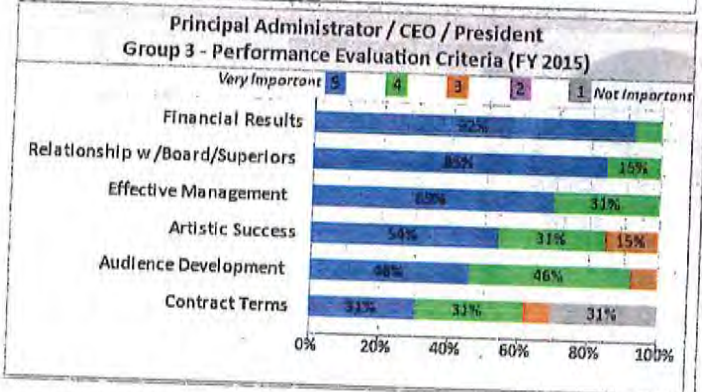
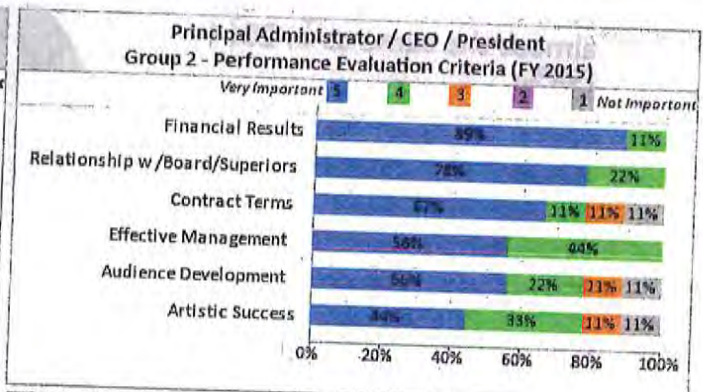
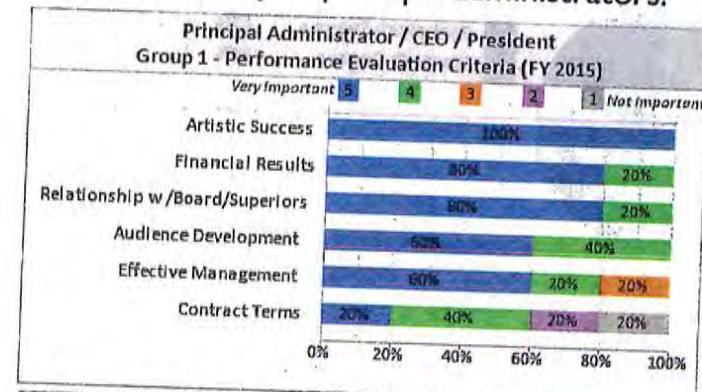
Academic Concentration

- Other surpassed all other categories for the first time in FY15. Other disciplines include arts administration, law, business/finance, public policy, and arts education.



Principal Administrator

- Financial results continue to be the most important performance evaluation measure for the majority of principal administrators.



PAC Stats FY 2015 Compensation Survey

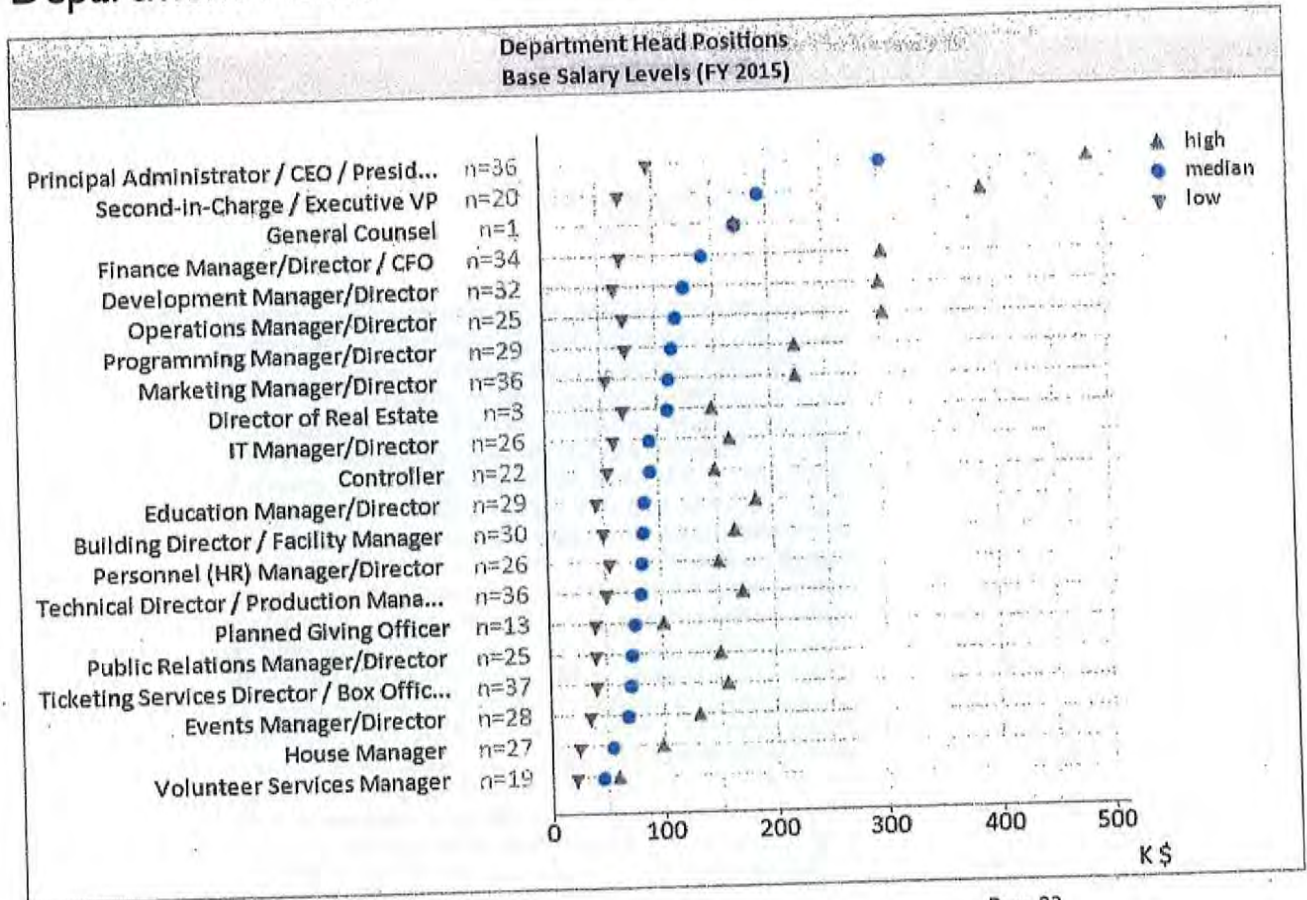
3.) DEPARTMENT HEADS

Department Heads

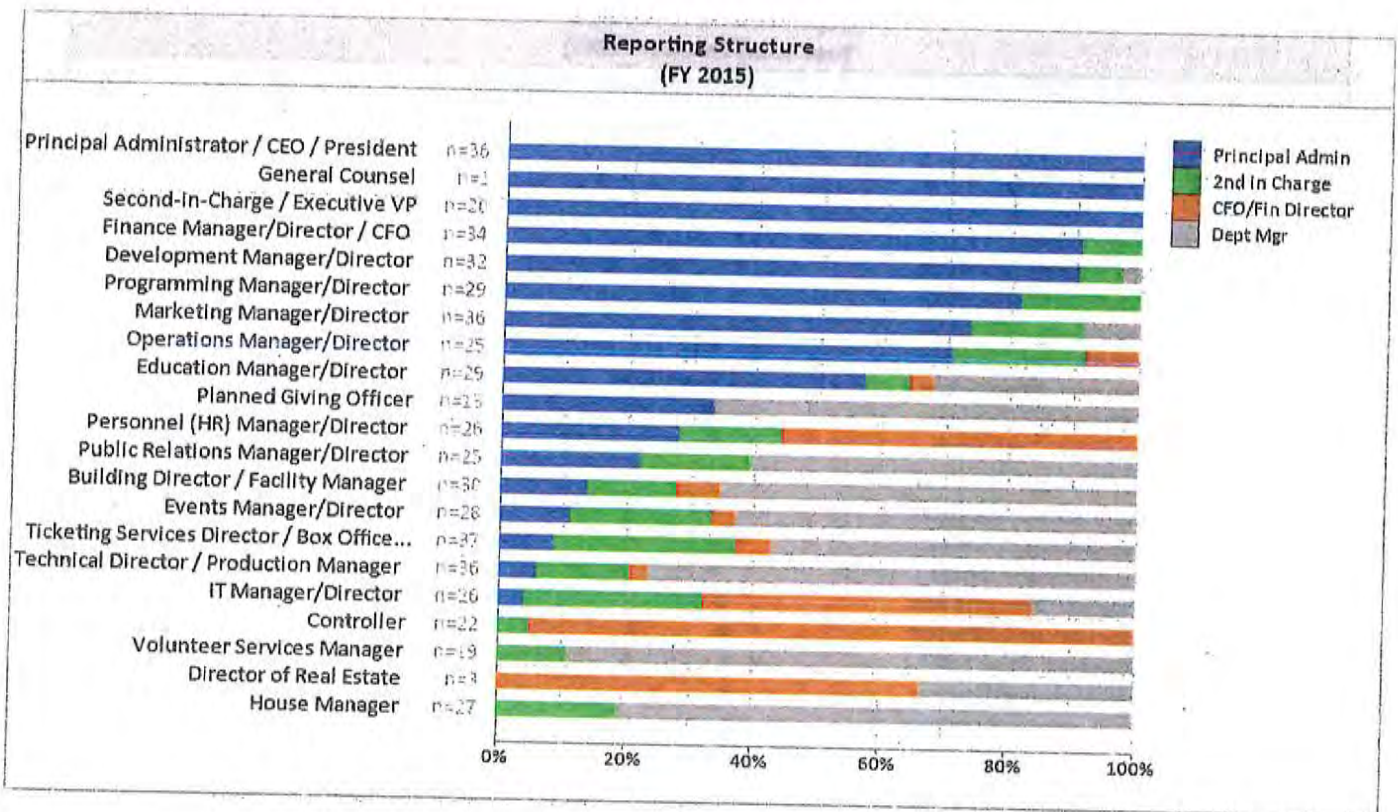
Other Personnel

- The survey also collects data about other key staff positions.
- The chart on the next page (page 23) illustrates the minimum, maximum and median compensation for each reported position in 2015.
- The chart on page 24 provides the chain of command to which each position reports.
- In general, salary levels have continued to increase slightly, as was observed in last year's report. This upward trend began in FY 2010.

Department Heads



Department Heads

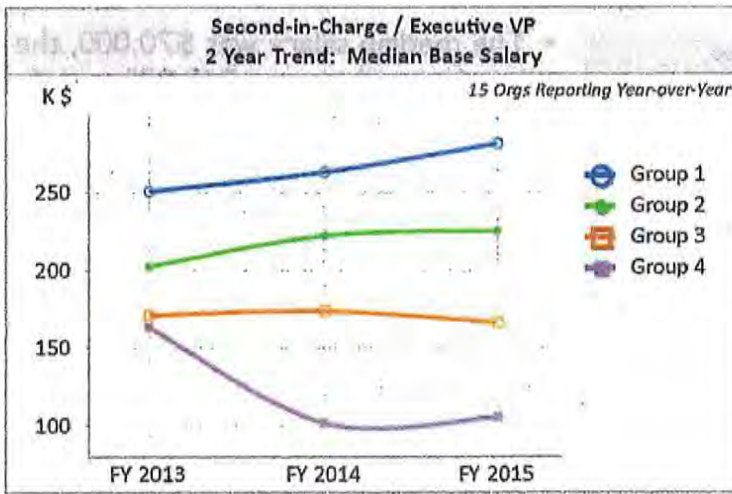


Department Heads

Second-in-Charge

- 20 centers reported the presence of a “Second-in-Charge” position this year, down one from 2014.

Second-in-Charge / Executive VP Base Salary by Group (FY 2015)				
Group	Count	Median	High	Low
All Groups	20	\$193,000	\$390,697	\$68,954
Group 1	3	\$280,755	\$390,697	\$271,240
Group 2	6	\$220,159	\$251,738	\$147,213
Group 3	7	\$154,500	\$250,774	\$107,068
Group 4	4	\$110,163	\$230,625	\$68,954



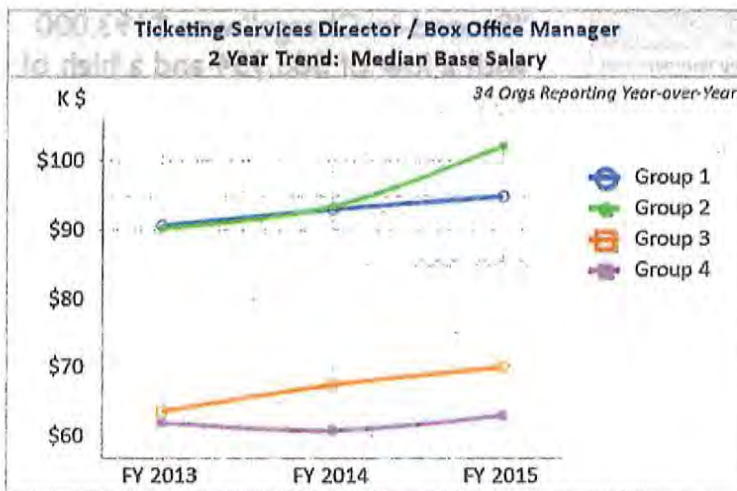
- The median base salary for the “Second-in-Charge” was \$193,000 with a low of \$68,954 and a high of \$390,697 this year.
- The median bonus awarded for this position this year was \$8,863, with a minimum of \$2,944 and a high of \$30,000.

Department Heads

Box Office Manager

- 37 participating centers reported having a Box Office Manager position this year, down one from last year.

Group	Count	Median	High	Low
All Groups	37	\$70,000	\$155,714	\$40,000
Group 1	6	\$94,888	\$111,390	\$67,000
Group 2	9	\$70,039	\$155,714	\$52,500
Group 3	13	\$70,000	\$108,026	\$55,000
Group 4	9	\$60,488	\$81,000	\$40,000



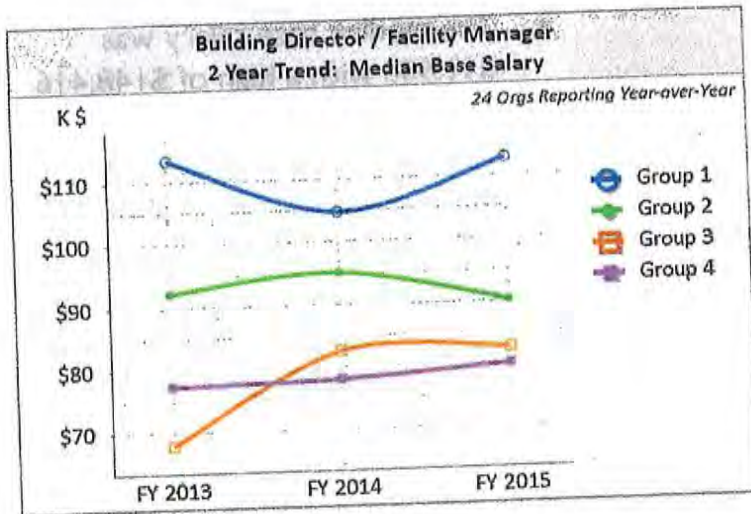
- The median salary was \$70,000, the low base salary was \$40,000 and the high was \$155,714 this year
- The median bonus awarded in 2015 was \$3,450, with a low of \$600 and a high of \$15,800.

Department Heads

Building Director

- There were 30 Building Directors positions reported this year, down one from last year.

Group	Count	Median	High	Low
All Groups	30	\$84,107	\$165,977	\$48,935
Group 1	4	\$113,050	\$138,808	\$94,182
Group 2	8	\$87,864	\$165,977	\$56,614
Group 3	13	\$82,400	\$98,325	\$50,000
Group 4	5	\$79,950	\$83,329	\$48,935



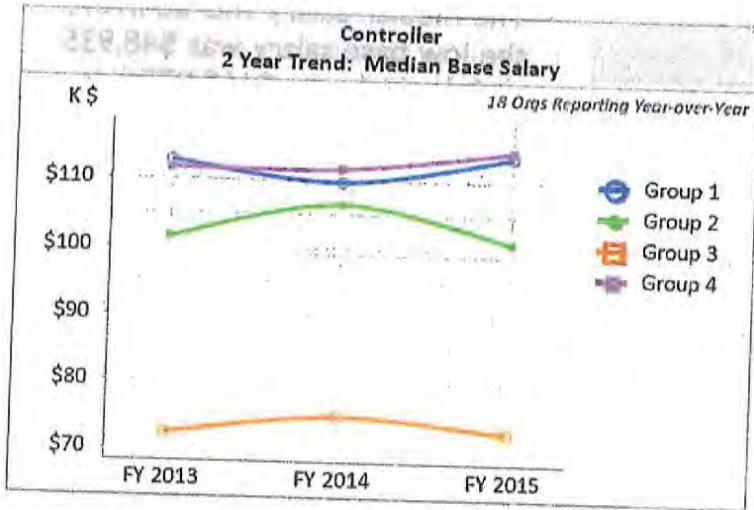
- The median salary was \$84,107, the low base salary was \$48,935 and the high was \$165,977 this year.
- The median bonus awarded was \$2,875 with a low of \$944 and a high of \$30,000.

Department Heads

Controller

- There were 22 Controllers reported by respondents this year, down one since last year.

Group	Count	Median	High	Low
All Groups	22	\$91,900	\$148,416	\$53,500
Group 1	4	\$113,750	\$139,734	\$106,100
Group 2	7	\$100,000	\$120,071	\$70,576
Group 3	7	\$75,000	\$89,610	\$59,200
Group 4	4	\$77,393	\$148,416	\$53,500

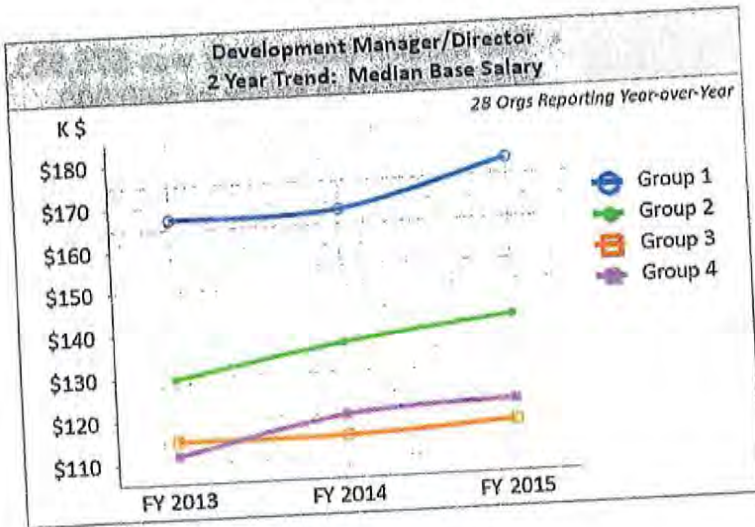


- The median base salary was \$91,900 with a high of \$148,416 and a low of \$53,500 this year.
- The median bonus awarded for this position was \$3,500 with a high of \$10,000 and a low of \$1,000.

Department Heads Development Director

- 32 centers reported the presence of a Development Director this year, down three from last year.

Group	Count	Median	High	Low
All Groups	32	\$125,300	\$300,000	\$62,918
Group 1	6	\$178,490	\$300,000	\$109,180
Group 2	7	\$140,716	\$202,731	\$80,000
Group 3	13	\$117,300	\$220,000	\$62,918
Group 4	6	\$103,847	\$164,000	\$74,312



- The median base salary was \$125,300, with a low base salary of \$62,918 and a high of \$300,000 this year.
- The median bonus awarded was \$8,866 with a low of \$825 and a high of \$30,000.

Department Heads

Planned Giving Officer

- 13 centers reported having a Planned Giving Officer position this year, up one since last year.

Group	Count	Median	High	Low
All Groups	13	\$75,953	\$100,866	\$40,000
Group 1	2	\$91,200	\$92,400	\$90,000
Group 2	3	\$75,953	\$100,866	\$67,500
Group 3	5	\$68,177	\$95,814	\$40,000
Group 4	3	\$72,500	\$80,000	\$56,325



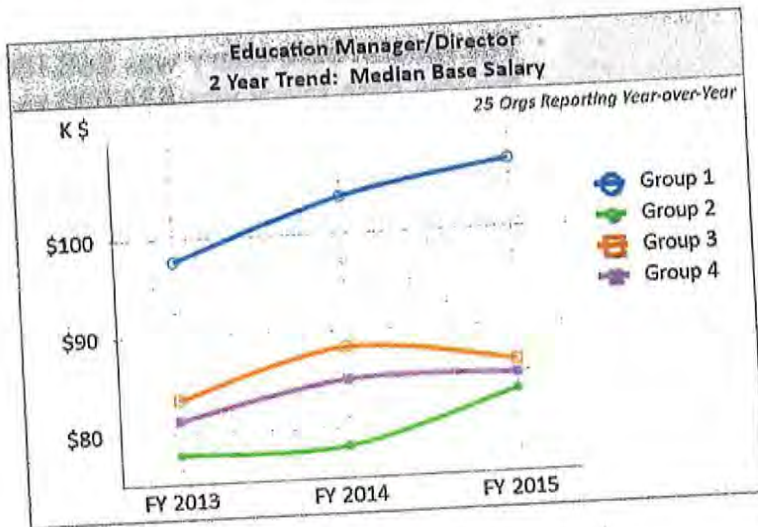
- The median base salary was \$75,953, with a low base salary of \$40,000 and a high of \$100,866 this year.
- The median bonus amount awarded was \$4,380 with a low of \$1,000 and a high of \$4,790.

Department Heads

Education Director

- 29 centers reported the presence of an Education Director position this year, down one from last year.

Group	Count	Median	High	Low
All Groups	29	\$85,000	\$185,000	\$43,114
Group 1	6	\$106,878	\$185,000	\$72,000
Group 2	7	\$83,310	\$111,675	\$54,000
Group 3	11	\$86,398	\$113,436	\$50,700
Group 4	5	\$65,125	\$95,000	\$43,114



- The median base salary was \$85,000, the low base salary was \$43,114 and the high was \$185,000.
- The median bonus awarded was \$7,000 with a low of \$1,850 and a high of \$16,833.

Department Heads

Events Manager

- 28 centers reported the presence of an Events Manager this year, down three since last year.

Group	Count	Median	High	Low
All Groups	28	\$68,186	\$130,625	\$34,000
Group 1	3	\$109,280	\$130,625	\$95,902
Group 2	7	\$65,500	\$101,424	\$52,000
Group 3	11	\$68,370	\$107,000	\$34,000
Group 4	7	\$68,001	\$105,000	\$52,472

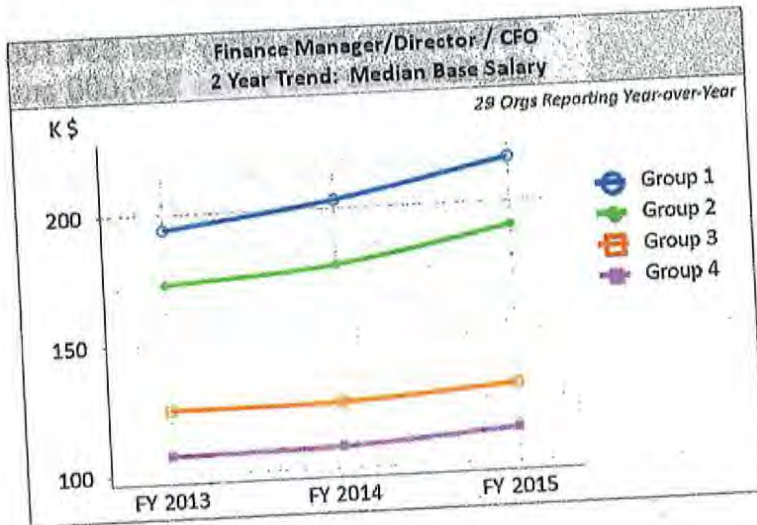


- The median base salary was \$68,186, the low base salary was \$34,000 and the high was \$130,625.
- The median bonus awarded was \$2,200, with a low of \$875 and a high of \$5,000.

Department Heads Finance Director

- 34 centers reported the presence of a Finance Director/CFO position this year, up one from last year.

Group	Count	Median	High	Low
All Groups	34	\$141,317	\$301,744	\$68,978
Group 1	5	\$217,018	\$301,744	\$139,200
Group 2	9	\$184,000	\$238,479	\$82,849
Group 3	12	\$127,500	\$253,510	\$80,000
Group 4	8	\$112,650	\$230,625	\$68,978



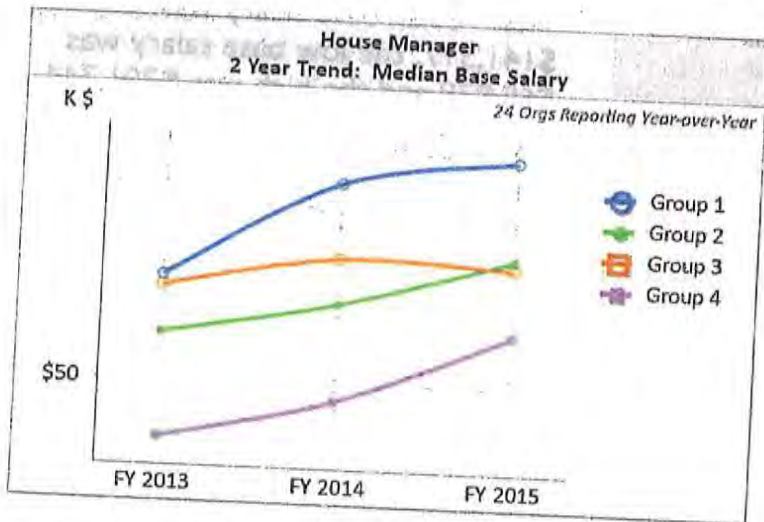
- The median base salary was \$141,317, the low base salary was \$68,978 and the high was \$301,744.
- The median bonus awarded this year was \$13,077, with a low of \$882 and a high of \$50,000.

Department Heads

House Manager

- 27 centers reported the presence of a House Manager this year, down five since last year.

Group	Count	Median	High	Low
All Groups	27	\$54,106	\$97,350	\$24,600
Group 1	5	\$57,300	\$95,245	\$24,600
Group 2	6	\$57,526	\$97,350	\$48,034
Group 3	11	\$54,000	\$78,000	\$41,714
Group 4	5	\$45,189	\$66,625	\$36,500

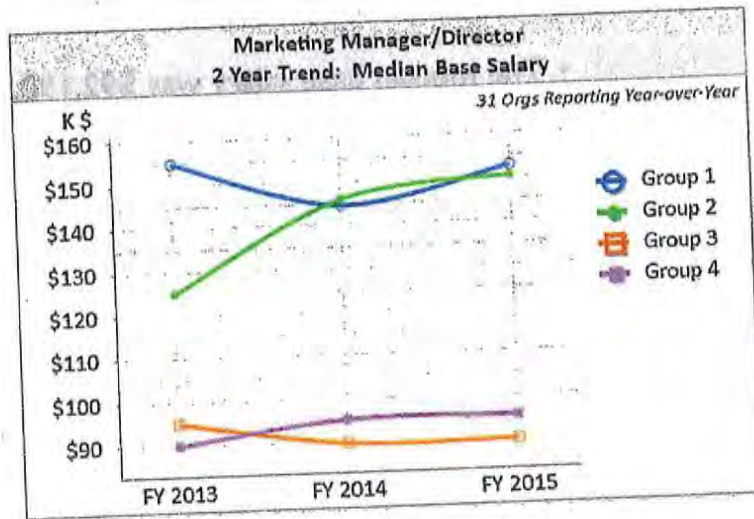


- The median base salary was \$54,106, the low base salary was \$24,600 and the high was \$97,350.
- The median bonus awarded was \$1,750, with a low of \$967 and a high of \$6,814.

Department Heads Marketing Director

- 36 centers reported the presence of a Marketing Director this year, up one from last year.

Group	Count	Median	High	Low
All Groups	36	\$109,985	\$222,530	\$53,916
Group 1	6	\$152,600	\$193,740	\$86,000
Group 2	9	\$133,900	\$222,530	\$58,000
Group 3	13	\$89,825	\$180,353	\$72,140
Group 4	8	\$97,500	\$128,125	\$53,916



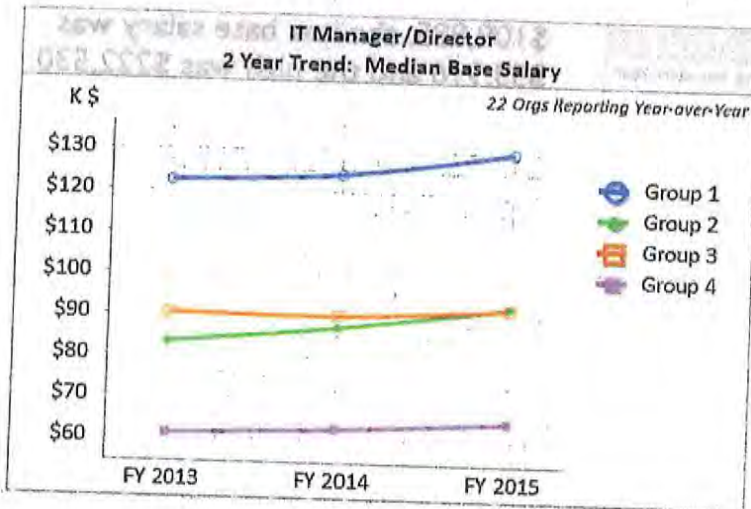
- The median base salary was \$109,985, the low base salary was \$53,916 and the high was \$222,530.
- The median bonus awarded was \$4,125, with a low of \$750 and a high of \$30,000.

Department Heads

IT Director

- 26 centers reported the presence of an IT Director this year, down one from last year.

Group	Count	Median	High	Low
All Groups	26	\$92,190	\$162,599	\$60,000
Group 1	6	\$129,800	\$154,500	\$96,815
Group 2	5	\$91,693	\$105,406	\$80,000
Group 3	11	\$88,000	\$162,599	\$66,300
Group 4	4	\$63,847	\$68,675	\$60,000



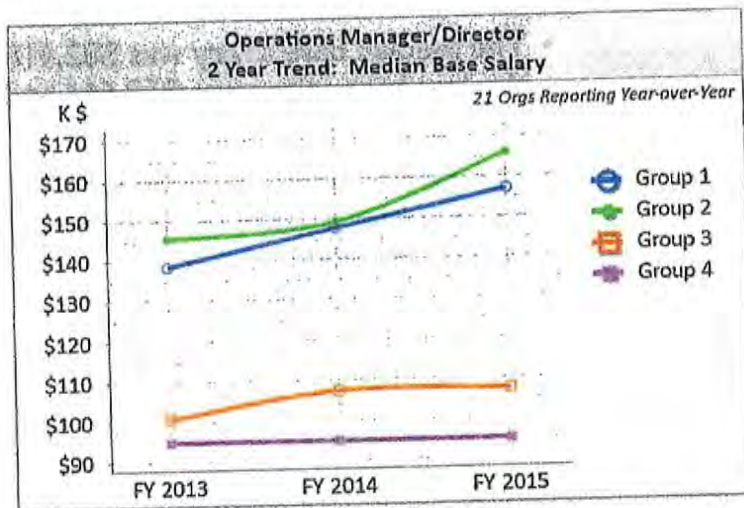
- The median base salary was \$92,190, the low base salary was \$60,000 and the high was \$162,599.
- The median bonus awarded was \$2,564, with a low of \$520 and a high of \$6,000.

Department Heads

Operations Director

- 25 centers reported the presence of an Operations Director this year, the same as last year.

Group	Count	Median	High	Low
All Groups	25	\$117,210	\$302,000	\$70,073
Group 1	4	\$157,100	\$302,000	\$135,000
Group 2	7	\$127,292	\$190,000	\$90,150
Group 3	8	\$101,750	\$213,615	\$70,073
Group 4	6	\$98,500	\$139,400	\$85,000



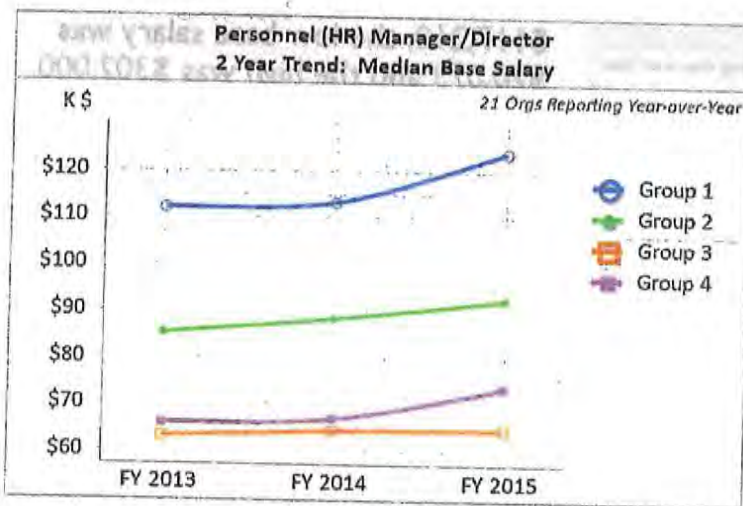
- The median base salary was \$117,210, the low base salary was \$70,073 and the high was \$302,000.
- The median bonus awarded was \$5,000 with a low of \$3,300 and a high of \$20,000.

Department Heads

Personnel Director

- 26 centers reported the presence of a Personnel Director this year, down one from last year.

Group	Count	Median	High	Low
All Groups	26	\$82,418	\$150,000	\$53,664
Group 1	5	\$123,865	\$150,000	\$101,290
Group 2	6	\$92,593	\$134,000	\$71,007
Group 3	12	\$64,700	\$118,178	\$53,664
Group 4	3	\$84,100	\$96,250	\$63,000



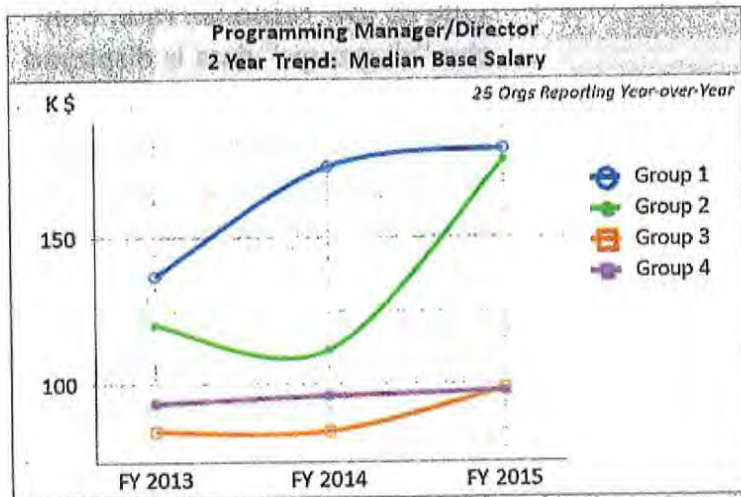
- The median base salary was \$82,418, the low base salary was \$53,664 and the high was \$150,000.
- The median bonus awarded was \$3,935, with a low of \$1,000 and a high of \$25,000.

Department Heads

Programming Director

- 29 centers reported a Programming Director position in this year's survey, down three from last year.

Group	Count	Median	High	Low
All Groups	29	\$112,500	\$222,530	\$71,654
Group 1	4	\$180,000	\$217,018	\$131,930
Group 2	8	\$146,712	\$222,530	\$76,217
Group 3	10	\$98,167	\$205,000	\$71,654
Group 4	7	\$95,000	\$133,250	\$77,078



- The median base salary was \$112,500, the low base salary was \$71,654 and the high was \$222,530.
- The median bonus awarded was \$5,579, with a low of \$1,500 and a high of \$114,499.

Department Heads

Director of Real Estate

- Three centers reported a Director of Real Estate position in this year's survey, the same as last year.

Director of Real Estate Base Salary by Group (FY 2015)				
Group	Count	Median	High	Low
All Groups	3	\$108,671	\$147,385	\$69,655



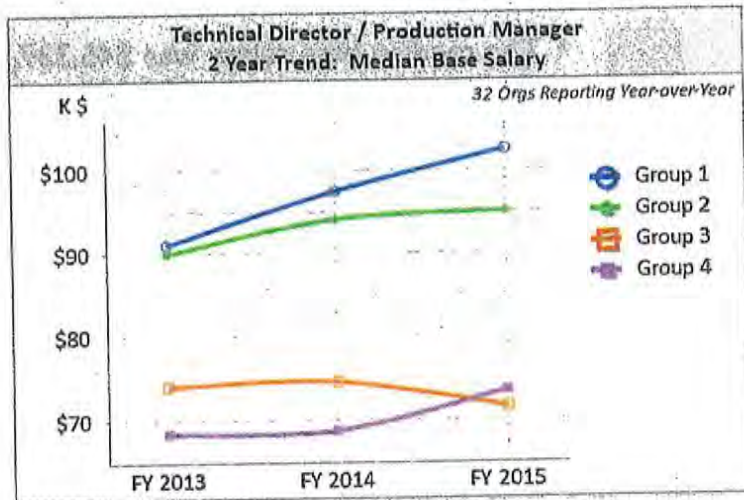
- Due to low response rate, only the "all groups" data is displayed above and only group one to the left.
- The median base salary was \$108,671, the low base salary was \$69,655 and the high was \$147,385.
- No centers reported issuing a bonus this year for this position.

Department Heads

Technical Director

- 36 centers reported a Technical Director position in this year's survey, down one from last year.

Group	Count	Median	High	Low
All Groups	36	\$80,758	\$172,252	\$50,498
Group 1	5	\$102,375	\$139,200	\$85,235
Group 2	9	\$95,013	\$172,252	\$59,954
Group 3	13	\$71,567	\$122,975	\$50,498
Group 4	9	\$73,420	\$138,262	\$56,239



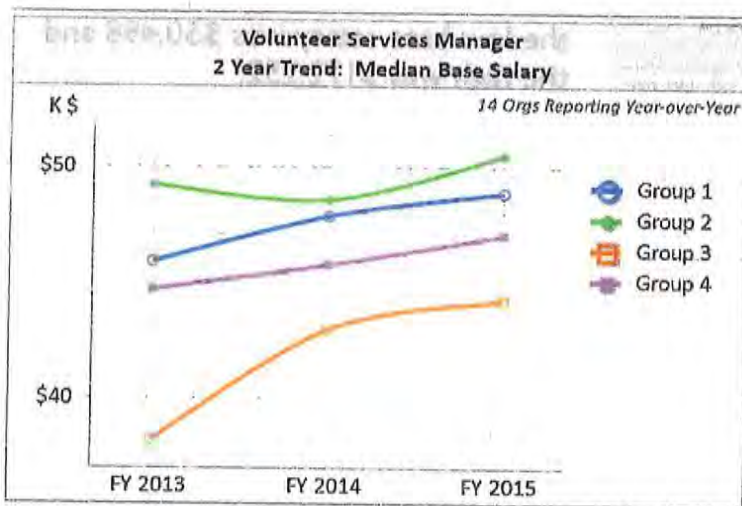
- The median base salary was \$80,758, the low base salary was \$50,498 and the high was \$172,252.
- The median bonus awarded was \$3,221 with a low of \$300 and a high of \$6,200.

Department Heads

Volunteer Services Manager

- 19 Volunteer Services Manager positions were reported this year, up one from last year.

Group	Count	Median	High	Low
All Groups	19	\$45,337	\$58,833	\$20,385
Group 1	3	\$52,789	\$53,500	\$45,000
Group 2	4	\$40,054	\$58,833	\$20,385
Group 3	6	\$39,625	\$47,999	\$26,368
Group 4	6	\$46,408	\$56,115	\$32,448



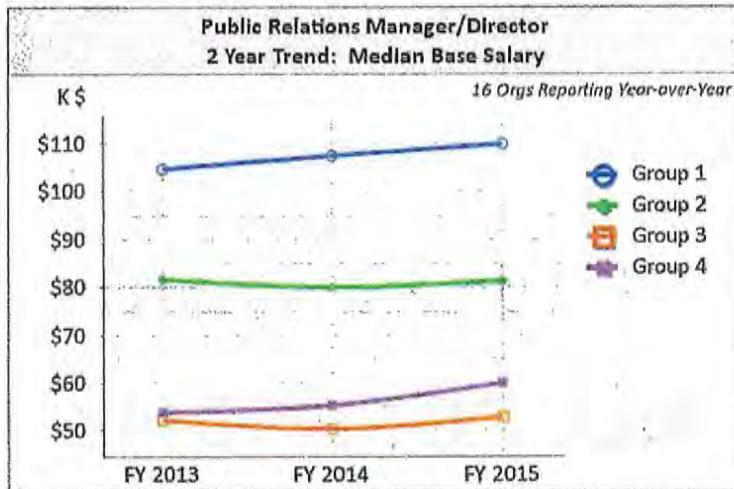
- The median base salary was \$45,337, the low base salary was \$20,385 and the high was \$58,833.
- The median bonus awarded was \$1,100 with a low of \$520 and a high of \$2,500.

Department Heads

Public Relations Manager/Director

- 25 Public Relations Director positions were reported this year, down one from last year.

Group	Count	Median	High	Low
All Groups	25	\$72,419	\$150,450	\$40,170
Group 1	5	\$97,920	\$139,200	\$74,000
Group 2	8	\$79,450	\$150,450	\$57,434
Group 3	7	\$53,500	\$71,000	\$40,170
Group 4	5	\$56,771	\$80,000	\$41,631



- The median base salary was \$72,419, the low base salary was \$40,170 and the high was \$150,450.
- The median bonus awarded for this position was \$2,500 with low of \$1,149 and a high of \$6,552.

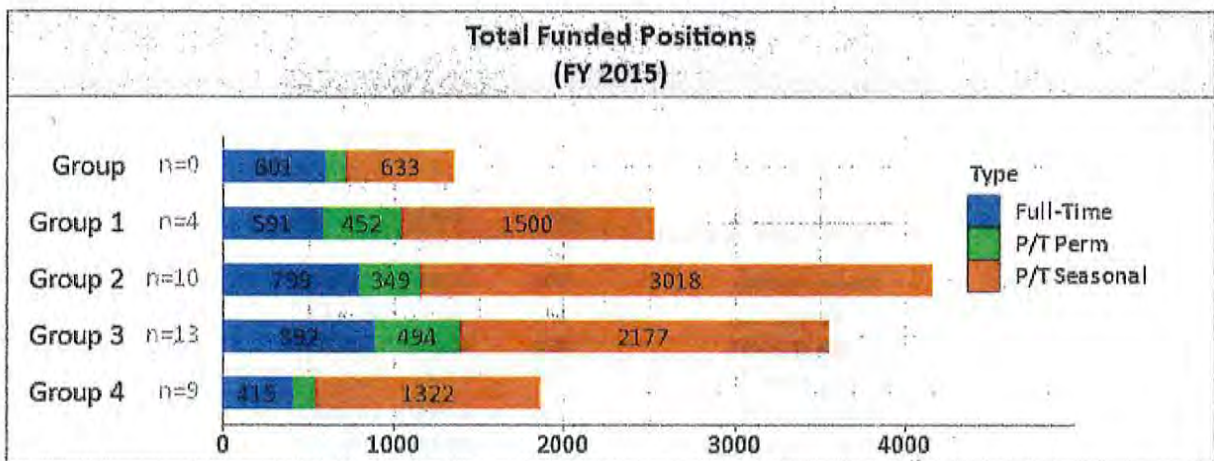
PAC Stats FY 2015 Compensation Survey

4.) ALL POSITIONS

All Positions

Aggregate Current Funded Positions

- The survey collected information on the total number of funded positions – this includes full-time, part-time permanent and part-time seasonal positions.
- A summary chart of the 2015 aggregate funded positions by group is below.



All Positions

Change in Current Full-Time Funded Positions

- The aggregate number of full-time positions has increased again, up 3.89% this year, after increases for several years, it was up 3.13% from 2012 to 2013 and 5.02% from 2013 to 2014.
- All groups saw an increase, which corresponds with the low unemployment rate in 2015.

2 Year Trend: % Change in Full-Time Funded Positions			
Group	FY 2015	Δ 1 yr	Δ 2 yr
All Groups (n=33)	2,617	3.89%	-2.79%
Group 1 (n=4)	591	3.50%	-39.20%
Group 2 (n=8)	744	4.79%	39.59%
Group 3 (n=12)	841	2.06%	-4.97%
Group 4 (n=9)	441	6.52%	46.03%

All Positions

Change in Current Part-Time Permanent Funded Positions

- The aggregate number of part-time permanent funded positions has also increased, by 20.68% since 2014.
- Group 2 centers saw the only decrease (-19.69%) in the aggregate number of part-time permanent funded positions in 2015.
- The other three groups all saw increases.

2 Year Trend: % Change in P/T Perm Funded Positions			
Group	FY 2015	Δ 1 yr	Δ 2 yr
All Groups (n=26)	1,278	20.68%	34.24%
Group 1 (n=3)	452	14.72%	10.78%
Group 2 (n=7)	261	-19.69%	16.00%
Group 3 (n=12)	494	60.91%	125.57%
Group 4 (n=4)	71	115.15%	-29.00%

All Positions

Change in Current Part-Time Seasonal Funded Positions

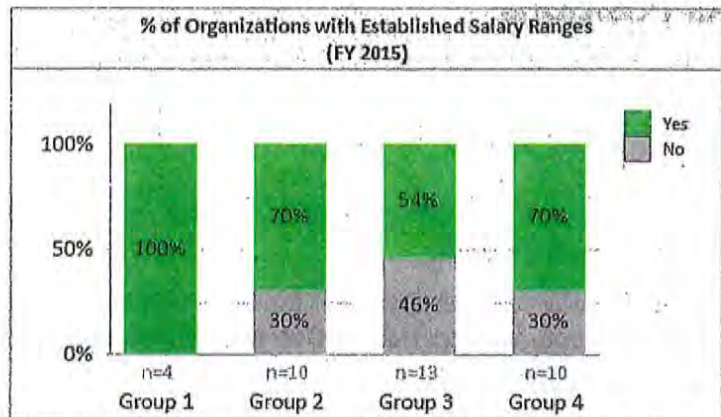
- The aggregate number of part-time seasonally funded positions has increased since 2014 (3.06%).
- Groups 3 saw the only decrease since last year (-4.03%); all other groups saw increases.

2 Year Trend: % Change in P/T Seasonal Funded Positions			
Group	FY 2015	Δ 1 yr	Δ 2 yr
All Groups (n=25)	6,375	3.06%	-7.15%
Group 1 (n=4)	1,500	3.09%	-48.02%
Group 2 (n=5)	1,846	5.73%	63.51%
Group 3 (n=8)	1,643	-4.03%	-23.97%
Group 4 (n=8)	1,386	8.88%	100.87%

All Positions

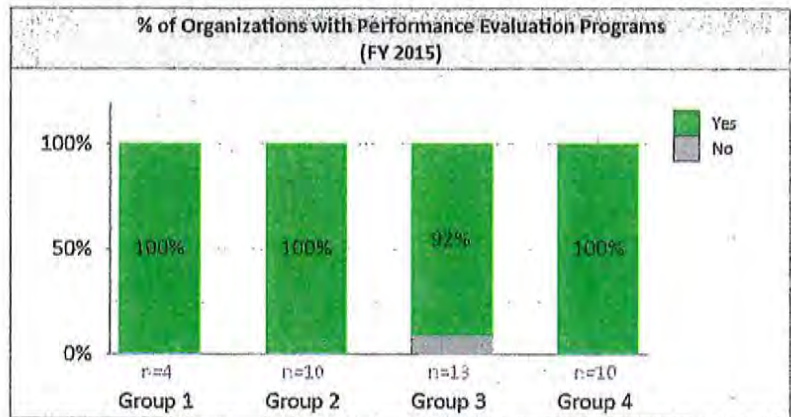
Salary Ranges

- Centers were asked to report whether or not established salary ranges exist by role.
- The majority of centers in each group reported that there are established salary ranges.



Performance Evaluation

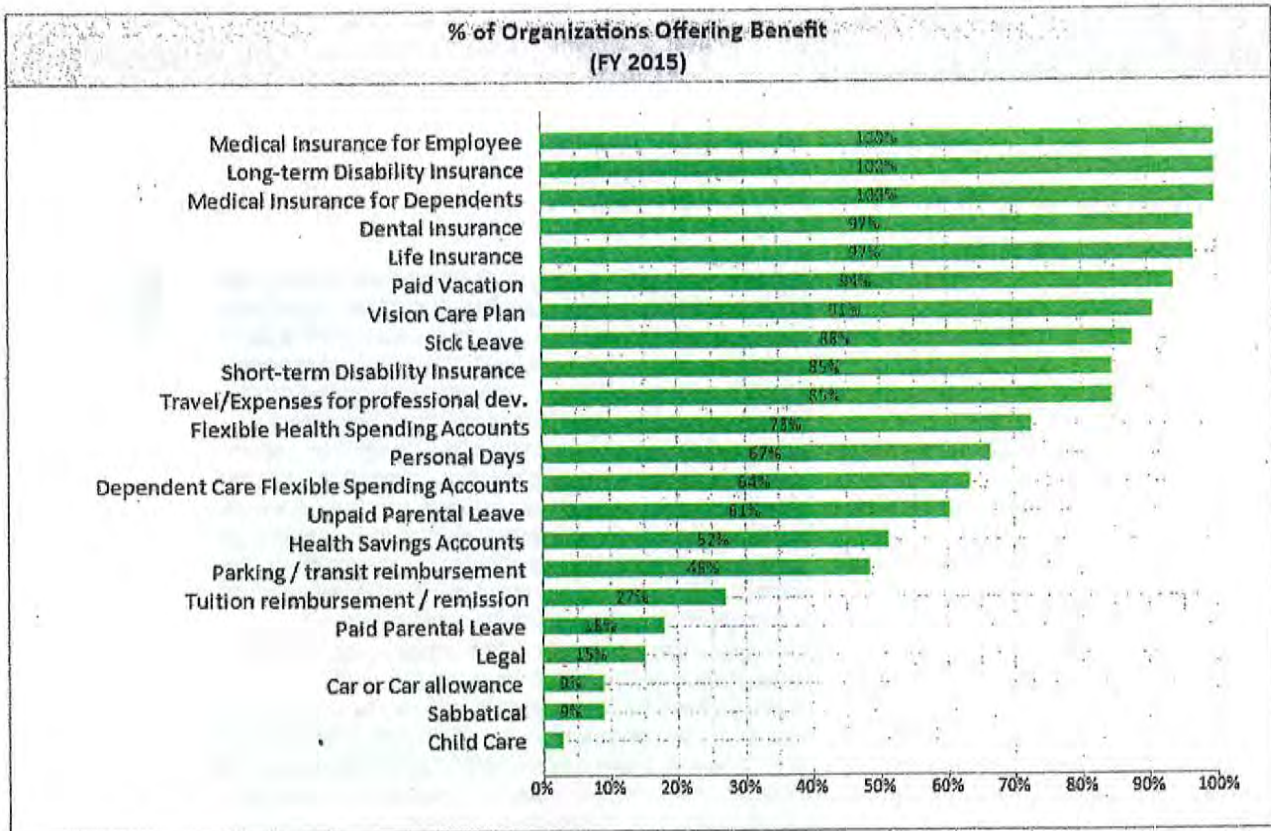
- Centers were asked if there were structured performance evaluation programs.
- The overwhelming majority of centers in each group reported that there are performance evaluation programs in existence.
- Only Group 3 has some Centers without these programs.

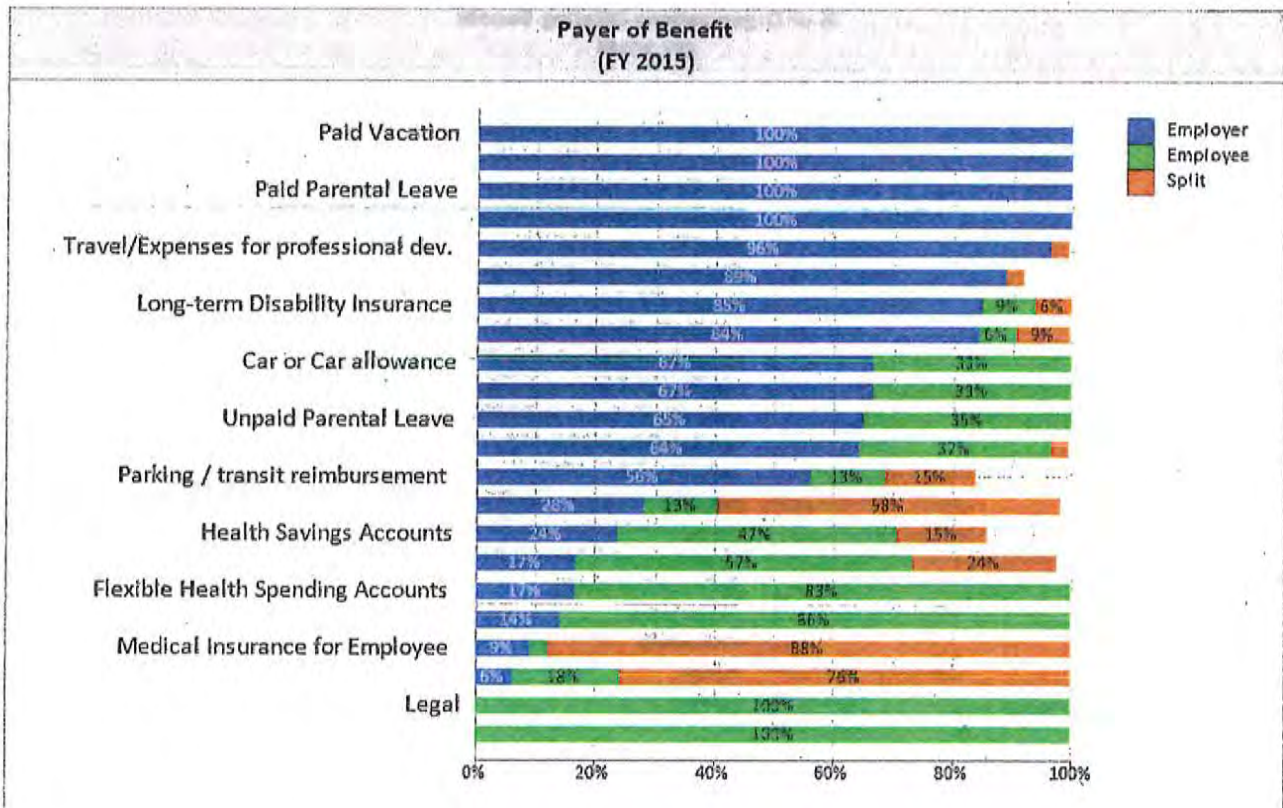


All Positions

Benefits

- An additional aspect of the 2015 survey focused on information regarding employee benefits.
- The graphs on the following pages contrast the availability of different benefit types (page 51) and who the established payer is of these benefits, when a cost is associated with the benefit (page 52).





SUNRISE THEATRE 5 YEAR TREND & FYTD FINANCIALS

	FY 2016	FY 2017	FY 2018	FY 2019	FY 2020	FYTD 2021
REVENUE	\$ 3,343,327	\$ 2,765,872	\$ 2,416,132	\$ 2,469,318	\$ 1,793,231	\$ 200,995
GRANTS	68,942	0	0	0	52,782	0
TRANSFERS	450,000	702,825	455,726	480,338	487,821	19,256
TOTAL RESOURCES	\$ 3,862,269	\$ 3,468,697	\$ 2,871,858	\$ 2,949,655	\$ 2,333,834	\$ 220,251
EXPENSES:						
PERSONNEL	\$ 494,226	\$ 634,717	\$ 613,470	\$ 361,257	\$ 221,085	\$ 98,414
OPERATING EXP.	3,758,252	3,422,392	2,857,985	2,918,498	2,393,003	491,867
HARD COST	342,857	319,132	361,472	386,540	388,577	149,111
CAPITAL	0	97,030	6,563	1,877	23,219	10,692
TOTAL EXPENSES	\$ 4,595,336	\$ 4,473,271	\$ 3,839,491	\$ 3,668,172	\$ 3,025,883	\$ 750,085
LESS DEPRECIATION	(535,707)	(538,917)	(546,199)	(546,487)	(546,903)	(273,452)
TOTAL USES	\$ 4,059,628	\$ 3,934,355	\$ 3,293,292	\$ 3,121,685	\$ 2,478,980	\$ 476,633
GAIN/LOSS	\$ (197,360)	\$ (465,658)	\$ (421,434)	\$ (172,029)	\$ (145,145)	\$ (256,382)
FUND BALANCE	\$ (154,075)	\$ (518,957)	\$ (973,508)	\$ (1,168,570)	\$ (1,405,597)	\$ (567,877) *
RESTRICTED CAPITAL						
IMPROVEMENT FUNDS	\$ -	\$ 36,091	\$ 103,999	\$ 73,036	\$ 24,788	\$ (13,661)
RESTRICTED BALANCE		\$ 36,091	\$ 140,090	\$ 213,125	\$ 237,913	\$ 224,253

* Includes \$450,000
transfer approved
3/15/21



**SUNRISE
THEATRE
FOR THE PERFORMING ARTS**

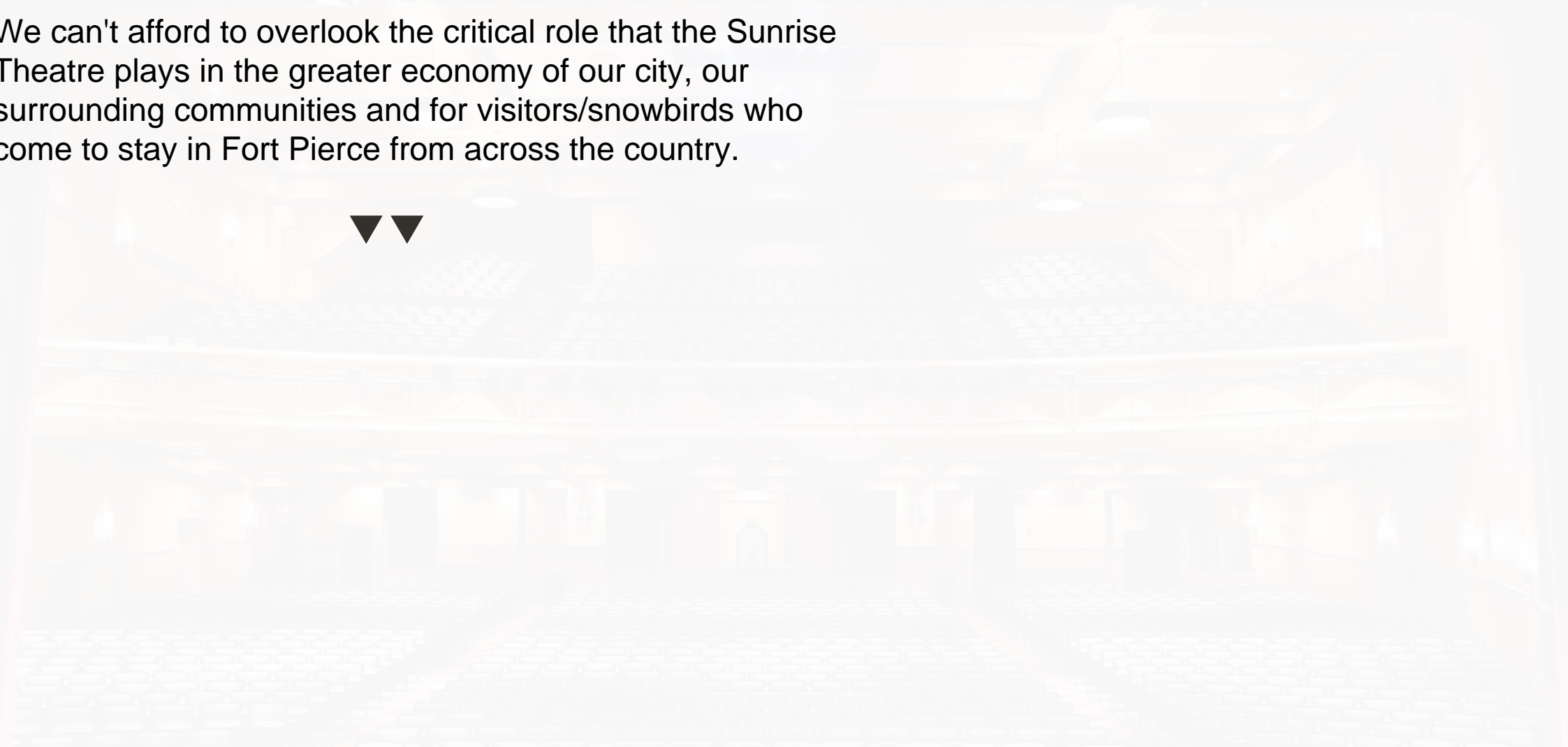
Economic Impact

Since opening in 2006, The Sunrise Theatre has served as the economic engine and has been the catalyst for the revitalization of historic downtown Fort Pierce.

- As the economic driver for Fort Pierce, the regular and frequent schedule of events draws thousands of patrons to The Sunrise Theatre benefitting the nearby restaurants, retail, and personal service businesses. According to the National Independent Venues Association (NIVA), for every \$1 spent on a ticket at small venues, a total of \$12 in economic activity is generated within communities.
- In addition to being an attractive asset to individuals moving into the area, The Sunrise Theatre also brings additional revenue by attracting new small and large businesses to locate here. With the construction of Kings Landing, downtown will now have a destination hotel for theatre goers. The developer of the Renaissance on the River built the upscale condominium mixed – use project specifically in Fort Pierce because the Sunrise Theatre was one block away!

Economic Impact

- We can't afford to overlook the critical role that the Sunrise Theatre plays in the greater economy of our city, our surrounding communities and for visitors/snowbirds who come to stay in Fort Pierce from across the country.



COVID - 19

- Like all live performance venues, The Sunrise Theatre was among the first businesses to close and will be one of the last to reopen due to the Covid-19 Pandemic. On March 12th, 2020, the doors were closed to the public, and operations on what was proving to be a financially successful season came to a sudden halt.
- With no real forewarning and limited information on what to expect or how long we would remain closed, the initial shutdown was scheduled for just two weeks. Shows were postponed, rescheduled and canceled. Patrons were lining up at the box office windows, calling and emailing, inquiring about the status of their tickets. The box office became overwhelmed with refunds and exchanges overnight. As the days and weeks passed, it became apparent that the shutdown would continue and shows that had not yet been postponed, many of them rentals, had to be addressed. This vicious cycle has continued over the last nine months.



COVID - 19

- In an effort to provide entertainment , a semblance of normalcy, and to keep our community engaged, we offered different activities such as virtual streaming concerts, coloring contest for children, pre-recorded acoustic mini performances, guitar raffles and offered online full-length pre-recorded concerts - all to benefit our community.
- Due to the nature of the business, a full season schedule of shows had already been planned for Winter 2020 and Spring 2021. Not anticipating the pandemic to impact us as long as it has, the shows were announced, memberships and tickets sold. As time went on, calls began to come in from artist representatives wanting to reschedule and the process started over again. Artists were rescheduling and most shows have moved to 2022.
- Venue procedures, policies and codes of conduct have all been revisited to include new health and safety measures that are essential for safe and legal operations. This has been in addition to normal, day to day operations of booking and contracting, box office and ticketing, marketing, facilities maintenance and bookkeeping.



Cost – Saving Measures

- Beginning in May one full -time staff position and other temporary part-time staff were laid off indefinitely.
- Remaining staff worked minimal hours and maintained furlough days through the month of September.
- All staff moved to upstairs offices to close the main part of the building.
- Services to the building were either turned off or set at a minimum. Equipment was powered off.
- Service contracts were evaluated and either reduced, put on hold , or canceled.
- Staff continues to work minimal hours.



Operations & Changes Overview

○ Comedy Corner

- 50% Capacity
- Masks Required and 6' Social Distancing Enforced
- Table Seating Only
- Tableside Service

○ 2020/21 Season Campaign

- Membership Renewal Campaign Started June 18, 2020
- Season Tickets on Sale

○ Patron & Volunteer Surveys

- Positive Feedback was received - all are eager to return to the theatre when safe



Finances & Expenses

- Monthly expenses with minimal staff and no events is \$60,000/month.
- Insurance & Utilities combined are 46% of fixed expenses.
- Like most businesses at this time Sunrise Theatre is generating minimal revenue.
- Financial relief is expected by way of the Cares Act and Save Our Stages Act.



Winter/Spring 2021

- As weeks have turned into months, we are now in the New Year...2021! We have utilized this time to also prepare for our reopening. The Sunrise Theatre will open its doors for performances beginning January 21. These performances will be limited to 50% capacity with new safety procedures and protocols in place.
- We wait to see what will be received by way of Cares Act reimbursement for funds spent on hand sanitizer and sanitation stations, masks, gloves, cleaning products and disinfectants, electrostatic sprayers, signage, print at home ticketing, ticket scanning software and hardware, bi-polar ionization system, tables and stools for social distancing events, mobile ordering capabilities, stanchions and ropes, and more. All necessary items to safely open.
- Utilizing the resources of the Small Business Development Center at IRSC the Sunrise Theatre Director along with the Sunrise Theatre Advisory Board Strategic Planning Committee will work to develop a 5-year strategic plan.

Save Our Stages

- The Save Our Stages Act was recently passed as part of the latest Covid -19 relief package. This Act provides \$15 billion dollars in relief to the live events industry. The grant program will be administered by the Small Business Administration and the funds do not have to be repaid.
- The grant application period is set to start the beginning of April in 3 stages. Each stage is a period of 14 days. The Sunrise Theatre is eligible to apply in the 1st stage.
- What is the amount of the SOS grant?
- Initial Grant: The amount equal to 45% of 2019 gross earned revenue.
- **For the Sunrise Theatre that amount is over \$1 million dollars.**
- Supplemental Grant: If funds remain after initial grants are distributed, a second grant equal to 50% of the initial grant amount may be awarded to entities still experiencing 70% earned revenue loss when comparing the first quarter of 2021 with the first quarter of 2019. The total amount of the initial and supplemental grants awarded may not exceed \$10 million.

Sunrise Theatre Schedule January– June 2021

*Events in Red Indicate Rentals

JANUARY

Saturday, January 9 -Comedy Corner Black Box

Tuesday, January 12- Jazz Jam Black Box

Thursday, January 21 - The Edwards Twins (50% Cap)

Saturday, January 23-Comedy Corner Black Box

Tuesday, January 26-Jazz Jam Black Box

FEBRUARY

Tuesday, February 2-Jazz Jam Black Box

Saturday, February 6 – Pure Led Zeppelin Experience (50% Cap)

Tuesday, February 9-Jazz Jam Black Box

Friday, February 12- The Wailers (50% Cap)

Saturday, February 13-Comedy Corner Black Box

Tuesday, February 16-Jazz Jam Black Box

Saturday, February 20-ABBA Mania (50% Cap)

Tuesday, February 23-Jazz Jam Black Box

Saturday, February 27-Comedy Corner Black Box

MARCH

Tuesday, March 2 - Jazz Jam Black Box

Wednesday, March 4 - Tribute to the Bee Gees (50% Cap)

Friday, March 5 – H2O Music of Hall & Oates (50% Cap)

Tuesday, March 9-Jazz Jam Black Box

Friday, March 12- Preacher Lawson (50% Cap)

Saturday, March 13-Comedy Corner Black Box

Saturday, March 13 - Bruce In The USA (50% Cap)

Tuesday, March 16-Jazz Jam Black Box

Tuesday, March 23-Jazz Jam Black Box

Tuesday, March 23-The Passion Play

Friday, March 26- Tribute to Elton John (50% Cap)

Saturday, March 27-Comedy Corner Black Box

Tuesday, March 30-Jazz Jam Black Box

APRIL

Friday, April 9-Gin Blossoms

Saturday, April 10-Comedy Corner Black Box

Tuesday, April 13-Jazz Jam Black Box

Sunday, April 11- Comedian James Gregory (50% Cap)

Sun, April 18-Sun, April 22Ren Charter School The Little Mermaid
(week-long rental)

Saturday, April 24-Comedy Corner Black Box

Tuesday, April 27-Jazz Jam Black Box

Friday, April 30-Eagles Tribute (50% Cap)

MAY

Saturday, May 8-One Night Of Queen-8PM

Monday, May 10-Treasure Coast Sports Awards

Tuesday, May 11-Jazz Jam Black Box

Friday, May 21-JCHS Graduation

Tuesday, May 25 Jazz Jam Black Box

JUNE

Saturday, June 5-Grace Place Dance Studio

Saturday, June 12 - True Crew Studio Recital

Sunday, June 13- Mrs. P's Dance Studio

Closing Statement



Thank you for your support of the Sunrise Theatre, the Gem in the Cultural Crown of Fort Pierce and the entire Treasure Coast.

**“Music and The Arts make a bridge across this world in ways that nothing else can”
– Julie Andrews**

Thank You!





SUNRISE THEATRE 2021 / 22 SCHEDULE

March 2021

Tuesday	March 23rd	Jazz Jam Jazz Week Special (BB)	7:00pm
Saturday	March 27th	Saint Lucie County CoC: Young Floridian Awards	10:00am
Saturday	March 27th	Comedy Corner (BB) Erik Meyers Tribute Show	7:30pm
Tuesday	March 30th	Jazz Jam (BB) FDO Big Band Night	7:00pm

April 2021

Saturday	April 10th	Comedy Corner (BB) Jimmy Shubert	7:30pm
Sunday	April 11th	The Funniest Man in America: James Gregory	7:00pm
Tuesday	April 13th	Jazz Jam (BB) Audition Night	7:00pm
Saturday	April 17th	Dance Academy of Stuart Lyrical Night at Sunrise	
Friday	April 23rd	RCSSL's The Little Mermaid	7:00pm
Saturday	April 24th	RCSSL's The Little Mermaid	7:00pm
Saturday	April 24th	Comedy Corner (BB)	7:30pm
Sunday	April 25th	RCSSL's The Little Mermaid	3:00pm
Tuesday	April 27th	Jazz Jam (BB) FDO Big Band Night	7:00pm

May 2021

Saturday	May 1st	Grown Folks Muzic Entertainment R&B Comedy Corner (BB)	7:30pm
Friday	May 7th	Bruce In the USA	8:00pm
Tuesday	May 11th	Jazz Jam Audition Night (BB)	7:00pm
Saturday	May 15th	A Night Of Sinatra with Rich Di Mare (BB)	8:00pm
Friday	May 23rd	Treasure Coast Youth Ballet 2021 Annual Spring Recital	8:00pm
Tuesday	May 25th	Jazz Jam Scholarship Award Night (BB)	7:00pm
Saturday	May 29th	Turn Up The Heat Dance Studio: Dreams Come True	4:00pm

June 2021

Friday	June 4th	Dance Academy of Stuart: An Evening of Classic Ballet	5&8pm
Saturday	June 5th	Grace Place Dance Studio of Okeechobee	3:30pm
Sunday	June 6th	St. Lucie Dance Studio: Summer Program	1&4pm
Friday	June 11th	Dance Academy of Stuart It's Showtime	5&8pm
Saturday	June 12th	True Crew Arts & Education: A Day With The Crew	4:30pm
Sunday	June 13th	Mrs. P's Dance Studio	4:00pm

July 2021

Saturday	July 24th	Do It Again: Steely Dan Tribute Band	8:00pm
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August 2021

Saturday August 21st Portrait of a Queen: Aretha Franklin Tribute 8:00pm

Friday August 27th One Night of Queen 8:00pm

September 2021

Saturday September 10th Million-Dollar Time-Machine 8:00pm

October 2021

Saturday October 2nd Rodney Carrington 8:00pm

Friday October 8th Sawyer Brown 8:00pm

Saturday October 9th Comedy Corner (BB) 7:30pm

Wednesday October 20th Marshall Tucker Band 7:30pm

Saturday October 23rd Comedy Corner (BB) 7:30pm

November 2021

Saturday November 6th Stellar Entertainment Presents: Jive Talkin' - Tribute to the Bee Gees 7:30pm

Saturday November 13th Comedy Corner (BB) 7:30pm

Friday November 19th Stellar Entertainment Presents: Greggie and the Jetts 8:00pm

Saturday November 20th America 7:30pm

Saturday November 27th Comedy Corner (BB) 7:30pm

Saturday November 27th Stellar Entertainment Presents: The Long Run - Eagles Tribute 8:00pm

December 2021

Thursday December 2nd Friends: The Musical Parody 7:30pm

Saturday	December 4th	The Outlaws	8:00pm
Saturday	December 11th	A Charlie Brown Christmas	TBD
Thursday	December 16th	Victory Productions Present: David Foster - Hitman Tour	7:30pm
Sunday	December 19th	Sinbad: An Evening of Comedy	7:30pm
Sunday	December 26th	The State Ballet Theatre of Ukraine Presents: The Nutcracker	TBD

January 2022

Saturday	January 8th	Comedy Corner (BB)	7:30pm
Thursday	January 14th	Chris MacDonald as Elvis	7:30pm
Saturday	January 15th	Proud Tina	8:00pm
Sunday	January 16th	Michael Feinstein	7:30pm
Friday	January 21st	Kansas	8:00pm
Saturday	January 22nd	Comedy Corner (BB)	7:30pm
Sunday	January 23rd	The Greatest Love of All	7:30pm
Friday	January 28th	Robert Cray Band	8:00pm

February 2022

Thursday	February 10th	The Edwards Twins	7:30pm
Saturday	February 12th	Comedy Corner (BB)	7:30pm
Saturday	February 12th	The Life and Times of George Michael	8:00pm
Saturday	February 19th	ABBA Mania	8:00pm
Friday	February 25th	Rhythm of the Dance	8:00pm
Saturday	February 26th	Comedy Corner (BB)	7:30pm

March 2022

Thursday	March 3rd	Englebert Humperdinck	7:30pm
Friday	March 4th	Masters of Illusion	8:00pm
Saturday	March 5th	Chicks With Hits	8:00pm
Wednesday	March 9th	Johnny T	7:30pm
Friday	March 11th	Mike DelGuidice	8:00pm
Saturday	March 12th	Comedy Corner BB	7:30pm
Wednesday	March 23rd	Chris Botti	7:30pm
Friday	March 25th	The Price Is Right	TBD
Saturday	March 26th	Comedy Corner (BB)	7:30pm

April 2022

Friday	April 8th	Terry Fator	8:00pm
Saturday	April 9th	Comedy Corner (BB)	7:30pm
Saturday	April 9th	Kenny G	7:30pm
Saturday	April 23rd	Comedy Corner (BB)	7:30pm
Saturday	April 30th	One Night of Queen	8:00pm

Fort Pierce Jazz and Blues Society every Tuesday at 7 PM
Comedy Corner on the 2nd and 4th Saturday of every month at 7:30 PM

TO PURCHASE TICKETS, CALL THE SUNRISE THEATRE BOX OFFICE AT **772-461-4775**

OR GO TO WWW.SUNRISETHEATRE.COM.

THESE SHOWS ARE CONFIRMED TO DATE. MORE SHOWS TO BE ADDED!

***(BB) Black Box Theatre **Programs are subject to change**

All Shows have attached Restoration Fees - \$3.00